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APRIL 7, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount

"Having a higher, or the highest rank; superior to all others; chief; supreme; pre-eminent."—*Webster.*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. De Mille, Dir. Gen.
Member Natl. Assn. Motion Picture Industry.

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VOL. XV-NO. 14

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Red Feather
Photo Plays
Present

"Mr. Dolan of New York"

A Fascinating Drama of Love
Intrigue and Adventure
with
JACK MULHALL

Directed by Raymond Wells
Book through any UNIVERSAL
Exchange



S.M. 20 8/17

Paramount Pictures

Do you think it's right

or good business to play a Marguerite Clark or Pauline Frederick, or any other Paramount Picture, with its beautiful and costly settings, its unsurpassed direction, its carefully selected stories—for two or three days, and even one day in some cases—and then forget it?



Take for instance, the Paramount Pictures for the week of March 26th, *Jesse L. Lasky presents Sessue Hayakawa* in *"The Bottle Imp"* by *Robert Louis Stevenson.* Here is a wonderful picture that should be shown "extra time" by every exhibitor in the country.

Picturesque Hawaii for a background, with an erupting volcano, and a wild struggle in the clear Hawaiian waters, introduced into Stevenson's charming, mystical tale, puts punch into a great story.





Pallas Pictures presents *House Peters and Myrtle Stedman* in "As Men Love" by Lois Zellner. The author of many Paramount successes has contributed a rare human interest story of the torn friendship of two men and a fickle woman.

Don't you think you could use them longer—if advertised properly, or re-play pictures like these, and save money?

Do you think it's good business to treat a Paramount Picture like so many feet of film?

Paramount [illegible] Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corp.**

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

Member Natl. Assn. Motion Picture Industry

"FATTY" ARBUCKLE



"See that key—the Mayor of Kansas City gave me that. He said—if you can't open your new studio with this key use it on the hearts of the American people—so I said, 'You know me Al'—and boys—I'm *going to it*—we'll just simply rock 'em off the seats."

All any exhibitor has to do to get my comedies is to pay for them, whether he is now doing business with the Paramount Exchange or not.

"Paramount Pictures Corporation was selected to distribute my comedies because they have the best ordered exchange offices, give the best service and most courteous attention in the business. I visited most of them on my way east, and I know."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

THE BEST INSURANCE AGAINST LOSS

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DOUGLAS FAIRBANKS

first Artcraft Production

"IN AGAIN—OUT AGAIN"

By Anita Loos Directed by John Emerson

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The Magic Name of

GEO. M. COHAN

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"BROADWAY JONES"



~introducing a new type of photo-play is attracting thousands of new patrons to a hundred of the best motion picture theatres this week~~

THE MERE ANNOUNCEMENT OF THE COMING OF THIS PRODUCTION BRINGS APPLAUSE FROM ORCHESTRA to GALLERY

Have YOU Booked It?

ARTCRAFT PICTURES CORPORATION
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GREATER VITAGRAPH



Peggy Hyland with Marc MacDermott in "Babette"

The Story of a Girl Who Saved A Man's Soul - Never Knowing The Miracle She Had Wrought

A Five Part Blue Ribbon Feature
by F. Berkeley Smith
Directed by Charles Brabin



A Gleaning of Press Reviews Which Give "Babette" A Royal Welcome

"If every five-reel picture produced were as good as 'Babette', there would be little need of ever asking an exhibitor to sign a contract—he would be only too glad to pay his program rentals far in advance."

Moving Picture World, March 31st.

"Peggy Hyland wins new laurels as 'Babette' at the Rialto. Marc MacDermott is unquestionably one of the most attractive rogues on the screen."

New York Sun, March 19th.

"Pretty Peggy Hyland with irresistible Marc MacDermott are at the Rialto in a fascinating picture called 'Babette'. The plot embodies all the thrills which audiences love to feel."

New York Tribune, March 19th.

"Babette' delighted capacity audiences at The Rialto, New York's Photoplay Theatre de Luxe, the week of March 18th.

A magazine's success is measured by its advertising. Look at the "News!"

GREATER VITAGRAPH

J. Stuart Blackton's Soul Stirring Photodramatic Spectacle

"WOMANHOOD, The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady



Produced Under the Personal Supervision of J. Stuart Blackton

Assisted by W. P. S. Earle

Featuring

ALICE JOYCE
HARRY MOREY

And An All Star Cast

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templer Saxe and Many Other Vitagraph Favorites.

A synchronized musical score has been prepared by S. M. Berg for "Womanhood, The Glory of the Nation." It is so arranged that it can be used without difficulty by a single pianist or organist, or any combination from violin and piano to a full orchestra.



HARRY MOREY

For the Exaltation of Patriotism, the Necessity of Preparedness, the Compelling Power of Self Sacrifice, Especially Among the Women of America in These Troubled and Anxious Times



ALICE JOYCE

"WOMANHOOD, The Glory of the Nation"

Opens at the Broadway Theatre, New York

Sunday, April First

"Greater Even Than 'The Battle Cry of Peace'"

Unanimous Verdict of Philadelphia Newspapers at Opening of Run in Chestnut Street Opera House Means Even Greater Profits for Exhibitors than Astounding Records Made by "Battle Cry"

PHILADELPHIA EVENING LEDGER:
"'Womanhood' is about four times as interesting as 'The Battle Cry of Peace' and four times four times as handsome in visual appeal, in realistic sense, in dramatic value."

PHILADELPHIA LEDGER:
"More forceful even than 'The Battle Cry of Peace.' All in all, the best propaganda picture which has yet been shown."

PHILADELPHIA INQUIRER:
"'Womanhood' is perhaps the most wonderful of the many great screen productions of recent date, marvelous in its realism, surprising in its newness, daringly thrilling in the telling of the story."

PHILADELPHIA NORTH AMERICAN:
"'Womanhood' seems to be about the best preparedness production yet put on the screen—this because it equals the others in spectacular show and surpasses them in moderation."

PHILADELPHIA BULLETIN:
"An impassioned plea for American Preparedness, produced in a manner which promises to make it a success among presentations of the kind, both as a thrilling entertainment and as a revelation of the dangers that beset this nation."

PHILADELPHIA RECORD:
"There is a plea for preparedness in 'Womanhood,' but this is in great part through the story itself, and the film is not a preachment in the usual manner of propaganda. Wonderfully realistic battle scenes, excellence of photography, and many unusual effects combine to give this picture a foremost position among pretentious and important productions for the screen."

GREATER VITAGRAPH

Many a packed house is directly traceable to an advertisement in the "News."

GREATER VITAGRAPH

World's Box Office Record Broken at The Rialto, New York

Columbia Theatre, Pittsburgh, Pa.

"'Philippa' opened today to biggest business in history of Pittsburgh. Predict tremendous week."

OWEN WOTHERILL, Manager

New Theatre, Baltimore, Md.

"'Girl Philippa' huge success. Played to capacity houses all week."

A. DeHOFF

Imperial Theatre, Montreal

"'Girl Philippa' played four days to a box office total that smashed every record this or any other Montreal theatre ever had."

Lyric Theatre, Minneapolis, Minn.

"Unable to accommodate tremendous crowds at opening of 'Philippa'. New records for attendance being established. Audience repeatedly thrilled to cheers. Box office triumph. Congratulations."

ELLIOTT & SHERMAN

Poli's Theatrical Enterprises

After a tryout at the Poli Theatre, New Haven, which resulted in capacity business, "Girl Philippa" is booked solid for entire Poli circuit.



Signals of Success!

ANITA STEWART

In

"The Girl Philippa"

An Eight Part Special Blue Ribbon Feature

by

ROBERT W. CHAMBERS

Directed by

S. RANKIN DREW

The Film of the Hour

Thomas Dixon's Mighty Message of Warning

"THE FALL OF A NATION"

With Special Musical Score by Victor Herbert

In Seven Tremendous Parts

An Awe-Inspiring Vision of the Terrific Powers of Annihilation which America May be Forced to Meet in the World Struggle for a Place in the Sun.



Show This Master Spectacle NOW—When National Enthusiasm Is Running High— And Break All Box-Office Records.

VITAGRAPH

V-L-S-E INC.

Aaron J. Jones, Pres. Peter J. Schaefer, Vice Pres. Adolph Linick, Secy. Treas.

Jones Linick & Schaefer Co.

Amusement Enterprises

110-112 S. State St.

General Offices
Orpheum Theater Building
Telephones
Randolph 4420-4421-4422

Chicago 191

February 27, 1917.

Selig Polyscope Co.,
58 E. Washington St.,
Chicago, Ill.

Gentlemen:-

"Beware of Strangers" is completing its third week at the La Salle Opera House where the crowds have been numerous at every performance; in fact, upon two occasions we have had to ask for police reserves to keep them in order.

READ THIS

While the picture is an intensely interesting one, the box-office is conclusive evidence that it is a sound success.

Very truly yours,

JONES, LINICK & SCHAEFER COMPANY.

Per

General Representative.

Goldwyn Pictures

Are Motion Picture Exhibitors Human Beings?

GOLDWYN'S owners believe that they are. Many producing organizations have been wrecked by the character and habits of the men employed to carry on business relations with the exhibitors of America.

Goldwyn will make no mistakes of this kind. Its representatives will be able, clean-cut, hard-working business men *and they will be gentlemen.*

They will *not* be pledge and promise-breakers. They will be men you can depend upon. They will come to you with heads filled with a knowledge of service and promotion. They will, in addition to booking a picture in your theatre, *help you sell it to your public.*

Besides its tremendously popular stars in plays by the world's most successful authors, and in addition to the ability and standing of its partners, Goldwyn has another big asset and *that* is:

A skilled knowledge of how to bring people to a box office and sell them admissions when they come there.

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Goldwyn Pictures Corporation

16 East 42d Street, New York City
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Read these Pages Every Week for Your Own Benefit and Profit

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

BREAKING ALL RECORDS!

Universal Serial and Dramatic Series Setting Fast Pace



Ben Wilson

FROM Exhibitors and Exchange men in every section of the country come enthusiastic reports of the marvelous reception accorded the wonderful mystery serial "The Voice on the Wire," recently released by the Universal Film Mfg. Company. Founded on that immensely popular novel of the same name, written by Eustace Hale Ball, famous for his production of "Traffic in Souls," and other notable successes, "The Voice on the Wire" has set a fast pace in serial thrillers that is coining money for Exhibitors. A baffling series of mysterious events, each of which is preceded by a ghostly warning from a mysterious "voice on the wire" gives this great multi-reel picture its name. As John Shirley, famous private investigator, Ben Wilson, the handsome, virile Universal Star, has the opportunity of his successful career. Supported by Beautiful Neva Gerber, and a brilliant cast, with a lavish scenic investiture, the Universal's latest serial reaches the highest standard of production. Produced by Stuart Paton, the masterly director of the Universal's stupendous spectacle, "20,000 Leagues Under the Sea," there is marvelous continuity from episode to episode and punches galore from start to finish. Here is an opportunity to book a serial that will give you fifteen weeks of capacity business. You can book "The Voice on the Wire" from any of the 73 Universal Exchanges, or from the Home Office.



Neva Gerber



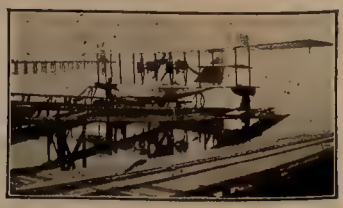
Kingsley Benedict

For Exhibitors who do not care to run serials there is an unusual chance for a clean up in the brilliant series of seven dramatic two-reel pictures released by the Universal under the general title of "The Perils of the Secret Service." This famous series was published serially in a magazine of tremendous circulation under the title of "Yorke Norroy—Diplomatic Agent." The stories were written by the famous American novelist, George Bronson Howard, author of "God's Man," the sensational book of the year. Mr. Howard who is a playwright of note, personally directed the seven pictures. The lead is played by the popular Universal star Kingsley Benedict, and opposite him is a different Universal woman star for each part. This remarkable series is among the most successful novelties ever released by the Universal. Each part is complete in itself, but when a patron sees one story he will be enthusiastically anxious to see all of them.

INCREASING POPULARITY

Greets Brilliant Releases of Universal Screen Magazine

HAILED by fans, exhibitors and exchange men alike as the greatest single reel novelty ever filmed, the Universal Screen Magazine, is now, by popular demand, released every week. For freshness of treatment, selection of interesting subjects, timely topics, etc., the Screen Magazine is comparable only to a great popular magazine of wide circulation. One of the principal reasons for the unprecedented popularity of this novel picture is the fact that in it will be found something to interest every man, woman and child who ever attends a moving picture theatre. The subjects include among others, Latest Inventions; Scientific Progress; Beauty Hints; Domestic Science; Lessons in Cooking and Housekeeping; Juveniles; Animated Sculpture; Travelogs; Industrial Progress (showing how articles in common use are made); Our Dumb Animal Friends; What We Eat; Nature Studies; and a score of Miscellaneous Subjects which cover the entire range of human activity. Not only has the Universal Screen Magazine proved immensely popular with the average "movie fan," but it has received the unqualified endorsement of hundreds of noted scientists, educators, preachers, business men, club women, etc. It will pack your house on the dullest day of the week. It is unusual—a winner from the start. Book through any Universal Exchange, or THE UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



Army Fliers on Long Island. Universal Screen Magazine.

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

FOR OPEN BOOKINGS!

Separate Listing of "Special" and "Regular" Universal Program Releases Great Aid to Exhibitors

EXHIBITORS who book an "open" program will find listed below the cream of the "special releases" of the entire world. Here they can pick the big punches; the best comedies; the strongest one, two and three reel dramas; pictures that will bolster up and put over the weakest show or performance. Include a selection of these Universal Specials and you will be giving a first class entertainment. You must expect to pay extra for these (unless you are getting the complete Universal Program), BECAUSE THEY ARE WORTH MORE THAN ANY PICTURES YOU CAN BOOK ANYWHERE. Communicate with your nearest Universal Exchange and get full particulars about Universal Specials and the Universal Program. You need to know about both.

SPECIAL RELEASES

ON THE REGULAR UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 16, 1917.

RED FEATHER—"THE FLOWER OF DOOM"—(Five Reels) Douglas Gerrard and Ruth Clifford.
NESTOR—"FOLLOW THE TRACKS" (One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
IMP—"THE PERILS OF THE SECRET SERVICE"—No. 7, "THE INTERNATIONAL SPY" (Two Reels) Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—Issue No. 15.
JOKER—"TAKE BACK YOUR WIFE" (One Reel Comedy) Gale Henry and Wm. Franey.

DON'T get away with the idea that because the specials are "special," Universal regular releases on the program are not the finest quality short reel subjects it is possible to get anywhere. Here you will find great dramas based on great stories, directed by the most brilliant directors in the world—in fact these "regular" releases are the backbone of the great Universal Program—the greatest on earth—giving more QUANTITY and more QUALITY than all competition combined. Remember, if you book the complete Universal Program Service, you get both the specials and the regulars at a price that enables you to make money.

REGULAR RELEASES

ON THE REGULAR UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 16, 1917.

GOLD SEAL—"FOR LACK OF EVIDENCE" (Three-Reel Drama) Tina Marshall.
VICTOR—"IT HAPPENED IN ROOM 7" (One Reel Comedy).
LAEMMLE—"CHUBBY TAKES A HAND" (One Reel Drama) William V. Mong and Zoe Rae.
UNIVERSAL ANIMATED WEEKLY—No. 68.
VICTOR—"The Topsy Turvy Twins" (Two Reel Comedy) Carter DeHaven.
BIG U—"THE PACE THAT KILLS" (One Reel Drama) Claire McDowell.
REX—"THE SORCERESS" (One Reel Drama) Herbert Rawlinson and Cleo Madison.
VICTOR—"TIT FOR TAT" (One Reel Comedy Drama) Hobart Henley.
BISON—"THE TELLTALE CLUE" (Two Reel Drama of the Woods) Molly Malone.
IMP—"THE BLAZING SECRET" (One Reel Drama) King Baggot and Leah Baird.
BIG U—"HER GREAT MISTAKE" (Two Reel Animal Drama) Marie Walcamp.

Don't overlook the fact that on the regular and complete Universal Program Service you get all the releases listed above. Twenty-nine reels that will keep your house packed every day in the week. Communicate now with your nearest Universal Exchange or with the home office, 1600 Broadway, New York.

LIVE NEWS SHOWN

Universal Animated Weekly Scores Again

THERE are big features in the Universal Animated Weekly this week. The return of Ambassador Gerard and his reception in New York; the speech making, the crowds; close-ups



Ambassador Gerard Returns. Universal Animated Weekly

of notables, etc., then there are preparedness pictures, and a dozen events from all over the world that will draw people into your theatre on that dull day when nothing else will get them in. The Universal Animated Weekly stands alone, as always, being "first on the screen with world's most interesting news events."

EXHIBITORS BOOST

Find It Profitable to Advertise Universal Comedies

UNIVERSAL Comedies are advertised all over the United States by Exhibitors who have found that they are the big drawing cards, and that Universal Comedies will bring the crowds when all other releases fail. When you have seen a Nestor, a Joker or an L-KO Comedy and have shown it in your theatre you will know the reason for their box-office value. Communicate now with your nearest Universal Exchange and get full particulars about the latest releases. You can't have a big successful comedy night unless you show Universal Comedies.



Gale Henry Joker Comedies

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

A magazine's success is measured by its advertising. Look at the "News!"

TRIANGLE



THOMAS H. INCE

THOMAS H. INCE, supervising director of the Triangle-Kay Bee studios since the inauguration of Triangle Program, is now in charge also of the Triangle-Fine Arts studios, and hereafter all Drama Features made at the Triangle Film Corporation's Pacific Coast studios will be made under the direct supervision of Mr. Ince.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE



ALLAN DWAN

In order to afford the production capacity required to insure the maintenance of the HIGHEST STANDARD in TRIANGLE PLAYS, new Triangle studios have been opened in the east, with ALLAN DWAN as supervising director. These productions, with those made at the Triangle Film Corporation's Pacific Coast studios, and supervised by THOMAS H. INCE, now constitute TRIANGLE'S drama releases.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

MACK SENNETT-KEYSTONE

The whole thing in a nutshell



OPEN TO ALL EXHIBITORS SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 7, 1917

TEN MUTUAL-CHAPLINS NOW FINISHED OFFER BIG OPPORTUNITIES

THERE are great opportunities for big box office receipts in the series of Mutual-Chaplin Specials now available at all Mutual Exchanges. These subjects are the most costly, the most carefully staged comedies obtainable. Plenty of time has been taken in producing each picture. The stage settings are elaborate and are carefully worked out in detail. Each and every bit of comedy "business" is thought out so carefully that it is "sure fire" stuff. It gets laughs every time.

Ten Now Finished.

Ten Mutual-Chaplin subjects are now finished. Nine are available. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink" and "Easy Street." The tenth, "The Cure," will be released on April 16. All of them are widely varied in their nature. All of them are sure to appeal to people of every age. There is amusement in each Mutual-Chaplin Special for all nationalities—all classes. They can be shown with equal success in the largest transient theatres or in neighborhood houses with small seating capacities.

Repeat Bookings.

Exhibitors everywhere are finding it highly profitable to arrange repeat bookings on the Mutual-Chaplin series. If you haven't shown any of them, an exceptional opportunity awaits you. If you have shown them, you can pack your theatre again by arranging repeat showings. Start with the first and show them all at regular intervals. Any Mutual Exchange will arrange the bookings for you.

New Strand Comedies Will Set Standard

Absolutely new standards in one reel comedies will be set by the new series of Mutual Featurettes—Strand Comedies—the first of which is to be released on Wednesday, April 11. These subjects are free from slapstick and suggestiveness. They are clean, fresh and snappy—enacted by a company of good looking, vivacious young people. Pretty Billy Rhodes plays the lead, supported by Jay Belasco. Exhibitors may book the entire series of 52, at Mutual Exchanges. A new Strand Comedy will be released each week, beginning April 11. "Her Hero" is the title of the first one and those for April 18 and 25 bear the titles "When Mary Took the Count" and "In Walked Uncle."

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant.....	Margarita Fischer
Week Beginnin April 9th.	
Mrs. Balfame.....	Nance O'Neil
High Pla, ...	William Russell
Week Beginning April 16th.	
Environment....	Mary Miles Minter
The Single Code.....	Crane Wilbur
Week Beginning April 23d.	
The Debt.....	Marjorie Rambeau
The Wildcat.....	Jackie Saunders

"RAILROAD RAIDERS"

Third Big Helen Holmes Success in 15 Chapters

STARTS ON APRIL 9TH

Monday, April 9, is the day. That's the date scheduled for the release of the first chapter of the big new Helen Holmes Success—"The Railroad Raiders." Exhibitors everywhere are arranging to take care of capacity business on that date. They know Helen Holmes is today one of America's most popular stars. Motion picture fans everywhere idolize her. They have seen her steadily rise to her present lofty position in filmdom, and they are willing to go far out of their way to see her newest offering. The story of "The Railroad Raiders" is crammed with action—punch—thrills. As a secret service employee of a big railroad, Helen is afforded some unusual opportunities for the sort of risks she delights in taking. She will thrill theatre patrons as never before. Big surprises are in store for those who imagine that Miss Holmes has performed every daredevil feat possible. She has a any number of new "stunts" to perform. They all work logically into the story. It runs at express train speed from the very start. Book this mile-a-minute motion picture novel and make sure of crowded houses for fifteen weeks. Arrange your bookings now at the nearest Mutual Exchange.

New Style Torpedo Pictured in Reel Life

Reel Life No. 50, the Mutual screen magazine, released April 12, shows the detailed working of a brand new style of torpedo. In these days of preparedness, theatre patrons will be greatly interested. Bring them to your theatre to see how Uncle Sam is arranging to guard his shores against invasion.

MARGARITA FISCHER IN "DEVIL'S ASSISTANT" PICTURES DRUG EVIL

THE terrible drug evil is vividly depicted in "The Devil's Assistant," released by the Mutual Film Corporation the week of April 2. It is six reels in length. It stars Margarita Fischer. It was made at the San Diego studios of the Pollard Picture Plays Company. It is the fourth of the Margarita Fischer Series of Mutual Pictures. It is tensely powerful—highly dramatic—unusual in every respect.

A Powerful Story.

The story of "The Devil's Assistant" has to do with a young married woman who falls under the spell of the drug evil. She becomes addicted to opiates of the strongest kind. Before she realizes it, she finds herself completely enslaved. The need of drugs takes possession of her soul—drives her to deeds of desperation—obsesses her will—binds her with invisable chains to the one from whom she can obtain more "dope." How she eventually awakens to her peril—how she fights and struggles to overcome her slavery to opiates—how she foils those awaiting her complete ruin—forms one of the most grimly powerful—most highly dramatic pictures ever screened.

A Picture With a Moral.

"The Devil's Assistant" will sound a warning throughout the nation—it will awaken thousands to the danger that lurks beside them—it will drive home a moral as no printed work or spoken sermon could ever do. By booking "The Devil's Assistant" you can open the eyes of your patrons to an evil whose power is unsuspected. Bookings may be arranged at any Mutual Exchange.

"Jimmie Dale" Series Has Popular Appeal

Mutual Exchanges all over the country are reporting good bookings on "Jimmie Dale, Alias 'The Grey Seal,'" the new series of Mutual Featurettes produced by the Monmouth Film Corporation. Exhibitors know that mystery-detective stories are highly popular with motion picture fans. But they are the hardest kind of pictures to obtain. Only once in a long while is the exhibitor offered a really high class series of such stories. "Jimmie Dale" Featurettes constitute such an attraction. Stars of the first magnitude are featured in all the releases of this series. E. K. Lincoln, famous everywhere, plays Jimmie Dale. His supporting cast includes such favorites as Paul Panzer, Edna Hunter and Doris Mitchell. Harry McRae Webster directed the entire production.





Throughout The World Are Making Millions Laugh.

Mutual-Chaplin Specials stand supreme today throughout the world in the field of motion picture comedy. Nowhere in all filmdom are there comedies on which so much time, and thought and money have been spent. This is the most costly series of comedies ever released. Extreme care has been taken in its production. Cost has always been waived for *quality*. Ten comedies featuring the Mutual's $670,000 per year comedian, are now available at Mutual Exchanges. Beware of violators! The *genuine* Mutual-Chaplin Specials are *only* released through the Exchanges of the Mutual Film Corporation in America.

"The Floorwalker"

In which Chaplin burlesques the common, every-day happenings of a big department store.

"The Fireman"

As a "smoke eater" Charlie is a 4-11 alarm. You can't go wrong by showing this one.

"The Count"

Charlie takes a little flyer into high society, disguised as a member of the nobility.

"The Pawnshop"

Chaplin finds innumerable things in a pawnshop with which to evoke laughter, and all are effective

"Easy Street"

As the cop on the beat in the toughest section of the city Charlie scores new triumphs.

Distributed Through The Exchanges Of The

MUTUAL FILM CORPORATION

John R. Freuler, President

EXECUTIVE OFFICES 220 S. STATE STREET, CHICAGO, U.S.A.



These Mutual-Chaplin Specials

Have YOU Booked Them?

At any Mutual Exchange you can obtain the Mutual-Chaplin Specials listed below. If you haven't yet run them all, you should arrange to do so now. If you have played them once successfully, you have a chance again to pack your theatre by repeating them. Arrange to show them at regular intervals. They are now available for any theatre, anywhere. Write your nearest Mutual Exchange for complete details. All prints are practically new.

"The Vagabond"

Smiles and tears are mixed in a wonderful fashion in this subject. Chaplin at his best.

"One A.M."

The only time in his life that Chaplin worked throughout a whole picture unassisted. It's a solo number.

"Behind the Screen"

A motion picture studio gives Chaplin innumerable opportunities and he takes advantage of them all.

"The Rink"

Imagine Charlie on roller skates and you have a fair idea of the fun possibilities of this one.

Coming: "The Cure"

April 16th is the release date of the next Mutual-Chaplin Special. "The Cure" is the title. A health resort the locale of the story.

For Bookings On The Entire Series Of MUTUAL-CHAPLIN SPECIALS See Your Nearest Mutual Exchange.




MUTUAL
POLLARD PICTURE PLAYS COMPANY
Presents
Margarita Fischer
in
"The Devil's Assistant"
A sensationally powerful story, portraying the ravages of opiates—the terrible drugs which drive the user to deeds of desperation—enslave her will—enchain her to those who dispense the "dope." The Devil's Assistant" is tensely dramatic. Pictured in six acts. Released the week of April 2nd.
Now Playing MARGARITA FISCHER in "THE PEARL OF PARADISE" "MISS JACKIE OF THE NAVY" "THE BUTTERFLY GIRL"
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Better to read fifty advertisements than to miss the one YOU need.

MUTUAL

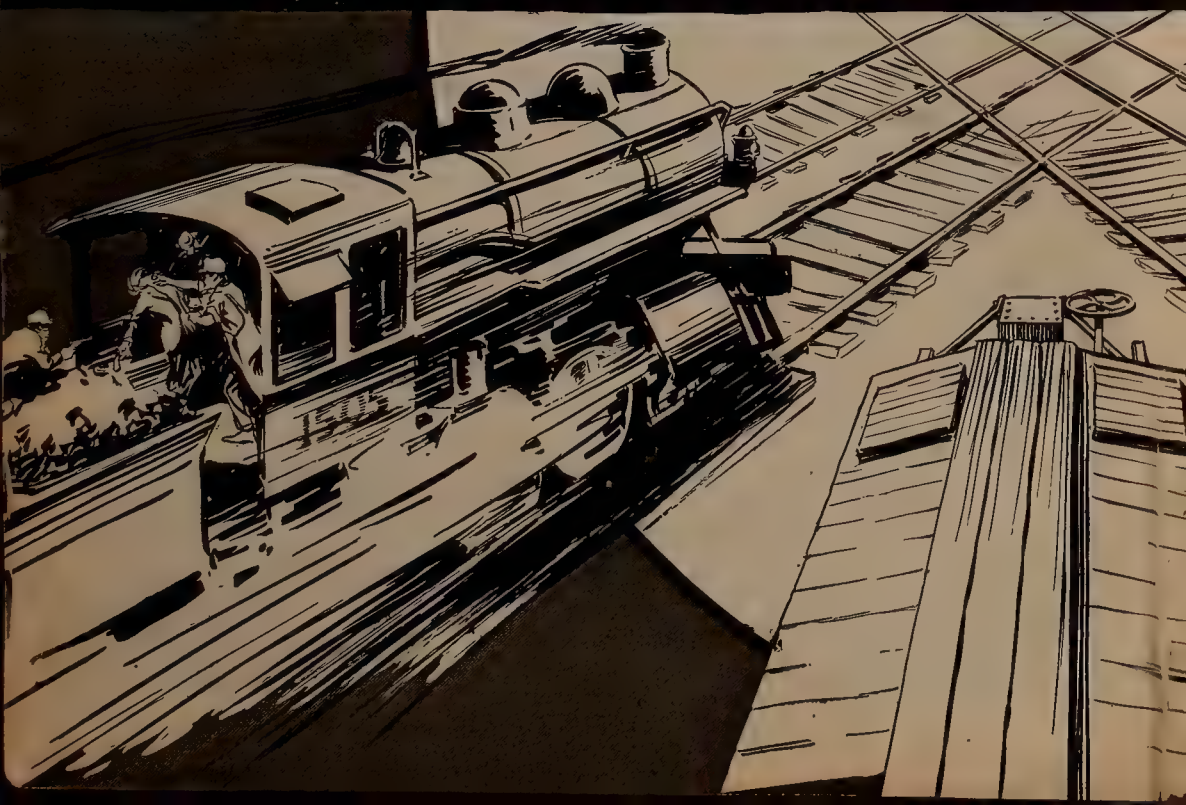
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A clean, snappy, thoroughly wholesome little comedy. A picture that father, mother and the children will enjoy and that grandma will find amusing. First of a series of 52 Strand Comedies. Released Wednesday, April 11th. A new Strand comedy every week.

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Because they are ***good*** comedies, Cub Comedies have a following that draws the dimes into the box-office. Book the next subject:

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AND NOW FOR THE PICTURE THE WHOLE NATION WILL WANT TO SEE

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Eugene Walter's Immense Drama Originally Produced By David Belasco And Acclaimed As The Most Powerful American Play Ever Written. . . .

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Has Achieved Another Sensational Triumph With His Powerful Photo Drama Presenting

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Now playing a two-weeks engagement at the Broadway Theatre, New York . . .

"Electrified the first-nighters" Eve. Journal.
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Presents

NORMA TALMADGE

In

A Modern Drama
That Grips The
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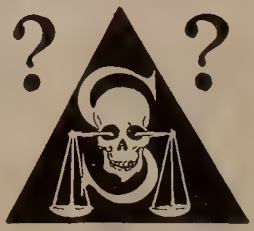
"THE LAW of COMPENSATION"

By Wilson Mizner

Directed By
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THE GREATEST
MYSTERY DRAMA
EVER SCREENED

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BOUGHT for WORLD PROGRAM

The Program is the Spine of the Industry

William A. Brady

SARAH BERNHARDT in "Mothers of France"

Written by JEAN RICHEPIN, Member of French Academy, Directed by LOUIS MERCANTON

Against staggering competition and at tremendous cost, World Pictures has secured SARAH BERNHARDT in "MOTHERS OF FRANCE."

True to our policy of always placing the exhibitor's interests first, we have refused the glittering offers made us to release this picture as a special. "MOTHERS OF FRANCE" will be ISSUED as a REGULAR WILLIAM A. BRADY RELEASE on the WORLD PROGRAM.

Now is the time for far-seeing exhibitors to secure their World franchises. Now is the time for holders of World franchises to secure additional bookings for this picture. Reservations will be made in the order of their receipt and acceptance.

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"THE SOCIAL LEPER"

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"MAN'S WOMAN"

WITH

ROCKCLIFFE FELLOWES

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The "NEWS" advertisers believe YOU worth while; justify them.

Cosmofotofilm Co INC.

GEORGE LOANE TUCKER

Presents

"The Manx-Man"

By Hall Caine

Running Time Two Hours



Produced on the Isle of Man

Hall Caine's Tenderest and Most Human Story

"The Manx-Man"

Hall Caine Writes:—

"No work of mine has made me more friends and to none of my books do I owe more gratitude."

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"



The Three Legs of Man



"Quocunque Jeceris Stabit"

("Whichever way you throw me I shall stand")

Each leg of the Isle of Man's famous coat of arms represents a vigorous kick being given to each of their powerful neighbors by the most independent little people known to history.

Overrun from time to time by its powerful neighbors the Island has been successively IRISH, SCANDINAVIAN, SCOTCH and ENGLISH and yet today is politically independent of them all.

Tynwald Court on the Isle of Man

is famous as the oldest known parliament of man.

For a thousand years the Manx-men have gathered once a year on Tynwald day on Tynwald Hill: for no law may bind a freeman until it has been read and accepted on Tynwald day.

Many times in history the Islanders have asserted their ancient prerogatives at Tynwald Court and it is a famous rising of the fishermen of Man and their demands upon a Governor who threatened to have the soldiers shoot down disturbers of Tynwald that forms one of the BIG SCENES

in

"The Manx-Man" by Hall Caine

9000 Manx-men appear in this scene which is correct in every detail; Lord Raglan, The Governor, having given instructions that the regular soldiers be used and every accessory — EVEN THE OLD CHAIR and THE SWORD OF STATE — HIS OWN COSTUME — he ordered furnished for GEO. LOANE TUCKER'S production of

"The Manx-Man"

Cosmofotofilm Co Inc.

World's Tower Building 110 West 40th St.

Think This Over!

If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-man" will make a fortune for Exhibitors!









STATE RIGHT PROPOSITION

A conservative investment for conservative buyers. A production with a universal appeal. A subject especially attractive to women of all classes. The type of production that will book at $100 a day and will stand a three day showing in neighborhood houses. A varied and elaborate line of advertising matter available.



The Warfare Of The Flesh

The story is based on the premise that matrimony is a holy institution. That women are inherently good. That no state of virtue, however, is complete until it is won by a conflict with vice and temptation. The drama is developed with a series of cumulative climaxes showing the perpetual and colossal warfare extant through the ages between the forces of good and the forces of evil.

Write or wire bids for territorial rights

EDWARD WARREN PRODUC





SOCIETY RAISING FUNDS FOR THE UPLIFT OF FALLEN WOMEN







BIG BOX OFFICE CAST

Sheldon Lewis, who starred with Pearl White in the Iron Claw and Perils of Pauline; Walter Hampden, who starred in the Servant in the House; Charlotte Ives who appeared with E. H. Sothern, in the Vitagraph attraction, The Man of Mystery, and who is now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, who appeared in Enlighten Thy Daughter; Harry Benham, one of the stars of the Thanhouser Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston, and recently at the Maxine Elliot Theatre in "What is Love."

EDWARD WARREN Production



Big sums of money have been expended on special sets and stage dressing. The entire production was under the personal direction of Edward Warren, who has produced many big winners on various programs.—The technical end was handled by the same crew that helped stage The Daughter of the Gods, The Eternal Sin, and Neptune's Daughter.

The production will be ready for release the middle of April.

to H. Z. Levine, Business Manager

TIONS, 1482 Broadway, New York City



THE WAGER THAT HE CAN "GET" THE FIRST WOMAN HE MEETS

FF CORP. TRADE MARK

ANNOUNCING
POSITIVELY THE GREATEST

STATE RIGHTS

PROPOSITION EVER OFFERED
THE DISCRIMINATING
TERRITORY PURCHASER



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MARY LOUISE

In the Stellar Role of a truly superb film rendition of
KATE DOUGLAS WIGGIN'S immortal masterpiece

THE BIRDS' CHRISTMAS CAROL

Direction of LULE WARRENTON

The rollicking mirth and sublime pathos of Miss Wiggin's internationally famous story are known to more than five million American readers. It has been filmed by Lule Warrenton with that painstaking care and conscientious fidelity to detail that has ever marked her work.

FIVE WONDERFUL REELS OF ALTERNATING SOBS AND CHUCKLES!

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FORUM FILMS INC.

DISTRIBUTORS OF
CONQUEST PICTURES
The Open Road to Romance and Knowledge
PUBLISHED WEEKLY by
Thomas A Edison,
INC.



THE FIRST DEFINITE CONTRIBUTION IN THE PROPAGANDA TO POPULARIZE CLEAN AND WHOLESOME FILMS FOR ALL RIGHT-THINKING AMERICANS

For a long time there has been developing a country-wide demand for a better class of motion pictures suitable for exhibition before mixed audiences of all ages. From time to time individual producers and groups of producers have provided occasional motion pictures to meet this demand. It has remained for THOMAS A. EDISON, Inc., and FORUM FILMS, Inc., however to provide the first definite and regular contribution in the form of weekly programs of selected and carefully edited subjects.

"EDISON CONQUEST PICTURES" will be published at the rate of five reels per week, each program of that length including a three-reel dramatic production, and shorter comedies, travelogues, and miscellaneous subjects providing a well balanced program of variety.

"EDISON CONQUEST PICTURES" will have the endorsement and support of national organizations interested in welfare work, educators, community workers, and social bodies, and all individuals as well as organizations which have been instrumental in creating the demand for better films for the entire family. It is obvious that all this interest means new patrons for the exhibitor who links his theatre with this movement.

Some of the productions soon to be released are:

"FOR THE HONOR OF THE SCHOOL,"
By Ralph Henry Barbour.

"THE LANCE OF KANANA,"
By H. W. Franch.

"GALLEGHER,"
By Richard Harding Davis.

"UNDER THE GREAT BEAR,"
By Kirk Monroe.

"KIDNAPPED,"
By Robert Louis Stevenson.

"BLACK BEAUTY,"
By Anna Sewell.

"THE LITTLE CHEVALIER,"
By M. E. M. Davis.

"THE STAR SPANGLED BANNER,"
By Mary Shipman Andrews.

"JACK BALLISTER'S FORTUNES,"
By Howard Pyle.

"BILLY AND THE BIG STICK,"
By Richard Harding Davis.

"THE RUBY OF KISHMOOR,"
By Howard Pyle.

"SCOUTING FOR WASHINGTON,"
J. P. True.

"BARNABY LEE,"
By John Bennett.

"HUGH GWYETH,"
By Beulah Marie Dix.

"THE BOY WHO CRIED WOLF,"
By Richard Harding Davis.

Exchanges are now being organized throughout the country to commence releasing "EDISON CONQUEST PICTURES" immediately, not only in the largest cities, but in the smallest communities. If in the meantime you desire any further information regarding these programs it will be gladly furnished from our New York office.

FORUM FILMS, Inc.

1905 TIMES BLDG. NEW YORK CITY


"One of the best pictures ever screened!"
"I am presenting all week at the Arcadia
PATRIA with Mrs. Vernon Castle
"It is one of the best pictures ever screened; a punch from start to finish. It is greatly appreciated by the audience and the house is packed every afternoon and night. Make more such pictures; they are money-makers for exhibitors."
Alexander Boyd, Arcadia Theatre, Philadelphia, Pa.
Produced by Wharton, Inc., for
INTERNATIONAL
Released by Pathé

Pathé

Reason No 3 why you should book

MYSTERY OF THE DOUBLE CROSS

It is the best mystery story that has ever been filmed.

Action, speed, thrills, heart interest, unusual situations – all of these of course, but above all mystery, real and sustained.

Featuring

Mollie King

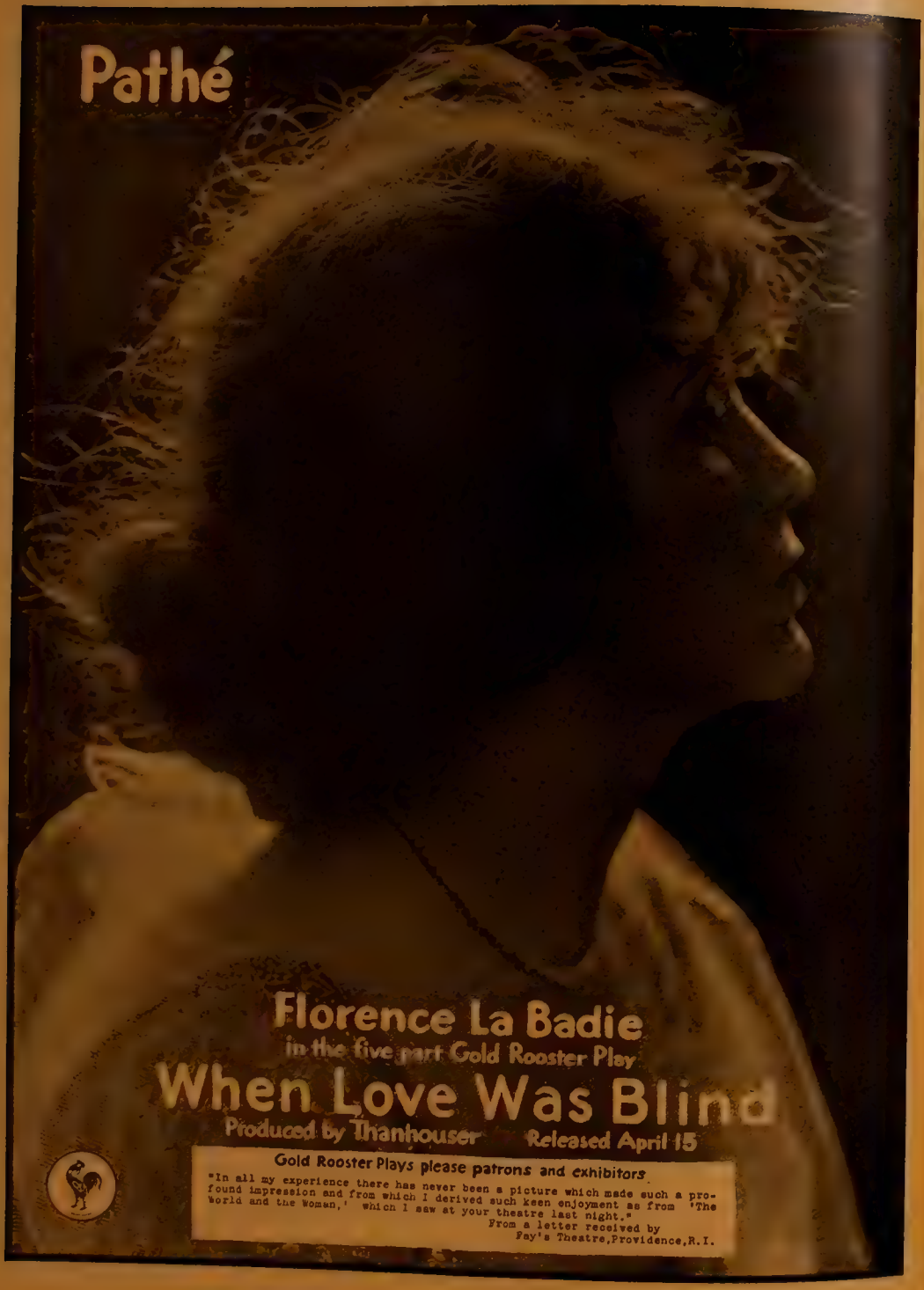
and

Leon Bary

Produced by Astra

under the direction of Wm. J. Parke


Pathé
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS


Pathé
Florence La Badie
in the five part Gold Rooster Play
When Love Was Blind
Produced by Thanhouser
Released April 15
Gold Rooster Plays please patrons and exhibitors
"In all my experience there has never been a picture which made such a profound impression and from which I derived such keen enjoyment as from 'The World and the Woman,' which I saw at your theatre last night."
From a letter received by
Fay's Theatre, Providence, R.I.


Pathé
Thanhouser
present
Frederick Warde
the celebrated actor
in the highly praised
production of Goldsmith's famous book
The Vicar of Wakefield
The New York Morning World says, "The leading picture of the week at the Rialto is the screen version of Oliver Goldsmith's 'The vicar of Wakefield,' and a very good moving picture it made, too. It is almost as human and delightful on the screen as it is between the covers of the book and Frederick Warde, who acted as the kindly old vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."
Book through the
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"If an exhibitor likes to hear loud and continuous laughter from his patrons he should book the new two reel

Lonesome Luke Comedies"

Fritz Tidden
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Dramatic Mirror

Harold Lloyd
"Lonesome Luke"

One super-excellent two reel comedy a month.

Produced by
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William Fox

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THEDA BARA

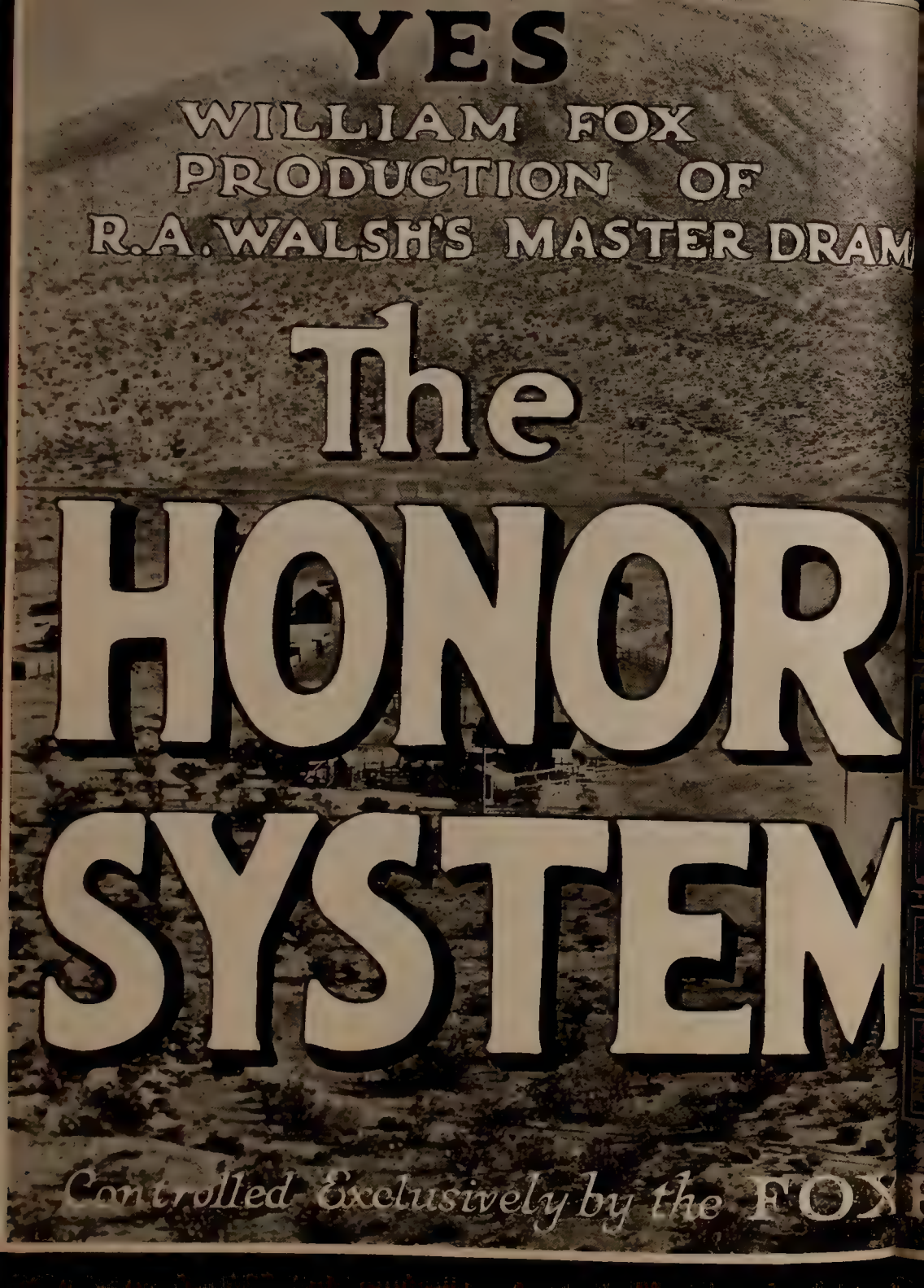
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Scenario by Adrian Johnson

A picturization showing Theda Bara in a role depicting a girl's love sacrificed for a mother's ambition ~~~~


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PRODUCTION OF
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The
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Controlled Exclusively by the FOX

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GORGEOUS *in* SCENES
WORLDWIDE *in* APPEAL
TREMENDOUS *in* THEME
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New York Dramatic Critics give it the most enthusiastic praise ever accorded motion picture

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A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES
The most beautiful and fascinating of all screen stars—a story far above the average photo-novel—stage settings of a de luxe sort—magnificent costumes—all these things unite to make "Gloria's Romance" the serial supreme. It is pronounced by exhibitors everywhere superior to all others. Why book any other serial when you can play THE BEST? Billie Burke in "Gloria's Romance" means turn-away business for your theatre for twenty weeks. This unusual motion picture novel will bring prosperity to YOUR house. It can be obtained now at a low rental price. Get in touch TO-DAY with the nearest Kleine-Edison-Selig-Essanay exchange, or write
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The story centers upon "the barrier" of race and blood that seems to stand between a young army officer and a beautiful girl—a problem that moves and thrills and fascinates you — one that provides a love story of unequalled charm and beauty.



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Do not fail to see "The Barrier"—this masterful portrayal of the rough, rugged life of the last American frontier — of love, faith, pain, joy, courage, struggle, sacrifice—woven into a vivid, truthful drama by a great writer who saw it unfold before his own eyes.

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The millions who read Rex Beach's books and stories will find new joy in the pictured version of this great novel.

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Now you can see these marvelous O. Henry stories on the screen—those wonderfully human men and women—those absurdly delightful situations—those thrilling adventures, beautiful romances and astonishing climaxes that have made O. Henry the most widely read and best loved author in the world.

O. Henry Pictures are Broadway Star Features, every one personally supervised by J. Stuart Blackton, for twenty years the dominant genius of the photo-play and producer of world-famous short pictures. Commodore Blackton has been responsible for more big, world-wide photoplay successes than any other one producer. His "Battle Cry of Peace" and other great productions swept the country. All his knowledge and experience—all his genius and talent—have been applied to making these O. Henry Pictures the greatest short features ever produced. A new O. Henry picture each week.



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J. STUART BLACKTON

DISTRIBUTED BY GENERAL FILM CO., Inc.

General Film Service

ANNOUNCEMENT!

A DEARTH OF COMEDIES There is a dearth of *good* comedies. No doubt at all about it. Movie fans are asking the Exhibitors this question: "Why don't you book more comedies?" And the Exhibitor truthfully replies: "Because I can't get 'em!"

NOW IS YOUR CHANCE Now is *your* opportunity, Mr. Exhibitor, to book some simon-pure comedies. Not that knock-down-and-drag-out stuff, but comedy with a plot and with situations containing real humor. Keep your eye on the Selig comedy releases. It's a wise old hunch!

TITLES ALREADY ANNOUNCED The comedies will be released at once and the titles are already announced, some of them. These include "Mr. Bingo, the Bachelor," "Bill and the Bearded Lady," "The Bloomer Girls," and "Rescuing Uncle." Each and every one is a scream!

WILL BE APPRECIATED These fun-makers will be appreciated by your patrons. The public wants to laugh. There's too much of the sob-stuff. All we ask is that you take a look at these one-reel comedies at any General Film exchange. To see them is to book them.

AND EVERY MONDAY And every Monday a new multiple reel drama is being released in General Film service by the Selig Company. "*Father and Son*" is the latest. There is a capable cast, a gripping story and good photography.

TRADE SHARK

Selig Polyscope Co.

Chicago, Ill.



Thos. H. Ince Presents Louise Glaum in 'Sweetheart of the Doomed'

A cyclonic chapter from the life of a siren, whose contrition God rewarded in her hour of need

Triangle-Kay Bee Released... April 8th

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IMMEDIATE RESPONSE!

has been made by the State Right Buyers of the country to the offer of franchise for this great five-reel feature.

¶ The public demand may be inferred from the comments of certain important personages who have witnessed advance showings of the picture.

¶ "I found myself leaning forward and gripping my chair," said SAMUEL GOMPERS, President of the American Federation of Labor.

¶ "My police prove themselves splendid actors," said Major JOHN C. GROOME, Superintendent of the Pennsylvania State Police.

¶ "The example set by the troopers lays the foundation of true Americanism," said Colonel THEODORE ROOSEVELT, in praise of the dashing State Police.

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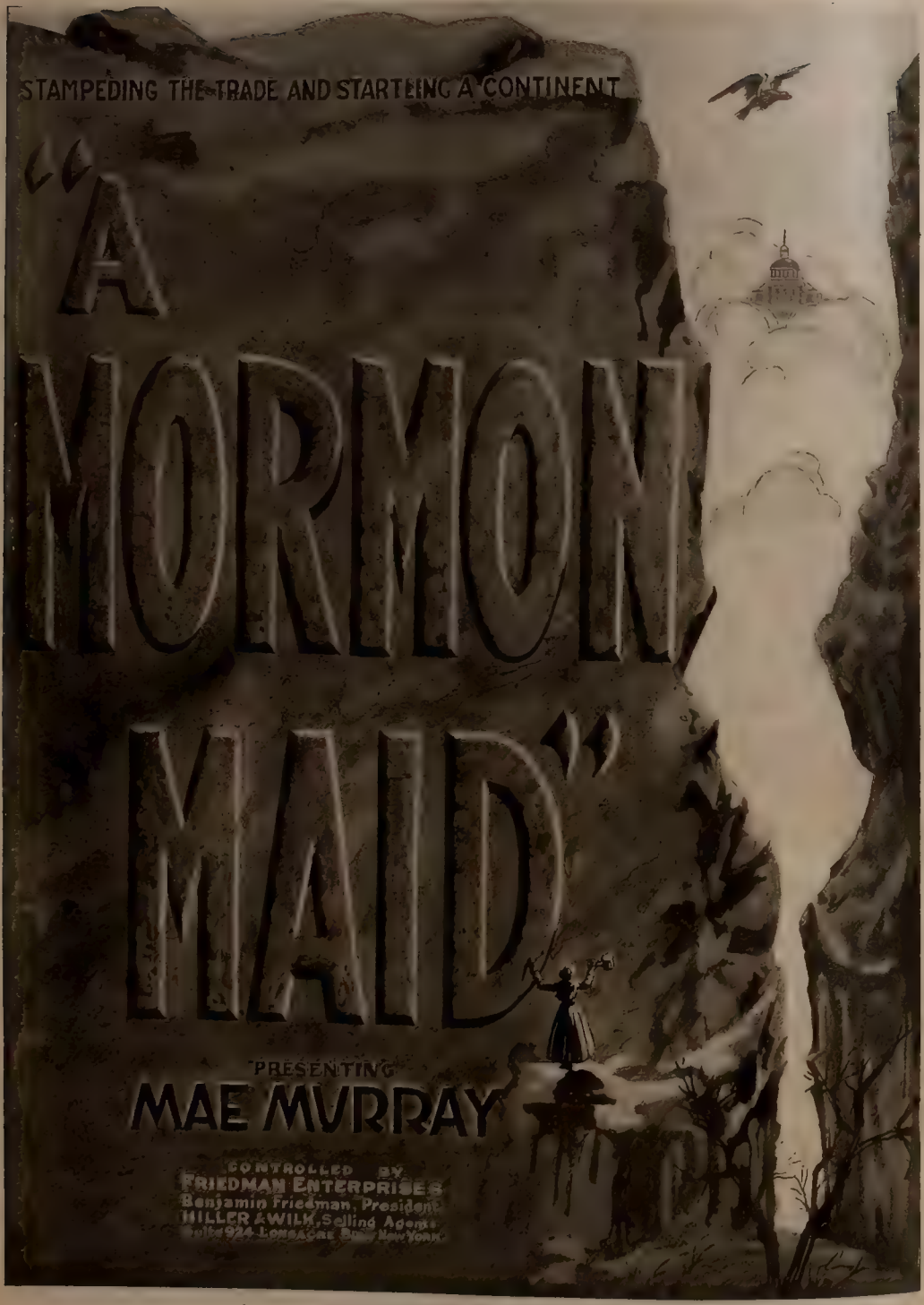
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"MICKEY"

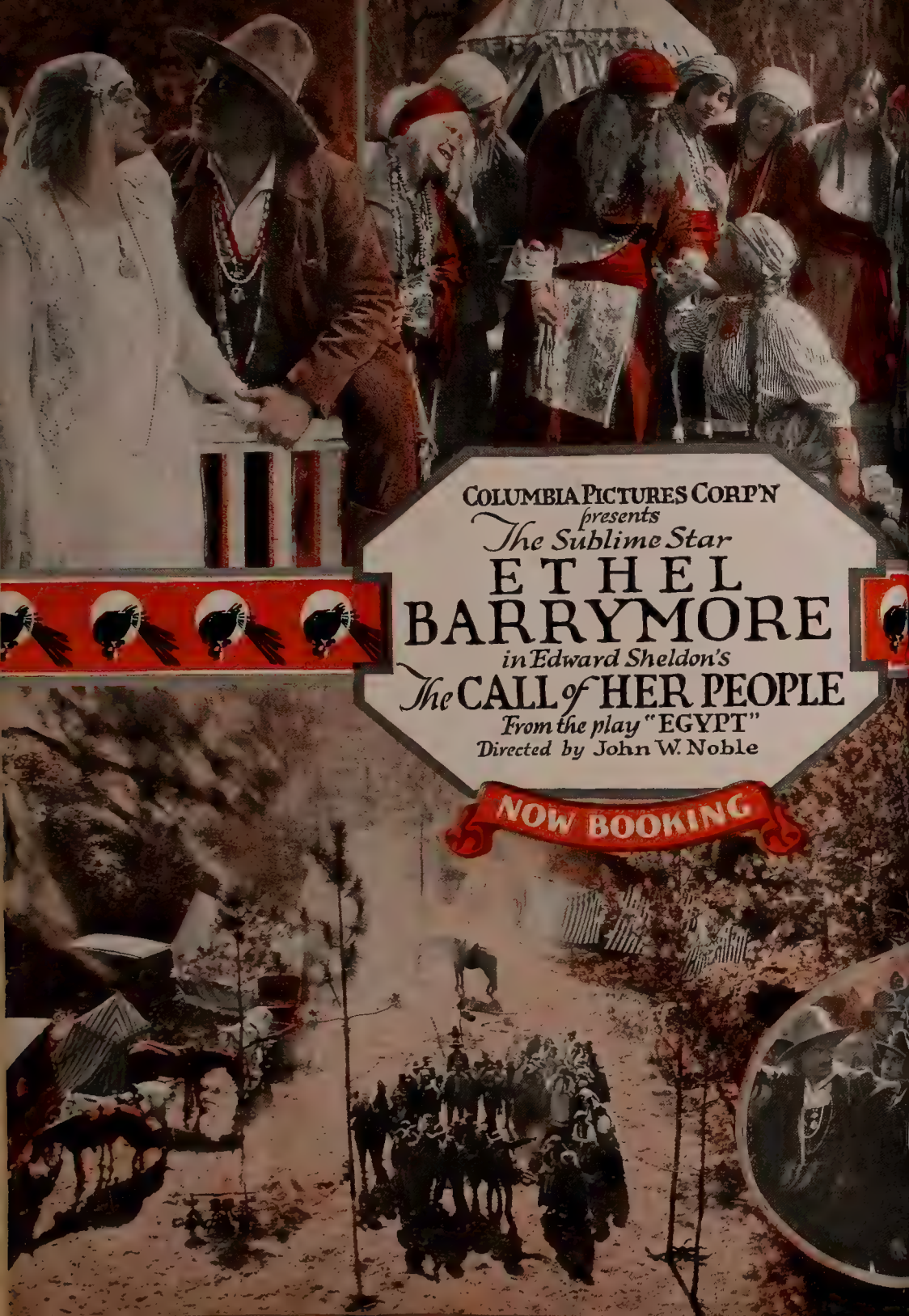
THE LITTLE GIRL
YOU WILL NEVER
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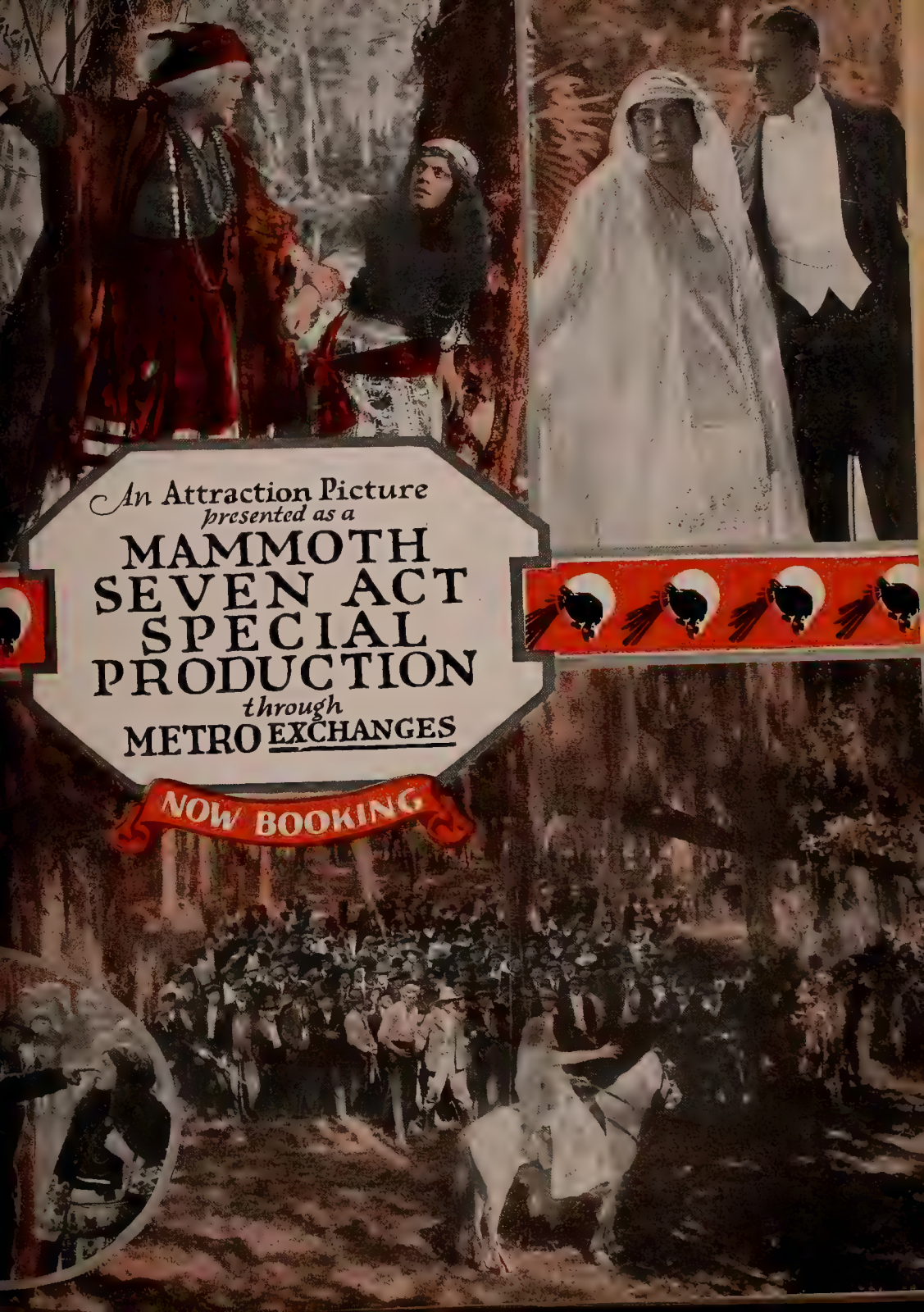
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MABEL NORMAND FEATURE FILM

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE


THE RIGHT ROAD
THE WRONG ROAD
B.A.ROLFE presents
FRANCES NELSON
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Upon a Yes or a No depends life's happiness
A METRO wonderplay directed for Rolfe Photoplays Inc. by John W. Noble
RELEASED ON THE METRO PROGRAM APRIL 9TH


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SEVEN ACT
SPECIAL
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Produced by SERIAL Producing Co.

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AT ANY

METRO EXCHANGE



The one reel feature attractions

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Mr. Exhibitor: You can have full *confidence* in the success of our Scenics and Educationals.

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Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
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The J. A. Cressey Interests, Dallas, Texas
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Standard Film Service Co., Cleveland, Ohio
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Zenith Feature Film Co., Minneapolis, Minn.
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Metro Pictures Service, Chicago, Ill.
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(BEAUTY AND BRAINS)
THE MOST BEAUTIFUL
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IN THE WORLD

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LUDWIG G. B. ERB PRESIDENT
Presents

"THE INEVITABLE"

A soul-stirring drama
of love and vengeance

Featuring
The popular picture players
Anna Q. Nilsson and Chester Barnett
Supported by a notable cast



DIRECTED BY
BEN GOETZ

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EXCHANGES IN ALL PRINCIPAL [illegible]S

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Better to read fifty advertisements than to miss the one YOU need.

STILL SUPREME!

HUNDREDS OF SUCCESSFUL RETURN BOOKINGS HAVE PROMPTED THE SHREWDEST MEN IN THE FILM INDUSTRY TO PURCHASE TERRITORIAL RIGHTS – QUICKLY.

SELIG'S STUPENDOUS MASTERPIECE

"THE NE'ER-DO-WELL"

by REX BEACH



TERRITORIES NOT LISTED BELOW ARE OPEN
WIRE OR WRITE – AT ONCE

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" are being duplicated on "The Ne'er-Do-Well"

= 8 Thrilling Acts =

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SOLE OWNER & DISTRIBUTOR
523 LONGACRE BUILDING
NEW YORK, N. Y.

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ISADORE BERNSTEIN INTRODUCES CHARMING

BETTY BRICE Supported by CHARLES ARLING, EDNAMAE WILSON and DOROTHY LOVE CLARK IN The SOUL INSPIRING and POWERFULLY GRIPPING MYSTERY PRODUCTION

WHO (QUIEN-SABE) KNOWS?

DIRECTION JACK PRATT, ADAPTATION ROSALIE ASHTON & BEATRICE MORSE

FROM THE SERIAL

READ BY 13 MILLION PEOPLE IN MUNSEYS



AN UNUSUAL STATE RIGHT Opportunity

These millions will be clamoring to see this exceptionally well advertised story on the screen—Coupled with the well selected cast, it makes this production an enticing box office attraction. Be the pioneer in your territory to exploit our powerful productions for the clean minded millions.

IN WORK

THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. LOS ANGELES CALIF.

CINEMA AD-ART SERVICE, L.A.CAL.

STATE RIGHT BULLETIN No. 1

THE

George Backer Film Corporation

GEORGE W. LEDERER, General Director

Announces the Completion of Its Initial Offering

A Novelty Triumphant

"The SIN WOMAN"

A Pretentious Seven-Act Feature Without a Parallel With a Super Cast Headed by a Brilliant

TRI-STAR Combination

INCLUDING

Irene Fenwick

ALL AMERICA'S STAGE IDOL

Reine Davies

THE AMERICAN BEAUTY

Clifford Bruce

STAR OF McCLURE'S SIXTH SIN, "PASSION"

Entire Production Supervised and Produced by

GEORGE W. LEDERER

George Backer Film Corporation

729 SEVENTH AVENUE, NEW YORK

REX BEACH

MARY ROBERTS RINEHART

MARY ROBERTS RINEHART

TWO MOST TALKED OF PERSONS TODAY IN FILMDOM

REX BEACH

AND

MARY ROBERTS RINEHART

FIRST AND ONLY APPEARANCE IN PICTURES

State right buyers and exhibitors—think what this means as a box-office attraction

Added prominence and drawing power has been given the name of Rex Beach through the wonderful success of the "Barrier." During the past two weeks Famous Players Film Co. arranged with Mary Roberts Rinehart for her "Sub-Debutante" stories, the exclusive use of which is for Marguerite Clark.

Every Reel Exciting and With a Punch

REX BEACH—ON THE SPANISH MAIN
REX BEACH—IN PIRATE HAUNTS
REX BEACH—IN THE FOOTSTEPS OF CAPT. KIDD
} 2 FIVE REEL AND 1 SIX REEL FEATURES

NOW SHOWING

In its Fourth Week to Capacity Houses, Rialto Theatre, New York

STATE RIGHT BUYERS

If your territory on this money maker is unsold GRAB IT QUICK

IT WILL BOOK ITSELF

GRAND FEATURE FILM CO.

Room 1606 Candler Building 220 West 42nd St., New York

REX BEACH

The "NEWS" advertisers believe YOU worth while; justify them.

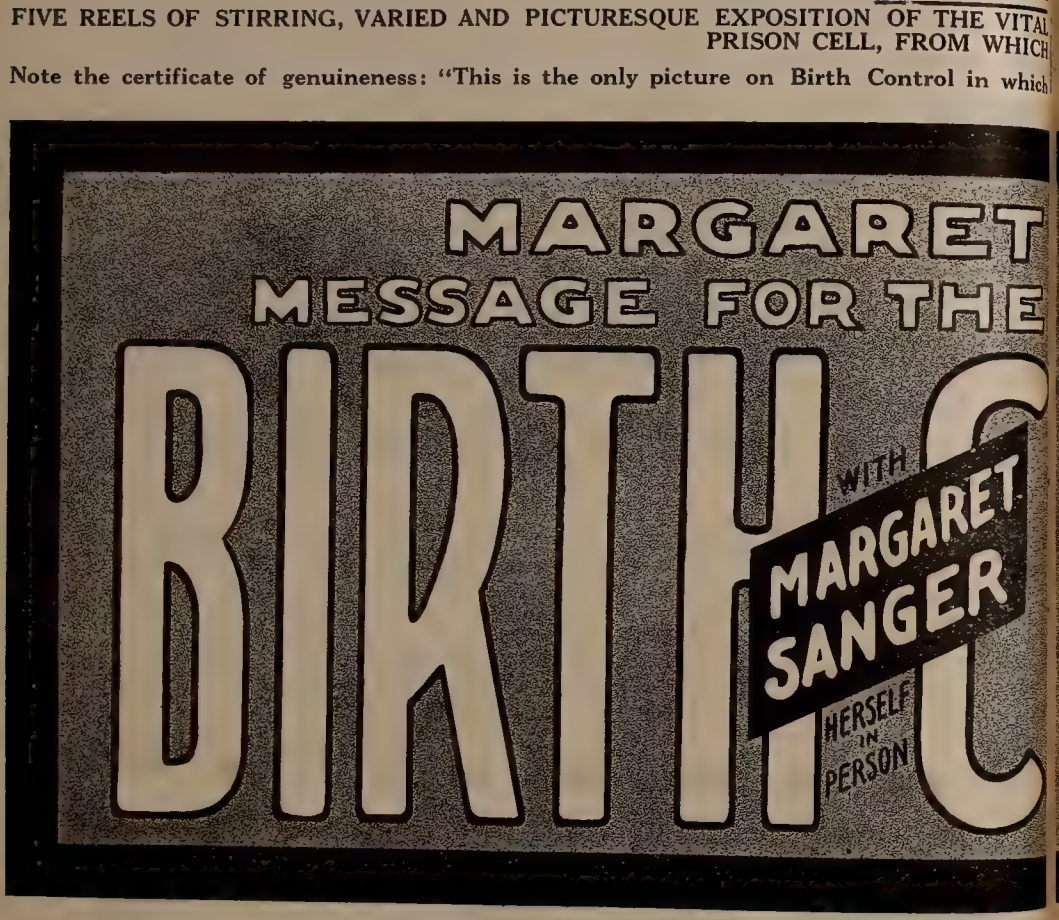
You Don't Have to be a Film Buyer or

EVERYONE IN THE WORLD

It's the Safest, Surest State Right Proposition Since Big Film Features

FIVE REELS OF STIRRING, VARIED AND PICTURESQUE EXPOSITION OF THE VITAL PRISON CELL, FROM WHICH

Note the certificate of genuineness: "This is the only picture on Birth Control in which



SHOOT QUICK OR DROP THE

Mr. Film Man:—The feature market is almost bare. "Joan," "20,000 Leagues" and the one or two other big The summer is near. This picture is guaranteed censor proof. It can be bought for a part of the cost of the

Mr. Showman:

The theatrical season is within eight weeks of its close. After mid April more than nine tenths of the theatres of the country will be bared of theatrical attractions. Here is an opportunity for any live showman to clean up in the theatres of his State with a show with a world-wide draught. As an expert you know it's publicity that fills your house. This film feature through its heroine and her cause has received more newspaper publicity within the past year than any other stage or film play within the past ten years. To announce it, is to pack the house. To own the rights for the State is to roll up in an instant a profit of sure proportions.

MESSAGE FILM

729 Seventh Avenue

Seller to Clean up a Quick Profit on This

WILL WANT TO SEE IT

Began, and We'll Guarantee You It's Law Proof and Censor Proof

AND DRAMATIC PHASES OF THE CRUSADE THAT SENT ITS MARTYR HEROINE TO A SHE HAS JUST BEEN FREED.

I shall appear. Part of the profits go to extending our cause."—(Signed): Margaret Sanger.



GUN. IT'S A 12 CYLINDER.

ones you know about practically represent all the material for sale. There are no real big ones being made. available features as big as it in class. But the buying must be done quickly.

Mr. Layman:

You who may be a war bride investor or independent speculator in any enterprise that looks sound for swift returns, wire at our expense for further particulars of this proposal. We will make a State right buyer of you by return wire or confess ourselves inefficient. What we are offering for sale for a reasonable investment is five reels of Margaret Sanger, herself, Birth Control Champion, showing the insides of the crusade, what it aims to do, who it aims to help, and how it is opposed. With the rights to any State or cluster of States, all you need are theatres in which to present it, and—audiences. If you are familiar with the film and regular theatres of your own city or town, you know that with this feature your theatres and audiences to the turnaway point are sure. When we quote you prices for different States you can figure how large your profits will be in advance.

FEATURE CORPORATION

New York City

How can an advertiser continue advertising? By giving YOU value.

STATE

LAUGHS THAT LINGER

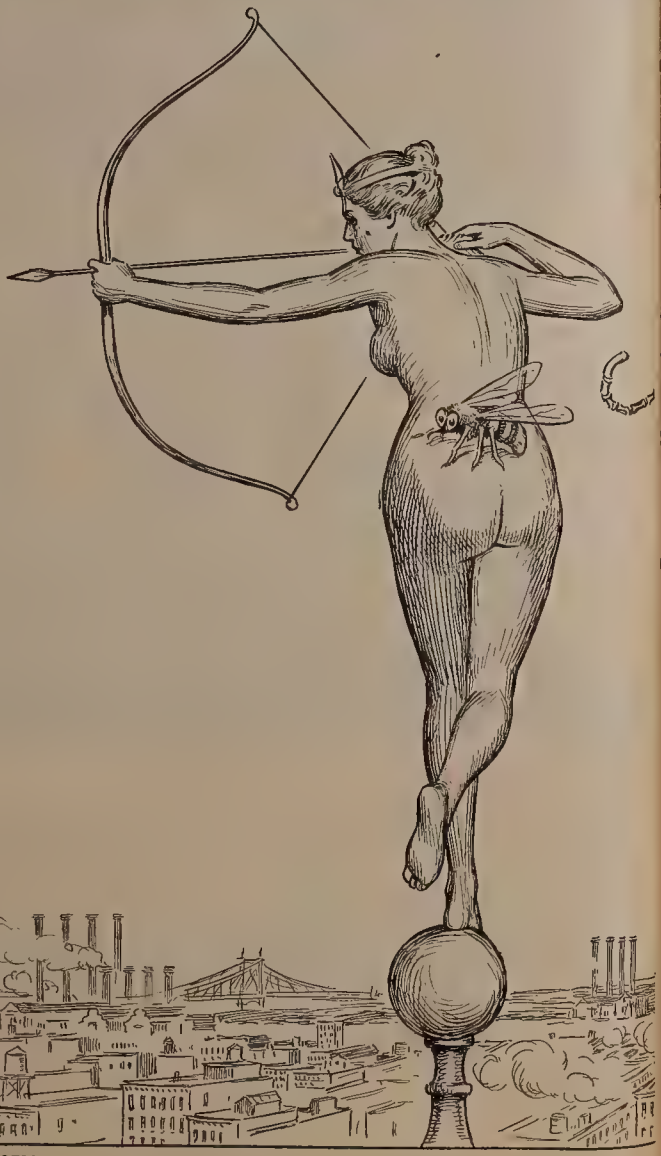
KING-BEE

BUZZING! TWO REEL COMEDY FILMS PRESENTING

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N. H.
SPITZER.

NEW YORK
OFFICES
SUITE
924
LONGACRE
BL'DG.,
FORTY SECOND
STREET AND
BROADWAY.

STUDIOS
JACKSONVILLE
FLA.



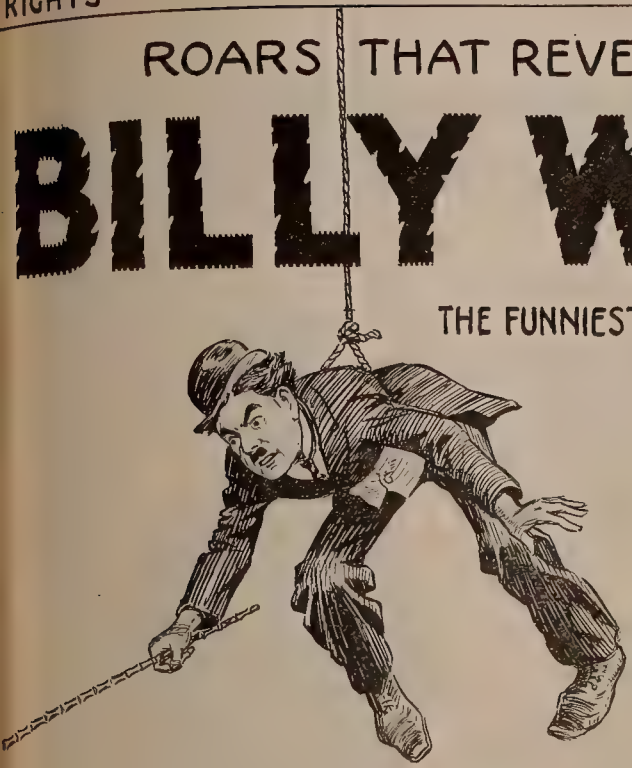
LOUIS BURSTEIN PRES. & GEN'L MGR

RIGHTS

ROARS THAT REVERBERATE

BILLY WEST

THE FUNNIEST MAN ON THE CONTINENT



SUPPORTED BY AN UNPARALLELED GALAXY OF FILM FUNSTERS INCLUDING—

BABE HARDY-
ETHEL BURTON-
FLORENCE McLAUGHLIN-
POLLY VAN-
JOE COHAN-
BUD ROSS-
ETHLYN GIBSON-
& OTHERS.—

ARVID E. GILLSTROM FORMERLY OF THE KEYSTONE COMPANY, DIRECTOR.



L. L. HILLER TREAS'R

K-E-S-E

KLEINE EDISON SELIG ESSANAY

WM. A. JOHNSTON SAYS:

"GIVE THE EXHIBITORS SERVICE! HELP THE EXHIBITOR TO SELL YOUR PICTURES!"

This is exactly what ESSANAY'S co-operative newspaper campaign on

MAX LINDER is doing!



Contracts so far call for $35,000 worth of Linder newspaper space. That ought to help exhibitors SOME!

Have you booked the Essanay Linder Comedies yet?

The Second

"MAX WANTS A DIVORCE"

is ready for you to see at any K-E-S-E branch office.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

MAR 28 1917

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No. 14

April 7,
1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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News of the Week

Page.

Sale of Film by Distirct Is Plan of Paralta Corporation.....2143

Duplicate Film Case Favors Importers 2143

Sunday Opening Bill Safe in Connecticut 2144

Two Odious Bills Squelched in Wisconsin 2144

Sunday Prospects Bright After Albany Hearing.....2145

Griffith to Produce Four Artcrafts Yearly.....2145

News' Inquiries Show "Filth Film" Is Dying.....2147

Film Pirating Spreads Throughout Country.....2147

Praise for Editorial Stating South's Case.....2148

Many Exhibitors Doom Daily Program Change Folly.....2149

"It's a Great Life if You Don't Weaken" 2151

Universal Not to Abandon Short Pictures 2152

"Mothers of France," a World Program Release.....2152

Lois Webber's Latest Feature Released on State Rights.....2181

By the District—Not by the Day

WE submit this editorial to the earnest consideration of producers and distributors; and we invite their criticism if we are wrong.

In the progress of our campaign for longer runs we are more than ever convinced that the *daily change is the fundamental fault of the business*—so fundamental that other wastes, however great and glaring, are incidental results.

We believe that, with the possible exception of certain small towns, longer runs are everywhere possible; and we believe that the very salvation of the picture business, in particular of the program business, demands that longer runs *be made possible.*

This won't be accomplished by preaching at the exhibitor. It is very largely the initiative enterprise of the exhibitor here and there that has made longer runs a fact.

And we don't believe that mediocre features are holding back longer runs. The run of features is mighty good today. We see many that should have longer runs and don't get them.

It is absolutely amazing to consider them rushed out and back to the shelf, viewed by a meagre two to five per cent. of the public, when twenty to fifty per cent. ought to and *would* see them. It is criminal waste.

We believe that just two things are holding back longer runs today—two *main* things.

One is the fact that pictures are not sold right.

The other is the lack of service that goes with them.

THE selling policy of pictures is simple enough. It is this:

Sell pictures so that people will see them—the largest possible number of people everywhere

Last week we cited the instance of a Southern exhibitor whose first run rental price was so high that it forbade longer runs.

We do not claim that rental prices are too high. That is not the point at issue.

But we do claim that program pictures are being sold *by the day;* and that this policy directly encourages the one-day run.

Sell pictures by the district—not by the day.

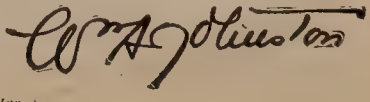
First secure an exact analysis of the population of each city and town—the number of people, the kind of people. Then tell the exhibitor how much you have got to have from his population. And *then* let him *keep* the picture until his population has seen it.

More prints will be required, but this extra expense will be a mighty small item compared with the increased gross revenue.

The exhibitor will make more money, and be *sure* of making it; the producer will make more money, and be *sure* of making it; and more people will see more good pictures.

We shall have more to say about service. In the meantime we submit the question for an open forum:

Why are program features sold by the day? Why not by the district?



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Speaking Editorially:

Two Rival Businesses

A VERY remarkable situation developed out of the hearing at Albany last week on the bills to legalize Sunday pictures.

We present it as an outstanding record in the history of the motion picture.

The moral involved, too, may be of value in other States where the issue of Sunday pictures has arisen or may come up in the future.

Arrayed against these bills was the largest and most strenuous lobby—if we may call the clergy a lobby—we have ever witnessed in a legislative hall.

Previously a few clergymen have appeared in Washington and at Albany to urge the legalized censorship of pictures. We have been somewhat astounded at the vehemence and malice they displayed; but set this attitude down as the bigotry of a few uninformed individuals.

At Albany this attitude was unmistakably a general one; very plainly there is organized opposition among a very large number of the Protestant and Catholic workers of New York State and their related societies, and Sunday schools to the motion picture.

Very plainly, too, this is the opposition of one business against another, the business of the church against the business of the picture. And the former business fears the other with all the fear, and fight and malice which one business has felt against a winning competitor since time immemorial.

This could not but be the impression of any impartial observer. We believe it was the impression made upon the Codes Committee.

The speakers of the opposition, one after another, confined their attack to the motion picture. They were violent and vehement. When it came their turn to listen they exhibited neither courtesy nor fairness. One clergyman passed the lie.

Mayor Lunn of Schenectady was moved to ask: "Perhaps I am mistaken; are these bills to close churches on Sunday?" And again he asked: "Do you want Sunday for yourselves?"

William A. Brady, in a ringing address said: "There is one race in this broad and free land of ours—a race very large in numbers—whose Sabbath is Saturday. I have heard no demand here for a restricted Saturday."

Mr. Brady summed up the whole situation when he said: "Gentlemen of the clergy, I resent your wholesale denunciation of the motion picture. You neither know, nor do you want to know the truth. If you, with one breath say that pictures are bad and that they are the most powerful educator and entertainer of the day, then come and help us make them right. Don't try to destroy the picture."

The Sunday Opening Bills

OPINIONS vary as to the outcome of the Sunday opening bills now in the hands of the Codes Committees of the New York legislature.

One opinion is that the Committee will "pass the buck" to the State Court of Appeal, and ask for a decision upon the present law in its relation to motion pictures.

Another is that the Welsh local option bill will be favorably reported.

One thing is certain and that is the favorable impression made upon the Committee by the motion picture representatives at Albany last week.

How He Does It

JULIUS HIRSCH owns a $50,000 picture theatre in New Iberia, La., population 10,000, has no competition and enjoys steady prosperity.

How does he do it?

Proprietor Hirsch's answer is very simple.

He has the confidence of his people; and he gets and holds this confidence through his advertising.

That's all.

When he has a good picture he says so—tells all about it, why he likes it, why his audience will like it—in adequate newspaper space, and by other announcements.

When he can't recommend a picture, he doesn't. He announces it and the people can come if they want to, but he doesn't urge them. In fact, he says not a word.

Competition will have a hard time breaking into New Iberia.

A fine lesson here for many other exhibitors.

A fine lesson too for many producers; advertising to the exhibitors is just the same as advertising to the public.

A man who thinks he can fool the public right along is a fool himself.

A producer who thinks he is fooling the exhibitor through his advertising is still more foolish; or, else, he has fools working for him.

Honest Advertising

SPEAKING of honest advertising, here's an echo from the recent gathering of 129 advertising men at Pinehurst:

"One of the newer agents," says a writer in Printers' Ink, "told me that last week in his opinion, the man to make the next great hit in advertising would be, he who advocated, strongly and persistently, extreme moderation in statement."

"I do not agree with the idea of extreme moderation," comments the writer. "If the statement is true, it cannot be too forcibly made. It is not the form, but the matter that is important."

Cohan on the Screen

THE magic of pictures, of reproducing "personality and pep" in black and white shadows becomes more and more a marvel as its possibilities are realized. We have heard much about screen requirements. We have seen big stage successes that would not "screen"; and now comes perhaps the most widely known play and star of the speaking stage, George M. Cohan in "Broadway Jones," and by skilled production the screen gains a picture which countless generations can enjoy at will.

But the big step is the "longer run"—the fact that "Broadway Jones" and George M. Cohan may not be seen in many cities for an entire week, instead of on one-night stands.

We hope there will soon be a time when the only great difference between stage personality and a good play in pictures, is that the pictured production can be seen by everybody, at one-tenth the cost, playing to at least twenty times the play-loving public.

Good plays must not come and go over night. It is bad showmanship. And the difference in cost of the motion picture makes such bad showmanship now conspicuously worse.

Sale of Film by District Is Plan of Paralta Corporation

Carl Anderson Is President—Herman Fichtenberg, Chairman Board of Directors—Herman Katz, Treasurer—Nat Brown, Secretary and General Manager—Robert T. Kane, Vice-President—Kerrigan and Barriscale Reported Stars

THE Paralta Plays, Inc., with a capitalization of $3,000,000, was formed at Albany last week for the purpose of buying representative feature photoplays and selling them according to the value of the district, and not by the day's run, as is now the common practice.

The purpose of the new company is the production of feature photodramas of the highest class under conditions of distribution that are intended to completely revolutionize this part of the industry and extend to the exhibitor actual co-operation.

The president of the Paralta corporation is Carl Anderson, well known to this industry through his prominent connection with the Lasky and Paramount companies.

Herman Fichtenberg, of New Orleans, who conducts a chain of moving picture theatres in the South, and who is interested in several exchanges throughout that section of the country, is the chairman of the board of directors. He will be very closely identified with the active management of the new corporation.

Herman Katz, of New York City, is the treasurer. He is identified with very large retail business interests in this city, and is closely allied with manufacturing interests of national importance.

Nat I. Brown, of St. Louis, is the secretary and general manager. Mr. Brown has been long identified with the distribution of films.

Robert T. Kane, of San Francisco, who has been connected with theatrical and film production enterprises for several years, is the vice-president of the company. Mr. Kane will have complete supervision and control of all production interests, and has established his offices in Los Angeles, where, at this time, studios for two producing connections of Paralta are nearing completion.

It is reported that J. Warren Kerrigan and Bessie Barriscale have been signed as stars.

Speaking of the new company and its aim to relieve the exhibitor of some of the impositions he now has to bear, Mr. Anderson said: "We have come into this field the declared friend of the exhibitor from the start. It will be found that our business sympathy is real, and that the co-operation we shall offer in genuine and will prove profitable in actual money."

"We considered the whole subject for fully eight months," said Mr. Fichtenberg, "and the result has been the foundation of the plan which we shall shortly present in full detail to all exhibitors in the United States and Canada, later extending our activities throughout the world.

"Our plan of distribution is based on the development of the exhibition territories to their fullest possibilities of results to exhibitors.

"For instance, Newark, N. J. There are about 400,000 people in that city. We will determine, in conjunction with an exhibitor, that the territorial franchise for a given section of Newark is worth say $100 a production. That determined, we find that another section, in which there are ten theatres, has a value or $200 per picture; that another section, with 15 theatres, is worth $500 per picture, or that another territory, with but two theatres, is worth but $50 per picture. We aggregate this, and find, in conjunction with the exhibitors, that Newark is worth to us $2,000 per production per annum.

"Otherwise, 'Rose o' Paradise' will bring in $2,000 in one year from the city of Newark, and it will only cost each territorial exhibitor, say, $100 to control it for one year in his territory—instead of $100 for one day."

"Duplicate Film" Case Decision Favors Importer

Three Cents Per Foot Tax Imposed by Collector Is Not Valid—One Cent Per Foot Only Allowed for "Duplicate Negative"

REVERSING the decision of the Collector at the port of New York as to the dutiability of "photographic film negatives," the Board of United States General Appraisers, upholding the protest of R. K. Bartlett, film importer, against imposition of a duty of three cents per foot on war negatives in his possession, decided that the film in question is a duplicative negative; that it is not as valuable as a positive, and is subject to a duty of but one cent per linear foot.

Voluminous testimony of photographic and camera experts was heard by the Appraising Board. The holding of the Port Collector was that the film in question was an exposed and developed photographic film negative "imported in any form for use in any way in connection with moving-picture exhibits, including all moving pictures, prints, positives or *duplicates* of every kind and nature."

In rendering the decision in favor of Mr. Bartlett against the contention of the Collector, General Appraiser Sullivan found that the film in question was a duplicate in photographic and legal sense. Following this consideration to its conclusion, it was found that there was full basis for recognition of positives and negatives as two separate and distinct things, with differing values.

Inasmuch as the person holding the positive had not only the most valuable piece of photography, in addition to priority of rights in exhibition, the finding concluded "that Mr. Bartlett's film was a print or duplicate, and as such less valuable," and "the protest is sustained, and the action of the collector is reversed."

Attention was also called by the Appraising Board to a similar decision handed down some time ago in another case where the film in question was a duplicate, but printed from a positive by mechanical means instead of photographed by a camera.

Brooklyn Local Meets for Election of Officers

Election of officers for the ensuing year, and a report of the committee representing the organization in Albany on Sunday opening, will be matters of moment taken up at the next meeting of the Associated Motion Picture Exhibitors of Brooklyn, on Saturday, March 31, at 11 P. M., at the Triangle theatre, Flatbush avenue and Fulton street. A final report of the Ball Committee will also be rendered.

Three names, those of William Brandt, William Hollander and Louis L. Levine, are up for presidential election. But one candidate is on the ballot for each of the other executive offices, while there are fifteen men named for election to the Board of Directors, of whom seven will be chosen.

Selznick Buys Central State Rights to "Ne'er-Do-Well"

The Lewis J. Selznick Productions, Inc., have added another special feature film to their state rights purchases, this week, by a deal with Sol Lesser of San Francisco, for the Illinois, Indiana and Southern Wisconsin territory on the "Ne-er-Do-Well," Selig's famous picturization of the popular novel by Rex Beach.

Ince Secures William Hart and Other Stars in Fight

Film circles in Los Angeles were aroused last week at the skilful engineering done by Thomas H. Ince in securing William S. Hart. Bidding against Ince were the heads of nearly every film corporation. The salary received by Hart is said to be seven times as great as under the old one. The number of Ince-Hart releases is indefinite.

Credit is due Mr. Ince for the fact that not one of his stars has gone to another company. He now holds long-term contracts with Louise Glaum, Charles Ray, William Desmond, Enid Bennett, Bessie Love, Alma Reubens and Olive Thomas.

Fire Delays "The Planter"

Fire totally destroyed the studio of the Nevada Film Corporation at Pasadena on Saturday night, delaying the completion of "The Planter," a ten-reel picture starring Tyrone Power a month at least. General Manager Drum estimates the loss at $25,000.

L-Ko President East Again

Julius Stern, president of the L-Ko Motion Picture Company, has returned from a six weeks' visit to the Coast studios, and was very well pleased with conditions there.

Sunday Opening Bill Safe in Connecticut

Judge Charles J. Martin's Bill, Providing Open Sundays for Cities of 10,000 or Over, Voted Through Assembly—Now Up to Senate

TO Judge Charles J. Martin of New Haven, goes the credit for the first successful attempt to puncture Connecticut "Blue Laws" and as matters now stand, the cities of that state have the prospect of being able to have Sunday moving pictures in the near future. The Martin bill, giving cities of more than 10,000 the right to say whether Sunday entertainments shall be legal within their borders, has passed the lower house of the Connecticut legislature, and on March 30 will go to the state Senate for action. Predictions are freely made that the Martin bill will pass the Senate by a comfortable vote.

A Baptist minister had much to do with the passage of the Martin bill, through the Connecticut House of Representatives. Just when the House was a bit in doubt, the Rev. Leonard Smith, representative from the town of Mansfield, sprang to his feet, and in one of the most impressive addresses ever given a Connecticut legislature, strongly urged the bill. He traced the history of Sunday from its pagan origin as "Sun day," and brought it down to date.

Rev. Mr. Smith pointed out that the measure cut the Gordian knot of a vexing situation by legalizing certain harmless amusements, which at the present time are illegal on Sunday.

For three hours the debate had raged until Mr. Smith took the floor. An immediate call for a vote resulted in the passage of the bill by 137 to 89. In this connection, it is predicted that the Senate will pass the bill by a vote of 20 to 15.

Not all cities in the state will profit by the Martin act, for several are under the population limit. Those that cannot take advantage of the bill are Rockville, Putnam, Shelton, Derby and Willimantic. The cities included in the bill are New Haven, Hartford, Bridgeport, Waterbury, New Britain, Meriden, Norwich, New London, Middletown, Danbury, Norwalk, Bristol, Ansonia, Norwalk and South Norwalk. Greenwich, Torrington, Orange (West Haven) and Winsted, also are included by reason of their population. The town of Milford also benefits, though not by population reason.

An effort was made to have the bill apply to all towns of more than 5,000 population, and this too was voted down.

During the debate the plea was made to have the House "take the question of Sunday observance from the realm of hypocrisy and look at it from the commonsense standpoint. Representative Rogers rose to declare he knew of men who opposed moving pictures on Sunday, and at the same time played poker all day long on Sunday. Mr. Rogers hails from Manchester. Opposition was based entirely on the principle expressed by Col. Jarvis of Berlin, who declared "this bill will commercialize the Sabbath, which we have had with us for 2,000 years."

Two Odious Bills Squelched in Wisconsin

Twenty Per Cent. Tax Bill and Silly Censor Measure Are Shelved—Fear Felt by Some That Another Censorship Bill Will Squeeze Through

WISCONSIN theatre owners are not going to be taxed out of existence. Neither are they going to be harrassed by any crank who may think that something in a certain picture is immoral, and throw the theatre manager and all the house attaches in jail.

Last Monday the assembly indefinitely postponed the Pieper bill, that proposed to tax theatres and boxing shows twenty per cent of their gross receipts and required all theatre owners to purchase their tickets from the county clerks, making it a misdemeanor to use other than the tickets furnished by the state.

They also indefinitely postponed action on the Otto bill which made it a misdemeanor to produce a performance or exhibition which might be considered immoral. This latter bill was introduced by Assemblyman Otto at the request of Assistant District Attorney Bartelt of Milwaukee. When District Attorney Zabel's attention was called to the bill he declared it was unnecessary and requested his assistant to have it withdrawn.

While the exhibitors won two victories in the legislative halls they also were defeated as the bill was killed that would legalize Sunday shows in the state of Wisconsin. This would have made it unnecessary for the theatres to operate Sunday in violation of the law, as they are doing in many cities. Public opinion is against Sunday closing.

The only other bill of importance that is now before the state legislature is the censorship bill. The fate of this bill rests entirely with the representatives from up the state. Many of these men are reported to be in favor of the bill and it would not surprise many people if the bill were squeezed through in the closing hours of the state legislature.

Hammons on Exchange Tour

Vice-President and General Manager Hammons of the Educational Films Corporation of America, left New York last Sunday on a business trip to the West Coast. He will visit Los Angeles, and on the return journey will make the Educational exchanges in San Francisco, Seattle and Salt Lake City.

Low Price Program Service

Aiming at the small exhibitor, President Benj. B. Hampton, of the General Film Company, has inaugurated a new "popular-priced service" whereby the theatre owner or manager can select programs booked from the assortment of 50,000 reels of subjects of various kinds which General has on hand at very low prices.

Michigan Censor Bill Goes to Finance Committee

At a recent meeting of the State Affairs Committee at Lansing, Mich., they reported out the Eaton State Censorship bill for motion pictures. This move was given an unexpected turn, however, when the speaker of the House of Representatives referred it to the Finance Committee for approval.

Instead of going to the House and Senate for final vote after the State Affairs Committee finished with it, it is now up to the Finance Committee to first grant further approval. One of the reported regrets in Michigan regarding the Eaton bill is that the exhibitors have not done enough campaigning to defeat it.

The Michigan bill, patterned after the Ohio bill, requires a board of three censors to approve all the motion pictures before they are shown in the state. The charge to the producer is one dollar per thousand feet.

Lasky Distributes Patriotic Slides to New York Houses

Immediately after his appointment as chairman of the motion picture division of the Mayor's Committee on National Defense, Jesse L. Lasky distributed to every motion picture theatre in Greater New York, slides asking for patrons' signatures to the declaration of patriotism, and one-sheet posters effectively designed with the Star-Spangled Banner for theatre lobbies. This is one of the very few occasions for which permission was granted for the use of the American flag on lithographic posters. These posters have been mounted on cloth and draped on touring cars, which are covering the theatres of the city, distributing patriotic declaration blanks and collecting signatures.

Mr. Lasky is devoting much of his time to this patriotic appeal to loyal Americans, in an endeavor to obtain two millions signatures through the medium of the motion picture theatre.

Triangle Reorganization Plans Are Under Way

R. W. France, general manager of the Triangle Distributing Corporation, has issued the following statement pursuant to the changes in Triangle's producing plans. As announced in the NEWS last week:

"On March 23 I received a telegram from Mr. Hodkinson, the president of our company, who is now on the Pacific Coast, stating that Messrs. Aitken, Sennett, Ince and Hodkinson are signing jointly a wire to all of our first-run exhibitors forecasting the adoption of a new plan which will be of great interest. The details of this plan will be announced to the trade through the press at the earliest possible moment."

Sphinx Company in the Field

Announcement was made last week that Rudra Limited, Inc., has been succeeded by the Sphinx Producing Company. A one-reel picture every week, to be handled by the American Standard Motion Picture Corporation, will be released.

Sunday Show Prospects Bright After Albany Hearing

Belief in Film Circles That Legislators Will Await Court Verdict, with Local Option Bill Likely in Event of Adverse Decision—Vigorous Speech by William A. Brady Feature of Capitol Session

FILM men throughout New York expressed themselves as optimistic over the prospects for Sunday shows in the Empire State following a public hearing at Albany last Wednesday before the joint Codes Committee of the Legislature. The outlook following the hearing indicates that the legislators will await a decision in the court cases testing the present statutes before further action, with the prospects bright for the passage, at least, of the Welsh Local Option Bill should the judges decision prove adverse.

Headed by William A. Brady, president of the National Association, a large delegation of New York film men attended last week's public hearing on the Sunday question. The feature of the day was a ringing speech by the World Film executive when, goaded by the clearly shown bigotry of the opposition, he shed his gloves and came to the front with a stirring address that aroused the Senate Chamber to a remarkable pitch. It was evident that the two-fisted attack by Mr. Brady swept alarm through the ranks of the reformers and gained the favor of the committee members for the picture cause.

The representative gathering at the Albany hearing showed that the picture industry is ready and able to wage a stiff battle on behalf of Sunday opening in New York. Praise in unstinted share was heard from film men last week for the capable manner in which the National Association and Secretary Frederick Elliott lined up the fifth industry's forces in battle array for the Wednesday session.

Vituperation and bigotry, based on the attitude that the motion picture is an instrument for the debauching of the young, combined with the argument that the church must have no competition on Sunday, were the bases of the arguments of those who appeared in opposition to the several bills now before the Legislature, making provisions of various sorts for Sunday shows. Arguments reiterating these viewpoints of narrow mindedness and fear were delivered by Rev. Father Charles and Rev. Father Dunney, of Albany; Canon William Sheafe Chase, of Brooklyn, representing the New York Civic League; Dr. Watson, of the Presbyterian Ministers' Association; Drs. Bond, Frick and Smith, of Buffalo, and Harry L. Bolby, of the Lord's Day Alliance; Ella Boole, of the W. C. T. U., and several Albany women.

It was after chafing under attacks that seemed to place every "crime on the calendar" at the doors of those manufacturing motion pictures that William A. Brady arose toward the close of the presentation of the picture's side. Squaring his shoulders in a manner that indicated the clear-cut challenge to the advocates of bigotry that was to come, he declared: "I deeply resent the insinuations I have heard here that the motion picture has an evil effect on the minds of the people of this country.

"As an expert in entertainment, I assert that I have produced more clean plays than any other manager in the United States. I have been a churchman all my life, my wife, who is of the theatre, goes to church on Sunday; my daughter, also of the theatre, is regular in her religious duties, and I resent these statements that I and my family are engaged in that which is baneful and harmful.

"There has been no form of entertainment invented in the mind of man that has done more good for the poor people than the motion picture, and I want to say further that the motion picture is doing more to make Sunday decent than all of the churches in the United States.

"It is the greatest educative force in the world. There will come a time when every school and college in the land will use the picture as a means of instruction, there will come a time when you very people who are now opposing and fighting the picture will be using it in your churches to teach the life of Christ.

"Why do not you ministers come to us and talk with us, tell us what you want, get together with us in one big room and talk things over instead of fighting every move we make. Work with us and learn how to use the greatest instrument given by God Almighty to mankind to bring about his moral and educational betterment. Why try to strangle it?"

The fear of Sunday competition that was so blatantly proclaimed by the reformers caused Mayor George Lunn, of Schenectady, recently elected Congressman and a minister, to open his remarks by querying: "Do these bills we are considering call for the closing of the churches on Sundays?" The sally brought a burst of laughter, while the speaker further drove home the reformers own words by declaring, "It has always seemed to me that what was wrong on Sunday was wrong on Monday, or any other day."

Mayor Lunn then went on to say that the closing of the theatres on Sunday in Schenectady had resulted in an increase in petty crimes. He declared himself in favor of local option, of allowing the people to decide what means of recreation they shall seek on Sunday.

J. Robert Rubin, general counsel for the Exhibitors' League, opened the arguments in favor of the open Sunday. Other speakers for the motion picture were Harry Robitzek, of the New York Board of Aldermen; Dr. Thomas Gregory, Rev. Dr. Jackson, of the Dutch Reformed Church, and Peter J. Brady, of the Allied Printing Trades Council, who gained some of the honors of the day by a ringing address on behalf of the wage-earner. Senator Franklin McCray, father of Indiana's Sunday bill, was also a vigorous champion of the screen.

Among the film men present were: W. A. Brady, president of the World Film Corporation; J. E. Brulatour, of the Eastman Kodak Company; Stanley H. Twist, of Submarine Film Company; P. A. Parsons, of the Pathe Exchange; I. E. Chadwick, of Ivan Film Productions; Joe Brandt, M. H. Hoffman and Paul Gulick, of Universal; Arthur S. Friend, of Famous Players-Lasky Corporation; W. C. Smith, of Nicholas Power Company; Rev. Dr. William H. Jackson, of the Dutch Reformed Church; J. Robert Rubin, general counsel of the Exhibitors' League of America; Samuel H. Trigger, Grant Anson, of the Exhibitors' League of New York; David Cohen, of Binghamton; John Manheimer, Rudolph Saunders, Louis L. Levine and William Brandt, of the Exhibitors' League of Brooklyn; T. O. Eltonhead of the Trade Review; E. M. Saunders, H. Gainsborough, S. B. Kramer, George Balsdon and Charles Streimer, of the F. I. L. M. Club; Peter J. Brady and E. W. Edwards, of the Allied Printing Trades Council; Senator Franklin McCray, of Indiana; Alderman Harry Robitzek, of New York; John J. Wittman, Henry Cole and A. B. Samuelson, of the Bronx Exhibitors' League; L. A. Buettner, president of the New York State Exhibitors' League; Sam Spedon, of Moving Picture World, and William A. Johnston of Motion Picture News.

MONTHLY INDEX

The regular index of releases, which is published in the first issue of every month, will be found on page 2202 of this number.

Griffith to Produce Four Artcrafts Yearly

Master Director Will Return from Europe in About One Month to Begin Production for Artcraft Program—No $2.00 Openings, Says Lichtman

D. W. GRIFFITH sailed a week ago for England, where he will be taken in charge by the British War Board, and afforded various facilities for inspecting the battle fronts, with the view to making scenes for the English and French armies. Mr. Griffith will be gone a month or more. Upon his return, he will go to work immediately upon his first Artcraft release. The name is not yet announced.

At the Artcraft offices, it was stated positively that Mr. Griffith does not intend to secure battle pictures in Europe for use in his productions. Any scenes that he secures will be devoted to the governments. He is making the visit at the express invitation of the French and British armies.

Al Lichtman of the Artcraft Pictures Corporation, stated to a MOTION PICTURE NEWS representative, that Mr. Griffith will probably produce four pictures each year. None of them will be presented at a two dollar scale of prices, as has been Griffith's custom heretofore. All Griffith-Artcraft films will be distributed through the regular Artcraft channels and exhibited, in all probability, at prices ranging from 15 to 25 cents.

Mr. Griffith, en route to the front will attend the London premiere of "Intolerance" at the Drury Lane theatre, Monday, April 8.

"Ham and Bud" Subjects to Be in Two-Reel Length

The Kalem Company's Ham Comedies are in the future to consist of two reels, this change becoming effective as soon as the subjects made up to this time have been released, the producing company having prepared to begin turning out the longer subjects upon the completion of the one now in production, "Hard Times and Hard Scrapple"—the working title.

According to the announcement made at the studio this week, the Kalem Company has made an investigation of the program field, and found a big demand for comedies featuring the well-known comedians, Lloyd V. Hamilton and "Bud" Duncan, and the investigation brought out that there would be a still greater demand if made in two-reel lengths.

In preparing for the longer subjects, Studio Manager Phil Lang has greatly strengthened the organization. Al Santell has proven a very capable director, and the regular company has been increased by the addition of John Steppling, who has been in comedy with Essanay, American and Universal. Henry Murdock will continue in eccentric and character roles. Unusual attention will be paid to the stories for the new series, and already plans have been made for a number of sensational thrills which will make the Ham and Bud comedies decidedly distinctive.

Gil-Spear Joins Goldwyn as Scenario Head

Goldwyn Pictures Corporation announces the engagement of Adrian Gil-Spear as the chief of its scenario department, effective April 1.

Gil-Spear, who made the scenario of "The Barrier," Rex Beach's recent production of his own novel, and who has just completed the scenario for "The Auction Block," another of Mr. Beach's stories, is also well-known as a poster and magazine artist, whose name and work are familiar to virtually all readers of the larger illustrated magazines.

His last work before joining Goldwyn will be the completion of the scenario of "The Dark Star," a Robert W. Chambers' story for the International.

Denial from General Film

The General Film Company and the Essanay Company wish to announce that the report that the Essanay Company has withdrawn from the General Film Company is untrue.

Shipman Claims Priority in Enlargement Process

The Shipman Photo Process Corporation, of Los Angeles, has taken exception to an article recently published by trade papers, in which was set forth the advantages of a new process for making photographic enlargements from motion picture negative film. The Shipman Corporation claims in a letter to MOTION PICTURE NEWS that their concern was the first in the field, and that patents for the process are filed at Washington.

William Desmond to Appear in "Paddy O'Hara"

William Desmond will soon make his appearance on the Triangle-Kay-Bee program, when he is presented by Thomas H. Ince in "Paddy O'Hara," by J. G. Hawks.

Mary MacIver, as the Princess Maryska, is seen in her second leading portrayal. Robert McKim and J. J. Dowling have parts.

R. W. McFarland Declares Lewis Receives Ample Publicity

R. W. McFarland, general manager of the Rex Beach Pictures Corporation, aroused by recent reports in trade papers to the effect that Edgar Lewis, producer of "The Barrier," had not been given sufficient credit in connection with the play, showed to press men last week numerous samples of press publicity in which Mr. Lewis's name appeared generously.

Frank Succeeds Leup

At a recent meeting of the National Association of Motion Picture Industry, Peter Leup, of Detroit, tendered his resignation as Motion Picture Exhibitors' League of America member of the Board of Directors of the association, and Louis H. Frank, of Chicago, was unanimously elected his successor.

Man Who Made "Exide" Famous Joins Triangle Film

Following the appointment of Cameron H. Bristol, of Philadelphia, as manager of Triangle's special department of advertising, R. W. France, general manager of the Triangle Distributing Corporation, makes the following statement:

"Triangle Distributing Corporation has created a special advertising department which will be in charge of Cameron H. Bristol, whom we consider to be one of the best advertising men in the country.

"Mr. Bristol has been in the advertising business for over ten years. His most recent connection has been with the Electric Storage Battery Company, of Philadelphia, where he conducted one of the most successful advertising campaigns ever carried on in this country. He made the word 'Exide' known throughout the entire world.

"He is now working on plans along special lines, and we are trying to devise the best method of adding to the knowledge which the general public has of the Triangle product."

William Hart's Next Picture Is "The Desert Man"

William S. Hart will make his next appearance under Triangle-Kay-Bee auspices, when he is presented by Thomas H. Ince in a Western melodrama, by Lambert Hillyer, from the original story by Martin Brown, entitled "The Desert Man."

In the principal feminine role, Margery Wilson is seen as Jennie, the girl who brings gladness to the heart of the "desert-man," and thereby inspires him to fight for the betterment of the little town. Others in the cast are: Buster Irving, Henry Belmar, Milton Ross, Jack Livingston, Walt Whitman and Josephine Headley. The production was directed by Hart and photographed by Joe August, with are direction by Robert Brunton.

Hammons Buys Smith Films

A. W. Hammons, President of the Educational films Corporation, has bought the Smith films of "Alaska Wonders in Motion." The length is six thousand feet.



Representative Men of Industry Gathered at Moving Picture World's Anniversary Dinner

News' Inquiries Show "Filth Film" Is Dying

Letters to Prominent Film Men in All Parts of Nation Indicate a Tendency to Cleaner Pictures—More Comedies Wanted

LETTERS mailed out by MOTION PICTURE NEWS to exchanges in various parts of the country have elicited replies which point to a definite tendency in the national field. The demand for sex plays is dying. The demand for clean, short comedies is increasing. The views of these film men constitute a valuable record for the guidance of producers, whether they sell their product on the state rights plan or through established exchanges.

Quotations from some of these letters follow:

Butte, Montana

C. E. Schmidt, manager of the Butte, Montana, Pathe exchange says:

State rights pictures are falling off just as rapidly as they gained when they came here, the reason being that the average state rights production is poorly constructed in regard to action, detail, photography, cast, exterior—in fact, everything that goes to make up a feature. Patrons do not get their money's worth, and the consequent losses on the following nights have made the managers decline to run such pictures.

Colorado

J. H. Ashby, of the Consolidated Feature Film Company, Denver, Colorado, says:

We do not favor any features of any description dealing with the white slave traffic. There is a good demand for clean comedies and educational subjects of short lengths.

Philadelphia

H. F. Futermarks, owner of the Pennsylvania Feature Film Company, Philadelphia, says:

There is always room for features that are big enough to play for $1.00 and played as road shows. For the ordinary show from five to seven reels that are on a par or very little better than the average run of program features there is plenty of demand.

Albany, New York

W. F. Holdermann, manager of the Albany Mutual exchange, says:

There is always a good demand among the exhibitors for good one-reel comedies, particularly after the actor featured therein becomes known to the patrons of the theatres, by the exhibitors running them for several weeks on a certain day each week. The demand for sex films is to some extent dying out, the production of this class of pictures having been overdone for some time past. The biggest demand seems to be for the society drama.

Montreal

The Montreal exchange of the Universal Film Company writes:

Features less than five reels are in great demand, owing to the exhibitor awaking to the fact that the five-reel subjects of today consist of three reels of good material, the other two reels being of padding. Cartoons and scenics are of no use, and the larger features are prohibited practically in this territory, due to the tremendous price asked for them.

Newark, N. J.

Lee Gainsborg, manager of the Newark, N. J., Universal exchange, says:

The demand for sex films is gradually fading, but it seems that they still attract the public. Several sex pictures have hurt lots of houses, and the better class of exhibitors are beginning to realize that although they have reaped a handsome profit on some sex pictures in the past, they have injured their business to a greater extent.

Omaha, Neb.

J. E. Kirk, manager of the Pathe exchange, Omaha, Nebraska, says:

There is a good demand here for one-reel comedies, provided they are good. Every theatre, large or small, wants them. There is little demand for features in less than five reels.

Oregon

F. M. Simonstown, manager of the Standard Feature Film Company, Portland, Oregon, says:

Sex films seem to have the best drawing power of anything, unless it happens to be an exceptionally well-known book or play. These seem to take as well as the sex play. However, the demand for the sex film is getting less and less constantly.

Arizona

J. E. Rickards, manager of The Hip, Phoenix, Arizona, says:

I am compelled, like many other provincial exhibitors, to use the state rights feature, but hope some day to see the big concerns who are marketing programs refrain from taking their stars from the program which they are asking the exhibitor to take for good or bad, and putting them into specials that many times are too big for the contract holder and which turn into strong competition some big house having greater capacity.

Seattle, Wash.

H. Susman of Peerless Feature Attractions, Seattle, Washington, says:

Pictures must be produced that will be at least on an equal basis with the features that are turned out by such companies as Bluebird, Gold Rooster, Metro, Paramount, Vitagraph, Triangle, etc. These firms have been in the business ever since there was any business, therefore they know the game from A to Z. Unless the newer companies can put up something just as good or a little better they had better save their money and buy beer with it.

Film Pirating Spreads Throughout Country

Burns Detective "Plants" Film Burglar—$100 Bill, Marked, Has Short But Thrilling Experience in Trailing Criminal

AN underground system of stealing and selling prints of the newest and most popular film plays which rivals the most thrilling film dramas screened is coming to light all over the United States.

The first cases to get into the courts were in New York, where a few months ago the losses of the Universal Film Manufacturing Company were announced, and a month ago, when through the aid of the National Association of Motion Picture Industry the case prepared by the W. J. Burns Detective Agency for the Fox Film Corporation was pushed through the grand jury and one man is now awaiting trial on a grand larceny charge.

This man was caught by an elaborate "plant" made by a Burns detective, who took an office in the heart of the Longacre Square theatrical section, had his name put on the door in gold letters, and bought, for a marked $100 bill, a Fox film entitled "The Wonderful Adventure." Unlike the usual film play, however, the $100 bill did not have any further adventures, for the detective took no chances, but nabbed the seller of films before he was many feet away from the office door.

Added to this case comes one from St. Louis, and a new series from Oklahoma. In St. Louis, a feature film of five reels was stolen from a street car, and in Oklahoma the exchange and theatre men are convinced that a gang is working a regular system so complete now that they steal only the films for which they have markets. This is also borne out by the men with whom Burns detective had his dealings, who informed him that they could get any film of any company he wanted on twenty-four hours' notice.

Most of the stolen films are sold for export to European and South American countries, and the average price is about $10 to $20 per reel, a quarter to a half of the cost of printing the positive. It is also reported from St. Louis that the films are reassembled, titles changed, and resold for showing in this country.

Goldreyer States His Case

Replying to statements made by Maurice L. Fleischman in a recent issue of MOTION PICTURE NEWS regarding the Fleischman and Goldreyer-Ochs case, Charles A. Goldreyer comes to the front with a letter which would seem to declare that never at any time, either in the preliminary occurrences of the case or during the long public league hearing, was he in sympathy with the complaint, which carried his firm's name. "I have never at any time seen any actual evidence which would justify the charges against Mr. Ochs," is the surprising statement made by Mr. Goldreyer on March 8, regarding his firm's case which attracted such attention during November and December of last year. Mr. Goldreyer lays the blame for the most recent Fleischman statements to internal troubles in the partnership of Fleischman, Goldreyer and Kramer.

Praise for Editorial Stating South's Case

"Southern Exchange Managers Tied Hand and Foot by New York Offices," Declares Nat Royster, Veteran Southern Picture Man "National Get-Together Week" in New York Suggested

"HIGHER prices and Longer Runs," last week's MOTION PICTURE NEWS editorial by William A. Johnston, stirred up unusual comment among New York film executives last week. In addition southern film men were quick to praise the editorial as a statement of the cause of the exhibitor in that territory whose rentals are fixed on population figures that fail to take into account local conditions.

Nat L. Royster, special representative for "Civilization," voiced the sentiment of those heard from in regard to the editorial. Mr. Royster is a veteran Southern picture man who, as exhibitor and exchange man, has been in close touch with that field for twelve years.

Writing from Cleveland, Tennessee, he declares: "I make eight Southern States and naturally find many and varied complaints from exhibitors. It seems to me that the majority of exchanges in the Southern territory have very good and capable managers who desire to do the right thing by exhibitors. But they are tied hand and foot by their New York offices. Most of the Southern exchange managers know conditions in their territory very well, but cannot act without consent from their headquarters.

"As a rule, New York men judge Southern conditions by conditions as they exist in the North, which is a very poor way of judging anything. They make prices according to the populations of the towns they play. But take the average Southern town of five thousand population. One-third of them are colored and are not allowed in a white picture show. Then how on earth can you set prices on a town of five thousand when that town really has only three thousand whites?

"The percentage of show-going people in the majority of Southern towns is not quite so large as our Northern tawns, yet they are rated the same."

"I am certainly glad to see that you have taken up the cudgels to give the New York fellows a better understanding of the problems we have down here," writes a Southern exchange man requesting, for obvious reasons, the withholding of his name. "In this connection I was also interested in your story that the exhibitor-directors of the National Association were planning a 'round robin' calling a convention in New York City.

"Wouldn't it be great if we *could* have a real business-first convention—a sort of 'National Get-together Week' in which exhibitors representing the various sections of the country and all classes of houses could get together with the manufacturers and distributors for a treshing out of the problems of all? New York is the logocal place for such a 'Get-Together Week' for it is New York's arbitrary attitude that creates so many of our problems out here on the firing line. It seems to me that a wonderful amount of good could be accomplished by a 'business-first' convention."

Frank Powell Moving Offices

The offices of the Frank Powell Producing Corporation have been moved from the Times Building to larger quarters at 71 West Twenty-third street.

The new offices of the Powell Company will be those that formerly were occupied by the executive offices of the Mutual through which distributing organization the productions now being made under the direction of Mr. Powell are released.

Fox Endeavors To Put Films All Over World

Export Department Organizes Campaign to Invade Every Part of Globe—Winfield Sheehan in Charge of Task

PREPARATIONS are now under way by the officials of the Fox Film Corporation to have their film productions flashed on the screen in every civilized country throughout the world. Plans have been made by the Export Department of this organization to show Fox features and the super de luxe photoplays in which Theda Bara and William Farnum are starred, in Italy, France, Russia, Japan, India, South Africa, the Dutch East Indies, Philippine Islands, Panama and the Central American States.

Having recently returned from a trip abroad, Winfield Sheehan, general manager of the Fox Film Corporation, had the opportunity while in England to review the foreign field, and has found a great popular demand for Fox Films. In addition the reports he has received for the past year and a half from the Fox branches established in Australia, New Zealand, the Argentine Republic and Brazil, show that Fox films are daily increasing in popularity.

Today Fox films are shown in the most out of the way places of the world. They are viewed regularly at Upolu, Samoa, where Robert Louis Stevenson lies buried. Thirty-six miles away, at Pago-Pago, the American Naval Station, Tutuila Island, Fox Films are a regular attraction. They are also seen at Tahiti, one of the Society Island group, Cook Island and the Fiji Islands.

New Company Completes Long Animated Subject

The A. Kay Company, 729 Seventh avenue, New York, was recently organized under the plan of confining itself to putting out short-length topical features. Their first release is an animated subject of unusual length, an 800 foot animated cartoon burlesque, entitled "20,000 Feats Under the Sea," the first 800 foot animated cartoon ever released. The thread of the story of "20,000 Leagues Under the Sea" is followed closely in the burlesque. Paul Terry was the cartoonist.

Close co-operation with exchange man and exhibitor is announced as the slogan.

Frohman Company Announces Advertising Campaign

That there is a lack of sincere co-operation between the exchange man and manufacturer, in the selling and exploitation of super-motion picture productions, is the opinion of the Frohman Amusement Corporation, who have issued the following statement.

"We have read with no little concern during the past two weeks, several signed articles emanating from territorial rights buyers of motion pictures and, the impression which has been created to this organization has been indeed vivid. As a result of these observations, this organization has, for the past few weeks, been in active correspondence and consultation with its clientele.

Beginning with the release of our next production "God's Man," in which H. B. Warner makes his bow under the Frohman banner, we will inaugurate a radically different style of advertising schedule, which we conscientiously believe is in part solution to the just wants of our buyers. A number of weeks of consistent advertising of our production will, in all instances, be our rule, after the picture has been sold.

Cobe Says Exhibitors Dislike Program Booking

Andrew J. Cobe, president of the Ultra Pictures Corporation, returned Friday from a trip through the Middle West. He reports that business is brisk with promises of immediate improvement.

"The most impressive thing to me," he said, "is the interest manifested by the exhibitors in their demand for independent bookings of features and their growing distrust and dislike of programs.

The exhibitor knows that they are bound to get better pictures for their houses if they can judge the individual excellence of the picture than to take program offerings. The independent exchange man can see what he buys and the exhibitor has a far better chance of getting something good for his audience by keeping in touch with the independent exchange."

George Backer's "Sin Woman" Will Be Ready April 2

George Backer, president of the Backer Construction Company, has entered the state rights field in company with George W. Lederer, who will serve as director of productions, and Irene Fenwick, Reine Davies and Clifford as the principal players.

The first production will be "The Sin Woman," a seven-reel adaptation by Edward Corbett, of a Parisian play. It will be ready for sale April 2.

Southwestern State in Fourth Combitone Release

The fourth installment of Pathe Combitone, the travel pictures along new lines that are attracting such favorable comment, covers the state of Arizona, with one thousand feet of carefully selected film showing the most interesting scenic, historical, industrial and archaeological features of the state.

Many Exhibitors Doom the Daily Change of Program Folly

Middletown, Ohio, Exhibitor Lengthens Runs in Face of Hot Competition—His Letter to News a Document of Facts in Favor of Abandonment of Daily Change Practice

JUDGED by the hundreds of letters which have come into the office of MOTION PICTURE NEWS as a result of its vigorous and merciless campaign for an abandonment of the daily change of program folly, the typical exhibitor of today proves himself to be alert and far-seeing. The editors have been astonished at the extent to which the longer run movement has already spread.

One of the best letters, because of its thoroughness, that the campaign has yet brought forth comes from J. T. Crossley, an exhibitor in Middletown, Ohio. His business, with strong competition, was a failure before he changed over to longer runs. Read his letter, which follows. We think you will agree that it is the testimony of an expert.

"I have read with interest your efforts to convince exhibitors that the daily change of program is a detriment to every phase of the motion picture business. I read only the NEWS, and naturally do not know what effort other publications are making to convince their exhibitor readers of the folly of daily change.

"On February 6, 1915, with associates, I opened the Sorg theatre which was wearing a crepe on its front doors. With the Sorg, we operated a 300 capacity house, three-fourths of a mile distant.

"Daily change, of course, at that time was the only thing the town would consider. Supposedly with the scarcity of good features, that was the time we should have made good use of what good features we could rent. While the town contains only about 16,000 people, and the Sorg made the ninth theatre in operation, I was even then of the opinion that the two-day run was the proper plan.

"Even after 'putting over' 'Tillies Punctured Romance' to big business for two days in March, 1915, my associates did not seem to see the possibilities of two-day runs.

"Early in May, 1915, we put 'Tillie' back for two more days to ordinary business and let 'The Spoilers' get away with but one day showing. Later in May, 1915, I managed to get my associates to agree to two-day runs on 'The Escape,' 'The Avenging Conscience' and 'Three Weeks' which went over fairly good. I then induced them to consent to my using Fox pictures two days each, on Fridays and Saturdays. Fridays were light, but Saturdays good. In July, 1915, came the V-L-S-E program with 'The Juggernaut,' 'Graustark,' etc., which we placed on Fridays and Saturdays, but made the grievous error of showing them at 10 cents straight admission. At about this time we began showing Metro pictures first on Sundays at the 300-seat houses and bringing them to the Sorg on Mondays for second day, giving the Sorg also a two-day run on other days every week or so.

"On September 1, 1915, we began giving Sorg patrons the same picture on Wednesdays and Thursdays, and again on Friday and Saturday. This plan we followed with an occasional exception until November 21, 1915, when we made another radical change, showing Metros on Sundays at the 300-house, and bringing them to the Sorg on Mondays, and on every other subject, showing first day at Sorg and second day at the 300-house, excepting the Saturday bill at Sorg, which was shown only the one day. During our operation under this schedule, two houses went out of business leaving seven, which yet remain. During this period we showed Paramount, Fox, Metro, World, Equitable, V-L-S-E. Pathe, 'Gold Rooster' with some state rights pictures in addition, but apparantly without a thought of higher admission prices on deserving subjects, each house showing a different picture every day. It is needless to state that we did not make *any* money.

MORE POWER TO YOUR RIGHT ARM!

Next week we will publish one of the most vigorous letters yet received in the campaign for longer runs. Its author, E. R. Pearson of Chicago, is well qualified to speak upon this important topic.

"More power to your right arm," says Mr. Pearson, "that the many horned enemy may be exposed to general view."

"Finding that I could not put my ideas into operation with my associates, I called for a dissolution of partnership on July 1, 1916, and formed new associations for the Sorg, with myself in complete control, and immediately inaugurated my present plan of operation, showing *every* subject for two days and on worthy subjects, asking 10 cents for balcony and 15 cents for lower floor, children 10 cents.

"I used Paramount and Fox Pictures exclusively, and only once have I deviated from my plan, to show 'The Fall of a Nation,' two days at 25 cents. This engagement was not a success so I went back to my original idea, satisfied that it was right. Early in February, 1917, I canceled Fox, owing to increased production plan, and began rebooking on Paramount subjects to fill Fox dates. In three instances I have shown Paramount subjects two days in return bookings, that had a previous run of two days each, and to good business. Of course, I used choice subjects.

"I then booked Selznick productions to fill part of the time left open by Fox cancellation, and am enjoying the best Lenten season business I have ever experienced in the Sorg.

"As there was no need to tell you we lost money up to the inauguration of the present plan, there is no need to tell you that the Sorg has made money during the past seven months, continuously. The new plan of operation was sprung during the hottest season (July and August, 1916) I have seen, and it took but those two months to educate my patrons to my method.

"Consistant, systematic operation, plus personal attention to details has made a winner of a 'dead one.' Fewer brands of pictures and two-day runs with an occasional raise in admission prices were the base of my plans, and results show that I figured it correctly.

"Middletown has a *mixed* population of about 16,000, seven picture houses with an aggregate capacity of about 3,000 (I do not use gallery.)

"I remain, one of your interested readers,

J. T. CROSSLEY."

The marked advantage of longer runs over daily or four times weekly change, is very emphatically illustrated at Santa Barbara, Cal., a city of less than twenty thousand population, which has four theatres.

All of the house change frequently except the Mission, managed by A. D. Williams. This has a seating capacity of 1,200, uses a four piece orchestra, gives four shows—daily two afternoons and two evenings—and runs the programs three and four days, respectively, without change.

The business at this theatre is materially greater than at any other house, but such has not always been the case. Mr. Williams was managing the Portola, a Santa Barbara theatre of 650 seats prior to his work here. The Mission was then of but 800-seat capacity, and was losing money. The owners asked him to take the management, and he immediately adopted the longer run policy. A few weeks later it was necessary to increase the size of the theatre. An adjoining business room was leased and 500 seats added.

Mr. Williams was the first manager of Santa Barbara to use longer runs, and attributes much of his success to this policy. He uses about the same amount of newspaper and other advertising as the other theatres, and the only difference between

(*Continued on following page*)

"Pieces of Cheese" Gone from Brady Diet

William A. Brady, Commenting on Renewing Contract with World Film, Speaks of Improved Quality of Productions—No More "Cheese"

THE film activities of William A. Brady for at least another year will be devoted to World-Pictures Brady-made. A contract to this end has been executed, to take effect next month.

Referring to his experience as director general for the past twelvemonth Mr. Brady said to a reporter.

"When the board of directors finally induced me to take an active interest in World-Pictures I consented to try it for six months.

"One of the first things I did was to go over to the studio and ask to see the five completed pictures which I had heard of as having been placed on the shelf for the reason that they were worthless.

"'O,' said one of the great motion picture experts then in the company's employ, 'those pieces of cheese are not worth bothering with.'

"I told him I was not looking for expert opinion or advice, but wanted to see those pictures—and he would do well to hurry up with his end of it. Well, all five of those elegantly termed 'pieces of cheese' have since been remodeled and sold, not only recovering the dead loss as I found it, but cleaning up a fair profit and winning strong commendations on the quality of the finished work.

"I have never given out the names of these five picture plays (formerly 'pieces of cheese'). They are 'The Ballet Girl,' 'The Scarlet Oath,' 'The Crucial Test,' 'The Red Woman' and 'Fate's Boomerang.'

"We do not have 'pieces of cheese' any more in World-Pictures Brady-made, and I will tell you why: In the first place, we are extremely careful in the selection of our material, and before the work is started everything is laid out in detail and made ready for use on short notice. Then when the director finishes with his work I take hold of the picture and supply any deficiencies I am able to detect. After that, perhaps two months before the release date, I go over the play again, and if I find anything of a serious nature requiring time to fix up, the date of issue is postponed, another picture substituted, and we go at our work with all the deliberation that we need.

"In this way our product is made as nearly perfect as lies within human possibility, and we have no percentage of failure at all."

Selznick Tells Why He Bought "The Deemster"

Speaking of his deal with Dr. W. E. Shallenberger of the Arrow Corporation, under which he attained control of "The Deemster" in New York state, Lewis J. Selznick states that he proposes to give this picture the widest possible publicity campaign.

"I am taking up 'The Deemster,'" stated Mr. Selznick, "because it fulfills my idea of what a special feature production should be, both in subject and magnitude. There are real brains behind this photoplay, from the author, Hall Caine, down to everyone who had anything substantial to do with its development on the screen. It's a big story founded on a big theme, and it has been made a big thing from the highest standpoints of motion picture production."

Fox Gratified at Success of "Honor System"

Picture Has Already Played to 150,000 Patrons—William Fox Comments Upon Play's Drawing Qualities

WILLIAM A. FOX is gratified at the success which has met "The Honor System," his super-photoplay which is enjoying its second month at the Lyric theatre, New York.

"The Humaneness of the appeal made to every class by 'The Honor System,'" said Mr. Fox, "accounts for the fact that more than 150,000 persons already have seen it."

"R. A. Walsh, the director of this production, is already known as the 'human' director. His naturalness appeals to every one. It has been said of 'The Honor System,' that it is perhaps the only story ever screened that could be followed throughout, without a single title or caption.

"It is because of his broad insight into human nature that Mr. Walsh was enabled to cast his characters for the screen in such a way as to make it appear that they fitted exactly into the niche for which they were placed.

"In 'The Honor System' he has introduced a characteristic boldness in presenting his characters. Gladys Brockwell who plays the part of the adventuress is first shown peroxiding her hair; the mother of the hero, Mrs. Stanton is flashed sitting at her fireside knitting and sewing, while a kitten plays with the skeins of yarn.

"It is this naturalness and contrast that gives the Universal appeal to 'The Honor System.' Every walk of life is represented in this wonderful picture, and there is no person who has seen it who does not comment on the remarkable fidelity to life of the characters introduced."

Bray-Pictograph, No. 62, Has Many Interesting Subjects

The sixty-second release of the Paramount-Bray Pictographs contains "Mobilizing the Red Cross." Mrs. Belmont Tiffany, Mrs. Leonard A. Wood, wife of Major-General Leonard A. Wood and other prominent women who have taken up this cause, are seen making bandages, packing cases, etc.

Other subjects on this release are "Mission Life in California," a beautiful picture of the old missions in the land of sunshine and flowers, and the second installment of Sam Loyd's famous Picto-Puzzles.

Many Exhibitors Doom Program Change Folly

(*Continued from preceding page*)

his house and the others is the size. The musical program at all the houses is practically the same.

Mr. Williams finds he gets far greater benefit from his advertising than do the others. Triangle pictures have been in this house since they were first put on the market, and now a slide announcing the coming of William S. Hart brings out a big applause, and recently when a scene of another actor hanging a picture over one of Mr. Hart used in "The Iced Bullet," was flashed on the screen, the picture was hissed.

J. R. Ritter, president and general manager of Detroit's Rialto theatre, is heartily in accord with the views expressed in the MOTION PICTURE NEWS that longer runs must necessarily come. He contends that two days are the minimum for large theatres in the residential sections, and it takes at least two days for a picture to be properly advertised. If a picture has merit, then the second day should be better than the first, he contends. The new policy of the Rialto will be two days as a minimum on all features except Sunday which will be for one day runs only.

With the booking of "The Crisis" for two weeks, the Goodwin theatre is the second playhouse in Newark, N. J., to announce a policy of fortnight runs for super photoplays. Within two blocks of the Goodwin the Strand theatre on last Monday began its two weeks' run of "Intolerance" to packed houses. Following the fortnights run of "Intolerance" the management of the Strand announces the booking of "Joan the Woman" for a similar period.

Mayor Thomas L. Raymond, City Counsel Spaulding Fraser, City Clerk Alexander Archibald, city Treasurer Elmer A. Day, and other municipal authorities were the invited guests of the Goodwin management Monday evening. Members of the Grand Army organizations of Newark and vicinity and the New Jersey Soldiers' Home at Kearney have also accepted invitations to be guests during the week.

To get the greatest benefit from newspaper and word of mouth advertising, Manager James Anderson of Clune's Broadway theatre, Los Angeles, which has 800 seats, believes a feature production of five reels or more should be run at least one week. For the past eight months, this house has shown every program one or more weeks, following a twice a week change when one, two and three-reel subjects constituted the program. With a week run the business increases almost daily from the first of the week, as the picture becomes known providing the subject meets with the approval of the patrons.

Manager O. Hoyt of the Liberty theatre, Long Beach, is an advocate of long runs, his reasons being that the cost of a picture three or four days is not much more than for one or two days. One of the principal benefits to the longer runs besides greater advantage from advertising, *is the assurance that the management may break even if the attendance is cut down owing to inclement weather.*

"It's A Great Life If You Don't Weaken"



Drawn by the Bray Studios

ONCE
THERE WAS a man
WITH A lot
OF LEISURE time
AND MONEY.
ONE DAY
HE HEARD about
A GOOD picture
WORTH SEEING.
AND HE started out
TO FIND it.
HE NEARLY caught it
IN NEW YORK
IN SEVERAL places
BUT IT always beat out
HIS TAXICAB.
AFTER A whirlwind chase
OVER THE continent
HE GOT sly
AND Cunning.
HE SUBSCRIBED to
A CLIPPING agency
THINKING HE could
LOCATE
THE DARN thing
THROUGH NEWSPAPER ads.
BUT HE made a
BIG MISTAKE.
THE AGENCY was
NATIONAL.
THE JUMPS were
TOO BIG
AND THE picture
BEAT THE railroads
EVERY TIME.
THEN HE tried
A LOCAL agency.
BUT THE picture
BEAT THE newspaper
EDITIONS
RIGHT ALONG.
HE'S GIVEN up now
ALTHOUGH
HE WAS a determined
MAN
AND HE spent
A LOT
OF LEISURE time
AND MONEY.
HE IS now
LECTURING
ON POINTS of interest
IN
THE U. S.
I THANK YOU!

Casey B.

Universal Not to Abandon Short Pictures

"It Is My Conviction That the One, Two and Three-Reel Dramas Are Essential to the Picture Business," Declares Carl Laemmle. "We Are Laying More Stress on Them"

STATEMENTS from the Los Angeles film colony appearing in a recent issue of MOTION PICTURE NEWS to the effect that the Universal Company was retrenching in the production of short length subjects were vigorously denied by Carl Laemmle in an exclusive interview with a NEWS representative last week. "I have no idea where such a rumor originated," declared the Universal head. "It is entirely wrong and I am glad that you will rectify the wrong impression it creates."

The rumors quoting Coast officials of the company declared that it was the Universal intention to confine its one-reel activities to comedies, with four reels the minimum dramatic length. Mr. Laemmle declared to MOTION PICTURE NEWS:

"Nothing since my return from Universal City has astonished me more than this sentiment. I wish to state emphatically that there is no truth whatever in this assertion, and very little truth in the entire story, except for the fact that we are intending to increase the operating force at Universal City, as we always do at this time of the year, when weather conditions have so far improved that the operation of more companies on the outdoor stages is practical and desirable.

"These additional companies, however, will not supersede the thoroughly satisfactory one, two and three-reel dramas which we have been making, and which are more popular now than at any time within the last three years of our experience.

"It is my sincere conviction that the one, two and three-reel dramas are essential to the moing picture business, and the Universal as an organization feels so strongly upon this point, and has had such encouraging experience with them, that they are continually laying more stress upon the one- and two-reel dramatic subjects, and putting more competent and higher-priced directors and companies at work on them all the time. Our program would be no program without them. And it is ridiculous to think of giving up that which we fought so hard to establish and which has been the cornerstone of our success."

Loew Extending His Picture Activities at Capital

Success which has attended Marcus Loew's picture venture with the Columbia theatre, Washington, D. C., has led him to plan an extension of his venture, and to this end adjoining property to the Columbia has been purchased. His idea is to enlarge the theatre to a seating capacity of 2,500, nearly twice the seating limit as it now stands. Other plans include redecoration of interior and lobby, and a handsome frontage with brilliant electric display.

In addition, according to reports from the Capital city, Mr. Loew will open a new vaudeville house, which will include big screen productions on its bill. Property for this venture has been purchased at Thirteenth and F streets, only one block from the Columbia theatre. The structure, as planned, will be a million-dollar house, with a seating capacity of 3,500. Thomas W. Lamb, of New York, will provide plans for Mr. Loew's two Washington houses.

"Mothers of France" a World Program Release

Bernhardt Film Stirs New York Audiences—Has Been Bought by World Film Corporation for Release at No Increase Over Usual Program Pictures

"MOTHERS OF FRANCE," the Sarah Bernhardt film which was purchased recently by the World Film Corporation will be distributed through the World Film exchanges as a special attraction at no increase over the regular program cost. This was announced in an exclusive interview for MOTION PICTURE NEWS by the World Film Corporation's sale manager, Richard A. Cradwell.

In their advertisement in last week's NEWS, World Film stated that the Bernhardt film had been bought for franchise holders of World Pictures. It was also stated that the film had been purchased so shortly before time for insertion of the advertisement that the details of the distribution had not been arranged.

Judged by the enthusiastic reception given Madame Bernhardt by the various New York newspapers, "Mothers of France," is considered to be one of the most exceptional films that has ever appeared on Broadway.

The following excerpts are taken from the reviews:

"The applause became so thunderous that the music was drowned."—Tribune.

"Only the pro-Teuton could see it and not be touched by its sincerity and its art. It atones for most of the sins of the movies."—Times.



John Francis Skerrett

Post Office Regulation on Film Carrying

At the request of many readers, we are here republishing the Post Office rules regulating the transmission of films through the mails:

"Postmasters are hereby directed to accept motion picture films for transmission in the mails outside of mail bags when packed and labeled in conformity with the Interstate Commerce Commission regulations, as follows:

"'Rule 43—(a) Moving picture films must be packed in tightly-closed metal cases inclosed in a strong, spark-proof wooden box; or in spark-proof cases made of sheet iron not less than 0.02-inch thick (No. 25, U. S. standard gauge) and lined throughout with fiber board at least ⅛-inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least ⅝-inch on the sides, forming a tight joint.'

"All packages containing motion picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side four inches long, with the wording printed in black letters inside of a black-line border measuring 3½ inches on each side, as follows:



"All such packages must be placed in cars and offices in positions that will permit of their ready removal in case of fire. They must not be loaded in cars nor stored in stations or offices in contact with steam pipes or other sources of heat.

"These instructions do not apply to motion picture films made of cellulose acetate, which are now mailable.

"This order to be effective January 1, 1917."

Skerrett Celebrates Fourth Anniversary with Powers

John Francis Skerrett celebrates his Fourth year as general manager of the Nicholas Power Company on April 1. Mr. Skerrett came to the Power Company in 1913 and during his administration the now famous Cameragraph No. 6-B was introduced to the trade. To his efforts is due in great measure the present splendid organization.

Prior to his connection with the Nicholas Power Company, Mr. Skerrett was chief of the New York Municipal Bureau of Electricity.

WITH THE EXHIBITOR

St. Louis Exhibitors Discuss Mayoralty Campaign

Passage of a motion requesting all members not to support mayoralty candidates in the matter of running slides in their theatres of them until the views of the body were further outlined, was the most important move of the Theatre Manager and Motion Picture Exhibitors' Association of St. Louis, at their last meeting on March 16.

In addition a motion was carried for the appointment of a committee of five to secure views of censorship from new members of the association and report to the association.

New members elected were J. Weil, manager of the World Film Corporation, and J. Finnegan of the Motion Picture Department of the St. Louis Times.

Baltimore Film Men Dance Will Be Big Affair

Strong efforts are being made to secure a number of photoplay stars to attend the annual dance of the motion picture exhibitors of Baltimore, to be held at the Lyric, that city, on Saturday, April 28, and the public is being given opportunity to vote on those they wish to see.

Ballots are being given out at each theatre, and in a few days Louis A. DeHoff, who is in charge of this feature, will head a committee to go to New York and arrange details for bringing the stars here.

Is Bechtol Youngest Exhibitor?

Is Richard D. Bechtol, manger, owner and proprietor of the Brach theatre, Hastings, Neb., the youngest exhibitor in the United States? Exhibitor Bechtol is 17 years old. His theatre, which he says is the finest, cleanest and best in Nebraska, has an $8,000 photoplay organ; a cooling and ventilating system as modern as any in the state, and he shows Vitagraph and Triangle, and the episodes of "Patria."

Mr. Bechtol is the youngest exhibitor in Nebraska and Manager C. E. Holah of the Pathe Omaha branch, who was talking to him the other day, believes Bechtol is the youngest exhibitor in the United States.

Canadian Film Men Co-operate

A delegation of executives of the Ontario Exhibitors' Association met with the exchange men recently and discussed the matter of film deposits. It was decided after a discussion that the exchange members should take it up at their own meeting and act upon the resolutions presented to them by the exhibitors.

This co-operation, it is said, has resulted in eliminating much of the misunderstanding that previously existed between these both branches of the trade.

Believes High Prices Will Drive 60 Per Cent Out

W. H. Coon, Mission Theatre, Amarillo, Texas, Sees Danger Ahead in Present High Cost of Films and High Admissions

THE following letter is full of good, hard sense, and experience. We are glad to say we think Brother Coon's alarm can be quieted. The solution of his troubles is longer runs. If he were right, we would hate to try to see to the end of the road he points out.

The high prices he complains of are not going to drive the substantial exhibitor out of business. The "only house in town" is never going to ask twenty-five cents admissions regularly. Only (as he calls them) "promoters," would predict such a situation. Some say fifteen, most say ten cents, is the logical price for "the people's theatres."

An occasional higher priced attraction will be a blessing to just such exhibitors as Brother Coon. When too many "big stars" enter the field, they will kill their own golden goose.

The important point is that plenty of good stars are taking the place of the ones leaving the present programs.

Keep to your popular prices, Brother Coon. When you pay the extra price for films, add it to your admission charge, but don't book such films oftener than your people want them. That is for you to say, not the film exchanges.

Above all things don't get your people out of that "habit" of coming often; see that if they are asked to spend a little more, they get their money's worth. They can afford the extra price once in a while. Let them know weeks in advance when price is going up, and boost your regular pictures just as strong as the extra features. If the name of the star won't get the extra price without extra boosting, you are paying the exchange for your own work in boosting, not for the merit of the picture. Don't deceive yourself or your patrons. A good example in point is the Victor records. You pay whatever your fancy desires, according to the "star" heard on the record, but the cheaper records are called for by everybody, while the more expensive are sold to the few. So with the pictures.

And don't forget longer runs are coming—when you will get more money out of less rental. For you will pay less for the second and third day's rental, and take in more.



Charles Pettijohn
Lawyer Who Led Indiana Sunday Fight

MOTION PICTURE NEWS:
GENTLEMEN:

As I see it, as an exhibitor of pictures only, the big stars are driving all our patronage to the vaudeville and stock houses, by quitting the programs to make pictures in their own companies. The price is so high the exhibitor cannot pay it.

The public has seen too many good productions in 1916 for a small admission fee to make possible such an improvement in productions as to warrant double price. Not in this day and time. In 1918 there will be only one picture show in any town of ten to fifteen thousand population. It will use six reels or more. and a big orchestra, with expense so high the house will have to be kept crowded all the time to get by at all.

You cannot charge children 15 cents. Adults cannot pay 25 cents. At least those who have in the past kept the "movie" going, and who now have the "habit" of going right along, when they can go once in two weeks or so only, will soon get weaned from this habit. Then they will notice what they are saving by staying away and quit attending the show at all.

Here is my experience. I ran regular program, four reels, for eighteen months. Quit because I did not make as much money as my investment called for. Then I began running features; Paramount first, having to educate my people about six months before doing any more business than with the regular stuff; next year Triangle was on the market, and I tried to run them two days each, picking out what I wanted. I could not make this go—this in 1916—and Triangle had as good productions as anyone could pick a year back or a year from now; at least 75 per cent of them.

Now take a few stars out of each one of these companies; put them in their

(*Continued on following page*)

Wagon Sign Bigger Than House in New Orleans

Pearce's Tudor theatre, New Orleans, recently got out a street wagon for "The Christian" which deserved "honorable mention" for certainly being about the biggest thing of its kind extant.

It measures thirty-five feet "from tip to tip" and stands fifteen feet high, longer and higher than the average down-town store front. A twenty-four sheet, six, two threes and several one-sheets, topped by a banner running the whole thirty-five feet in length, is shown from each side of this mammoth vehicle built in "A" form.

Needless to say we don't suggest imitation of this equipage in cities where the wind blows stronger than a spring zephyr, unless a platform of unusual strength and well ballasted is secured.

Complains of High Salaries Being Paid to Stars

(*Continued from preceding page*)

own pictures; charge the exhibitor three times his previous price; and even if he doubles his price it will not go.

Take a horse, tie him up on the street where everybody can see him, then take him out to the fair grounds and charge 25 cents to see him. Who will go to see him? None more than once.

January, 1918, will see sixty per cent less movie shows than we have now. All but the good managers will go. I have had all kinds of opposition here. Some opened and closed as many as ten times. The exchange men can tell you from their books of these failures. My expenses, since I quit regular program, have increased thirty three dollars a day.

Allowing no salary for me, nor rent, nor interest on seventy thousand dollar investment, I have made a little money every month.

The increased expense will not stand for as many shows as have been running, unless the public will stand for 15 and 25 cent admissions. Which they cannot stand. I mean the ones that keep our business going, the working people. Get me? For after all is said and done, we are dependent upon the working class for our patronage.

I suppose some of those "wise" promoters will come back at me, if you publish this, but this is the way I look at it. I have not made many mistakes in my house to date. The only one that I think of is putting up one deposit. And they asked me to run the rest of their pictures, which I could not do, so they offered to return the deposit, but did not send the money. They had my money four months, but I guess they would have shipped C. O. D. if I had continued on. I do not owe a dime to any exchange; pay for service in advance; and if our show business blows up I will turn it into vaudeville, if necessary—but for someone else to run, as this picture business has only been a hobby of mine. As we pay State taxes of eight thousand a year I guess we can get by without it.

Yours,

W. H. Coon.

Mission Theatre, Amarillo, Tex.

EXHIBITOR PERSONALS

ARIZONA.—Phoenix: J. E. Bancord who operates the La Mara theatre here and the Orpheum at Flagstaff spent several days recently in Los Angeles arranging bookings for future programs.

A. F. Scheickl, proprietor of the Opera House at Tucson, Arizona, has spent a week visiting theatres in Los Angeles and San Francisco with a view of getting new ideas for his programs.

ARKANSAS.—Monticello: R. E. Davis has purchased the A-Muse-U theatre in this city and is having elaborate plans prepared for its material betterment.

ILLINOIS.—Chicago: Fitzpatrick & McElroy, of Chicago, have purchased a half interest in the Orpheum theatre, Benton Harbor, which gives them control of the Orpheum, Princess and Bijou in that Michigan city. Work has already been started towards improving the general appearance of all their houses. W. C. Mellanson will be manager of the Princess and Bijou, while Nat Charnas, who still owns a half interest in the Orpheum, will be manager of that house.

Don J. Bell, of the firm of Bell and Howell, Chicago manufacturers of cinemachinery, and the famous camera that bears their names, recently was an interested visitor at the Yorke Studio where he met Producer Fred J. Balshofer and the stars, Harold Lockwood and May Allison.

Monticello: C. A. Tatman announces that the Globe theatre will be ready for occupancy on April 2. Frank Norris, who is now operating the Star theatre, will move to this location at that time.

Chandlerville: R. M. Johnson, of Mason County, has purchased the picture show business in this town of W. H. Pilcher and took charge last week.

Peoria: Joe Broenneke, of 217 Merriman street, intends launching into the motion picture business, but has not yet decided on his location.

Canton: Manager Charles Kuchan of the Idylhour theatre has leased the room in West Elm street, occupied by the theatre, for five years additional. A new 1917 motiograph machine has been installed.

Chenoa: Guy F. Jones, who has been manager of the Rex theatre for some time past, has sold the business to Mr. Archie E. Swan, of Waynesville. The latter is now in charge and will continue the business.

Virginia: W. B. Finn, a few days ago, purchased the Tureman Opera House from Henry Jacobs.

INDIANA.—Greensburg: Manager George Dunn has added a New Edison to the equipment of the K. of P. theatre, Greensburg, Indiana. A new repertoire will be used each evening.

Hartford City: Two motion picture shows at Hartford City are to be consolidated. The Palace and the Royal, the latter owned by Gaskill & Wagoner, of Portland, have been taken over by John Burke, Hartford City, and Joseph Day, of Muncie.

Frankfort: The Star theatre, on South Main street, has been traded by the owner, Perry Davis, to Miss Olive M. Ross, of Lafayette, for the Princess theatre at Kirklin. Mr. Davis will operate the Kirklin theatre, while Ralph Strogsdal, formerly an employee of the Lafayette Journal, will have charge of the management of the Star theatre here.

Owensville: A. L. Biddle has sold the Star theatre of this place to E. R. Steele of Kentland. Mr. Biddle has bought the Empress theatre at Princeton and moved there with his family.

Terre Haute: Shannon Katzenbach, former half-owner of the Varieties, returned recently from St. Louis and took a position as manager of the American theatre. While in St. Louis Mr. Katzenbach obtained the Triangle photoplays for the American and they will be offered there the first three days of the week.

Marion: The Washington Theatre company, which owns and operates the Lyric theatre in this city, yesterday completed a real estate deal by which it becomes the owner of the Royal Grand and Indiana theatre buildings. The total amount involved in the transaction, according to Secretary Charles Goldthait, was $65,000.

IOWA.—Griswold: H. I. Miller, of Cameron, Mo., has purchased the Majestic theatre here from G. W. McNary, and plans many improvements.

MARYLAND.—Baltimore: The Princess theatre, corner of Eager and Bond streets, Baltimore, has been purchased by Robert L. Byrum, formerly of Savannah, Ga., from Frietag & Selckmann. The consideration is withheld. The new purchaser has selected D. A. Neeley, formerly of Savannah, as manager of this house.

MICHIGAN.—Hancock: Andrew Bram of Hancock, former treasurer of Houghton County, recently took the active management of the Star theatre, taking the half interest of John Paananen. Kark Blum, Mr. Paananen's partner, will retain his interest and will have charge of the projecting department as before.

Detroit: Charles H. Muehlman, manager of the State Film Co., has resigned and has resumed a position with the Harper Film Corporation, as special representative in the State of Illinois. No successor at Detroit has yet been appointed.

It is reported that M. S. Bailey has tendered his resignation as manager of the Universal Film exchange in Detroit and will become associated with the Enterprise Theatre Equipment Co., with offices in the Peter Smith building, Detroit.

MINNESOTA.—Minneapolis: A deal was closed a few days ago whereby the theatrical firm of Ruben & Finkelstein took over the Unique theatre, 520 Hennepin avenue, on a long time lease. They will convert the city's oldest vaudeville house into a motion picture theatre. The building is owned by the Rogers estate.

MISSOURI.—Richmond: C. H. Johnston has leased the Sharp theatre and plans many improvements in the general arrangement of same.

Kansas City: Lloyd Hinshaw has sold his lease on the Linwood theatre to C. F. Weiss of El Dorado, Kan., for a price said to be $12,500.

MONTANA.—Boulder: Kemp and Thompson have thoroughly renovated and remodeled their theatre here and reopened two weeks ago to capacity business.

Miles City: The Iris theatre has been sold to H. W. Bruen who will take possession at once.

OHIO.—Springfield: C. A. Frantz, Springfield, has just purchased the Sun theatre, Portsmouth, Ohio, from Gus Sun, the former owner. Mr. Frantz is interested in picture theatres in Marietta and Cambridge. The name of the theatre will be changed, and Mr. Frantz will give a prize to the person naming the theatre, which will be improved in every detail.

Ashtabula: A. J. Cooper, owner of the C-It theatre building, is completing a transaction whereby he is to acquire the old Star theatre in Bridge street. He has announced that he will proceed at once to convert it into a modern projection theatre with a capacity of 400 seats. He will run a standard booking of films, giving Harbor movie fans better amusement facilities.

Lorain: Fred Wilcox, proprietor of a theatre in Norwalk, has purchased the Cozy theatre, Broadway, and has closed the place temporarily while repairs and alterations are being made. When the theatre is re-opened it will be devoted to vaudeville as well as moving pictures.

PENNSYLVANIA. — **Philadelphia:** Manager Frank W. Buhler of the Victoria, Savoy, Princess, Market and Auditorium houses, with Mrs. Buhler, took in the inauguration ceremonies at Washington.

Mrs. Jennie Effinger has sold the Strand theatre to the Strand Realty Company for a nominal sum subject to a mortgage of $118,000. The assessed value is $100,000.

Philadelphia: Phillip Greenberg, who recently acquired the Holme theatre at Holmesburg, a suburb of Philadelphia, has given up his association with the World Film's Philadelphia office to personally manage his theatre. Mr. Greenburg was the Philadelphia manager of the Greater New York Film Rental Company up to the time that concern made its merger.

Kensington: Milton Rogosner, manager of the "Irvin," a large theatre in Kensington, the manufacturing district of Philadelphia, finds conditions quite good in his section.

Mr. Rogosner said business during this Lent had proved bigger than in any previous year. Mr. Rogosner, who was manager of the Logan theatre from the time of its completion, took over the larger house when that was built about two years ago and has placed it in the front rank of neighborhood houses.

SOUTH CAROLINA.—Florence: J. W. Howard has purchased the Imp theatre.

WISCONSIN.—Black River Falls: Mr. and Mrs. Parsons have sold an interest in "The Parsons," a motion picture theatre, to George Gassen, of Lodi, who, it is expected, will assume personal charge in a few days.

Delavan: H. O. Gardner has sold the Pastime theatre to L. H. Guhl, of Sauk City.

Waupaca: J. P. Walter, Nelson and William Craig have purchased the new Grand theatre in this city.

Chippewa Falls: C. M. Waterbury has leased the New Rex theatre, and it is being remodeled with a view to an early fall opening.

Plymouth: Hubert Manthei has leased the Crystal theatre of Jack Anton and will open it up as soon as some necessary changes in the interior of the building are made.

LIVE WIRE EXHIBITORS

Hats Off to Paramount Honor Roll

Harry Day, editor of Paramount's live wire publication, "Paramount Progress," has compiled an honor roll of the Paramount "live wires" who have profited by suggestions gained by reading "Paramount Progress." Through this exceedingly useful publication circulated among the Paramount family, countless hints for improvement have been exchanged between exhibitors interested in the same program, and box-office recipts have been largely benefited.

Some day we may compile an honor list among the live wires who make use of the NEWS columns, and in the meantime we take our hats off to Editor Day's "Honor Roll" of "Paramount" live wires as follows:

Garden Theatre, Richmond Hill, L. I., Frederick Huebner, Mgr.; Majestic Theatre, Columbus, Ohio; Alcazar Theatre, Chattanooga, Tenn.; F. H. Dowler, Jr., Mgr.; Royal Theatre, Calumet, Mich., Geoffrey Jefferson, Mgr.; New T. and D. Theatres, San Francisco, Cal., Wm. H. Jobelmann, Publicity Director; Arcade Theatre, Walla Walla, Wash., R. W. Cram, Mgr.; New Family Theatre, Adrian, Mich.; Majestic Theatre, Grand Rapids, Mich.; Princess Theatre, Denver, Colo., J. Bradley Fish, Publicity Manager; Clemmer Theatre, Spokane, Wash.

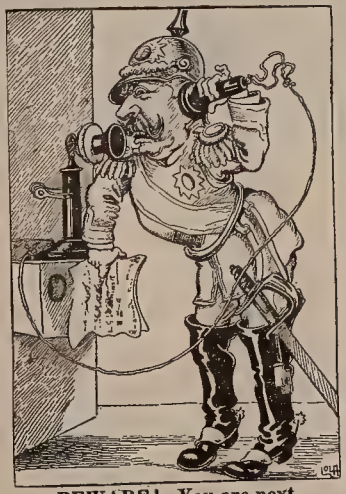
Eleven Big-Capacity Theatres Have One Publicity Head

Publicity Manager William H. Jobelmann of the T. and D. circuit of theatres, is having his hands full nowadays with the several big pictures these big theatres are running. The T. and D. chain includes besides the two enormous theatres on each side of San Francisco Bay (New T. and D. and Tivoli), the big T. and D. at Portland, Ore., Oakland Photoplay theatre, and "T. and D.'s" at Richmond, San Jose, Sacramento, Berkeley, Stockton, Watsonville, California, and Reno, Nevada.

The appointment of Mr. Jobelmann was announced several weeks ago, when Turner and Dahnken established a "publicity department" to cover their rapidly growing circuit, the largest, by the way, on the Pacific Coast.

Attaches Schedule to Posters

The Empress, Omaha, Neb., has little attachable cards to put on posters in the lobby. These cards say "This picture is shown at 11 A. M., 1 P. M., 4 P. M., 6:30 P. M., 8:30 P. M.," or whatever hour and minute the picture begins. Patrons who do not want to sit through the long feature, or those who care only for the long feature and haven't time for the rest, or those who are attracted by one particular picture thus find the signs very convenient.



BEWARE! You are next.

A warning from The Voice on the Wire.

Lobby Turned Into "Dive"

The front of the Garrick theatre, Los Angeles, was made decidedly conspicuous this week by the management having placed in front of the lobby a replica of the famous Barbary coast resort, "Hell Morgan's Place," or "The Sailor's Roost." The program for the week included the Bluebird subject, "Hell Morgan's Girl," and the locale of the story being at this resort which was destroyed by the earthquake and fire, Manager Dave Burshon of the local Universal and Bluebird exchange, secured photographs of the dive as it appeared years ago, and had the replica prepared. The film played to very good business, and Manager H. P. Caulfield of the theatre, attributes a large portion of the extra business to the attractive and unusual front.

Advertising Two-Reeler as Feature Claimed Success

The Essanay Company brings to our attention an idea claimed to have pulled capacity business for a live downtown Western theatre. Instead of filling the lobby with a little of everything (the house was not a "feature" house, but ran only short programs), the experiment was tried of decorating the entire front, featuring "Max Comes Across." There was enough of this material to make a real feature showing. We think this is a good hint to the houses, where short programs are run—as is often the case on Saturdays, in otherwise "feature" houses. Why make up a hand of deuces to show in your lobby, if you can make it all aces?

Door Cards and Novelties from Midway Theatre, Montreal

M. Kashin, who directs the advertising policy of the Midway theatre, Montreal, and who has contributed many articles on lobby display for these columns, does not confine his ideas to lobbies only, as evidenced by a door card which you may imagine was most effective showing the German Kaiser answering "The Voice on the Wire."

"As "The Voice on the Wire" is the mysterious death summons—or to be exact the summons of the friend to take care of the body after the death—in Universal's newest serial, this cartoon in Canada attracted very great attention.

Another novelty which Mr. Kashin had printed in large quantity as throwaways was a curious tempter. Folded so as to be held closed by slipping one flap into a notch, the outside face read "Official. *Man,* married or single, *must read the information inside. Compulsory.*" Inside it read as follows:

"A Warning to Husbands and Husbands to Be: Try not to speak to any one during the day for about a week if you can. Also do not allow anyone to speak to you. If possible seclude yourself from all people except in the evening, and then see one person and the same one nightly.

"Even in our big cities a woman's life is oftimes a very lonely one. An honest housewife is a beautiful thing to see, and yet there are few other than these wives who realize the barrenness there can be in a perfectly comfortable and happy home.

"'A Woman Alone.' The title is one which should sink deeply into the minds of all husbands and husbands-to-be. Carried away by the hustle and excitement of the financial world, few men realize how utterly lonely the average home can be.

"Full realization of this will be driven home to you upon seeing the photoplay, 'A Woman Alone,' featuring the beautiful Alice Brady at the Midway, Monday and Tuesday, March 19 and 20, 1917."

Mary Pickford Waltz Latest

"With Swaying Feet—it can't be beat—the Mary Pickford Waltz" is the latest publicity adjunct from Artcraft sources. Published by Leo Bennett, with not one but two half-tone beauty poses of "Little Mary," on brightest red cover, this will no doubt help cinch the ever increasing popularity of the one and only.

Ottawa Theatre Again Open

The Francais theatre, at Ottawa, Canada, which closed its doors on February 17, due to reported dissension with the landlord, reopened on March 8, with pictures and stock burlesque. Ken Finley is at the head of the new management.



Live Ideas Brought Out by Bluebird Contest; "Four and Twenty Bluebirds Baked in a Pie"; Phantom Penman at Garrick, Los Angeles

First "Bluebird" Contest Ends—Second Announced

Frank Gould of the Rex, Reading, Pa., Gains First Honors with a Week of Novel Exploitation Ideas

THE Bluebird offices have been all mussed up the past week deciding the winners of the "First Ad. Contest" for Bluebird exhibitors for the best work in boosting February showings by exhibitors on the Bluebird books at the time of the announcement. The result is the Bluebird publicity department sees signs of a great awakening among Bluebird exhibitors, and will give the "too late" fellows a chance to try again and show what they can do with their April bookings. This will be the second Bluebird "Ad" contest, open to Bluebird exhibitors now on the books. So good were the results of the first contest that the Bluebird offices threaten to make a special book out of the many ideas submitted, and pass it around for the benefit of all. Prizes, the same as the February contest, will be awarded May 15.

A good idea of the ingenuity used by the prize-winners in the first contest will be gained by the description given below of what Frank A. Gould of the "Rex," Reading, Pa., did to make a whole week of Bluebirds break all records for his house. He was awarded the sixty dollars first prize. Harry P. Caulfield, manager of the Garrick theatre, Los Angeles, Cal., won second prize and an additional special prize was voted him because of the extensive manner in which he decorated his lobby, and big way in which he handled his billboard and outside publicity as well. E. J. O'Keefe of the Cort and City theatres, Atlantic City, was also awarded a special prize of sixty dollars for his exhibition of remarkable showmanship and clever newspaper and other advertising used by him.

Here is how the first prize-winner got busy. Could you think of as many things to do at once? If so, join the April contest. These ideas won the "honors" and also more real money in box-office receipts than Mr. Gould had ever seen come through his ticket window before.

Perhaps the most novel idea was the "Bluebird Pie," illustrated herewith.

"Four and twenty BLUEBIRDS baked in a pie,
When the pie is opened,
The birds will bring surprise,
It's sure to be a dandy dish to set before your eyes."

This was the headline feature of the Bluebird Valentine Party held Wednesday night. The pie was, of course, a niftily devised imitation of paper, with bluebird heads sticking up through the top, each attached by a string to valentines carrying admission tickets. The pie was three feet in diameter.

Lobby decorations of "Bluebirds" swinging and twisting on strings, with red hearts from their bills, and mysterious slides with only bluebirds in various poses shown started the people's curiosity. Then rivalry was aroused among the patrons regarding those able to tell what the little birds and the hearts meant—of course, it meant "Tangled Hearts," the name of the first picture. When the big week opened there were separate nights for all kinds of novel entertainment. Monday—Bluebird Prize Night; Tuesday, Bluebird Souvenir Night; Wednesday, Bluebird Valentine Party and Pie Opening; Thursday, Bluebird Ladies' Night (Hand Painted Bluebird China); Friday, Announcement of the summary of the Week's Parties; Saturday, Announcement of those who would be given the various presents.

Wednesday night was "some party"; among other events, was a "tug of breath," between boys and girls, who blew "Bluebirds" back and forth on long strings—the one blowing the bluebird all the way to the further end of the string winning. Quickness of eye and hand also received attention, the children having five-inch letters, B-L-U-E-B-I-R-D, mounted on rulers, each child in a group having to take his or her place on the stage so that all facing the audience read "Bluebird." The group getting there the quickest won. This was repeated several times.

A feature of Ladies' Night (Thursday) was the submission of big and little hand-painted "Bluebirds." The largest was nearly five feet from tip to tail, the smallest, less than five-sixteenths of an inch, visible only under a miscroscope.

Friday over a hundred persons submitted lists of words spelled from the letters in "Little Eve Edgarton." It was found to be possible to make eleven hundred words from this combination, and many of the entrants in the contest filled out good-sized lists.

Roy Has Ray of Sunshine

A new phase of dealing with local clubs and organizations of women has been developed by Roy Sweetland, manager and owner of the Sixth street theatre in Hiawatha, Kansas. Hiawatha has had a lot of trouble all its own in dealing with the question of censorship and Mr. Sweetland has been a factor in favor of the industry. Recent co-operation with the Saturday Club of Hiawatha placed Mr. Sweetland in much favor with the women members of that body. They wanted to hold an "open day" and wanted the use of the Sixth street theatre on a Sunday afternoon. Mr. Sweetland thought a long time and finally decided it would eventually be to his advantage to oblige the ladies even at what he thought would be a financial sacrifice. So he turned the house over to them, decorated it with flowers and made things as comfortable as possible, booked "The Man From Home" and told 'em to go to it. They did. And when their "open day" had come and gone, they came to Mr. Sweetland, thanked him very cordially for his co-operation and then proceeded to give him ten cents for every person that visited them that afternoon. "It was a great thing after all," said Mr. Sweetland, "and I was a gainer in every way."

A Ford Story from Seattle

Distributing tack cards and such material quickly and efficiently is an absolute necessity with the house that seeks 100 per cent. efficiency in this important detail.

Jensen and Von Herberg, of Seattle, who operate a chain of theatres over the Northwest, each week place in the business section of Seattle several hundred window-cards, one sheets, three sheets, etc., for their Liberty theatre. The car shown in the inclosed picture was bought for the express and sole purpose of distributing this matter with no waste. Because of the large number of window-card and special displays put out on each show, they have found the car so busy in the only practical way this necessity for efficient and quick distribution.

Gordon F. Fullerton, advertising manager of the Liberty, states that the car was more than paid for by the sale of cuts last year. They have always made it a practice to resell as many of their cuts as possible; to keep down the overhead cost of illustrating their ads.

Horse and Rider "Personally" Visit Los Angeles Theatre

Riding through the theatre, off the stage and down the aisle on horseback is the latest "Personal Appearance" as pulled off in Los Angeles the other day by Manager D. S. McCarty of the Comedy theatre, Los Angeles. "Shorty" Hamilton was the "star" who included his trusty mount in the leading role carrying away the honors with four feet.

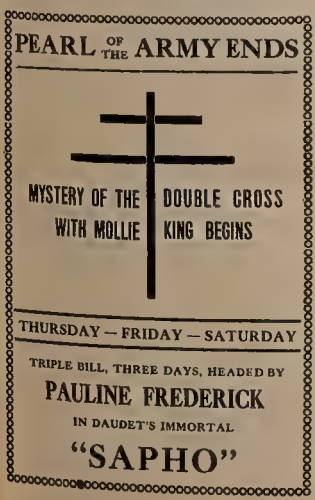
The "Shorty" Hamilton series, produced by the Monogram Film Company for Mutual, got a real boost through this novel idea which will hold records, we think, for at least a few days to come.

Four Distinct Announcements on Small Page Stand Out

Four distinct announcements on a page three and a quarter by five inches (measuring the type, not the page) is shown in the illustration herewith.

Beginning the new serial on the day the last chapter of a popular serial now running ends, and adding a big feature besides to assure a good start for the new serial is the plan of the Queen theatre, Knoxville, Tenn., to keep business "going."

We illustrate the back page of the Queen News, the small program distributed to patrons of this house in advance of coming attractions. It will be noted that four separate and distinct announcements "stand out" from the typographical arrangement adopted. "Pearl of the Army Ends," "Mystery of the Double Cross Begins"—three days, Thursday, Friday and Saturday—and extra added feature, Pauline Frederick in "Sapho." Two days is the longest run on any ordinary feature in Knoxville, but the chance was taken to extend the run to three days as an experiment on "Sapho," and at the same time take care of the extra crowds sure to come to see all these attractions at once, and the management feels that its confidence was not misplaced.





Novel Advertising Stunt Used by Lyric Theatre, Chico, California, for "The Girl from Frisco" Series. The Disc is Propelled from the Gun by Means of a Rubber Band, Released by Trigger Action

Did You Tell Your Newspaper About the Chicago Herald?

We published some weeks ago an account of the wonderful success of the Chicago *Herald*, the livest newspaper of that great city, if not of the entire West, in its handling of picture news at any rate.

If you did not see that article on page 1678 of the March 17 issue of MOTION PICTURE NEWS, hunt up your files and READ IT. Take it to your LOCAL EDITOR, and let its fact sink in. He MIGHT see how an application of these ideas would work out to your mutual benefit.

Here is a recapitulation of what the Chicago *Herald* has done for itself, while serving the representatives of the "fifth largest industry" at a very low advertising rate for its enormous circulation.

(1) It has a program directory of one hundred and eighty-three (183) theatres.

(2) It has published over four hundred thousand (400,000) lines of paid advertising to stimulate the interest of its readers in motion pictures.

(3) It prints more about Motion Pictures than all its Chicago competitors combined.

(4) Its appropriation for gathering in new "Movie Fans" as readers amounts annually to twenty-seven thousand dollars ($27,000).

(5) It has built up a following for its criticisms by unimpeachable integrity of unbiased daily reviews by competent judges of pictures.

(6) It has secured at great expense the services of Louella O. Parsons, whose writings about pictures are worth reading; a woman famous, sincere, and popular.

(7) It has printed more picture stories, including serials, than all other Chicago papers combined.

(8) It even has a real, active, exhibitors' aid department, to help exhibitors rent only good films.

(9) Sixty per cent of the theatres in the Chicago territory advertise in its columns every day and Sunday.

(10) And its directory of plays at the different theatres is read by everybody who wants to keep up with things theatrewise.

Artcraft Head Office Helps Out "Late" Exhibitor

One exhibitor last week found there was no press-agent exaggeration in the country-wide demand for bookings on "Poor Little Rich Girl." The Southern office has almost a print for every State, yet this exhibitor could not squeeze in a desired three-day booking on dates he had selected a month in advance.

Application to the general offices was met with strenuous efforts to accommodate and locate a print, and finally one of several new prints that have been made up to take care of the many week-solid runs that this picture is having without setting the half-week fellows back too far was located and ordered shipped over a thousand miles to take care of this exhibitor who was too late in applying to his home exchange.

This exhibitor thinks we should bring to light this incident which meant a lot to him. He was clearly at fault in not applying for his booking sooner, and the exchange already "had his money" for the picture.

We recently asked exhibitors who find instances of good service to give us a chance to credit the companies rendering such special aid. They deserve all the encouragement possible, and this department "with the exhibitor" will always be glad to bring to light such instances of the exchange man working "for the exhibitor."

Children's Matinees Still Draw at Omaha

This is a picture of a children's matinee in the Muse theatre, Omaha, Neb., where such matinees are now holding sway every Saturday in a number of theatres. This photograph was taken on a "poor" day, when the attendance was hardly more than 500. Usually it is nearer 900, and two children are sitting in a seat. Manager Robert Shirley of the Muse, says it is a problem to forecast the attendance of children. The weather, of course, has its effects, but some times when a splendid children's star, with an excellent title and a good story are advertised, the attendance is not as good as on other days, when an inferior picture is shown. Because he thinks its worth while, he will continue the children's matinees indefinitely, he announced this week.

ADVANCE OFFERINGS OF THE PROGRAMS

Releases on K.E.S.E. Program Under New Policy

First Ten Productions Scheduled Under "Feature a Week" Innovation—Yearly Contracts Reported Coming Fast

RELEASES for the first two months under their new policy of a feature each week were announced last week by Kleine-Edison-Selig-Essanay. At the same time the statement was made that the adoption of the new policy had already resulted in an unprecedented rush of business, and the signing of many yearly contracts by exhibitors.

In New York alone Manager W. E. Raynor reported he expected to have at least 300 new contracts signed in his territory before the policy goes into effect on April 2.

Following are two months' releases under the new policy:

"The Trufflers," by Essanay, featuring Nell Craig and Sydney Ainsworth, April 9; "Builder of Castles," Edison, featuring Marc MacDermott and Miriam Nesbitt, April 16; "Skinner's Bubble," Essanay, presenting Bryant Washburn and Hazel Daly, April 23; "The Faith of Nancy," Selig, with Tom Santschi and Bessie Eyton featured, April 30; "Skinner's Big Idea," Essanay, in which Bryant Washburn will be featured, supported by the identical cast that made "Skinner's Dress Suit," May 7; "The Mystery of No. 47," Selig, Ralph Herz, star, May 14; "The Door of Dread," Essanay, presenting Nell Craig, May 21; "The Tell-Tale Step," Edison, with Shirley Mason in the titular role, May 28; "The Lad and the Lion," Selig, with Vivian Reed and George Fawcett, as stars, June 4; "The Ghost of Old Morro," Edison, with Mabel Trunnelle and Robert Conness, June 11.

Newly Formed Erbograph Company to Produce Art Dramas

A SECOND company of players, headed by Marion Swayne and directed by Joseph Levering, has been organized by Erbograph to produce features for the Art Dramas program, according to announcement made this week by Ludwig G. B. Erb, president of Erbograph.

Work has already been started by this new company on a play written especially for Miss Swayne by the Rev. Clarence J. Harris. In this story Miss Swayne is given an opportunity to enact the sort of characterization which has made her an admired player.

Miss Swayne, who will be remembered for her work in "The Adventurer," a recent U. S. Amusement Corporation production on Art Dramas program, and in "The Deemster," the picturization of Hall Caine's story, has been in pictures for four years. She started under Edgar Lewis, and almost immediately attracted attention. From the beginning her rise was rapid.

Joseph Levering, who will direct Miss Swayne, has had a long experience. He has been with Solax, Pathe, Edison, and Gaumont, where he was managing director for several years. Among his most successful productions are: "The Cup of Chance," with Alice Brady; "The Tides of Time," with Mary Nash, and "Capital Punishment," with Lenore Ulrich.



Robert Harron (Goldwyn)

Entertaining Issue of V Screen Magazine

The Universal Screen Magazine's current issue contains many interesting features.

The opening subject, "Guarding Our Shores," shows the life of the coast guards along the seaboard of the United States. Demonstrations of the varied apparatus in use by these organizations, are given.

Next comes the new money laundry, used in the United States treasury for the cleansing of soiled currency. The spectator then is carried to a California Alligator Farm and shown how the raising of reptiles has been made a profitable industry.

Mrs. A. Louise Andrea, the Screen Magazine's expert cook shows how the delicious Apple Snow is made. How unbreakable dolls are manufactured follows, and Willie Hopkins, sculptor, closes the reel with a splendid contribution in common clay.

Business Comedy Next Bryant Washburn Subject

Bryant Washburn is working on another comedy for Essanay titled "Skinner's Bubble" which is said to be as mirth-provoking as his most recent picture "Skinner's Dress Suit." The latest subject will be released April 23.

The story is of a young man, Skinner, who emboldened by rapid promotion in business, decides he can do as well for himself. He resigns his position, engages a magnificent suite of offices, leaves his suburban cottage for an immense town house with an army of servants, and while his wife starts in to conquer society he goes to subjugate the financial world.

The new business, however, approaches the shoals of bankruptcy, but Skinner keeps up the bluff of success to his wife, who tells his former employer's wife and she in turn tells her husband. Feeling a mistake was made allowing Skinner to get away from him, the latter pleads with Skinner to return to the firm just at the time when the young man faces ruin. So all ends well.

Hazel Daly and Harry Beaumont are among the members of the supporting cast.

Placing Triangle Program in Philadelphia

Harry Schwalbe, a well-known film man of Philadelphia, who has secured a long-term contract for the exhibition of Triangle pictures in that section, is negotiating with the directors of the Stanley theatre there to exhibit the first showing of the Monday releases of Triangle. The result of the consideration the Stanley people are giving the proposition will be made known in a few days.

Mr. Schwalbe has already closed a contract with the management of the Arcadia theatre of Philadelphia for the exhibition of one feature each week. He is also making plans to district the city so that picture patrons in every section will be afforded the chance to see the Triangle program.

Co-operative Linder Advertising Costs Essanay $35,000

By virtue of the fifty-fifty agreement on advertising expenses of Max Linder comedies that Essanay entered with all exhibitors, a matter of $35,000, has already been laid out by the producing company as their half of exploitation expenses for "Max Comes Across."

Essanay claims an equal amount, if not more, is being expended for newspaper display ads of "Max Wants a Divorce," the foreign comedian's second production.

Linder's third comedy, as yet unnamed, is reported as nearing completion at Culver City, Cal.



Left: Dorothy Phillips as Nora in the Picturization of Ibsen's "The Doll House." Center: Mary McLaren in "The Plow Woman." Right: Ella Hall in "Pawned." All Bluebirds Soon to be Seen

Sequel to "Squaw Man" a Lasky Release April 26

Motion picture rights to Edward Milton Royle's "The Squaw Man's Son," which is a sequel to that author's play and screen drama "The Squaw Man" has been purchased by Jesse L. Lasky Feature Play Company. It was in an adaption of "The Squaw Man" that the Lasky organization made its bow as a producing concern.

Wallace Reid will appear in the stellar role of this latest production, which is scheduled for release by Paramount on April 26. Anita King and Dorothy Davenport will also be seen in important parts, and other players are Raymond Hatton, H. B. Carpenter, Charles H. Geldert, Ted Duncan, Frank Lanning and Donald Bowles. Edward J. Le Saint staged the production.

Mary Anderson Named as Lead with Moreno

Mary Anderson, or "Sunshine Mary," who has played ingenue parts in Vitagraph Western studio productions, is to be the new leading woman with Antonio Moreno since the departure of Edith Storey. Miss Anderson is one of the youngest of Vitagraph's more prominent players, and has been at the Hollywood studio something over a year, where she was featured in her own comedies and in several feature productions played leads with William Duncan. The pair will be directed by William Wolbert.

Glowing Reports on Pathe's "Double Cross" Serial

"Mystery of the Double Cross," Pathe's latest serial release, is being extensively booked for first-run showing by important exhibitors who never before have shown a serial. It is reported by Pathe, that keen competition has developed as a result of trade showings held during the week of March 18, in all of Pathe's thirty exchange cities.

More than fifty newspapers in the largest cities are being used in the advertising campaign Pathe is running.

Additional Subjects Completed Fill Bluebird's May List

THE arrival of two new features at Bluebird headquarters during the past week has enabled the management to fix the schedule for all of May. Violet Mersereau and Sidney Mason, under the direction of Harry Millarde, last week completed "Little Miss Nobody," and this feature goes on schedule for May 7. The feature was made at Bluebird's Leonia (N. J.) studio. Alfred Solman turned out the story from which "Little Miss Nobody" was made.

On May 14, a feature made from a story by Lee Weigert and directed by Allen Holubar, will be presented under a title that has not been definitely determined, "The Reward of His Government" has been the working name for the picture, but a different title will be used when the picture is released. Allen Holubar and Joseph Gerrard will be the featured ones, with Lois Wilson playing the principal female role.

"The Flash-Light Girl" will be the Bluebird attraction for May 21, featuring Dorothy Phillips, Lon Chaney and Wm. Stowell in a play written and produced by Ida May Park. This is the first feature Miss Park has directed, although she has always worked with her husband, Joseph De Grasse, furnishing the scenarios for all of the previous Bluebirds he has directed.

"The Clock," which is being shown this week at the New York Rialto, has been set for release April 30, following "The Girl in the Checkered Coat." Just ahead of the last named feature is "A Jewel in Pawn," which goes into the Rialto April 15. Thus the features are reversed from the schedule in their showing at Director Rothapfel's house.

Pathe Augments Comedy Program—Toto, "Hip" Clown, Engaged

FOLLOWING the consummation of a contract, providing for the appearance of Harry Myers and Rosemary Theby in a one-reel comedy each week on the Pathe program, and the warm reception of the first two-reel "Lonesome Luke" comedy at the Rialto and other big theatres throughout the country, a statement from Pathe last week announces the engagement by the Rolin Film Company of Toto, the famous clown of the New York Hippodrome, and outlines a new comedy program.

The company now has a two-reel "Luke" released the third Sunday of each month, beginning March 18, and one "Max Linder" subject every two weeks, sometimes in full reel, sometimes split reel.

There will be no more one-reel "Lukes" and no more Mittenthal comedies, and but one more "Skinny" full-reel release and one split-reel with Max Linder.

Toto, one of the best known clowns in the country, will start for the Rolin studios in Los Angeles as soon as the present season at the Hippodrome ends, and his comedies are expected to be ready in the early fall.

Toto is what is known as a "posturing" clown. The "contortionist" clown leans backward, bending his spine. Toto, on the contrary, leans forward, and can sink on the ground as gracefully as any dancer. One of his favorite tricks is to bury himself in the oversized topcoat which he will wear in the Rolin comedies. He has arranged for a special costume for pictures.

Two-reel "Lonesome Lukes" and one-reel Myers-Theby, Max Linder and "Toto" comedies will give Pathe a lineup which it is believed will further strengthen the company's program.

Russian Trouble Arouses Interest in Edison Film

The upheaval in Russian government, will react to the benefit of the Edison production "The Cossack Whip," according to the belief of the producers who have received numerous requests for rebookings. This features a five-part subject, features Viola Dana, and was released a few months ago by V-L-S-E. It is a tale of the Russian Empire and the machinations of the secret police system of that country.

"The Bronze Bride" Leading U Offering Apr. 2

Claire McDowell Stars—Comedy Crook Drama in Three Parts Also Features Program—Usual Number of Comedies Included

A CAREFULLY selected variety program is offered by Universal for the week of April 2, headed by a Red Feather five-act drama, "The Bronze Bride," a human interest story of a wayward son, who is turned out by his father to shift for himself.

In the wilds of the North, so the story goes, his better side asserts itself. He marries the daughter of an Indian chief and returns to civilization where his regeneration is completed. The story was written by J. R. Burkey and directed by Henry McRae. The cast is headed by Claire McDowell, supported by Frank Mayo and Eddie Polo. Others in the cast are Edward Clark, Harry Archer, Charles Hill Mailes, Betty Schade and Frankie Lee. "The Bronze Bride" will be released Monday, April 2, and on the same day will appear a Nestor comedy, "Mixed Matrimony," with Lee Moran, Eddie Lyons and Edith Roberts.

A three-act drama is offered Tuesday, April 3, under the Gold Seal brand, entitled "The Magpie," featuring Tina Marshall. This is a type of crook play enlivened by many comedy situations. It was written by George Dana Smith and produced by Edwin Stevens. In the cast are Claude Cooper, Monty Brace and Dean Raymond. The Victor comedy, "Please Be My Wife," written and produced by Bob Leonard, who also plays the leading role, is the other Tuesday release.

The Laemmle two-act human-interest drama, "The Star Witness," is the feature for Wednesday, April 4. It was written by Grant Carpenter and produced by John McDermott. Lee Hill, Lena Baskette and Elizabeth Janes play the leading roles. The L-KO comedy, "Nabbing a Noble," with Phil Dunham in the principal role, and the regular issue of the Universal Animated Weekly will also be released Wednesday.

"Somebody Lied," the Victor two-act comedy drama, which will be released Thursday, April 5, is a story of domestic misunderstandings, produced by Ben Wilson, with Priscilla Dean and Harry Carter featured. The Big U one-act drama, "The Dawn of Decency," and the Powers educational "Hagenback's Wild Animals" are other Thursday offerings.

"The Man in the Trunk," the fifth adventure in the Yorke Norroy series, "The Perils of the Secret Service," written and produced by George Bronson Howard, and the thirteenth issue of the Universal Screen Magazine are the releases of Friday, April 6.

The Bison two-act Western drama, "The Burning Silence," is the chief offering, Saturday, April 17. George Pearce and Jane Bernousy are the featured players in this picture. On the same date will be released the Joker comedy, "A Boob for Luck," with Gale Henry and William Franey, and the Laemmle drama, "The Blue Print Mystery," with King Baggot.

On Easter Sunday four subjects will be released. The Big U drama, "The Terrors of War," with Grace Cunard and Francis Ford, the L-KO comedy, "Crooks and Crocodiles," with Fatty Voss, and the Powers split reel, "The Ups and Downs of Phool Phan," a comedy cartoon, and "Magic India," an educational.

"The Next Victim," the fourth episode of the mystery serial, "The Voice on the Wire," in which Ben Wilson and Neva Gerber are starred, and the fifteenth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Floating Signal," will be released during the week.

Timely and Historical Subjects in No. 61 Pictographs

Included in the sixty-first edition of the Paramount-Bray Pictographs is a picture entitled "Mission Life in California," showing the old missions of the Golden State founded more than a century ago by the Franciscan fathers. Many of these are now in ruin, but some have been conserved and others repaired and are still in use.

The second installment of animated Picto-Puzzles, by Sam Loyd, also appears in this issue of Pictographs, as does the third Quacky Doodles cartoon, "The Early Bird," and a timely subject entitled, "Mobilizing the Red Cross." This latter subject depicts the hardships that must be endured and the instructions necessary for proficiency of those women who join.

First Fairbanks-Artcraft Film Ready in Two Weeks

Work on the initial Douglas Fairbanks-Artcraft production, "In Again—Out Again," by Anita Loos and staged under the direction of John Emerson has progressed rapidly and it is expected that this subject will be finished in the course of two weeks.

Upon completion of this picture activities in connection with the next offering will be commenced immediately. Although the title of this story has not as yet been announced it is stated that it will present an unusual comedy of New York and California. The production will therefore be started in New York following "In Again—Out Again" and as soon as these scenes are taken the entire organization will journey to the West Coast where the principal scenes are laid.

Bill Shay, who for the past three years assisted D. W. Griffith in the cutting of the latter's spectacles, is now on his way East to fill a similar position with John Emerson, director of the Fairbanks-Artcraft subjects.

Northwest Likes Pickford Film

Mary Pickford's latest picture "A Poor Little Rich Girl" is reported to have taken Seattle, Wash. by storm, playing to capacity at the Clemmer. Marguerite Clark in "The Fortunes of Fifi" at the Coliseum and "The Girl Philippa," playing in the face of continual bad weather, have also drawn crowded houses.

Two More Vita Reissues—"Captain Alvarez" and "Million Bid"

FOLLOWING closely on its reissue of "My Official Wife," Vitagraph announces that two more features, considered among the best productions at the time they were presented, will also be reissued. These are "A Million Bid," which is scheduled for April 2, and "Captain Alvarez," coming April 9.

Reports from exhibitors who booked "My Official Wife," to the effect that big business was done and the audiences were pleased, led to Vitagraph's decision to reissue other of their past big features. Another condition that has caused the producers to take this step is the advance made by exhibitors in their knowledge of the proper manner to show pictures. Some of the former subjects were shown without music accompaniments, with poor projection and titles and subtitles that failed to tell the story. It is believed the show value of these reissues will be increased a hundred per cent. when surrounded by suitable music, new titles and subtitles, and expert printing and projection.



Margaret Taylor, Ingenue Lead With Rialto Film Corporation and the Prizma Colored Pictures

"A Million Bid," the story of a man supposed to have lost his life in a shipwreck, leaving a widow and child, but in reality rescued, devoid of memory, has Anita Stewart, Harry Morey, E. K. Lincoln, Julia Swayne Gordon, Charles Kent, Mary Maurice and Kate Price in the cast. Ralph W. Ince directed the picture.

"Captain Alvarez" is a Spanish-American revolutionary story, which when first presented merited praise from many motion picture critics. Edith Storey, William D. Taylor, George C. Stanley, George Holt, Otto Lederer, Myrtle Gonzales and George Kunkel are members of the cast.

In keeping with the idea of bringing its reissues up to date, Greater Vitagraph is issuing a new line of paper, consisting of stands from one to twenty-four sheets, with each release, sending out new press sheets, and is advertising the reissues as if they were recent productions.



Glimpses of the First Frank Powell-Mutual Subject Featuring Marjorie Rambeau and Entitled "Motherhood"

Quintet of Big Plays on Metro April List

Five pretentious photodramas will be released by Metro during April. Of these three have been produced by Rolfe Photoplays, one by Columbia Pictures Corporation and one by Popular Plays and Players. In addition to these five chapters of "The Great Secret" will be released.

"The Waiting Soul," with Mme. Petrova as star, is scheduled for April 2. Burton L. King directed the production in which Stuart Brinsley, Wilfred de Shields, Mrs. Lottie Ford, Roy Pilcher and Mrs. Mathilda Brundage have important parts.

The second April releases comes on the ninth, and is "The Power of Decision," from the pen of George W. Gunn, adapted by June Mathis and directed by John W. Noble for Rolfe. Frances Nelson is starred in the play having the part of a professional model. New York's art life is reflected in this feature.

"A Magdalene of the Hills," featuring Mabel Taliaferro, also directed by John W. Noble, will be released April 16. "God's Law and Man's" is the title of Viola Dana's next starring vehicle, the exact release date of which is not given.

Strong Art Drama with Anna Nilsson April 5

As Florence Grey, heroine of "The Inevitable," Anna Q. Nilsson has the part of a girl who, intending to avenge her father's death by ruining his enemy's son, discovers when she has nearly accomplished her purpose that she loves the youth. The story is said to be dramatic in the extreme, and is an Erbograph-Art Drama, to be released on April 5.

The supporting cast includes such well-known players as Chester Barnett, Lucile Dorrington and William Bailey.

New Triangle-Kay Bee Player

Lillian Hayward, well-known character actress, was engaged, this week, by Thomas H. Ince, to appear in support of his stars in Triangle-Kay Bee plays. She has been assigned an important role, in support of Dorothy Dalton, in the new play in which Miss Dalton is appearing, under the direction of Charles Miller.

Drug Evil Portrayed in Week's Mutual Feature

Margarita Fischer in "Devil's Assistant" on April 2 Program—"Shorty" Learns Wireless—Girl Reporter Episode and Comedy

MARGARITA FISCHER, in "The Devil's Assistant," a dramatic picturization of the drug evil, will be released by the Mutual Film Corporation at the top of its schedule for the week of April 2.

"The Devil's Assistant" is a six-part production from the Pollard Picture Plays studios at San Diego, made under the supervision of Harry Pollard.

While the picture may be classified as a propaganda picture against the drug evil, it is said to be presented in dramatic narrative form, with a story which does not depend on the drug element for its interest and suspense.

"Shorty Solves the Wireless Mystery," the twelfth of the stories in which Shorty Hamilton is appearing for Mutual, deals with intercepted wireless messages, of foreign submarines obtaining the dates of the sailing of American vessels, and shows submarines appearing and receiving messages and then submerging again.

"Kidnapped" is the fifteenth and final story in "The Perils of Our Girl Reporters" series which Mutual is releasing. It tells of a caveman who, when the woman he loves will not do just as he says, kidnaps her and keeps her prisoner on a houseboat. Zena Keefe is said to show to exceptional advantage in this episode.

April 6 marks the release of "The Counterfeit Five," third of the "Jimmy Dale" series.

The Cub Comedy, which will go to the public on April 5, will be "The Lady Detective." George Ovey will be featured in this picture, as he has in the last seventy-five Cubs. The Vogue "laugher," ready April 7, will be "Why Ben Bolted." Ben Turpin enacts the principal role in the story, the plot of which hinges on the result of an April fool joke.

"Mutual Tours Around the World," released April 3, shows two of the three islands in the West Indies recently purchased from Denmark, St. Thomas and St. Croix, and portrays most vividly the beauteous splendor of these isles, and makes paramount the importance of its productions.

"Reel Life," ready April 5, is made up of the following topics: "Rubber," showing the cultivation of rubber plants in Northern Brazil; "A One-Man Submarine," demonstrating how these small but deadly subsea boats will be operated; "Making Bread the Modern Way," taking the spectators on a trip through the modern bakery; and "Magnetism," a series of simple experiments, showing how magnets are made, what substances have the property of attracting and how the compass is based upon magnetism.

Newest Metro a Drama with Mme. Petrova

Mme. Petrova will be seen on the screen again in the Metro release of April 2, "The Waiting Soul," described as a powerful photodrama. The production was adapted for the screen by Wallace C. Clifton, directed by Burton L. King and supervised by Aaron Hoffman for Popular Plays and Players. The subject is termed "a photoplay of conscience" and the scenes are divided between England and America.

Grace Vaughan (Mme. Petrova) is an orphan who finds doubtful happiness upon falling in love with Dudley Kent, a married man. A divorce results, and the two leave for England. Later word that his son by his first wife has been killed, causes Kent in a rage to reproach Grace, and she leaves him. Without money, she is lured to a questionable resort. A visitor helps her escape, she serves as a nurse for three years, and later in America, marries one of her patients without telling him she is married.

Imminent discovery through the meeting of an old friend, and the complicated problem resulting from the knowledge that she is soon to have a child, forces Grace to make a decision. The ending of the play is said to be of continued dramatic situations, as may easily be supposed.

Supporting Mme. Petrova is Mahlon Hamilton, Roy Pilcher, Mrs. Mathilde Brundage, Wilfred de Shields, Wyndham Standing and Mrs. Lottie Ford.

HOW PICTURES ARE BOOKING

Two Bluebirds to Play Rialto, Another Probable

Director Rothapfel is this week showing at his Rialto, the third Bluebird photoplay he has chosen from that program. "The Clock" is the title, and Franklyn Farnum and Agnes Vernon are featured. In booking this attraction, about the quickest deal on record was accomplished. "The Clock" arrived from Bluebird's west coast studio a week ago last Friday and was shown that afternoon to Bluebird employes. Before noon the next day, S. B. Kramer, manager of Bluebird's New York Exchange, had invited Director Rothafel to see the picture, and the deal was closed in less than twenty-four hours from the time the subject reached New York.

At the same time Mr. Rothapfel looked over "A Jewel in Pawn," a forthcoming Bluebird, in which Ella Hall will be featured, and this picture is booked for April 15. This arrangement will necessitate a change of the regular release date for "A Jewel in Pawn" in New York territory, for the reason that April 16 has been set as the time for first runs of the picture throughout the country.

There is one more Bluebird at present ready for release that Director Rothapfel is likely to contract for the Rialto. This one is a Lynn F. Reynolds production, at present entitled "The Code of the Klondyke."

Allied Charities to Benefit by "War Brides" Showings

Sidney B. Lust, of the Lewis J. Selznick Productions, Inc., announces having booked "War Brides," which will have a weeks showing at Ford's theatre, Baltimore, Md., when a percentage of the receipts will be given to the Allied Charities. The week following, commencing May 6, the film will be shown at the Belasco theatre, Washington, D. C., for which invitations have been extended to the President and Cabinet officials. Twenty-five per cent. of the proceeds from night performances and thirty-three and a third per cent. from matinee proceeds are to go to the charity named.

"Vicar" Endorsed in Cleveland

Cleveland has given the Pathe-Thanhouser, "The Vicar of Wakefield," an unqualified endorsement. In the face of extremely poor weather conditions over a thousand professors and teachers from the city schools gathered at the Stillman theatre on the 17th to witness the first Cleveland screening of Frederick Warde in the adaptation of Goldsmith's great novel.

J. M. H. Fredericks, Public School Superintendent, stated after the performance the picture was the best that had ever been shown in Cleveland.

The Stillman theatre will keep the "Vicar" for a run of indefinite duration.



Scene from "Beware of Strangers" (Selig)

Hury Amusement Co. Takes All of "Double Cross"

Henry Hury, of the Hury Amusement Company, at Birmingham, Ala., who has booked two hundred and forty-six episodes of Pathe serials into his house, has closed a contract for the entire fifteen episodes of the "Mystery of the Double Cross." The booking was made through the Atlanta branch of Pathe.

The run of the new serial will begin on March 21. Mr. Hury started booking Pathe serials in March, 1914, and has run everyone of their output.

Los Angeles Run of Hamilton Production Successful

The Gilbert P. Hamilton production, "Are Passions Inherited?" featuring Dorathea Farley in a characterization of a female Jekyll-Hyde, went on last week at the Superba theatre in Los Angeles, and played to good business. The advertising given the subject was not any greater than that accorded program subjects at this theatre. The picture received very favorable criticism from the Los Angeles press. The run from the viewpoint of box-office receipts was very satisfactory to Manager Collier.

Kansas City Exchange Makes Selling Record

The Paramount Exchange, at Kansas City, Mo., which recently hung up a record when they secured 156 new contracts during a period of forty days. In the recent efficiency contest conducted by Paramount carried off first honors. Through the efforts of this exchange there are said to be few towns in the Middle West that do not show Paramount pictures.

"Eternal Sin" Draws Heavily at Broadway

Going into its second week at the Broadway theatre, New York, Herbert Brenon's second Selznick picture, "The Eternal Sin," running at the dollar scale of prices, is reported as proving a worthy successor from a box office standpoint to "War Brides," the first picture Brenon handled for Selznick. On the second day of its run the receipts jumped considerably in excess of those of the other offering at the same playhouse.

Florence Reed, the star, has come in for a big meed of praise for her impersonation of Lucretia Borgia, the notorious poisoner, in this picture.

A significant conclusion is drawn by the producers from the presentation of "The Eternal Sin" and its reception by the public. That is that the fans do want so-called "costume plays," and even tragedy, if the subject is presented in a big way.

Big Brooklyn House Signs For Paramount Service

The Triangle theatre, of Brooklyn, has signed a contract with the William L. Sherry Feature Film Company for exclusive Paramount service, including all Paramount features and single-reel subjects. The deal was made on Friday, March 9, and the service began a few days later when "The Spirit of Romance" with Vivian Martin started with a week's run at the house. The bookings will be strictly first-run in Brooklyn.

Following "The Spirit of Romance," two other Paramount productions will be shown. They are "A School for Husband's" and "Heart's Desire." The Triangle theatre seats 1,500 people, the seating for which is arranged in an orchestra, balcony and gallery. But two performances are given each day, one beginning in the afternoon and the other in the evening.

Future "Skinner" Subjects Taken by Rialto

The Rialto theatre, New York, which played "Skinner's Dress Suit," the Essanay release, featuring Bryant Washburn, has contracted to show the three other "Skinner" pictures which the producing body has announced will be made. Manager Rothapfel, contrary to his usual custom, of insisting on seeing a picture before arranging to show it, notified K. E. S. E. upon learning of the producing plans, that the Rialto would take them all.

Los Angeles Likes "Shorty"

The Comedy theatre, Los Angeles, which has been running the episodes of Mutual's "Adventures of Shorty Hamilton" for three days each week, recently made arrangements to show the pictures for the entire week.

LIVE NEWS FROM THE PRODUCERS

Million Dollar Travel Talk Company Formed by Woods

Following on the heels of the formation of A H Woods Picture Corporation comes the announcement from Mr. Woods, of the organization of the Elmendorf Travel Talks, Inc., with a capital of $1,000,000, with Dwight Elmendorf, the noted traveler, lecturer and artist, as president, Mr. Woods as vice-president and treasurer, and Dr. Albert A. Lowenthal, of Chicago, as secretary. The offices of the corporation are at present in the Eltinge Theatre Building, New York.

Mr. Elmendorf has gathered more than 60,000 negatives in the course of twenty-five years as traveler and lecturer in every part of the world. These travel talks, illustrated from this collection, will be presented as an A. H. Woods attraction at prices from twenty-five cents to two dollars first in the large legitimate houses, and ultimately in the moving picture theatres of the country.

New York will hear Mr. Elmendorf early in April, when he will appear in a legitimate theatre for four weeks delivering a series of his complete travel talks.

Initial Gold Medal Play Introduces Hilda Nord

Hilda Nord is making her first appearance before American screen audiences in the role of Kitty Trent in "The Web of Life," the initial release of the Gold Medal Photoplayers.

Miss Nord is said to give a meritorious characterization of a young unsuspecting country maid in the picture, and to hold forth evidence of unusual talent. A number of producers have made her offers since advance showings of the feature have been given, and in a short time Miss Nord will be featured in a new picture, the scenario of which has already been prepared. The little actress by the way is a Norwegian by birth, and has but lately come to this country, but from the date of her introduction to the stage has made gradual, though sure advance.

"Womanhood" to Have Showing April 1

Plan to Spur Attendance of Nation at Presentations of the Picture—Papers Highly Praise Vitagraph Battle Production

VITAGRAPH'S eight-reel battle picture "Womanhood, the Glory of the Nation," opened at the Chestnut Street Opera House, Philadelphia, Monday, March 19, to an audience of government officials and preparedness advocates.

"Womanhood" is scheduled for a run of three weeks at the Chestnut Street Opera House. It opens in New York City at the Broadway theatre for a pre-release run on April 1, and will be released throughout the country through the various V-L-S-E exchanges on April 9.

Within twenty-four hours after the first public screening of the picture, the Daughters of the American Revolution, the National Preparedness Society, the American Defense League, the National Security Society and the Navy League had outlined plans for a country wide campaign to rally their members and the public in general to see the picture.

"Womanhood" is the brain child of ex-President Roosevelt.

The former president, a close personal friend of Commodore J. Stuart Blackton, director general of Greater Vitagraph, suggested to the widely known motion picture magnate that a picture, preaching "preparedness" in every foot of film should be made. The result is "Womanhood, the Glory of the Nation."

Commodore Blackton and Dr. Cyrus Townsend Brady, acting on numerous suggestions of Colonel Roosevelt, wrote the story which was immediately scenarioized. Work on the picture was started nearly a year ago. It took eight months of constant effort and work to complete the eight reels.

Not only does Colonel Roosevelt appear upon the screen, but pictures of President Wilson are utilized to make the photoplay as realistic as possible.

Commodore Blackton and Dr. Brady both appeared at the opening Philadelphia performance and made addresses in which they told just exactly why "Womanhood" had been made.

Philadelphia daily newspapers, some of which have not been enthusiastic supporters of the "preparedness" propaganda in the past, enthusiastically endorsed the presentation of "Womanhood."

First Sphinx Film "Through the Panama Canal"

Two months was spent by Captain R. W. Van Raven in taking the first production to be released by the Sphinx Producing Company, and which is titled "Through the Panama Canal." This picture will be marketed by the American Standard Motion Picture Corporation.

Comprehensive views of Colon Harbor, the port of entry to the Canal Zone from the Atlantic side, the Culebra Cut, Pedro Miguel and Miraflores Locks, carrying the canal to the Pacific, are but a few of the scenes shown. Others include views of the entrance of the abandoned French Canal, Gatum Locks, Gatum Lake, Workings of the Locks, Emergency Gate and Dam, Wireless Station near Gamboa, Canal Zone and many others.

New Order of O. Henry Releases

It is announced by General Film, that there has been a slight change in the order of distribution of the O. Henry series. The first subject will be "The Third Ingredient," and following in the release order are "Friends at San Rosario," "The Marionettes," "Past One at Rooney's" and "The Gifts of the Magii."

"War Brides" in Butte

Al Rosenberg, of the De Luxe Feature Film Company, Seattle, Wash., visited Butte, Mont., during the past week making arrangements for a Butte showing of his latest state rights purchase, "War Brides."



Significant Scenes from the Vitagraph Special Production "Womanhood," a Sequel to "The Battle Cry of Peace"



Current Vitagraphs Show Left to Right, Bobby Connelly in "The Lover's Knot," Lillian Walker in "Dimples" and Mary Anderson in "Up and Down"

Forum Film Exchanges Being Widely Organized

Distributors of Conquest Program Will Have Country Wide Facilities—Distribution to Schools and Societies Planned

WITHIN the next thirty days the Forum Films, Inc., will have exchanges at all the important distributing points and the regular release of Edison made "Conquest Pictures" will be started. "Half Back," a picturization of Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow," a dress parade at West Point; "The Dinosaur and the Baboon," presenting a new group of animated manikins; "The Sea Horse," a short study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian Reservation; and "Puss in Boots," a fairy tale told in silhouette.

Among early productions are Robert Louis Stevenson's "Kidnapped." Cyrus Townsend Brady's "Bob Dashaway, Treasure Hunter," Anna Sewell's "Black Beauty;" "Gallagher," by Richard Harding Davis; "The Lance of Kanana," by H. W. French, "For the Honor of the School," by Ralph Henry Barbour, "Under the Great Bear," by Kirk Monroe; "The Star Spangled Banner" by Mary Shipman Andrews; "Jack Ballister's Fortunes" by Howard Pyle, "Hugh Gwyeth" by Beulah Marie Dix; "The Little Cavalier" by M. E. M. Davis; "The Crimson Sweater" by Ralph Henry Barbour; "The Ruby of Kishmoor," by Howard Pyle; "The Boy Who Cried Wolf" by Richard Harding Davis and "Scouting for Washington," by J. P. True.

Kenneth Hodkinson, general manager of the Forum Films has this to say in regard to the activities of his organization.

"Our notices seem to have resulted not only in receiving a number of requests from exhibitors, but to have aroused particular interest among churches, schools, colleges, women's clubs and organizations of a similar kind. It is the first time in the motion picture business that a distributing concern has been willing to give attention to booking films among institutions of this kind throughout the country. It is only the natural evolution of the business that the motion picture after serving the public as a diversion and amusement should finally prove its greater worth by acting as an educating factor. This in time will come to be the greatest function of the motion picture."

Cartoon Series Created by Madge

Madge Kennedy, not content with starring honors in the photoplay world, is seeking fame as a cartoonist, and has recently completed a series of humorous drawings for newspaper publication.

The Goldwyn comedienne is said to have evolved a new thought in comic cartoon strips. Her drawings have in the past been praised by Harrison Fisher and other noted illustrators. Mr. Fisher is said to be of the belief that Miss Kennedy's new series will make her famous in the cartoon field.



May Allison (Yorke-Metro)

Larger, Costlier Pictures New Thanhouser Policy

Thanhouser has adopted a bigger and better policy for its productions of the future, according to a statement made by Edwin Thanhouser last week. The acquisition of directors, Van Dyke Brooke and Emile Chautard, was but the first step in the plan.

"Hereafter there will be no Thanhouser productions where the production cost does not come up to a certain figure," said Mr. Thanhouser. "Nor will our features hold to a five-reel length. "The Vicar of Wakefield" is in seven reels. We are just finishing an eight-reel production, and are preparing to fill a ten-reel subject. There will be sumptuous six to ten-reel productions whenever we evolve stories that are big enough.

"The business done on such features as "The Shine Girl," "The World and the Woman," and such features has shown us that the largest profits are in the costlier pictures."

Dimpled Star Signs with Ogden Corporation

Lillian Walker, former Vitagraph star, has been signed through her managers Roehm & Richards, by the Ogden Picture Corporation of Ogden, Utah, for one year to appear in feature pictures, especially adapted, written and personally supervised for Miss Walker by Aaron Hoffman.

Albert Scowcroft, one of the founders of the Paramount, is president of the new company; Lester Parks, vice-president and general manager; and W. F. Bossner, secretary-treasurer. The personnel of the directors staff has been selected from the Utah constituents.

Brilant Now Scenario Editor

Arthur M. Brilant, general editorial and publicity representative of Consolidated Film Company, since its foundation, has resigned to become chief of the scenario department of the Erbograph studios. The Erbograph Company is producing five-reel photoplays for the Art Dramas program.



Four Triangle-Fine Arts Stars—Mildred Harris, Carmel Meyers, Seena Owen and Constance Talmadge

Fannie Ward and Sessue Hayakawa Again to Team

Arrangements have been completed by Jesse L. Lasky to co-star Fannie Ward and Sessue Hayakawa in a forthcoming production for Paramount pictures. This will be the second time that the celebrated Lasky stars have appeared together on the screen, as it will be remembered they scored a big success in Hector Turnbull's "The Cheat," which was released by Paramount December 13. This picture made such a tremendous hit at the time of its release that it has since been adapted as a play, and is now in process of being prepared for operatic presentation.

The name of the story and the date of release will be made public in the near future. The production will be a regular five-reel Lasky feature released by Paramount.

Jeanne Eagels to Co-Star with Frederick Warde

Due to the success of her initial Thanhouser-Pathe feature, "The World and the Woman," Edwin Thanhouser has engaged Miss Jeanne Eagels for further productions. Desiring to start work with her immediately, Mr. Thanhouser made arrangements with the management of "The Professor's Love Story," in which Miss Eagels is playing with George Arliss at the Knickerbocker theatre, New York, that would permit the actress to resume her studio work immediately.

Frederick Warde has been asisgned by Mr. Thanhouser to co-star with Miss Eagels in a new feature, the nature of which is not announced.

Naomi Childers First Art Drama

"The Auction of Virtue" is the title of the picture in which Naomi Childers, the new U. S. Amusement Corporation star, will make her debut on the Art Dramas program. The story was written by Joseph Poland, the famous novelist and writer, especially for the star. Mr. Poland is the author of "The Cloud," a recent Art Drama in which Jean Sothern was starred, and which is to be published shortly in book form.

Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dume are in support of the star in this picture, while Herbert Blache was in charge.

Wholesome Pictures and the Dollar Argument

Julius Steger Points Out in Interview the Business Reasons Against the "Filth Film"—Why Clean Picture Producers "Come Back"

JULIUS STEGER, producer of the latest Norma Talmadge subject and other pictures for the Lewis J. Selznick program, declared his intentions, in an interview for MOTION PICTURE NEWS, last week, to produce no pictures that do not contain a moral lesson.

"The clean picture versus the salacious picture," said Mr. Steger, "is a debate or an argument which is settled by business reasons before the moral reasons begin. The producer of the smutty picture makes a fortune, perhaps, but it is a performance he cannot repeat and 'tis well for the industry as a whole.

"The State-rights buyer falls into disrepute with the exhibitors, who, themselves, have fallen into disrepute, because of public displeasure. The reaction is rapid, up and down the line. Consequently the producer of an unclean picture only hesitates as he passes through the industry. This is not a healthful tone he lends to the industry, and the exhibitor himself is not willingly lending himself to this aspect of the game. Perhaps the producer picks up a goodly sized bank roll during the passage. Perhaps not.

"On the other hand, the producer of the wholesome and clean picture can always come back, provided, of course, that his picture is up to the usual standard as far as direction, plot and acting are concerned. The reason is easy to find, and he who runs may read.

"It is a picture the whole family can talk about, and they can look each other in the eye when they talk. They tell their friends, and, of course, the picture draws well. The result is that the exhibitor makes money, the State-rights buyer makes friends of his customers, and he can be sure that they will 'call again,' when he has another picture to offer.

"The reaction is quite contrary to that of the sex pictures, and is instantly felt by the producer. The next time he has a production to sell he can rest assured that the State-rights buyers will burn up the wires asking for options."

Role of Fighting Parson Is Bushman's Latest

Francis X. Bushman has begun work on a five-reel feature, with Beverly Bayne as co-star, in which he is seen as a "fighting parson." The title of the play is to be "The Voice of One." It was written by William Christy Cabanne, who also is directing the production in the Quality studios.

This is to be the first of a series of five-reel features, with Mr. Bushman and Miss Bayne as stars, and Mr. Cabanne as the director.

Mr. Bushman is said to have the strongest part in this newest production that he has ever enacted. He will be seen as a circuit rider who militantly preaches the gospel as he wanders from place to place. Finally he reaches a lonesome town inhabited by lumberjacks, gamblers and a lawless element. Here, despite warnings that a minister is not wanted, he settles down, and here he meets the mountain girl, Beverly Bayne. Victory of religion, and victory in love is only won by the parson after a long struggle.

"Lady Barnacle," with Viola Dana, Completed

Viola Dana and her company, under the direction of John H. Collins, have practically completed work on "Lady Barnacle," Miss Dana's next offering on the Metro program, and will soon begin work on her following production, as yet unnamed. "Lady Barnacle," which is produced as a photoplay by Columbia Pictures Corporation, is from the pen of Edgar Franklin and has been adapted for the screen by June Mathis.

The title-role of this production provides Miss Dana with a charming part, that of Lackshima, daughter of the Maharajah Bahartari of an East Indian province. The scene is laid in India, and later in the United States. The Indian scenes having been taken in and around St. Augustine, Fla., where the Ponce de Leon Hotel was used to represent the palace of the Maharajah.

Robert Walker, Augustus Phillips, Henry Hallam, William B. Davidson, Ricca Allen and Fred Jones are seen in support of Miss Dana.


A BLUEBIRD EXTRAORDINARY
"THE EAGLES WINGS"
IMPORTANT: Fifteen hundred Chapters of the Daughters of the American Revolution have arranged through their National President, Mrs. William Cumming Story, to give this thrilling, patriotic picture their heartiest support wherever shown. This is an opportunity for you that may never occur again. Early application for booking reservations is most earnestly suggested.
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NOW A BLUEBIRD "HELL MORGAN'S GIRL"

Made as a State Rights picture, "Hell Morgan's Girl" so impressed the BLUEBIRD Executives that they bought it outright. All State Rights negotiations were declared off, and all money received for territory sold was returned. This picture is playing return bookings all over the country. It is unusual in story; in place—San Francisco's "Barbary Coast"; in time—The San Francisco fire; in the cast and the direction—Unusual in every way. Book now for sure profits.

Announce

DOROTHY PHILLIPS in

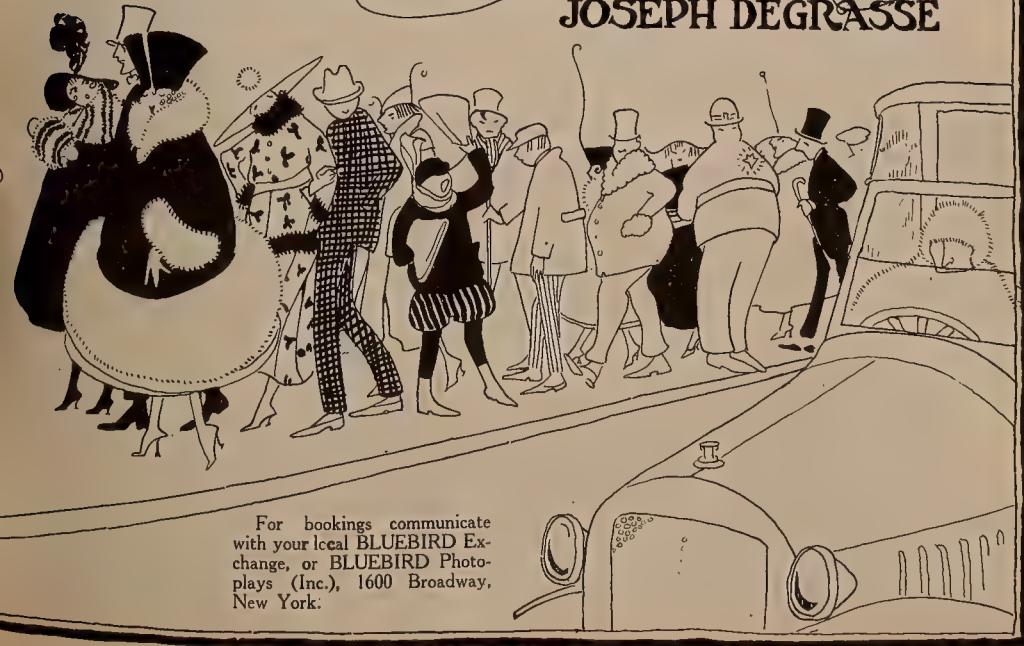
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How an odd garment connected two sisters in different stratas of society

directed by

JOSEPH DEGRASSE



For bookings communicate with your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

General Film's Assortment Adapted to All Exhibitors' Needs

PRESIDENT BENJ. B. HAMPTON, of the General Film Company, announces that he believes the General is now in a position to supply every exhibitor and every class of motion picture theatre with the subjects adaptable to his needs. The range of General Film pictures covers every nook and corner of the field, and is claimed to be of the quality which will increase the patronage of any exhibitor who shows them.

The O. Henry stories in two-reel Broadway Star Features will be distributed weekly starting early in April. They have been welcomed by exhibitor and public alike, and were applauded at a private showing last week at the Broadway theatre.

"Fortune Photoplays," the series based on the stories that have appeared in the Street & Smith group of magazines, are reported meeting with success on all sides. The innovation of a four-reel length seems to have satisfied a long-felt want. The first of these is "The Inspirations of Harry Larrabee."

The four series of the Kalem Company distributed by the General are giving great satisfaction, and exhibitors write in daily and tell of the business they are drawing. These series include Marin Sais in "The American Girl," Helen Gibson in "A Daughter of Daring," George Larkin in "Grant, Police Reporter," and "The Ham and Bud" companies. These series are being aided by a nation-wide advertising campaign in daily newspapers. In addition to these features the General is distributing two-reel and single-reel Selig subjects, and the Melies Vim Comedies as well as the Official British Government War Pictures and real fighting on the Somme front and the activities of the Britsh Navy.

George Ovey Signs a Long-Time Contract with Horsley

DAVID HORSLEY and George Ovey have signed a new agreement, whereby the latter will continue to be featured in Cub Comedies. Ovey's old contract with Mr. Horsley expired the first of March, and the new one dates from then for a long period of time.

The salary Ovey is to receive under his new contract is not made public, but it is understood to be a sum which makes the first salary check he drew as the featured comedian in Cub Comedies seem singularly small in comparison.

It will be remembered, that when Ovey first joined the David Horsley forces he was an unknown quantity to film fans. He was recruited from the legitimate stage by Director Milton H. Fahrney.

Unlike most newcomers in motion pictures, Ovey did not begin in a small part, but was given the principal role in his first picture, so great was Mr. Fahrney's faith in his find.

During the year and a half Ovey has been in pictures, seventy-five Cub comedies have been produced, each written and directed by Mr. Fahrney, to whom Ovey himself, and Mr. Horsley give a measure of credit for the development of the comedian.

Five Weeks of Mutual Offer Wide Variety

Dramas ranging from the tragic "Motherhood," Marjorie Rambeau's war picture to the pastoral "Cinderella-sweet" tale of "Sunny Jane," featuring Jackie Saunders, are embraced in the Mutual Film Corporation's schedule for the next five weeks.

In this period Miss Saunders and Nance O'Neil are making their first appearance in pictures released through the Mutual.

Following are the Mutual productions in the order of their release: March 26, "Motherhood," with Marjorie Rambeau and "Sunny Jane," starring Jackie Saunders; April 2, "The Devil's Assistant," featuring Margarita Fischer; April 9, Nance O'Neil in "Mrs. Belfame"; April 9, "High Play," with William Russell; April 16, Wilbur Crane in "The Morals of Men," and Mary Miles Minter in "Environment"; April 23, Marjorie Rambeau in "The Debt" and Jackie Saunders in "The Wildcat."

"Reel Life" Subject Attracts Doctors' Attention

Special showings of the Gaumont-Mutual "Reel Life," No. 44, are being given by physicians and medical schools throughout the country because of one subject treated, "Will This Cure Cancer?"

In this reel a vegetable principle called autolysin is presented to the public under the interrogative heading.

Unusual Role for Maxine Elliott in Next Picture

Having completed her first Goldwyn picture, Maxine Elliott is about to begin work on a second production under an other director, as yet not announced. Allan Dwan directed the first subject.

It is said that Miss Elliott's role in her next picture is a mystical and powerful one, and will be a surprise to her many admirers who have followed the theatrical fortunes of the star.

Prediction is also made that her first picture will be a source of surprise and amazement to those who have seen her chiefly in light comedies and social satires. This vehicle was written by Roi Cooper Megrue, and is voted by competent critics to be ahead of any he has so far advanced.

Two New Gail Kane Subjects

Gail Kane has started work at the American studio on her second production for Mutual. This will be an adaptation of H. S. Merriman's popular novel, "With Edged Tools."

The third vehicle chosen for Miss Kane will be entitled "The Indiscretion of Molly." This is an adaptation of the novel by Charles Sherman, "The Upper Crust."

The first feature in which Miss Kane appeared for Mutual was, "Whose Wife?" which is now completed.

Holmes' Travelogue Staff on Extensive Tour

The summer tour of the Burton Holmes cameramen, led by Mr. Holmes himself, which will embrace visits to every section of the world for the purpose of getting scenics, has begun.

Louis Francis Brown, Mr. Holmes' chief-of-staff, has started for New Zealand, Vancouver, Hawaii and the Fiji Islands. He is accompanied by Herford T. Cowling, formerly chief cinematographer of the Reclamation Service of the Government.

Mr. Holmes will meet his assistant in Auckland about April 26. Then Australia will be visited by the two, after which the Celibes, the Philippines, and other interesting islands along the way to Hong Kong will be taken in. China, Manchuria, Korea and Japan will, in turn, be visited by the photographers, then the return trip to Vancouver and the United States is in order, around September 1.

In the meantime Mr. Brown will be filming the Fijian and Samoan islands. Then he will sail for the Hawaiian group, and afterward to Skagway, Alaska, making a later trip down the Yukon to Atlin, Dawson, and other points north until the Arctic Circle has been penetrated.

Blanche Sweet in Picture from Popular Novel

F. Hopkinson Smith's novel, "The Tides of Barnegat," has been adapted for the screen by the Lasky Company, and is scheduled for release by Paramount on April 12. In the cast will be Blanche Sweet, Elliott Dexter, Tom Forman, Harrison Ford, Lillian Leighton, Norman Nichols, Walter Rogers and little Billie Jacobs.

Briefly the story is of Jane Cogden and her sister Lucy, who leave their fishing village home for Paris after Lucy has incurred the gossip of the town wives through indescretions with Bart Holt, son of an old sea captain. Funds exhausted, Jane returns home, and Lucy remains in France, marrying Sidney Gray, who is told her child was the result of a secret marriage. Eventually through dramatic force of circumstances the truth comes out, but Sidney forgives, and Jane also finds happiness with her sweetheart.

Sports of Plains in Films on Strand Program

During the weeks of April 1 and 8, the Strand theatre will present the initial showing of pictures of the 1916 Pendleton Roundup, depicting the sports and pastimes of the plains. These pictures were taken at the Roundup held at Pendleton, Ore., September 21, 22 and 23, 1916, and under the direct supervision of the Pendleton Roundup Association, and shows bucking, bulldogging, steer roping, racing cowboys and cowgirls and Indians by the thousands.

Diplomat's Story for Screen

Matt Moore has secured the motion picture rights to "The Turn of the Balance," written by Brand Whitlock, United States Minister to Belgium.



"Broadway Jones" at His Best. Three Characteristic Pictures

Pearl White Appears in Second Gold Rooster

Popular Serial Star in Feature on Pathe's April 8 List "Double Cross" and "Patria" Episodes Thrill—Other Plays

THE feature of Pathe's program for the week of April 8, is Pearl White's second Gold Rooster Play, "May Blossom" in Pathecolor. "Hazel Kirke," the first feature starring this popular actress scored a hit throughout the country. Hal Ford and Fuller Mellish will be in the supporting cast in "May Blossom."

The fourth episode of "Mystery of the Double Cross" is entitled "Kidnapped." The star of the serial is Mollie King, and she is supported by Leon Bary, formerly Sarah Bernhardt's leading man, Ralph Stuart and Gladden James. The picture was produced under the direction of William Parke, formerly Mansfield's stage director.

Mrs. Vernon Castle is seen in the thirteenth episode of "Patria," entitled Wings of Death." This well-known star will be seen in thrilling aeroplane feats, guarding our country against invasion is the feature of this episode.

"Max and the Fair M. D." is a one-reel comedy featuring Max Linder. These comedies issued by Pathe have been selected as the best work of this famous actor.

"Know America the Land We Love" is the title of the beautiful Combitone Scenic pictures, the fourth release of which deals with "Arizona." The most interesting parts of this great state are shown including the famous Petrified Forest and the Bottomless Pit—soundings of twelve hundred feet have failed to touch bottom, and other geographical wonders are dealt with.

"The Height of Fashion" is the title of the twenty-sixth release of the Florence Rose Fashion films showing beautiful models in advance style.

Beautiful Scenes of Japan presented in original manner are shown in "Picture Postal Cards" in Pathecolor on the same reel with the Fashion film.

An International split-reel cartoon and scenic and the Hearst-Pathe News, Nos. 30 and 31 complete the program.

Astra Broadening Out—Will Produce Two New Serials

THE Astra Film Company is increasing its activities in the Jersey City studios, due to encouraging reports of success from the pictures it has produced in the past. Their one a month releases on the Pathe-Gold Rooster program includes such subjects as "At Bay," "Her New York," "Kick In," "The Shielding Shadow," "Arms and the Woman," and others, including "Pearl of the Army" and "Mystery of the Double Cross" serials which followed "The Shielding Shadow."

Two new serials are now in course of production, one under the direction of George B. Seitz, and the other under the direction of Theodore Marston. Two features are also being produced, one by George Fitzmaurice, and the other by William Parke.

The new serial which Mr. Seitz is directing is based on a popular adventure serial by Fred Jackson. Pearl White, who is universally recognized as the serial queen, will be the featured player. The cast will include Warner Oland, formerly leading man for Theda Bara, who played the part of Baron Huroki in the "Patria" serial; Earl Fox, Ruby Hoffman, and Mattie Ferguson.

In other lines, the activities of the Astra Company are being extended. With the addition of Mr. Seitz to the staff of directors, Philip Bartholomae, author of "Very Good Eddie," and one of the most noted playwrights of the day, is in charge of the Astra Company's scenario department. There have been many recent additions to the Astra Players who now include Pearl White, Mollie King, Creighton Hale, Leon Bary, Warner Oland, Earl Fox, Ruby Hoffman, Helene Chadwick and Mattie Ferguson.

More Comedies for Moore

Klever Pictures, Inc., has just accepted for the use of Victor Moore, comedy scenarios by Lois Zellner, Anthony P. Kelly and Thomas J. Gray.

Filmcraft Has Rights to Walt Mason's Writings

Walt Mason is the latest poet and author whose work will be seen on the screen. The Filmcraft Corporation has secured exclusive rights to his material and the first of his pictures, "The Dipper," a one-reeler, has already been completed, and is scheduled for a week's run at the Rialto in the near future.

This subject was directed by Addison J. Rothermel, formerly of Edison and Kalem, and is said to embody an effective combination of "legitimate" screen dramatization with a touch of animated comedy. Sarah Ayres and Bob Clugston have the leading roles.

Filmcraft is considering both a releasing arrangement on a program and an outright sale of the negative.

Titles of Two Art Dramas Films Are Changed

The coming Erbograph feature, the working title of which was "The Dragonfly," will be released on April 5 on Art Dramas program under the final title of "The Inevitable." And the Apollo picture, formerly known as "Whose Hand?" will be released as "The Great Bradley Mystery," on April 12.

Anna Q. Nilsson is the star of "The Inevitable," which is a drama of intrigue and revenge, threaded with an appealing love story.

"The Great Bradley Mystery," which was written by Edward Ellis, the actor-author, is said to be a drama of unique construction. Alma Hanlon is starred, while Edward Earle plays the leading male role. Edward Ellis himself is in support.

Tanguay Company Being Formed

Eva Tanguay, who is forming her own picture company to begin production at the conclusion of the present theatrical season will have Paul Arlington as author of her photoplays. Mr. Arlington was formerly scenario writer with Essanay, and has written many of Miss Tanguay's song successes. He is preparing two-reel refined comedies and five-part features for the dynamic vaudeville artist.

CHICAGO NEWS AND COMMENT

Lively Debate When Guernsey Upholds His Bill

California Exhibitor Takes Exception to Censor Argument and Starts General Discussion at Reel Fellows Meeting

SENATOR GUY GUERNSEY, who drafted the new censorship bill for Illinois, now in consideration, addressed the meeting of the Reel Fellows Club held Friday night, March 16. Senator Guernsey outlined the plans and workings of the bill and contended that, facing the circumstances of inevitable censorship, the Guernsey bill was the most ideal alternative. He emphasized one of the most salient points of the bill, its allowance for an appeal to three important sources: the director of education, the governor of the state and the courts. All this, Mr. Guernsey stated, can be done within three days' time, which makes its principal difference in comparison with other state censorship bills.

Dr. Atkinson, a California exhibitor, visiting in Chicago, was present at the meeting. He arose after Dr. Guernsey finished and disagreed with many of the sections of the bill. This action brought about an interesting and lively debate, which resulted in the entire assemblage joining in and discussing the proposed bill section for section.

The Guernsey bill plans to eliminate the local boards of censors in Illinois. It will put all the power in the hands of a State Board and is said to provide adequate salaries for the making up of a worthy personnel for the board. Opinion on the bill is, however, reported to be divided throughout the state. While many exhibitors are in favor of it as the lesser of a necessary evil, others are making a stand against it. The bill is to be reported out of committee very soon.

Leaks Around the Loop

Simeon Greiver, general manager of the General Feature Film Company's office in Chicago, has announced that he has resigned to organize a film exchange of his own here. Mr. Greiver's new venture is to be known as the Silee Film Exchange, but as yet the policy and location of offices is unannounced. Mr. Greiver's partner in the incorporation is to be Max Herz. Mr. Greiver has for the past three years been in General Film's offices. He leaves for New York on Monday, March 26, to conclude arrangements on the policy of his new exchange.

Mrs. Charlotte Shelby, mother of Mary Miles Minter, the Mutual star, arrived in Chicago from Santa Barbara, Cal., on Tuesday. Mrs. Shelby stopped off at the Mutual offices and informed them that she was on her way East to get a sniff of Broadway. She is also planning to give orders for the making of daughter Mary's spring and summer wardrobe.

E. P. Grohe, for nine years a Chicago exhibitor, has joined the city sales force of the Fox Film Company. Mr. Grohe, during his term as an exhibitor, operated the Independence theatre, No. 3726 West Twelfth street. He is also a member of the Motion Picture League.

Harry Leonhardt, Western general manager of the Fox Film Company, arrived in Chicago from Los Angeles last week. He spent two days here in conference with J. T. O'Toole, manager of the Fox Chicago offices.

The second Max Linder comedy was shown to big audiences at the Rialto last week.

The fourth of the press sheets, being gotten out by the Mutual Company for feature productions only, has to do with Jackie Saunders in "Sunshine Jane." The press sheet is of but recent origin, and is said to be meeting with much favor among exhibitors of Mutual feature pictures. The music cues included with the sheet are the work of Joseph O'Sullivan, well known as a composer and operatic expert.

(*Continued on page 2173*)

Kleine Move to Chicago First of Several?

The news that George Kleine has at last decided to move his entire general office from New York to Chicago kept film men buzzing excitedly in the Loop on Tuesday. William Jenner, manager of the K. E. S. E. offices here, confirmed the announcement and added that the move will be made on March 31. The entire organization, now at No. 80 Fifth avenue, New York, is to be installed on the eighth floor of the Chapin and Gore Building, No. 61 East Adams street. The present branch office in the Godfred Building, No. 729 Seventh avenue, New York, will, however, remain.

Ever since 1916, when Mutual and others of the producing companies now centered here, moved from the East, offers have been made to Mr. Kleine to locate. Several times it was reported in the past that this was to happen, but the event never materialized. Now that official word has come forth it has resulted in much conjecture along the Loop as to what effect it might have on the other eastern producing companies. Many of the big men of the film business are of the opinion that it will have a Pied Piper effect on the rest of the eastern companies and bring them all to Chicago eventually.



E. H. Philippi, Sales Manager, Rothacker Film Mfg. Co.

Loop Firm Takes All Pickford and Fairbanks Subjects

Jones, Linick and Schaefer have closed a contract with the Artcraft Pictures Company to take all their future Pickford and Fairbanks pictures. The J. L. and S. Company conducts nine theatres in the Chicago loop, but it is planned to show all of the Pickford and Fairbanks productions at the Studebaker theatre exclusively.

The contract is said to have come about as the result of the Artcraft's showing of Miss Pickford in "The Poor Little Rich Girl," at the Auditorium, the first time that motion pictures were ever shown in this exclusive house. The putting in of "The Poor Little Rich Girl" there was the Artcraft's idea of showing the production to local exhibitors and an endeavor to prove to the exhibitor that the quality of picture is what counts, regardless of the house where it is being shown.

$350,000 Independent Producing Concern Formed

The Crystal Photo Plays Corporation is a newly organized $350,000 Chicago concern which plans to produce feature pictures for the independent market. They have purchased the Baker-Swan studio at Peoria, Ill., and are enlarging and remodeling it for the beginning of their production work, which is said to be about April 5.

The officers of the new corporation are: Dr. A. H. Shields, president; W. D. Burford and Charles H. Dixon, vice-presidents; Frank Z. Ames, treasurer; Merrick A. Whipple, secretary, and P. W. Swan, assistant secretary. The executive offices of the new concern are at No. 76 West Monroe street, Chicago.

AMONG THE EXCHANGES



Henry E. Friedman and A. S. Abeles of Pathe's New York Exchange

Leaks Around the Loop

(Continued from page 2172)

J. T. O'Toole, manager of the Fox Chicago offices, has considerable fame as a baseball player. Though he has been out of the game for more than three years, last week he received a contract from the owners of the Clinton, Iowa Baseball Club. It offered him the managerial berth at a fat salary. Mr. O'Toole turned the contract back with a refusal and thanks, being too much absorbed in motion pictures to worry about "temperamental pitchers" again. By the way, he is also a brother of the many dollared pitching beauty of recent fame at Pittsburgh, Marty O'Toole

The next meeting of the Reel Fellows Club will be held on March 30. City Corporation Counsel Ettelson will address the members.

"Dick" Travers, who has starred in Essanay productions for several years, is now under contract to act for the American Standard Motion Picture Corporation.

W. J. Wienold is now assistant to M. G. Watkins, general manager of the American Standard.

Billy Aronson, well-known as the manager of the College Inn, has just been appointed business manager of the Yorke-Metro studios.

Senator Guernsey, who introduced the Guernsey Censorship Bill into the legislature, has asked members of the film industry to write him their opinion of the measure.

New Secretary of Montreal Association

At the last business meeting of the Exchange Managers' Association, Montreal, Eddie Groneau of the Universal Film Company, was appointed secretary to replace Albert H. Beauline, who is retiring from the film business. Mr. Beauline, who has been manager of the Canadian Film Exchange releasing the Mutt and Jeff Comedies, will go back into the steel business at the head of a company that is now being formed in Canada.

Canadian Exchangemen Banquet

The first annual banquet of the Film Exchangemen's Association of Quebec was given in the Blue Room of the Windsor Hotel, Montreal. From every point of view the affair was a pronounced success. Seventy-three, representing every branch of the local industry, were present.

T. O. Byerle, the president of the association, presided. Mr. Gerald Barry, president of the Canadian Motion Picture Association, and Mr. Bouchard, M. P. for St. Hyacinthe, gave addresses.

General's Milwaukee Doings

Increases of business in the General exchange, Milwaukee, has resulted in six men being placed on the road by that office. Several promotions include that of H. L. Conway from branch manager to sales manager, and the moving up to the vacated office of H. J. Fitzgerald, who was booker. Jack Camp was made head booker.

Some Winners of Paramount Efficiency Contest

In a further announcement of the results of the Exchange and Salesmen's Efficiency Contest, recently conducted by Paramount, the Famous Players Exchange of Twenty-third street, New York, serving lower Manhattan and Northern New Jersey, won second prize of $250. The Progressive Motion Picture Company, of San Francisco, was awarded third prize, $500, and the Famous Players Film Company, of New England, took fourth prize of $250. As previously stated, the Famous Players Exchange of Philadelphia was the winner.

Harry Danto, of Sherry Feature Film Company, New York, won first prize for the salesmen, based on "money increase" on contracts, receiving one month's salary. C. M. Hill, of the San Francisco Exchange, won first prize, based on the number of contracts secured.

Coast Exchange Movements

R. B. Quive, manager of the local branch of the Greater Vitagraph Company, together with his bride of a few weeks, attended the opening of the new Goddard theatre at Sacramento, Cal., recently. Other prominent film men from San Francisco also attended the opening.

The latest addition to Film Row San Francisco is the M and R Feature Film exchange which has established offices at No. 107 Golden Gate avenue. It is under the management of Charles Rosenthal and will handle Ivan Films and Flora Finch comedies.

Several Vancouver Changes

A new exchange manager has arrived in Vancouver, in the person of E. A. Langley, former Canadian sales manager of the Pathe distributing organization. Mr. Langley has taken charge of the Universal office, replacing Jules Levine who returns to his old position as Bluebird special representative for Western Canada.

William Hanscher, former manager of the Royal theatre and the Opera House in New Westminster, B. C., has been appointed a member of S. B. Taube's staff at the Vancouver office of Regal Films, Ltd., distributors of World Films in Canada.

Another Standard Branch

The Standard Film Corporation has opened a Des Moines, Iowa, office under the management of Marty Williams, for the territorial distribution of Art Dramas productions.

Mr. Williams was recently serial manager in the Kansas City Universal office. He has been engaged in the motion picture business for eleven years in the Middle West, the majority of the time having been associated with Mutual and Metro.

JUST FOR FUN

By LONGACRE

LEANDER RICHARDSON has coined a new one in "photomotorial," which he uses in a story sent out last week. It looks like a cross between a picture and an automobile at first glance, but we would like to know its real meaning.

C. R. SEELYE, business manager of Pathe Exchange, was caught in Minneapolis in zero weather without an overcoat. One might deduce that he was trying to impress the Investigation Committee with an idea of the poverty-stricken condition of the motion picture business.

DORIS KENYON has been driving a dog team at breakneck speed up at Saranac Lake for the Wharton picture, "The Great White Trail." They say she practiced up speeding around New York's equally great and equally white trail.

PAUL M. BRYAN, editor of Gaumont's "Real Life" recently told the rest of the workers in the plant at Flushing to come into the projecting room and see a "leg show." The place was jammed in an instant, and the eager multitude saw pictures of the manufacture of artificial legs. Mr. Bryan had to run for his life.

TO coin a phrase, if you have tears prepare to shed them now. The communication below came to hand only recently, and is a sincere wail from a heart in distress. Helen Holmes and Mary Miles Minter get busy. If you will send us autographed photographs of yourselves we will see that they are forwarded to the correct party, or the name is Anna Ferran, and the address, 542 Park avenue, Monongahela, Pa. Here is the tear-stained note:

Dear Sir:

I am a young girl of fifteen years of age and I am very lonesome as I go to see Helen Holmes MacGowan, and I am longing to know where she is at so if you will send and tell me where she is at I will be very grateful to you.

I pray that you will send and tell me if you know where she is at, and where Mary Miles Minter is at, as I love them two actresses very much.

I have hunted every place trying to find where dear Helen and Mary Miles Minter are at. Please let me know as I have failed to find it. O please, please do let me know.

WE might also append a request that the nearest exchange to Monongahela handling Mutual pictures get busy so that Miss Ferran may look upon dear Helen and Mary without going to so much trouble.

FROM the innermost recesses of Chicago, Terry Ramsaye writes on a green lined paper, mounted with his insignia, the mighty bull, to call attention to the new brand of advertising copy now being written by Harry King Tootles. Terry suggests in his usual sly way that we call attention to it. And so we perform the function gladly, but with a slight sense of doing a useless thing. Terry seems to have forgotten that the copy is advertising copy, and that, of course, everyone has seen it, providing it has appeared in the leading trade journals of the business. However, such things come in very handy, specially on a week like this when one is pressed for time and very low on suitable paragraphs.

WE have been accused of selling preferred space on this page to the Fox publicity department. But those varicolored pages have a certain fascination for us. When one has a few spare hours free from looking at five, six and seven-reel masterpieces, they can be passed with delight by the perusal of the news from this quarter. And so much of it is worthy of consideration, that it is impossible to let it pass unhindered to the floor.

For instance, this week we glean that Miriam Cooper is a ventriloquist, that Wanda Petit cries at the sight of Director Carl Harbaugh, that almost all the members of Director William Nigh's company are musical, and that the picture "High Finance" is to have an unusual "set."

Miss Cooper's side line is perhaps responsible for her success on the screen. Mr. Harbaugh should certainly not do it again. Mr. Nigh's pictures should benefit by the musically inclined cast. And "High Finance" is sure to create an epoch.

KITTY KELLY has come into her own. She is now leading a large percentage of Chicago's population by the ear—so to speak, for she is conducting the Movie Department of the Chicago Examiner, which means that 250,000 of the inhabitants of that city sing her praises every week day and over 500,000 quote her on Sunday.

This is some job for Kitty, though we wish her all the success in the world.

Ed's Note: The circulation figures are certified.

J. R. CARTER out in Little Rock, Arkansas, sends a highly amusing advertisement clipped from "The St. Louis Star." It calls upon its readers to hie themselves to the Mikado and see Stuart Blackton in "Blind Justice." Mr. Carter writes on:

"I suppose we will next be presented with William Fox as Zaza in "Sweet Sin" and Lewis J. Selznick in "Under Two Flags."

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., April 1, 1917**

EDITORIAL

Report has it that Arthur Hopkins is taking an active hand in Goldwyn production activities over in Fort Lee. Mr. Hopkins, with his enviable record of the speaking stage, has not announced his intention of revolutionizing the motion picture business over night. And so in all probability he will institute a few changes for the sake of art. First Mr. Hopkins seems to have turned his attention to settings. If we have heard aright he wants them plain. In pictures that come out under his supervision a millionaire's living room will not of a necessity look like an auction hall for second hand furniture. Perhaps he will also relegate that well-known picture of the Roman Coliseum to some corner of the set that isn't visible to the eye of the audience. Mr. Hopkins should receive three very loud cheers. Too much furniture in a setting certainly detracts from the action to no small extent. And the best interior decorators of the day tell us that the fewer the furniture the better the room. Perhaps Mr. Hopkins will also turn his attention to makeup. It is somthing that undoubtedly needs a lot of considering too.

LOCAL NEWS

—H. Reichenbach is the proud possessor of a new coat. The management of the Astor Tavern ought to know something about this. Ah there Harry.

—Rumor has it that the w. k. press agents of the business are to supply the equally w. k. reviewers of the business with silencers for use in the projecting rooms.

—Edgar Lewis has returned from Thomasville, Ga., where he was taking scenes for another picture which those in the know say will be as good as "The Barrier."

—Fred W., otherwise known as Kid Rath is crashing into the scenario writing end of the bus. Very good, Fred W., otherwise known as Kid, say we.

—Bill Barry made $3.00 one day last wk. posing as a broker (?) for the camera. Bill says this is the height of affluence.

—T. E. LeTendre, the w. k. p. a. was a caller last wk. Lee sported a new bit of startling millinery.

—Ed. Montagne, author of "The Combat," one of Vitagraph's best sellers, is as a consequence on the company's honor role.

—Perry Vekroff, the w. k. Vitagraph director, was initiated into the Directors' Association one night last week. Ye ed and others would have enjoyed seeing Perry ride the rail.

—From all accounts the m. p. world dinner was a fine affair, only Ed Weitzel complaining because he didn't know there was a dinner going on.

—Weed Dickinson aided and abetted by ye ed wrote a fine synopsis for a 5, 6 or 7 reel picture one night last wk. It would be fine for a lot of stars we know of. (Adv.)

—George M. Cohan's first show "Broadway Jones" was shown last week to unusual applause.

—Bill McGrath is now in the Chicago office of the m. p. news. It is rumored that Bill Estey Second will return to these parts. Welcome home Bill is our freely given sentiment.

—Jim Stiles of Freeport, somewhere on Long Island, was in town again last wk. having just recovered from a serious illness. Jim was renewing all acquaintances. Good for Jim, say we.

—They are paying them now by the dimple. The present rate is $1,000 a wk per each dimple. Lillian Walker has two and therefore gets 2 x $1,000 a wk from the new Ogden Pictures Corp. Hal Allen, p. a. for the company, has no dimples, his cheeks are very fat.

NEWSY REPORTS FROM ALL SECTIONS

"The Barrier" Impresses on Pittsburgh Opening

That "the play's the thing" was indicated by the capacity audience, which according to reports packed the Pitt theatre, Pittsburgh, upon the opening of "The Barrier" last week.

Miss Mabel Scott, leading woman in the picture, was present and during an intermission made a short speech. After the performance Miss Scott tendered a supper to the newspaper representatives and members of the Board of Trade.

IN AND OUT OF TOWN

Sidney B. Lust, vice-president and general manager of the Lewis J. Selznick Productions, Inc. (Washington Territory) is in town for a few days.

E. P. Richter of the Lea Bel Company of Chicago, is in town exploiting "Modern Mother Goose" films.

George L. Barrows of the Berlin Aniline Work will spend a week at the Photographers Convention in Detroit.

W. L. Percy of Atlanta Board of Censorship, Atlanta, Ga., was in New York last week.

Arthur Beck of the Leah Baird Film Corporations was out of town for a few days last week.

Edgar Lewis is back in town from Thomasville, Ga.

T. O. Tuttle, formerly manager of the New Orleans exchange of the General Film Company, and now special representative for "The Barrier," is in town.

Herman Fichtenberg of New Orleans is in town.

J. D. Williams, Australian film magnate is in town after a visit on the coast.

Capt. J. Eugene Pearce of New Orleans is in town.

E. W. Lynch of the Lynch Enterprises, Worcester, Mass., is in town.

George Larkin, star in Kalem's "Grant, Police Reporter" series is in town from Jacksonville, Fla.

M. H. Hoffman, general manager of Bluebird has returned from Montreal.

Ollie Kirkby, of "Grant, Police Reporter" has also returned to the gay white way.

The Educational Film Company offices were without the presence of E. W. Hammons and Robert Bruce last week, both being on visits to out-of-town exchanges.

Boston Premiere of "Joan" a Notable Affair

Miss Farrar, Jesse Lasky, Governor McCall and Mayor Curley Attend—Papers Hail Star's Work as Her Greatest

A CAPACITY audience of social and civic notables, including Governor McCall and Mayor Curley, attended the first Boston presentation of "Joan the Woman" at the Colonial theatre, Tuesday evening, March 19.

Geraldine Farrar, accompanied by her father and mother, and Jesse L. Lasky and a number of other members of the Lasky organization were also in attendance.

There was hearty and frequent applause for Miss Farrar, both on the screen and in person, and just before the showing of the second section she sang "The Star Spangled Banner."

In a brief talk with the reporters she stated that the reports that she was pro-German started in an obscure and unreliable London newspaper, and afterward were circulated in this country, much to her discomfiture.

An orchestra of 22 players rendered Mr. Furst's special music, under the direction of Louis Maurice. M. J. Garrity is general representative for the Cardinal Film Company of New England, and E. H. Gerstle is manager for the exhibition. Prices for the engagement of "Joan the Woman" are 25 cents to $1 evening, with 75 cents the maximum price at the daily matinees. All the newspapers gave long reviews on the opening, the Herald devoting nearly a column to the purely social events of the evening, and printing a lengthy statement by Miss Farrar as to her patriotism.

All the papers praised without stint Mr. De Mille's direction, and the artistry of his assistants. A few were not sure that Miss Farrar was well cast. The Journal classes "Joan the Woman" with the three or four most admirable achievements in the films.

The Advertiser found Miss Farrar as Joan "always a handsome figure, compelling admiration and applause." The Globe said Miss Farrar's interpretation was a far greater triumph artistically than anything she has done in the past, and is bound to rank among her finest histrionic accomplishments.

Another "Snow White" Party

Through the efforts of A. D. Flintom, president of the Kansas City Feature Film Exchange, distributors of Paramount pictures in that section, the Nebraska State Journal, of Lincoln, Neb., one of the most influential newspapers in the Middle West, will give a public "Snow White" party to the people of their city on March 23, 24 and 25. The Journal has invited all the children and grown-ups of Lincoln and the surrounding towns to be their guests at the Lincoln Auditorium upon this occasion.

Spokane Introduces "Sponsorship" of Films

"Sponsorship" promises to take the place of censorship in Spokane.

The latter will still be carried on under the direction of the city council, but the former—the idea of the Spokane Federation of Women's Organizations—has been so warmly greeted at its inception that it seems to have a chance for all but monopolizing the field.

An "amusement sponsorship" committee has been named by the federation, and includes one representative of each club affiliated with the central body. The committee will witness all bills in the downtown houses and report those that are worthy of the patronage of women and children.

No effort will be made to criticize or condemn any offering. The theaters which show pictures that are vulgar or indecent will simply be ignored in the committee's report, issued semi-weekly.

Opposition House in Montgomery, Ala., Building

A new Montgomery (Alabama) theatre, which will run in opposition to the present combine of that city's leading theatres, which include the Strand, Colonial and Plaza, operated by the Strand Amusement Company, is now in course of construction and will be completed June 1.

Hoxie Farley, formerly manager of the Empire, which was purchased by the Strand organization and the name changed to Colonial, will conduct the theatre, which will be run by the Empire Theatre Company.

The new picture house will be on the N. J. Bell estate. The contract was let to James Hodgson, building contractor. Plans were drawn up by Frederick Ausfeldt, the architect, and call for a building of Rennaissance design, 72 feet front and 115 feet in depth. There will be but one floor, which will seat 900 people. The ceiling will run to a height of 32 feet, however, permitting later construction of a balcony if desired.

New Brunswick Houses Raise Price Scale

Not fewer than a dozen New Brunswick motion picture houses have raised their admission prices during the past three weeks. Where the scale was formerly five and ten cents, it has been changed to 10 and 15. The increasing cost of maintenance, high film rentals, and the scarcity of fuel are said to be the chief factors responsible for the change.

Society Out En Masse at Battle Film Show for Charity

The first showing of the latest war film in Chicago, "Heroic France," multiple reeler, was held on Monday night at the Strand theatre. The picture was arranged by Merl La Voy, and the receipts from its showing are to go to the American Relief Clearing House in France for the American Fund for French Wounded and the American Ambulance Field Service.

The seats for the opening on Monday night were sold at popular subscription, and was almost entirely a society affair. Young debutantes were the ushers. The picture is made up in good part by the showing of famous personages of the Allies, all the way from the President of France to the ambulance and flying corps. The greater portion of the opening of the picture is taken up with these scenes. The last half shows some very interesting and vivid action scenes on the French front such as charges made, prisoners being taken and the big guns in action.

Much of the latter scenes of troop movements, etc., were shown in the "Battle of Picardy" pictures, exhibited at the Strand theatre, New York, some months ago.

New Film Company Formed in Montana

An organization, known as the Yellowstone Park Film Company, has recently been formed at Gardiner, Montana, for the purpose of filming current events, advertising specialties, scenics and the wild game of the Yellowstone.

The officers of the new venture are Howard Eaton, president; W. S. Berry, secretary and manager, and Warren E. Hall, treasurer. Mr. Eaton is well known as a tourist guide for Glacier National Park, Yellowstone Park and the Grand Canon of Colorado. Mr. Berry has for the past fifteen years been a photographer at Gardiner.

Standard's St. Louis Manager a Veteran

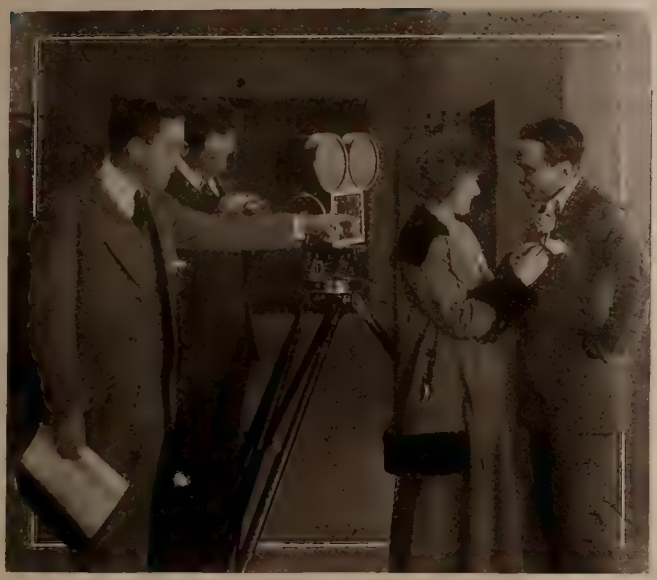
J. Erwin Dodson for nine years associated with the motion picture business, and who has charge of the Missouri end of the distribution for the Standard Film Company, reports business exceptionally good in the West. His office is located at St. Louis.

Exchange Man to Managership

W. E. Arthur, who has been connected with the Kansas City Feature Film Company for the past several years, has resigned from that company and accepted the management of the Monarch Feature Film Company, located at No. 7 North Dewey street, Oklahoma City, Okla.

Coast Appointments in Mutual

Two appointments recently made in the western branches of the Mutual Film Corporation are those of Mr. Merrick as manager of the Seattle, Wash., Exchange, and A. S. Kirkwood as manager of the Portland, Ore., office.



Director John Emerson Rehearsing Douglas Fairbanks and Arline Pretty for a Scene for "In Again—Out Again," the Initial Fairbanks Artcraft Release. Cameraman Vic Fleming is Cleaning His Lens to Insure Getting All of the Famous Smile Into the Closeup

Kalem's Two-Reel Series in Wide Demand

Kalem's successful booking of their two-part "American Girl" pictures is claimed by them to be an attest to the contention that exhibitors want two-part productions whenever they can secure them. A concentrated selling campaign, backed up by newspaper advertising and reinforced by Kalem's trade paper advertising and circularizing, is said to be producing results.

Marin Sais is the star of the "American Girl" pictures, and Frederick R. Bechdolt is the author. Some of the theatres now showing this series are: The Besse, Omaha; Palace, Louisville; Bijou Dream, New Orleans; Loew's West End, New York; Hippodrome, Buffalo; Iris, Denver; Bijou Dream and Marvel, Cleveland.

"The Whip" in Canada

Charlie Stevens, of the new Canadian distributing company, known as "Superfeatures, Limited," was in Montreal this week looking for offices. The Toronto offices are at 59 to 61 Victoria street. The Montreal office will be located at 204 St. Catherine street, West, Room 105. The first feature released by "Superfeatures" will be the eight-reel "The Whip."

"Mickey" Rose, well known in Montreal through his previous Metro connection, will look after the interests of Superfeatures, Limited, in the Province of Quebec.

Mutual Salesman Promoted

F. H. Vogt, formerly salesman at the New York Mutual Exchange has been promoted to the position of manager of the Newark, N. J., branch of the Mutual Film Corporation.

Peerless Exchange Moves

The Peerless Film Exchange of Los Angeles, which has been located in the L. A. Investment building, was this week moved to film row, quarters having been secured at 802 South Olive. General Manager E. H. Emmick was down from San Francisco, and spent a week here aiding the local staff. This independent exchange is making a specialty of comedy subjects, and has adopted the name "The House of Comedy."

Los Angeles Houses Change Ownership

One of the best paying small houses in Southern California, and one of the few which has stuck to the five cent admission, the Lyric at Santa Ana, has been sold by H. L. Hulbert to C. G. Orr, the sale being consummated last week by Leo Ryan, Los Angeles theatre broker.

F. J. Shirley has sold the Portola theatre on Main street between Fourth and Fifth, Los Angeles, to Frank MacDonald, who took possession this week. This house recently increased its admission price from five cents to ten cents, and materially benefited the receipts by change of policy.

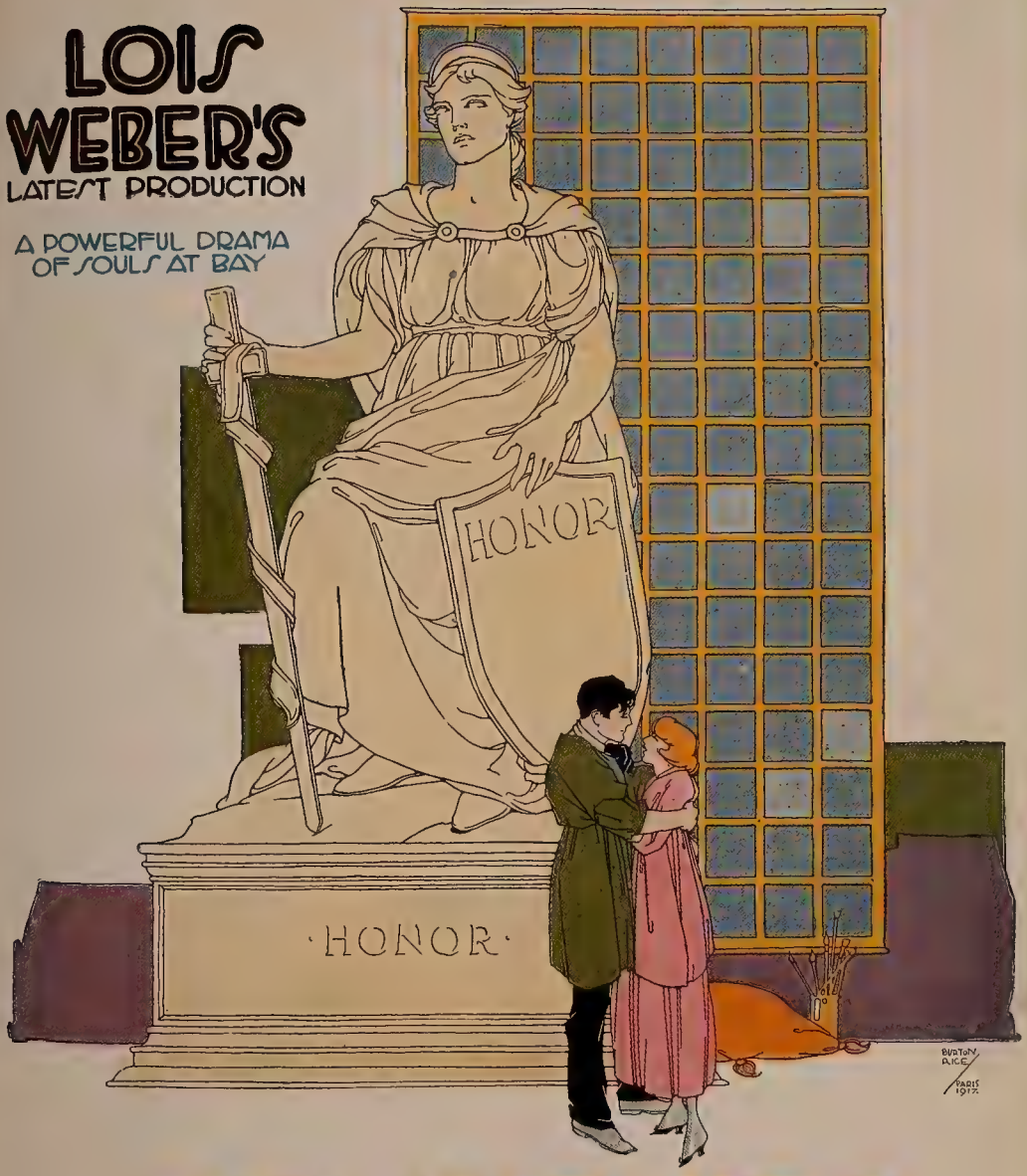
Singer Back After Tour

Julius Singer, special representative of the L-Ko Motion Picture Company, has returned to New York after an absence of ten weeks, during which he covered 11,000 miles of territory.

Mr. Singer spent a month at the Hollywood Studio of the company, and then started on a tour, visiting exchanges and exhibitors, stopping off at Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Chicago, and other cities.

LOIS WEBER'S
LATEST PRODUCTION

A POWERFUL DRAMA
OF SOULS AT BAY



"EVEN AS YOU AND I"

THE LATEST TRIUMPH OF THE PRODUCER
OF SUCH GREAT SUCCESSES AS
"WHERE ARE MY CHILDREN"
"JEWEL," "SCANDAL," "HYPOCRITES"
AND OTHERS.

This Latest
LOIS WEBER
Production
"EVEN AS YOU AND I"

—in seven wonderful reels establishes a standard of artistry seldom equalled in the world of feature photoplay.

¶ In its financial possibilities to State Rights Men and Exhibitors, it follows in the footsteps of the former successes of LOIS WEBER. Without having seen "EVEN AS YOU AND I," Mr. S. L. Rothapfel, of the Rialto Theatre, New York City, booked this production for a week's run. After having seen it, Mr. Rothapfel confirmed his judgment by spoken words of congratulation. State Rights are now selling. Communications given attention in order of their receipt. Address—LOIS WEBER STATE RIGHTS DEPARTMENT, 3d floor, 1600 Broadway, New York City.

Pictures Aid Recruiting in Washington

Uncle Sam has found the motion pictures of great assistance in gaining Army and Navy recruits. A campaign is going on in Washington, D. C., with the co-operation of eight of the local motion picture houses for the showing of films of a patriotic order as well as real military activities. Exhibitors, exchange men, operators and others of the pictures industry, are giving their efforts for the furtherance of this movement.

Some of the films that have interested the embryo recruits are the five-reel patriotic thriller, "Columbia's Call," Mobilizing of the National Guard on the Mexican border, the Atlantic Fleet in action, the fall of Vera Cruz, and actions of naval stations and military maneuvers.

That this movement was immediately effective was shown in the daily average recruits of from 10 to 15, which was considerably more than before the picture campaign.

Toy Theatre, Milwaukee, in New Hands

Zambreno and Dunn, operators of the Band Box theatre in Chicago, have taken over the Paradise theatre, formerly the Toy theatre, in Milwaukee, and on Sunday, March 18, opened with "Does Germany Want Peace." Taking forty-inch spreads in all of the papers they went after resulted in a big way, and indications were they put things over. The Toy seats but a little over three hundred, and has changed hands a number of times since its opening a year ago. C. W. Rudolph is managing the Paradise for Zambreno and Dunn.

Fire Regulations Enforced

Stringent inspections and enforcement of the regulations regarding fire prevention faces Kansas City exhibitors following reports that some have been lax in running their houses. Fire Warden J. E. Marvin and his deputies have been granted authority to arrest; and has announced he will use this power on exhbitors who sell standing room in their theatres, or disobey other regulations.

Conquest Pictures to Live Up to Ideal of Clean Films

EXPRESSING the idea that dominates the production of Conquest Pictures, and marketing them through Forum Films, L. W. McChesney, manager of the Edison studios, recently made it plain that every element is to take subservient position to the ideal of clean pictures. He stated that while the primary releases of Conquest Pictures may not conform to the standards of present day production, they will be fitted in every respect to meet the strong demand for films that are morally beyond criticism.

Stress was laid by Mr. McChesney, however, on the point that these pictures are not juvenile subjects in any sense of the word.

"We continually are going to keep before us the fact, that we are producing and selling an idea, rather than individual pictures, and this is one of the features of our policy that we particularly wish to impress upon exhibitors, said the Edison manager.

"By committing ourselves to an idea, rather than to the production of a series of pictures planned along certain definite lines, we have given ourselves unlimited opportunities for development and expansion. We are going to present a new, moving, living and growing program—a program that will acknowledge no restrictions except those imposed by the ethics of good taste and decency.

"We will be satisfied if the public very gradually and almost subconsciously absorbs the ideal that somewhere there is a new influence in the motion-picture world. We want the patrons of picture houses to come to realize, even if the process is a gradual one, that pictures that bear the Edison Conquest brand, cannot offend any of the ethics of good taste.

"We have not the slightest doubt regarding the ultimate success of our new policy, which we will vigorously prosecute.

War and Its Results Chief Topic of Gaumont Releases

TIMELINESS is the dominating feature of the Gaumont releases for the week of April 15. "Tours Around the World" No. 24, which reaches the screen on April 17, gives a glimpse of the great undeveloped territory of Russian Caucasia, showing both the country itself and the natives. It is felt that at this time with the recent change of government in Russia still fresh in the public mind, this topic will be appreciated.

Other divisions of this reel are given up to Copenhagen, capital of Denmark, and Salzburg, an ancient Austrian town.

The Mutual Weekly No. 117 shows what the Allies claim to be the reason for the retreat of the Teutonic forces on the West front lately. This is the heavy artillery massed wheel to wheel, and the great guns are seen in action. The U-boat chasers which the United States has ordered for protection of its ships are pictured in the trial trip of one of the first turned out. Ambassador Gerard welcomed in New York, and Americans in service abroad are other topics of this reel, the majority of which is necessarily made up but a few days before release.

Another side of war is depicted in "Reel Life" No. 51, released April 19. A factory where wooden legs are made for soldiers, and every course in the making, is pictured. Methods of Northern fishermen in fishing through the ice with long hoop nets, and a pictured description of a vest pocket sterilizer by which with a small battery, water can be so treated that all germs are destroyed, are other entertaining subjects on this reel. Views of Key West and the activities of the natives are also shown.

Cohan and Moore Together Again—On Screen

George M. Cohan in his screen debut in "Broadway Jones" at the Strand theatre, has as his running mate one of his former stars, Victor Moore in a Klever Komedy "Rough and Ready Reggie."

It was in Cohan's "45 Minutes from Broadway" that Victor Moore made his debut as a star, in the role of "Kid Burns." It is rather a coincidence, but Cohan and Moore were both making pictures, for the same program, in the same town.



Scenes from the Selznick Production "The Silent Master," Featuring Robert Warwick

Quartet of Stars on Paramount April List

Lou-Tellegen's Last Appearance in Pictures—Margaret Illington Makes Screen Bow—Lasky Has Feature Program

THE Paramount program for April comprises a stellar aggregation of Margarite Clark, Pauline Frederick, Marie Doro and Lou-Tellegen. They will appear in Famous Players productions, and each in a vehicle that is said to be especially fitted for them.

Marguerite Clark will be seen in "The Valentine Girl," which is scheduled for release on April 16. In this production she plays another of the child parts that have contributed to her popularity on the screen. The story is mixture of light fantasy, romance and powerful drama. Others in support of Miss Clark are: Richard Barthelmess, Edith Campbell Walker, Adolph Manjou, Katherine Adams and Maggie Holloway Fisher. J. Searle Dawley is directing.

On April 12 Marie Doro makes her appearance in "Heart's Desire." It will be her first screen appearance since her transfer from the Lasky studio to the Famous Players aggregation. The story is laid on the Island of Brittany, and Miss Doro takes the role of a flower girl. In support of her are Marie Majeroni, Albert Roscoe, Jean Gauthier, Helen Dahl, Harry Lee and Gertrude Norman.

Lou-Tellegen's screen vehicle will be released on April 23. It is titled "The Long Trail," and will be Mr. Tellegen's last appearance on the screen, he having joined the directorial force of the Lasky Company. Sharing the starring honors with the French actor will be Mary Fuller, who makes her first appearance on the Paramount program in this picture.

On April 30 "Sleeping Fires," with Pauline Frederick, will be released. The character Miss Frederick plays in this screen drama is in direct contrast to her characterization of "Sapho," her last picture. She is in the role of the wife of a tired and jaded manufacturer, who tries to banish her from his life. The sufferings of mind and body she endures therefrom is the plot of the story. Thomas Meighan and John Sainpolis, both of whom appeared in "Sapho," are members of the cast.

Included in the Lasky productions on the Paramount program for April is the motion picture debut of Margaret Illington in "The Inner Shrine." Following Miss Illington's quitting of the speaking stage she immediately went under the Lasky management. The picture is scheduled for release on April 9.

Fannie Ward in "The School for Husbands" is to be released on April 6. In this picture Miss Ward doubles the identity of her character in a manner that shows off her acting powers. Supporting her are Jack Dean, Frank Elliott and Mabel Van Buren.

"The Tides of Barnegat," from F. Hopkinson Smith's novel, will have Blanche Sweet as the star. It is scheduled for release on April 12. In support of Miss Sweet are: Elliott Dexter, Tom Forman, Harrison Ford and Lillian Leighton.

The fourth Lasky production for the month brings Kathlyn Williams and Theodore Roberts together as co-stars for the first time. It is entitled "The Cost of Hatred." It is to be released on April 26. The picture plot has scenes laid in United States and Mexico.

Barrett to Ontario V-L-S-E

W. Barrett, formerly Eastern manager for the Mutual Film Company, has resigned his position to take the post of Ontario manager for the V-L-S-E, which position is being vacated by Mr. Watrous, who has gone to take over the administration of the Boston branch of his company.

Louise Glaum and Dorothy Gish in Triangle April List

THE Triangle feature releases for April 8, have Dorothy Gish and Louise Glaum as the stars. Miss Gish will be seen in a Fine Arts comedy entitled, "Her Official Fathers." Miss Glaum will be starred in a Kay-Bee production of Paris war days, "Sweetheart of the Doomed."

Dorothy Gish's characterization in "Her Official Fathers," is that of the daughter of a late president of a trust company. She is compelled to appeal to the executors for the money inherited by her father's death. So stringent are the provisions of the will that she is not even given "pin money" allowances. Many complications result, a majority of them humorous, in her seeking funds at the hands of the executors. She even starts a run on the bank trying to get money for an Easter bonnet. In support of Miss Gish is Frank Bennett, Sam DeGrasse, F. A. Turner and Fred Warren.

Miss Glaum's vehicle is hailed as a highly dramatic one. It depicts the swiftly moving and colorful chapters in the life of a siren of the Parisian demi-monde. She is exacting revenge, for a treachery met with in her youth, from everybody who lingers on her path. How she finally falls under the spell of a great love which leads to her regeneration, and devotes herself to charitable works, winds up the picture in satisfactory style, and furnishes a denouement that is at once interesting and captivating.

"The Eagle's Wings" in Demand

Demand from the South and West for immediate bookings of the patriotic photoplay, "The Eagle's Wings," a Bluebird production, indicate that the spirit of preparedness is burning strongly in those sections.

Oklahoma, Texas, Mississippi, Georgia and Idaho, are among the states from which the numerous requests for time have come. D. A. R. Chapters especially are inquiring for open dates, in order that they may give showings of the feature.

Large Proportion of Thrills in Kalem Pictures for Week

"THE Skeleton Canyon Raid" is the title the Kalem Company announces for the sixth episode, in two parts, "The American Girl," series featuring Marin Sais.

Unusual difficulties are said to have been met in the filming of this chapter. For certain scenes about twenty-five lively horses were necessary, but again and again they stampeded before the cameraman could shoot. It required many patient trials before the requisite effects were secured, but that patience was duly rewarded and a picture, said to be unique, is the result.



George Beban in "The Bond Between" (Pallas-Paramount)

The exterior scenes in this episode are said to be remarkable. Some of the "shots" take in backgrounds five miles distant, and a number of scenes show the principals at a distance of nearly a mile.

The fifth and sixth episodes of "A Daughter of Daring," namely "The Mystery of the Burning Freight," and "The Lone Point Feud" are also framed by picturesque backgrounds of natural scenic beauty.

Helen Gibson's stunt in "The Mystery of the Burning Freight," facing a sheet of flames arising from burning refuse left in the bottom of a coal car, crossing the gulf of flames after lassoing the brake rod of the car ahead, and finally reaching the cab of a runaway engine, is said to furnish a prolonged thrill. In "The Lone Point Feud," Miss Gibson hangs from a bridge arching over a railroad right of way, and drops in the tender of a speeding engine.

"The Secret of the Borgias" is the current adventure of "Grant, Police Reporter." George Larkin as usual performs some hazardous work, and Ollie Kirkby holds up her end also, and there's nothing lacking in the way of thrills here, either.

A "Ham comedy" rounds out the Kalem program for the week of March 26, written by Al Santell and entitled "Doubles and Troubles." This is reported to be up to the Ham standard.

IN THE STATE RIGHTS FIELD

B. S. Moss Gets Mrs. Margaret Sanger

A deal was consummated late Saturday evening between B. S. Moss and Mrs. Margaret Sanger, the birth control advocate, whereby Manager Moss will direct a tour of the country by the propagandist in connection with a six-reel feature, with Mrs. Sanger as the centre of interest, and the subject of her agitation the theme.

Negotiations have been in progress since the first of the year, and were about to be closed when the crusader was sent to prison for her utterances on the reform question she is insistently propounding. The film was about two-thirds completed when her incarceration occurred, but since her release she has been engaged with the co-operation of Mr. Moss and his studio staffs in completing the attraction.

The Message Photoplay Corporation is the title of the Moss unit under which the State rights to the picture will be sold, and the Mrs. Sanger personal tour conducted. The tour will open immediately.

King Bee Two-Reel Comedies Coming

Organization was completed last week of a new film combination for the production of two-reel comedies, headed in its acting staff by Billy West. The new company has for its active head Louis Burstein.

Mr. Burstein will be recalled as one of the pioneer incorporators of the original N. Y. Motion Picture Corporation; later he made the success that the Wizard Company enjoyed, and subsequently propelled the Vim combination.

He has gathered a supporting company including Babe Hardy, Ethel Burton, Florence McLaughlin, Polly Van, Joe Cohan, Bud Ross, Ethlynn Gibson and others.

N. H. Spitzer an executive of the new corporation, will be sales manager, with offices in suite 924 of the Long Acre Building, New York.

Harry J. Naughton has been engaged as scenario editor of the company and Herman Obrock as camera man. Arvid E. Gillstrom will direct.

Anchor Picture Completed

James A. Stiles, author and producer of the Anchor Films' six-reel dramatic feature "Hell Hath No Fury," announced this week, that the picture is completed and will shortly be offered states rights buyers. Mr. Stiles is the author of the production which was directed by Charles E. Bartlett.

Backer Active in Buying

New Jersey rights to "The Deemster" and "A Mormon Maid" have been purchased by F. E. Backer, president of the Mammoth Film Corporation. Both features will shortly be released through Mammoth.

Lois Weber's Latest a State Rights Release

"Even as You and I," Current Offering at Rothapfel's Rialto, Presents All-Star Cast in Story Highly Praised as Drama and Moral Lesson

ANNOUNCEMENT was made yesterday that "Even as You and I," the latest Lois Weber feature production would be released on the state rights market by the Lois Weber State Rights Department, at 1600 Broadway, New York City, formed especially to handle this production.

"Even as You and I" is this week's attraction at the Rialto theatre, where it has succeeded in attracting unusual attention from the New York newspapers. Manager S. L. Rothapfel, of the Rialto, is said to have booked "Even as You and I" without having seen it, making the remark that "any Lois Weber production is worthy of being booked by any manager without having viewed it in advance."

The latest state rights offering is declared by those who have seen it to be a worthy addition to the list of Weber successes which includes such productions as "Where Are My Children?" "Jewel," "Scandal," and "Hypocritics." It follows the same director's unusually popular "Mysterious Mrs. M."

Ben Wilson and Mignon Anderson head the strong cast presented in "Even As You and I." Others in the list of players are: Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack. The story by Willis Woods was scenariozed by Maude George.

The story is given as follows:

"Dominick Carillo and his gentle wife, Selma, begin their married life with high ideals and noble purposes—even as you and I. Their safeguards and protections are the three statues made by Dominick, Youth, Love and Honor. These they cherish with all their might and determine never to part with, no matter to what straits they may be forced.

"Satan broods because of the perfect love of Selma and Dominick, for though he has ordered the Imp to break in upon this harmony, he complains, 'I am baffled by two people who defy your power and even protect others against you. Youth, Love and Honor guard their souls. These must be removed before I can touch them.'

"And so, Satan, as Saturniska, changed into a fashionable gentleman, goes to meet these two persons. But, though the young people have become poverty stricken, still they refuse to sell any of their three statues to him. And Satan, having himself failed to tempt these unambitious people, sends a harpy by the name of Cleo, now a beautiful, fashionably-dressed girl, to pose for Carillo as an image of Lust.

"With time the image, Lust, has grown, and its evil beauty has blighted the happiness of Selma. Finally, Cleo is rewarded, for with her sensuousness, she conquers Dominick's honor. But Love escapes her.

"A succession of dramatic events then finds both Carillo and Selma on the downward path, until finally Youth, Love and Honor have been lost, and only Repentance and Forgetfulness remain. Selma embraces Repentance, but Dominick seeks Forgetfulness, and, as the years pass, Penniless, and tortured by the drunkard's thirst, he falls to the depths of all immorality. He tries to sell his few remaining statuettes, but is kicked from place to place by his former patrons. One day, having wandered unconsciously to the old studio, he meets a former tempter, who refuses to give him money, but hands him a revolver, saying that it is the only help he can spare. Satan thinks he has won the soul of Dominick for certain. But, noticing the familiar abode, Carillo is overwhelmed with memories, and, gazing at the image of Repentance, hesitates, and that moment of hesitancy means the subjugation of the Satan withim him.

"Selma enters the studio and sees Dominick. He recoils from her, fearing her condemnation, but she springs eagerly forward and clasps him in her arms. He kneels at her feet, sobbing bitterly; overcome with shame and misery. Satan views the scene and realizes he has lost.

"And so, Dominick and Selma, after bitter experience, humbly steer their way back to the place from which they started—even as you and I."



Robert Bruce "en Tour"
Educational Executive Is Visiting Exchanges

Mishkind with Elmont Film Co.

Sameuel F. Mishkind, one of the first salesmen to sell features in New York is now affiliated, as manager of the booking department of the Elmont Film Co., 1600 Broadway, handling the Universal special, "The People vs. John Doe" for New York State. This feature will be one of a series of big features to follow in the near future on the Elmont list.

"Ne'er-Do-Well" Sold in Many Important Territories

Since the withdrawal last week of "The Ne'er-Do-Well" from the V-L-S-E program, Sol L. Lesser, who controls the United States rights on Rex Beach's story of the adventures of the young American in Panama, has already closed for a number of important territories, aside from those which his own offices control.

While in Chicago, Mr. Lesser closed with Aaron Jones, of the Lewis J. Selznick productions, 110 South State street, Chicago, Ill., for Indiana, Illinois and Lower Wisconsin. The New England states have been purchased by Louis Mayer, of the Metro Pictures Corporation of New England, 60 Church street, Boston, Mass.; Minnesota, Iowa, North and South Dakota and Upper Wisconsin by the Supreme Feature Film Company, of 16 Fourth street, North, Minneapolis, Minn., Western Pennsylvania, West Virginia and Kentucky by the Masterpiece Film attractions, 1201 Liberty avenue, Pittsburgh, Pa.; Greater New York, New York State and Northern New Jersey by Louis J. Selznick, 729 Seventh avenue, New York City; Michigan by Harry Garson, of Detroit, Mich.; Oregon, Washington, Idaho and Montana by the De Luxe Feature Film Company, 1216 Third avenue, Seattle, Wash.; California, Arizona and Nevada by the All-Star Features Distributors, Inc., 234 Eddy street, San Francisco, Cal.

"Enlighten Thy Daughter" Sold to Saxe for Middle West

Thomas Saxe, head of the Saxe Amusement Enterprises, with principal headquarters at Minneapolis, this week secured the rights to the Ivan Abramson picture, "Enlighten Thy Daugher," for Minnesota, North and South Dakota, Wisconsin, Iowa and Nebraska. The deal was consummated through Gus Schlesinger traveling representative for the Enlightenment Corporation.

Mr. Schlesinger returned to New York this week after completing several deals for this feature, and will leave again the early part of this week for a trip as far west as the Pacific Coast.

The few remaining territories are now being disposed of by Mr. Brock, president of the Enlightenment Company. This week Harry Kauffman secured the Canadian rights to the production, and J. H. Michaels, of Buffalo, bought New York state outside of the greater city.

"The Masque of Life" Sold to Regal Films, Ltd.

The Signet Films' Production, "The Masque of Life" was sold last week to the Regal Films, Ltd., of Toronto, Can. A. S. Aaronson of Regal Films came to New York to close the deal and spend several days in conference with Mr. Kempner.

The Regal Films has six offices in Canada, and handle the World film productions as well as engaging in state rights sales whenever the opportunity of securing a good feature presents itself.

Rita Jolivet, who appears in "The Masque of Life," will appear in person at the premiere of the picture in Toronto.



Louis J. Selznick
Becoming Active in State Rights Field

Warren Returns from the South and Plans New Feature

Edward Warren returned from Florida and North Carolina at the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh." The interiors were finished a few weeks ago at the Herbert Brenon studios, and the allegorical prologue was staged and whipped into shape in the South.

"When I secured financial support for my own company, I was elated because of the opportunity and the avenues of progress and achievement it opened up to me," said Mr. Warren in discussing his position as a new trinity in the picture industry, "but I fully sensed my triple responsibility. As a producer, I felt responsible to those who ultimately were going to show their faith in my work to the extent of paying for state rights. As a director, I was keenly alive to my duty to the public and the exhibitor, both inexorable judges, but whose confidence, because of their position, is very much abused. As a manufacturer, I felt the burden of the counting room and necessarily actuated by the desire to produce the character and type of production that frankly will not only make money for the buyer and the exhibitor, but also for those who are financially supporting my enterprise."

Rex Beach Pirate Haunt Films Continue at Rialto

Last week's instalment of the Rex Beach-Central American pictures at the Rialto theatre, where they are being given their initial public presentation, included the first views ever secured, showing a total eclipse of the sun. It was photographed from a Costa Rican mountain peak.

The current week's program at the Rialto contains a Rex Beach instalment in which the government lottery at San Jose de Costa Rica is shown. Included are many scenes of the native coffee and sugar industry.

A trade showing to state rights buyers was given last Friday afternoon.

"The Price of Her Soul" to Be Released by Variety

"The Price of Her Soul," completed and ready for distribution, is to be the medium by which the Variety Films Corporation is to enter the state rights field.

The Variety Films Corporation, under the general direction of Louis Rosenbluh, began, something over a year ago, on the production of a feature, the story of which was suggested by a prominent member of the New York State Senate.

Having no producing plant of its own, Mr. Rosenbluh, because of his intimate association with a well known producer, was able to commission that organization to produce the picture, and "The Price of Her Soul" is the result.

Oscar Apfel was placed in charge of direction. Reed Heustis was given the senator's suggested idea to elaborate into scenario form and Gladys Brockwell, Jack Standing, Monroe Salisbury, Brooklyn Keller, Eleanor Crowe, Willard Louis and Jack Abbot were given the principal roles to portray, and the entire technical staff of one of the largest producing plants in California, placed at the disposal of the director for the construction of and finishing of the work. The picture was made under the working title of "The Devil's Lure," but when in its completed state, "The Price of Her Soul" was found to be much more appropriate and this title definitely decided upon.

"The Price of Her Soul" required about four months in the making and was delivered to Variety Films early this year.

Sol Lesser Is Forced to Take Larger Quarters

As a result of numerous purchases in the way of feature productions recently, Sol Lesser, president of the All-Star Features Distributors, has been compelled to move into larger quarters. His office, formerly at 234 Eddy street, San Francisco, has been changed to the three-story building at Golden Gate avenue and Leavenworth street.

While in New York, Sol Lesser purchased the California, Arizona and Nevada rights to D. W. Griffith's "Intolerance," Norman Talmadge in "Panthea," Robert Warwick in "The Argyle Case," and the Art Drama program. He is already exploiting in this territory such big productions as Jules Verne's under water spectacle, "TwentyThousand Leagues Under the Sea," Thomas H. Ince's "Civilization," Col. William N. Selig's gorgeous production, "The Garden of Allah," "War Brides," with Mme. Nazimova; Lois Weber's "The People vs. John Doe," Julius Steger's "The Libertine," and the Louis J. Selznick releases including the Clara Kimball Young super productions.

"The Whip" in New England

"The Whip," the Paragon feature, directed by Maurice Tourneur, is being handled in New England by the Metro Exchange, Louis B. Mayer having the New England rights. The film is being held for Boston awaiting an appropriate theatre. Louis B. Mayer also has the New England rights for Hall Caine's "The Deemster" and "Beware of Strangers."

"Who Knows" Will Be Released April Tenth

The first picture to be released under the Bernstein Productions is to be "Who Knows," written by Ethel and James Dorrance and adapted for the screen by Rosalie Ashton and Beatrice Morse. This story ran as a serial in Munsey's All-Story Magazine last year.

The story combines western adventure and Washington society. The leading woman is Betty Brice. She is supported by a cast, headed by Charles Arling, well known as a stage and screen artist; Edna Mae Wilson, who appeared in "The Fall of a Nation" and others.

Jack Pratt was the director.

"Who Knows" will be released on the State rights plan about April 10.

Moe Streimer to Market Two Ince Productions

Moe Streimer, formerly of Exclusive Features, Inc., having studied the state rights field for several years, has decided to market two Ince productions by that method.

The first of these is "The Wrath of the Gods," a six-part spectacle featuring Sessue Hayakawa, the well-known Japanese actor who became known nationally by his performance in "The Cheat," with Fannie Ward. "The Wrath of the Gods" is filled with spectacular scenes, including a typhoon, a volcanic eruption and the destruction of Japanese fishing villages.

The second feature to be marketed by Mr. Streimer will be Ince's "The Battle of Gettysburg." In this feature, Mr. Ince presents many of the historical events of the Civil War as well as the immortal speech of Abraham Lincoln at the ending of the battle.

In marketing these re-issues, Mr. Streimer intends to derive only a small margin of profit. Other releases are to follow shortly.

"The Birds' Christmas Carol" Completed Last Week

With Mary Louise as the star, "The Birds' Christmas Carol," Kate Douglas Wiggin's story of childlife, is now on the screen, the five-reel production having been completed at the studio of the Frieder Film Corporation at Lankershim last week.

Mrs. Lule Warrenton, whose reputation as a director of photoplays with children in the cast is well known, adapted the story of "The Birds' Christmas Carol" for the screen, and the photoplay has been made entirely under her personal supervision and direction. A preview of it at the studio at Lankershim, just before the prints were shipped to the offices of the Frieder Film Corporation in Chicago, convinced those who were present that Mrs. Warrenton has produced an excellent picture.

Mrs. Warrenton will continue to produce features of this kind, some of shorter length than the five-reeler just released, using Mary Louise as the star, along with some fifty other children she has trained for the screen at her school at Lankershim.

"Sucker Money Injures Everyone"—Lesser

Well Known California State Rights Man Congratulates Motion Picture News on Campaign—Points Out Evil Influence of "Easy Money Guy"

SOL LESSER, the well known State Rights buyer, of California, in his recent visit to New York took occasion to compliment MOTION PICTURE NEWS on the stand it has taken in the matter of "sucker money" which is entering the State Rights field.

"You are doing a wonderful thing for the industry in conducting that campaign," said Mr. Lesser, "and I think Mr. Johnston deserves to be congratulated for the wise and businesslike stand he took in his editorial 'Skyrocketing the State Rights Picture,' which started the ball rolling.

"There is no doubt in the mind of the serious thinking State Rights man but that the 'sucker' who spends his easy money so foolishly on State Rights pictures, in hopes of cleaning up a few hundred per cent profit, is doing wrong for everybody concerned.

"What should interest him most is that he is doing himself a grave injustice. His money, in most cases, goes in, never to come out. He doesn't know showmanship; he doesn't know salesmanship as it is applied to our business. He doesn't know anything about helping the exhibitor, and about all he does succeed in doing is to 'bawl up' a situation bad enough when he took hold of it.

"The exhibitors he sells usually fall down in presenting the picture, because he has been unable, through inexperience, to give them the sort of co-operation they need. As for the producer, the failure of his picture at the hands of the 'easy money guy' make his product unpopular, so that his future chances are materially harmed.

"We State Rights men are fighting a hard fight. Of course we are going to win, because I think we are on the right side and the strong side. Yet I do feel a little discouraged when I hear that a certain Mr. Smith, Jones or Brown has popped up in an office near mine and started a cut-throat competition. In three months he is gone; but he has harmed me. He has lost money by the barrelful, and he has hurt me by his reckless competition."

Leon Rubenstein, of the Major Film Corporation, in commenting upon the opinions of Messrs. Brock and Lee which were published in the previous issue of MOTION PICTURE NEWS expressed, as his opinion, that the point must not be overlooked that State Rights pictures have something in common with stage production.

"When they speak of being asked prices out of proportion to the cost of the negatives, they throw producing brains into the alley and contend that the producer should count only the cost of his films, salaries, props and labor, add a percentage of profit, and sell on that basis. Film men must not forget that the State Rights field is show business."



Lule Warrenton, Director-Producer of Children's Plays by Children and for Children

"Trooper 44" Now Ready for State Rights Release

A great deal of interest has been aroused among state rights buyers by the E. I. S. Motion Picture Corporation's film, "Trooper 44." During the past few weeks it has been shown to and indorsed by such men as Samuel Gompers, head of the American Federation of Labor. He pronounced it to be without offense to the union cause.

The problem presented by "Trooper 44" is echoed in many of the States of the Union. "Trooper 44" is said to have a decided effect upon the preliminary passage of the bill authorizing the New York state police force which, during last week, passed the Senate, and is now before the Assembly.

Similar bills are said to have been introduced in thirteen other states.

President Boardman, of the E. I. S. Corporation, announces that an extensive advertising campaign will be conducted to establish the film in the minds of the public.

The cast of "Trooper 44" is made up of such well-known players as George Soule Spencer, June Daye, W. W. Black, Roy Gahris, Betty Dodsworthy, Roy Sheldon, Walter P. Lewis, and others.

Joseph R. Miles, 220 West Forty-second street, New York, has been appointed sole sales agent for the picture.

Capital Punishment Theme of Late Selig

Forceful and dramatic is the way in which Maibel H. Justice's latest drama, "Who Shall Take My Life," an argument against capital punishment, is described as appearing on the screen. Colin Campbell filmed the picture for Selig and a cast which includes Thomas Santschi, Fritzi Brunette, Edward Coxen, Bessie Eyton, Harry Lonsdale and Virginia Kirtley will be seen.

The photodrama will, like "Beware of Strangers," be distributed on a state rights basis.

THE EASTERN STUDIOS

FROM the Western Vitagraph studios, Corinne Griffith, known to photoplay fans through excellent work in a number of feature productions, has come to the Flatbush Vita studios to be leading woman to Earle Williams. Anita Stewart's illness having disarranged the co-starring schedule of herself and Mr. Williams, Miss Griffith immediately began work last week opposite the Vitagraph male star in a new feature. The new arrival is a blonde, pretty of course, and formerly worked opposite Webster Campbell.

Her first release with Mr. Williams will be in a mystery story with the working title of "Lincoln-by-the-Nine."

MARIE DORO, Director Francis J. Grandon, Jean Gauthier, Albert Roscoe, Harry Lee and other members of the Famous Players Company, which went to Jacksonville several weeks ago to stage the exterior scenes for "Heart's Desire," in which Marie Doro is to star on the Paramount program in the latter part of April, returned from Florida last week. Eve Unsell, the author of the story, set the action on a small island in Brittany, and the director picked Anastasia Island off St. Augustine as being exactly suited to the requirements of the story.

VINCENT SERANO, featured opposite Pauline Frederick in Henry Arthur Jones' "Lydia Gilmore," is a member of the cast of the Ivan production, "One Law for Both," which is soon to be released."

WITH Nellie Parker Spaulding and Carey Lee added to the list of well-known players scheduled to appear in support of Edna Goodrich in the coming Mutual production, "Reputation," the cast has been completed. John B. O'Brien is staging the picture at the Glendale, L. I., studios.

FOR a short time recently Kathryn Calvert and Reginald Corrington, of the Empire-Mutual Players at the Glendale, L. I., studios, thought they were really and truly man and wife.

A scene in "Outcast" is an elaborate wedding, and this was staged as per directions. During the filming Miss Calvert noticed the "minister" did not refer to the prayer book in his hands, and after the scene she learned that the player was the Rev. J. Morris Coerr. Excitement ran high until Director Del Henderson volunteered the information that Mr. Coerr was an ex-minister who was now interested in other fields of industry.

PRAISE from the critics for the speed and sureness with which each episode of Pathe's "Mystery of the Double Cross" moves to a thrilling climax is reflected upon Bertram Millhauser, who wrote the scenario from the story by Gilson Willets, author of "The Adventures of Kathlyn." The handling of his 'scripts by Director William Parke has resulted in excellent production.

Mr. Millhauser's first scenario for Pathe was "The Challenge," a five-part Gold Rooster feature, starring Montague Love and Helene Chadwick. He is now at work on another serial.

THAT rattling, deafening, war-like sound which permeates the atmosphere outside of the Apollo studios at Fort Lee every day? Merely Alma Hanlon teaching "preparedness" to herself.

In other words, Miss Hanlon, a firm believer in defense in case of necessity has gone the limit, and purchased herself a Gatling gun. Each day in a stretch of woods near the studios she spends an hour or so practising with it. They do say she can aim straight, too—but being descended from Major H. T. Hanlon, who won distinction in the Revolution, Miss Hanlon feels there is but little credit due her for that.

THE mad craze for salaries by some of our moving picture stars calls for contracts that stipulate the hours of work, and it is only the director that is obliged to work night and day, but the ultimate was reached recently when Director George L. Cox underwent an operation on his throat, and insisted that the operation be recorded cinematographically, to be used in the Rockefeller Foundation picture he is engaged on.

Director Cox staged the operation, prepared himself, took his position on the operating table, and then acted the principal role under the influence of ether, which is making a record for sticking on the job that has not heretofore been accomplished.

THOUGH he has directed scores of plays in his long experience in pictures, George D. Baker, Metro director, will appear on the screen for the first time in "Sowers and Reapers," Emmy Wehlen's forthcoming Metro-Rolfe production. And this first, and perhaps only time, he merely plays himself as he appears daily on the studio floor. In other words, inasmuch as "Sowers and Reapers" is a story of a picture studio, Mr. Baker consented to play the part of a director in it.

HENRY HALLAM, formerly a favorite tenor in light opera, has been engaged to support Viola Dana in Metro-Columbia productions, and will be seen in East Indian parts in her next two photoplays, "God's Law and Man's," a screen version of Paul Trent's novel, "A Wife by Purchase," and "Lady Barnacle," by Edgar Franklin. Both productions have been directed by John H. Collins.

Although Mr. Hallam has had a long and successful career on the speaking and opera stage, he prefers the silent drama, and several years ago began devoting his entire time to it. For four and a half years he played character leads with Kalem, later appearing with the Famous Players, Fox and Kleine companies.

IT is doubtful if any motion picture actress who has attained wide popularity with the public is quite as busy as is Jean Smith.



At the Apollo Studio in Fort Lee where "The Great Bradley Mystery," a Forthcoming Art Drama is Being Made, Director Richard Ridgely, Edward Ellis, Author and Lead Florence Short and Harry Raver, President of Apollo and Art Drama are Among Those in the Set



Betty Dodsworth

Out and out American, sweet twenty-three, and a brunette of striking attractiveness is the description of this little actress.

Since her first screen appearance only a few months ago she has figured in important productions with Fox, World Film, Robert Warwick Film Corporation, Clara Kimball Young's company, Thanhouser, Goldwyn, Essanay, Famous Players and Metro. Ingenue roles are Miss Smith's specialty and whenever not tied up by contract her services are in demand among producing organizations.

SHIRLEY MASON, the petite and chic star who has become a favorite among picture patrons during the past few months, will be one of the players who will appear in Conquest Pictures, and she now is engaged at the Edison studios in playing the title role in "The Little Chevalier," a three-reel drama based on a story of the same name by M. E. M. Davis. Miss Mason won her first reputation by her appearances in Edison productions.

EDNA WHISTLER, best known for her performance in "The Nigger" has joined the Norma Talmadge forces in support of that star in her production of "Poppy," now well under way.

Miss Whistler has been with Fred Stone in "The Red Mill" and with Julian Eltinge in "The Crinoline Girl." Then she deserted the stage for the screen, appearing with Theda Bara in "A Fool There Was" and other prominent productions. She is under the management of William A. Sheer and is said to give promise of being numbered among the most prominent picture stars.

BLUEBIRD'S studio at Leonia, N. J., is still occupied by Violet Mersereau and her company, but a new director is now supervising. Edwin Stevens finished his contract for three Bluebirds, with Miss Mersereau's release for April 2, "Susan's Gentleman." Harry Millarde succeeded Mr. Stevens, and is now completing "Little Miss Nobody," in which, during May, Miss Mersereau will be seen among Bluebirds. This scenario was furnished by Alfred Solman, who has hitherto devoted his time to writing and composing vocal music, and now turns his attention to the screen for the first time.

BETTY DODSWORTH, who played the heavy character of Cora in the E. I. S. production, "Trooper 44," is a new recruit in pictures from the legitimate stage. Her last dramatic role was in support of James K. Hackett in "Macbeth," in which she played a minor role and understudied Viola Allen as "Lady Macbeth."

Although Miss Dodsworth has been playing for the screen but a short time, she has appeared in several important productions, among them Mrs. David Wark Griffith's "Charity"; under the direction of Frank Powell; "The Smugglers," under the direction of Sidney Olcutt; the McClure production of "Wrath," under the direction of Theodore Marston; "The Traveling Salesman," under the direction of Joseph Kaufman; with Mme. Petrova, under the direction of Burton King, in "Trooper 44," and in "The Transgressor," under direction of Edward Warren.

PATHE confidently predicts that Mollie King, star of "Mystery of the Double Cross," the new serial, will, through her work in it, attain great popularity, and become one of the really big stars of the screen. The production has now been finished, and the opportunity given to see it as a whole before the day of release. The unanimous verdict of Pathe executives, is that "Miss King screens beautifully, has real personality and her work shows a constant improvement.

Miss King is a "stage child," having made her debut before the footlights at the tender age of eight months. She is not yet twenty years old either, and has been identified with a number of stage successes.

PAULINE FREDERICK is rushing the season a bit by beginning to commute to her country place at Mountain Lakes, New Jersey, every day that she is not called for work at the Famous Players studio. Of course the "commutation" is accomplished via her Stutz runabout which she bought last fall on the personal guarantee of the manager that it could not go under seventy miles an hour on low gear.

Miss Frederick is already beginning a series of week-end parties, the guest of honor of her next one being Robert Vignola who is directing her next production.



Edna Hunter in Mutual's "Jimmy Dale" Serial



Marguerite Snow

MARGUERITE SNOW, while preparing to leave this world for a year's solid work in Toronto, Canada, is having photographs taken by all the leading photographers of New York. She wants to have a year's supply before leaving.

LIKE many other stage stars who have gravitated to the silent drama, Maxine Elliott finds many differences between the spoken drama and the screen.

She especially is surprised at the methods of rehearsal for picture scenes, having been used to constant drilling of stage acts in continuity. Instead she finds sequence of scenes thrown to the winds in the production of pictures.

In addition Miss Elliott finds there is not the noise and aimless confusion in a film studio that she had imagined; and, let it be whispered, she does not mind the early rising necessary to picture actresses. Suffice.

RETURNING from Saranac Lake after a month's sojourn taking snow scenes for the forthcoming B. S. Moss subject, "One Hour," the company of players spent last week with Director Paul McAllister at the Biograph studio, and then packed up again and departed for Jacksonville where the picture will be completed in three weeks.

The cast includes Zena Keefe and Alan Hale as co-stars, Ina Brooke, Warren Cook, William Marion, Henry W. Pemberton and D. J. Flanaghan.

GEORGE FITZMAURICE, of the Astra, is at Saranac Lake in the Adirondacks, with Mollie King and a company of twelve players, engaged in the production of a five-part Pathe-Gold Rooster play called "Fifth Avenue."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

PRESIDENT S. S. HUTCHINSON of the American Film Company has been at the Coast, looking after interests and supervising production at three studios in which he is interested—the American at Santa Barbara and the Signal and Vogue in Los Angeles. All three are progressing with their productions very satisfactorily, and Mr. Hutchinson has only words of praise for the management at the three producing plants.

The second of the Gail Kane series at present known as "Edge Tools" is in the making under the direction of Rollin S. Sturgeon, who was especially engaged by the American to film this series. Edward Peil, who scored a success in a dual role in Clune's "Eyes of the World," is playing the lead opposite Miss Kane. The role of the husband is taken by William Conklin. Olga Humphrey, perhaps best known as Princess Hassan, who was featured in a serial by the Universal, is playing one feminine heavy, and another is taken by Mary Lee Wise. Al. Vosburg, formerly of the American, appears as the juvenile, and Fred Droom takes an important character role.

MORE than half of the subjects for the second William Russell American series of five-reel photoplays has been completed by the company under the direction of Edward Sloman. The first, "Her Fighting Gentleman," has already been released, and coming after this is "High Play," a tense drama, and then "The Frame-Up," a comedy drama which has but recently been completed. Francelia Billington plays the leading role opposite Mr. Russell. Harvey Clark takes a character part in this.

The Russell-Sloman organization in preparing this series has gone about it in a painstaking manner. All stories for the six pictures were selected and prepared for production prior to the beginning of the series. This enables the entire studio staff to work to advantage in the filming of the subjects, making delays impossible except for weather conditions, and at the same time giving far better technical support to the producing company.

The new Mary Miles Minter series is well under way under the direction of James Kirkwood. It will be remembered Mr. Kirkwood was in charge of producing all but one of the previous pictures of this star. He has already completed and edited the first one and is now working on the second. The titles for these have not been announced. George Fisher, who went to the American late in the fall and has since played leads opposite Miss Minter, is one of the principal supporting players. Another player very widely known for his exceptionally good character portrayal in American Mutual subjects during the last five years, who is playing with this company is George Periolat. Carl Winter continues as cameraman for the Mary Miles Minter Company.

X. K. Stout, who until very recently was manager for the Mutual exchange at San Francisco, has been selected by Mr. Hutchinson as assistant for Studio Manager Crone. Mr. Stout has taken up his new work at the American studio now, and is finding it very pleasant after several years in a film exchange.

Another new face at the American studio is that of Frank Buck, who is in charge of the publicity department. Mr. Buck was formerly affiliated with the San Francisco Exposition in charge of the publicity department there. At the close of the fair he came to Los Angeles, and for several months served the Keystone Film Company as publicity manager.

WILLIAM FOX, who has been in Los Angeles now for more than two weeks, is to remain here for at least that much longer. He has been in conference with General Western Representative A. Carlos and heads of the production force at the studio daily, planning future productions. After completing his work it is now planned he will accompany Western Representative Harry Leonhardt on a tour of all territory west of Chicago, visiting all the Fox exchanges. Mr. Leonhardt came to the Coast with Mr. Fox, but was called back to Chicago on important business. He is expected to arrive in Los Angeles within the next few days, and will then remain here until Mr. Fox concludes his business at the studio.



Carl Laemmle Posing With a Lion at Universal City

The Fox child spectacle, "The Modern Jack in the Bean Stalk," made by the Franklyn Brothers, is completed and edited to such an extent that the directors have taken up the making of another subject, and are now giving but a small portion of their time to the re-editing of the eight-reel picture. The new photoplay put into production will consist of five or six reels, and will be an adaptation from two well-known fairy tales. Francis Carpenter, Virginia Corbin, Violet Radcliffe and Carmen DeRue are the principal child players, with Hershall Mayall and Rosita Marstini in the leading parts.

F. McGrew Willis, who for the past eight months has been free-lancing photoplays while affiliated with Walter Woods under the partnership name of Willis-Woods, has been engaged by William Fox to write original photoplays and adapt others. Mr. Willis has been connected with the photoplay industry in the West in this capacity for the past four years, nearly two years of this time being with Universal, where he wrote a number of Bluebird and Red Feather stories and continuity. His first work for the Fox Company is writing the continuity for a story now being filmed under the direction of Otis Turner under the working title of "The Book Agent." George Walsh and Doris Pawn are the leads for this subject. Mr. Willis has also the prepared working script for "The American Message," a photoplay based on the old stage play "The Iron Master." This is now in production under the direction of Frank Lloyd, with William Farnum as star and Jewel Carmen playing the opposite lead. William Foster, who has been with Director Lloyd as cameraman, will be in charge of the photography of this subject.

TO facilitate production, each director of the Fox organization is to have his individual stage. The first one set aside for any producing unit was given to R. A. Walsh, and he began work on the new one upon return Monday from Truckee, Cal. While in the North with a Fox company headed by Miriam Cooper and including Charles Clary as leading man, Monroe Salisbury and James Marcus, characters, some very good winter scenes were made, photography being in charge of Dal Clawson.

Plans and estimates have been completed for the Lehrmann Sunshine Comedy studio, and it is expected work will be commenced on the building of this on ground adjoining the Fox Hollywood studios in the near future. At present Director Lehrmann has begun work at the Christie studios, there making a subject which has Billie Ritchie, Gertrude Selby, Harry Ham, Victor Potel and Mildred Lee. The second Lehrmann company, under the direction of Dave Kirkland, is at work on another comedy.

AL. E. CHRISTIE this week engaged Hazel Alden to play lead opposite Neal Burns in Christie Comedies and to succeed Billie Rhodes, who recently was engaged to play in Caulfield Mutual Featurettes. Miss Alden has had a varied experience on the legitimate stage, being a member of the Metropolitan Stock Company for several seasons, and playing in support of Lew Fields in "The Never Homes," "The Little Millionaire," and others. She has been on the Coast but a few weeks, and during that time had her first motion picture experience playing in support of Fannie Ward in "The Heart of Her Child," since she played in the Lasky Margaret Illington picture. She is now at work under the direction of Mr. Christie in a comedy titled "Practice What You Preach." Neal Burns, Eddie Barry and George French also appear in this cast.

A comedy with laughable situations created by a bride who insists she will take her pet dogs with her on her honeymoon, titled "Those Wedding Bells," is being given the finishing touches at the Christie studio. Betty Compson, Neal Burns, Eddie Barry and Stella Adams are the principals, and George French again wears the cloth and pronounces the marriage vows two more times, making a total of quite a few.

"JOLTED JUSTICE," a Vogue farce, has been completed with a cast including Paddy McGuire and Rena Rogers, who is temporarily engaged during the absence of Gypsy Abbott. Rube Miller directed this picture, but does not appear in any of the scenes.

Robin Williamson has put the finishing touches to "Freighted Flirts," an April 1 comedy, with Ben Turpin, Lillian Hamilton and Ed. Lowry.

One Vogue company is now making a lady barber story, and principals of the other are wearing animal make-up for what is spoken of as a tiger story.

The Harold Lockwood company of the Yorke-Metro studio left Thursday of this week for Jerome, Ariz., where E. Mason Hopper will direct exterior scenes for "The Secret Spring," adapted by Richard V. Spencer from the Clarence B. Kelland novel, "The Hidden Spring." Scenes for this photoplay require a real mining town, with smelters and other similar industries in operation, and Mr. Spencer secured the rights to use locations at the United Verde mines after spending several weeks in Arizona searching for locations. The company will have permission to photograph many of the street scenes in Jerome in addition to working at the mines and smelters. Billie West, formerly member of Fine Arts organization, where she played lead, has been engaged to play opposite Mr. Lockwood in this story. Lester Cuneo will be the heavy, and Doc. Crane, Ruth Overton and others will take important roles.

A CALM has settled over Universal City, and the many tongues have ceased to speak or whisper about the many changes that will be made shortly, for be it known President Carl Laemmle departed for the East on a Tuesday, and Treasurer P. A. Powers left on a Saturday. The big producing organization is still honored by the presence of Secretary R. H. Cochrane, who will remain for several weeks.



President John R. Freuler of Mutual Saying Goodbye to Helen Holmes and Other Members of the Signal Company After His Visit to the MacGowan Studio Where "The Railroad Raiders," Latest Railroad Serial is in Course of Production

Mr. Laemmle was on the receiving line about all the time he was in the West, and it is very possible he will talk of luncheons and "personally conducted" tours of the studio in his sleep for weeks to come. His last days were strenuous, for besides conferring with heads of departments, directors and players, he saw several productions projected, showed the members of the House Committee on Naval Affairs over Ucity, and met more than a dozen exhibitors and exchange men from as many states. Then, too, the producing staff took up some of his time by giving him a farewell reception. P. A. Powers slipped out of town and never said a word to any one, and he was gone some time before his absence was discovered.

Eugene B. Lewis, who is shortly to try his hand at directing a photoplay, following four years of scenario writing, has been succeeded by Jasper Ewing Brady as editor of the scenario department. Mr. Brady served the Vitagraph Company in this capacity for several years, and has been on the Coast for the past several months.

A new organization has been perfected for Director Jack Conway, owing to the absence of Ella Hall from Ucity on a well-earned vacation. Alice Lake, who came to the Coast with Roscoe Arbuckle and here worked in several Keystone comedies, will be the leading woman of this company, and opposite her will appear in the first production Roy Stewart and Herbert Rawlinson. This is from an original story by George Bronson Howard, and will be titled "Hands Up." The story has both an Eastern and Western atmosphere.

JUST because May 1 is almost upon us the Nestorites, Eddie Lyons and Lee Moran, with little Edith Roberts, are capering for a comedy entitled "Moving Day," which is being filmed by Director Chaudet. The comedians claim there is a big mystery about this film, and for the first time in their film careers insist their sets shall be screened in. This prevents interruption from the visitors' gallery and studio attaches.

Another four-reel drama to be put into production is "The Adirondack Affair," in which Allen Holubar and Louise Lovely are principals, with Eddie Polo in one of the very important roles. Mr. Holubar is directing this production, which, it is said, is to be a part of the regular Universal program.

Fred A. Kelsey, director of Western subjects featuring Harry Carey, in the making of "According to Appearances" needed a fat man for a Western part, and when the employment department could not find the very person for the role, Kelsey went back to grease paint again, feeling sure the experience would aid him in his weight decreasing attempts. The Universal cowboys will play in support of Carey.

"The Fires of Rebellion" is the name selected for a five-reel subject put in production this week with Ida May Park as director. Dorothy Phillips will be starred, and her principal supports will be Lon Chaney and William H. Stowell.

Henry McRae's animal picture "In African Wilds" has caused many favorable comments in the film editing department, and H. W. Gettins is responsible for the assertion that it contains more human interest features than any other wild animal picture made. Eileen Sedgwick is star of this picture, and the opposite lead is taken by Kingsley Benedict.

The five-reel story, "Three Guardsmen," being filmed by Lynn F. Reynolds, who is also author of the story, took the company daily to locations near Long Beach during the past week. This, as with most

Reynolds subjects, is a decidedly out-of-doors photoplay. Myrtle Gonzales is the star, and the supporting company includes George Hernandez, Jean Hersholt and others.

NOW that April 6 has been selected for the release date for the first episode of the Helen Holmes serial, "The Railroad Raiders," Director J. P. McGowan plans to have the first nine chapters completed by that time. The sixth installment, "The Overland Disaster," became past history for the producing unit this week, which means that a recently purchased Pullman car is now smashed beyond repair. The company is shortly to leave for Nevada, where the nine remaining chapters are to be filmed. Many of the locations to be used are near Las Vegas, where the Signal Company spent considerable time last year.

Reports from the Monogram studio are to the effect that Shorty Hamilton is now working in three two-reel comedies at one time. Number twelve of the Shorty series is entitled "Shorty Solves a Wireless Mystery." This has almost been completed, one of the final scenes being a high dive into the ocean from the mast of a schooner. Shorty took the bath and was so well pleased with the experience that he insists the company shall make other water pictures immediately. Number thirteen, another which is holding the attention of Shorty, is "Shorty Reduces the High Cost of Living." If reports can be believed, the Monogram studio will be the spot where all rioters may go and secure eatables. Production Manager William Clifford makes the assertion that a ton of potatoes and fully half that many onions will be needed for a number of scenes in this comedy. The third in production is being made by Director Bob Gray, and is "Shorty Lays a Jungle Goat." The picture is laid in the Philippine Islands, and the company is having considerable difficulty at this time finding new locations of this atmospheric quality. Shorty Hamilton, the featured player of this series, served in the American army for three years, most of this time being in the Philippines, and the knowledge he gained of the island possessions is making it possible for the company to add exceptionally good atmospheric scenes and action.

SIX months' practice enabled Helen Gibson to this week perform her most daring act before the camera in the current "Daughter of Daring" production. In this she uses three horses, one of which she rides herself. The other two she drives while climbing across them from her own horse to reach a goal and prevent a crime. The goal in this case, of course, must be a speeding railroad train. The horses were running at full speed when the stunt was filmed.

Director Paul Hurst has gone to the mountains in the vicinity of Chatsworth for the filming of the ninth "Stingaree" episode, and will work there for several days on a mammoth sheep ranch.

"The Door in the Mountains" is the title of the "American Girl" picture being made from a story by Frederick Bechdolt. The Kalem company participating in this



Chaplin Mutual, "The Cure"

have found ideal locations for the plot, which deals with a band of outlaws who live in a mountain retreat, protected to the very door of their rendezvous, which may be entered only through a huge door in the very peak of the mountain.

THREE L-Ko comedies are nearing completion. One is being made by J. G. Blystone and titled "The Worshipers of the Cuckoo Clock," which has Alice Howell for its featured comedian. This two-reel subject required the building of a lighthouse on the rocky shores near Long Beach, which was torn to pieces for sensationally thrilling scenes in the comedy. More than one hundred men and two steam dredges were needed to move the building to get the desired action, and the largest tug boat of Los Angeles harbor aided in bringing the collapse of the structure. The building was of such size that it required several weeks' time for completion by the entire technical staff of the L-Ko.

Noel and Dick Smith are serving as co-directors for the filming of a down-on-the-farm story of two reels which has Dan Russell as the lead.

"Exposition Day in Simpville" is another picture completed at the L-Ko studio. Vim Moore was the director of this, and for the scenes he put Phil Dunham, the lead, through a number of hazardous stunts by the use of wire and fire. This organization next takes up a railroad story.

BUT a few days more will be needed by the producing company of the Nevada Film Company for the completion of the ten-reel adaptation from the novel of the same name of "The Planter," according to announcement by Harry Drum, formerly of the World and Pathe organizations, who is now general manager.

Exposed film delayed in transit, and thought to have been lost, has reached the Nevada studio from Gautemala, and screen examination shows more than 3,000 feet of excellent negative, which will be used in the production. The Nevada Company spent a great sum of money to send a producing company to the Central American country to secure rubber plantation scenes for this film, and until the delayed shipment which the officials thought had been confiscated by officers at Gautemala reached the studio it was thought the entire photoplay would have to be retaken. By the aid of the film now being edited the company is able to reproduce facsimiles of the exterior locations of the rubber country and fill in the few needed scenes. The film made in the South will give the big picture starring Tyrone Power a very admirable atmospheric effect, adding as it will the local color. Director T. N. Heffron is in charge of completing the subject.

ROY NEILL, who has been affiliated with the Ince organization for almost two years, serving in the capacity of assistant director to Raymond B. West, following a very successful career as a legitimate stage actor and playwright, was this week promoted to directorship by Thomas H. Ince, and will film the next Enid Bennett picture.

Director Walter Edwards will have Louise Glaum as star for his next Ince Triangle picture he will produce. This is of an underworld type, written especially for Miss Glaum by Lambert Hillyer. The role for Miss Glaum is that of a girl gangster. Charles Gunn has been selected for the opposite lead, and Roy Laidlaw and Agnes Herring are members of the supporting cast.

One Ince producing company is delayed in work this week because of the illness of Charles Miller, director, who was placed in charge of the filming of the next Dorothy Dalton subject. His illness, it is said, is due to exposure, he having insisted upon working in a drizzling rain when suffering a light attack of la grippe. Members of the company besides Miss Dalton, including Joe King, Lillian Hayward, Mary MacIvor, Alice Taaffe, Donald Lee and others fared much better.

An Ince company, headed by Charles Ray, has found very desirable locations for the story, by J. G. Hawks, of a young millionaire in the Los Angeles slums. Ray is carrying an empty dinner pail and wearing overalls daily in his tour of investigation of conditions of the working class. With him on most of his expeditions appears Sylvia Bremer, leading woman.

Finishing scenes are being made for a William S. Hart photoplay which gives the Westerner, who usually appears in bad man parts, the role of a rancher who is forced to use drastic means to bring about reform. This photoplay has Marjory Wilson as Mr. Hart's leading woman, and in the cast are Lydia Knott and Carl Ullman.

A LANDMARK of the Los Angeles film colony is shortly to disappear, as the Lasky Company is planning to remodel the old frame livery stable building which served until a few weeks ago as the office of the company. When the Jesse L. Lasky Feature Play Company was organized this building was leased by Mr. Lasky and others, and served for a time as laboratory, office, dressing-room, property-room and wardrobe. Three months later, additional space was needed, and since that time the studio has been growing. Last fall contracts were let for a new office building, and two weeks ago this was completed and the office force moved into it. When remodeled the building will serve as a property storeroom. It will be equipped with a freight elevator, so that electric trucks may drive into it from the studio stages and be raised to the second floor and the trucks there unloaded.

Lasky Studio Manager Milton Hoffman has added gladness to the life of the directors by an announcements that each will receive a four weeks' vacation some time within the next three or five months. With this announcement comes the statement that all Lasky subjects for May, June and July have now been completed so far as the filming of scenes is concerned. The producing companies are now working on releases for August and September.

The need of a few scenes for the Mae Murray photoplay now being made by Director Robert Leonard has caused the company to make plans for them to go to New York. The director, Miss Murray and a cameraman departed Saturday for the Eastern film metropolis, with the expectation of being back in Los Angeles within two weeks.

The Jack Pickford-Louise Huff company of the Lasky plant, with Marshall Neilan as director, left this week for the lumber regions of Santa Cruz, where exterior scenes for "Freckles" will be made.

MYRTLE STEDMAN, who has been ill for several weeks, has recovered and is now back at the Morosco studio, where a subject will shortly be put into production by Director William D. Taylor, in which House Peters and Myrtle Stedman will be co-starred.

Kathlyn Williams is to be retained at the Lasky studio, and will shortly begin work on a new production. The director or the nature of this has not been given out, but it is understood she will co-star with Theodore Roberts.

Hollywood Hookum

April 7, 1917 NEWS MORE NEWS

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

It was with a great deal of pleasure that HOOKUM editor was shown about the Sam Hutchinson studio at Santa Barbara. Sam has done right smart there, and has a fine place. But what interested us most were the people working for him. Many of them we learned to know in our own metropolis.

About the first one we met was Mister Crone, who always kept good cigars around when he was manager of the Vogue. Ted Sloman is still there, and we saw Bill Russell dressed up like a chauffeur, carrying Harv. Clark around on his shoulders. Harvey's helping our main industry—Consolidated Crepe Hair—for he was wearing mutton chops that hung below his ears.

In a quiet corner fenced off by high muslin walls in a place where we never expected any one to be, we came upon Jim Kirkwood. He is making moving pictures of the Minter girl, and her hair is just as pretty and yellow as it used to be last Fall.

One of the new stars at Sam's place is Gail Kane. Her little dog Crab ran in front of us when we were going over to shake hands, and the poor little thing got kicked so Miss Kane thinks HOOKUM editor is a real brute of a fellow. Her director, Rol. Sturgeon, is quite a diplomat, for he offered our apologies. Ed. Peil, the leading man, took care of the dog. We saw other acquaintances who were doing quite well.

George Periolat, who won't act unless he has his face disguised, and George Fisher who made quite a name for himself and is still up-holding it, live together in what they call a California bungalow. George claims he never was a bartender, but the evidence is against him—his friends say his cocktails make one smack their lips.

The efficiency department told us they had found a new way to eliminate expenses. No electric curling irons are allowed on the place, for they only employ leading women whose hair is naturally curly like Miss Francelia Billington's. Joe Morgan, Carl Wilden and John Seitz are still turning the crank, and A. G. Heimerl is their boss.

Norm. Manning has tried to get the daily plunge habit, too. This week he drove his Stearns Knight through an open drawbridge and alighted in the water thirty feet below. Norm. was just doubling for some one else. He's not an actor, but the business manager at the Balboa studio. The scene was for "The Neglected Wife," but it wasn't Norm. 'cause he's not married. He says he can't find time to select a bride.

Weekly mistaken identity story: The Signal "Railroad Raiders" put on a silk stealing stunt along a railroad, and they worked so fast that several bolts were dropped from the auto in which they were placed after being taken from a car, while it was in motion. A Mr. Hicks saw them drop these and made a wild dash to get away with them, and was successful. No reward is offered for the half-yard lengths of silk on the outside of the bolts.

LOCAL NEWS

Not a day of rain.

Miss Lois Weber was seen wearing a Shamrock on March 17.

John Seitz (pronounced Sights), is a cameraman for the American.

Louie Jacobs gave a farewell dinner to Carl Laemmle at the Log Cabin.

Abe Stern has introduced the style of wearing his hat on the back of his head.

Sam Hutchinson, the American magnate, is conferencing with producers in L. A. and S. B.

Hal Roach is home from Broadway after scattering two and four bit pieces along the Santa Fe.

Lynn Reynolds is expected to turn in another story shortly. He has just purchased a new pipe.

Another distinction has been given our village by Lule Warrenton. She is the only woman director in the world having her own studio, if you please.

L. A. police have notified William Fox to close up all the cracks in the twelve foot board fence because they learned George Melford is to begin directing there May 1.

Conclusive evidence of the popularity of HOOKUM is the naming of the Joker Comedy "Twenty Thousand Legs Under The Sea." Bill Beaudine is directing the mermaids by wireless.

Bob Phelan flipped up a dandy five cent cigar this week and whispered, "It's a baby." He is also father of a number of Signal light effects which he photographed himself.

Alliteration Mary at the American, has so many clothes it takes up several hours every morning for Director Jim Kirkwood to help her select the proper one for the scenes.

Efficiency note: A thoughtless Lasky property man gave Mae Murray a bouquet of yellow primroses into which she had to cry a scene. The star was off several days because of poisoning.

Crab is the name of Gail Kane's pet pup, a beautiful (if the word will apply to a be-whiskered dog) fluffy white thing as round as a ball. What it lacks in size, it makes up in importance.

Bill Fox may stay in California until all citrus fruit is harvested, for Pathe Lehrmann has turned him over his home in Hollywood, adjoining which the comedy maker has grape fruit and orange groves.

"Are there any big fillum stars like Geraldine Fair-rier posing for pictures here?" is a question put to Director Rollin S. Sturgeon at the American, and is a good specimen of what Central West tourists ask.

George Beban is not working. He mingled with a number of bees while feeding honey to Bruno, and became the center of cross-fire. All of his combatants had good aim, and Bruno proved himself a regular Jess Willard.

Frank Lloyd has come forth with an argument that proves that Charles Dickens didn't write his stories the way he wanted to, and so Lloyd believes it best to meet the public demand. He tried to do this with "The Tale of Two Cities."

Paul Hurst has given up the idea of compiling a directory of studio terms, and is now devoting his spare time learning the meaning of author's notations in working scenarios from which we glean that Paul has decided he don't know anything about motion picture terms now that he has become a director.

MORE NEWS

Francelia Billington of Santa Barbara, was in our town to purchase an Easter bonnet this week.

Laemmle, Powers, and Cochrane are the names of three baby cubs that arrived at U city Monday.

"For Rent. - No Flying A's or Dogs," is the sign that hangs on a vacant bungalow in Santa Barbara.

Bill Hart has reformed and is now a rancher. And this was accomplished with Billy Sunday three thousand miles away.

Neal Burns having a large heart place, works for charity every time he is asked, and so has become known as the "benefit kid."

Billy Hockey is all bruised up from a fall on the ice, and Signal now must write in a crippled part in "The Railroad Raiders."

Fashion note: Ida May Park was seen wearing a new studio hat Friday, which has been approved by O. L. Sellers of the production department.

Jack Mulhall, who is a proud father, ran a mile in three minutes flat to get away from a Scarletina sign. The speed cops are still after him.

Owing to a break on HOOKUM typewriter which eliminated the letter "z," it has been impossible heretofore to mention the catastrophe which befell Myrtle Gonzalez. Two weeks ago she left our Southland to get snow stuff on Mount Baldy, and a great storm came up, and she had to exist on soup at a mountain inn for three days. Miss Gonzalez has now thoroughly recovered.

Paul Hashaway Dowling is the new publicity writer for Yorke-Metro, and Harold Lockwood Company. Paul is a nice young college man, who came into the great field of journalism as publicity writer for David Horsley. He has since been beating an Underwood for the Monogram. Should Kenneth O'Hara, Kenneth McGaffey, William E. Keefe leave the publicity field of the west coast, Dowling would surely become known as the handsomest Irish press agent of the colony.

C. Laemmle did a wonderful thing last week. He induced two bulls to enter the lion arena. They were R. J. Lewis, Traffic Commissioner of London, and Chief of Police John L. Butler, of Los Angeles. A photograph was taken to prove to the citizens of the two cities that the cops actually were in the arena with the lioness alone.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

Chapter VI.

She is the only honorary military officer in filmdom. Her work as a Red Cross nurse won her the honorary colonelcy of a Canadian Royal regiment of infantry, and she has a uniform to prove it.

(Wonderful prize for the reader guessing her name or giving the best concluding chapter. Write on one side of the paper only.)

(To be continued in our next)

SCREEN EXAMINATIONS

"Broadway Jones"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

SERVING to introduce George M. Cohan to the picture world both as a comedian and an author, "Broadway Jones" scintillates with some of the best feature comedy ever shown on the screen. On the stage "Broadway Jones" was one of Mr. Cohan's best. Its comedy lay in its lines and the manner in which they were read. Mr. Cohan wasn't thinking of pictures when he wrote it, otherwise he would have added a few more complications and put more of a picture punch in the final scenes. But in the face of the large amount of comedy in the picture, much of which lies in the subtitles, which are excerpts from the play, it is perhaps stretching the point to harp on the few flaws which do the melting into insignificance act before the Cohan personality.

And the Cohan personality is a big consideration. In his vehicle he is constantly making the best of any situation that comes along—always looking for the silver lining in every cloud. Such a spirit of optimism is always immediately appreciated by amusement-seeking folk. And such a personality is all too rare on the screen. That Mr. Cohan is a natural comedian goes without saying, and the various predicaments in which he finds himself throughout the six reels of "Broadway Jones" benefit largely by his presence.

The production accorded "Broadway Jones" is extraordinary. When Director Joe Kaufman wanted to have a cabaret scene at Murray's, to Murray's he went. His settings are a marvel in realistic construction, the set of the Knickerbocker Hotel being the most lavish of the lot. With some scenes of Broadway, both at night and in the daytime, and the whole set off by excellent photography, there is nothing to complain of in the way of production. The continuity runs fairly well. Closeups of the star are used superfluously, but Mr. Cohan most always has something to express in them. The supporting cast, headed by Crawford Kent and Marguerite Snow, does very good work.

THE STORY AND PLAYERS

Broadway Jones (George M. Cohan), so called because of his love for the famous street, is tired of the old-fashioned business methods employed by his uncle (Russell Bassett) in conducting the Chu-Chu Chewing Gum Company in Jonesville. When Wallace (Crawford Kent), an advertising man from New York, comes to the town, Broadway finally decides that he must see the white lights. He journeys to the city, leaving Josie Richards (Marguerite Snow), the stenographer of the company, behind. In New York he sets a terrific pace until his funds are gone. Then he proceeds to become engaged to Mrs. Gerard (Ida Darling), a rich widow. He regrets the engagement soon after, and Mrs. Gerard proceeds to pursue and pursue him. When Broadway receives word of his uncle's death he goes back to Jonesville. At first he plans to sell the plant to the gum trust, but realizing that he will throw many men out of work by so doing, he assumes charge of the place and installs Wallace as advertising man. Mrs. Gerard, foiled in her every attempt to further ensnare Broadway, contents herself by marrying his butler, and Josie becomes Mrs. Broadway Jones.

"As Man Made Her"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

HELEN BEARE, author of "As Man Made Her," has gone deep into the intricacies of the double moral standard and has evolved therefrom a highly dramatic picture, seen to the accompaniment of a number of scenes and subtitles that may provoke censorial darts. The construction of the story, though it relies almost wholly on matters of sex, is decidedly good. There are any number of situations of real intensity and of dragging moments there are none.

Gail Kane, featured as Claire, gives an emotional and effective performance in a difficult role. Her inclination to roll her eyes at the slightest provocation is perhaps the sole theatrical note in her rendition of the part. Frank Mills is a thoroughly sinsodden Mason, and he plays with excellent restraint throughout, giving in the scenes of the climax, where Mason is under the influence of drink, a masterly characterization. Edward Langford as Harold is a hero whose very naturalness is a rarity, and Gerda Holmes plays the flippant Grace very well.

The production given the story by George Archainbaud is praiseworthy. The realism of the cabaret scene, with its inevitable hula hula dancer, is marked, and the more intimate scenes and settings of the picture are well chosen. In fact, "As Man Made Her" is in general a picture, the story, acting and production of which is a distance beyond the average. On Broadway it would hugely entertain, but in smaller communities the patron of the theatre may find it too highly seasoned for conservative tastes.

THE STORY AND PLAYERS

After her graduation from school Claire (Gail Kane) falls into the hands of Mason Forbes (Frank Mills), and the next seen of her is a number of years later, when she is a noted figure on Broadway. Mason discards her to marry Grace (Gerda Holmes). Harold Forbes (Edward Langford), Mason's brother, meets Claire and later brings her home as his bride. Mason keeps quiet. His marriage has been a failure. When a child is born to Claire Harold is more in love than ever, but Claire, with revenge in her heart, seeks to attract Mason once again. Mason capitulates, pleads with her to go away with him, but at last Claire's heart is softened to her husband and child. Mason, angered, tells the secret of her past, but the baby stands as a link between Claire and Harold that nothing can break.

"The College Boy's Special"

(Kalem's "A Daughter of Daring" Series—Two Reels)

REVIEWED BY GEORGE WORTS

A NEW note has been injected into Kalem's railroad series. In the past, drama and other incidentals have been pushed aside to make room for the spine-snapping thriller at the end.

Some new director has taken hold, with the following results, to wit: Helen Gibson proves she can act; her juvenile lead, L.



An Idle Moment Between Perils

T. Whitlock, can hold interest by doing something other than hanging on to the throttle of good old 999; the big punch can be divided and spread more thinly through the two reels without the slightest falling off in suspense; comedy, minus lemon pies, is possible even while the Fast Mail is rattling down the track towards the wrong switch.

"A Daughter of Daring" has improved many per cent.

THE STORY AND PLAYERS

Kalem's railroad players in the present piece are quite sufficient unto themselves, and the story is fresh and vigorous. College boys, not of the forty-year-old-ham-actor type, resurrected from an indifferent casting director at $2.50 a day, but chaps who do the typically brainless and eccentric stunts of the campus product, are responsible for the comedy.

Bob Cottter (L. T. Whitlock), their leader, makes his first false step with Helen in trying to embrace her.

The boys plan a picnic and order a case of ice cream. When the railroad does not deliver, Bob motors to a nearby town, and on the way back the car is wrecked. The thrill becomes apparent when a freight car, with brakes locked on a down grade, is recruited to carry the cream to camp. The flying mail is glimpsed, roaring down the track at its usual breath-taking clip. Helen is informed of the portending smashup and mounts a horse. The box car on its journey passes under a low bridge, with Bob, not looking, standing on the car's roof, with the expected sad outcome. Helen gallops alongside the car, makes a neat leap to the arms of the college boys and sets the brakes—just as the flying mail goes by.

"Mayblossom"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, featuring Pathe's popular serial star, Pearl White, was sent to France to be hand-colored. The results, when the exterior scenes of the picture are considered, are delightful. A background of water or trees shows up to beautiful effect in the coloring. In fact, the natural sphere of this sort of color work is nature. When a closeup showing the players is reached the flesh tint is apt to be a little off, and the shade of the hair very often varies. The interiors of "Mayblossom" fail to measure up to the exteriors. The settings are too heavily colored. The different reds, blues and yellows clash and sometimes interfere with the action. Luckily, though, the exteriors are in the majority.

The story of the picture, which was written by Anthony Kelly, though molded along conventional lines, is treated well in the production and has the benefit of two very good performances. Miss White gives an appealing characterization and Hal Ford as the young roue displays not a little versatility in a difficult role. "Mayblossom" is a costume piece. The women wear hoopskirts and the men laces. Edward Jose in the selection of locations has shown unusual attention to detail. If there was a touch of modernism in the atmosphere we failed to catch it.



From Out the Past

THE STORY AND PLAYERS

Anabel Lee (Pearl White) is courted by Warner Richmond (Hal Ford). They are married, but the affair is kept secret because of the illness of Warner's grandfather (Fuller Mellish). Shortly the old gentleman dies and Warner, having met and fallen in love with a singer, destroys the evidence of his former marriage. Anabel, after an illness, marries a doctor, the sweetheart of her childhood days. Warner returns to his old home after the singer has discarded him. In delirium he tells of his marriage to Anabel to her husband, who attends him. Anabel, knowing her secret told, attempts to kill herself, but her husband saves her just in time. In his ravings Warner overturns a lamp in his shanty, and before help arrives he is burned to death.

"A Man and the Woman"

(U. S. Amusement—Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

AT the outset this feature gives unusual promise, which is only partially fulfilled in the later reels. Adapted and produced by Madame Alice Blache from Emile Zola's "Nantas," the picture lacks the force of many of the author's works. Its chief fault seems to be in its cast, no member of which works up any visible show of enthusiasm for his or her part. It appears that in an effort to be natural they have become quite colorless in the rendition of their respective roles.

The opportunities for strong situations have not been realized, largely for this reason. In the denouement the same tempo prevails as in the introductory passages. As a consequence, interest that might have been accumulative is only passing fair. Madame Blache's work is in the minor details average. The scenario is well constructed and the conventional is carefully avoided. The settings, with one or two minor exceptions, are appropriate and the camera work helpful. There are some scenes supposedly of election day in the picture. Interpolated between the scenes of the picture are flashes of President Wilson speaking at Shadow Lawn and of a parade. As we recollect, the President kept to the house after his journey to Princeton on last election and most of the men are too busy voting to parade.

THE STORY AND PLAYERS

James Duncan (Leslie Austen), an unsuccessful lawyer, is given a social and business opportunity if he agrees to marry Agnes Van Suyden (Edith Hallor), a society girl, who has misplaced her trust in Crawford (Bradley Barker). He accepts and becomes highly successful in business, finally rising to the position of district attorney. Agnes has no love for him, and derives what pleasure she has in life by settlement work. Miss Perier (Yolande Douquette), a mercenary woman, gains the confidence of both Duncan and Crawford, and arranging a meeting between the latter and Agnes, informs the newly made district attorney of it. Agnes, who at last has come to realize the worth of Duncan, is able to clear her name before him by showing him letters which passed between Crawford and Miss Perier. So at last Duncan becomes the husband of Agnes in reality as well as name.

Kirke Brown, Zadee Burbank and a child, Lorna Volare, are others in the cast.

"The Spirit of Romance"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

SO long as Pallas furnishes Vivian Martin with such excellent stories, good direction and exceptional casts, exhibitors may bank on these productions as among the best. And "The Spirit of Romance" will be found a thoroughly appealing story, quite in a class with the two previous fine productions with this star.

As maid of all work in the old curiosity shop of Richard Cobb, Miss Martin is introduced in a most novel way by the "theme vision," we might call it—a fade-in character barely visible beside the heroine, typifying the "spirit of romance" to follow all through the story. This little artistic touch helps materially to take the play out of the ordinary, and has a distinct psychological effect, or mental influence, which places the audience in close sympathy with the one idea of the play, namely, that it is light and fanciful, a sort of picture of things as they ought to be, of things as you would like to find them in real life.

Herbert Standing as the grouchy millionaire who in a fit of fancy makes Abby Lou his sole heir and then "dies" for a brief period, watching the effect of his move from his secret chamber, has a great role. We have never seen him more enjoyable than in this picture, and certainly everybody will like his work here. The rest of the cast fitted their roles exactly. Don't get the impression that because part of the plot hinges on the marketing of a "kettle that wouldn't boil over" by its young inventor, the rest of the story is as hard to take seriously. George Hopkins' story is very good dramatic material, and has been converted into a play with consummate skill.

THE STORY AND PLAYERS

Abby Lou (Vivian Martin), the little drudge in Richard Cobb's (Percy Challenger) antique shop, takes the fancy of grouchy old

Joseph Snow (Herbert Standing). She is the first person he ever met who refused money offered by him when she breaks a vase which he is about to purchase. He decides to get square with a lot of mercenary relatives by pretending to die and leaving all his money to Abby Lou. He carries out this idea, but finds the lesson he expected to teach others really comes home closer to himself. When Abby Lou takes under her wing the people he treated with contempt, and, strangely enough, they all become self-respecting, good citizens rewarding the kindness, he sees life in a different light and "comes back to life" a better man.

Tom Cobb (Colin Chase), Richard's son, is also enabled to market a "kettle that won't boil over," and when Joseph formally adopts Abby Lou he is glad to welcome a son-in-law who also had benefited by the wise use of his funds during his temporary abdication of control over his property.

"Patria"

(International-Pathe—Ninth Episode)
REVIEWED BY PETER MILNE

"CAT'S Paw and Scape Goat" introduces a new twist to the plot of the serial and consequently the interest is freshened up considerably. The opening of the first reel continues with more scenes relative to the Black Tom explosion, which are naturally as realistic as they come. Much is also accomplished in the way of defeating the conspirators, as Senor De Lima, prominent among the villains, is killed by a bomb set off by the hand of Huroki himself.

Mrs. Castle continues on her posing performance, appearing in a variety of weird creations of the costumer calculated to set the hearts of rural maidens a fluttering and even goes so far as to allow her pet simian to partake of her cantaloupe in a closeup. Milton Sills does some sterling work in this number, and Warner Oland is suave and plotting as Huroki.

THE STORY

Donald succeeds in rescuing Patria from the horrors of Black Tom. Rodney Wrenn, the son of Patria's chaperone, puts in an appearance and in a fit of jealous fury insults Donald. Huroki, seeing an opportunity to strike at Patria, urges Rodney to put over a frameup on the gallant captain. As a consequence he is lured to the room of an adventuress who attempts to compromise him before Patria, after the conventional fashion, but Donald is too quick for her and escapes. Warrants are taken out for the arrest of Huroki and De Lima. Huroki vacates his apartment and sets a bomb calculated to kill the first person who follows him. Unfortunately for his plans the victim is De Lima. In a terrific explosion he is killed.

"The Bronze Bride"

(Red Feather—Five Reels)
REVIEWED BY F. G. SPENCER

THE law of the North is the keynote to this picture, wherein an accident in northern Canada to an exiled youth from the metropolis is the vehicle onto which is hitched the excuse. It is a virile picture, one which, when under way, sustains the interest in its unfolding, but its opening chapter might be somewhat elucidated by an explanatory subtitle or two.

The various features of Indian life, the wild crags of the North, the colossal mountains and other features of the Far North are reproduced most realistically, and the naturalness of the whole makes a pretty and an interesting picture. Claire McDowell makes a charming Indian maid, carefree and devoid of guile, but permeated with love when confronted with Harvey Ogden, the white trapper.

It is a picture that will appeal to most classes, and is surely one that is entitled to a showing anywhere.

THE STORY AND PLAYERS

Harvey Ogden (Frank Mayo), having aroused his father's ire by his wild conduct, is staked and told to shift for himself. He migrates to Elk Head in the Canadian North Woods, and engages in the trapping and trading industry. His business dealings with the Huron Indians brings him in contact with A-Che-Chee (Claire McDowell), an Indian damsel, comely, blithe and debonnair, and she falls in love with him at first sight. When she is thrown from her horse and is rendered unconscious he resuscitates her, and they are frequently seen together. But A-Che-Chee's brother (Eddie Polo) has a fearful distrust of the pale-face and harbors no kindly feelings for this particular specimen of it. So, meeting Ogden alone one day on a lofty crag, he decided to "have it out" with him, the result being that Ogden is hurled down the side of a rather steep precipice. Battered up and unconscious, he is found by his Indian flame, who carries him to his cabin and ministers to his every need. Here they are found by the brother, and though Ogden is confined to his bed with his injuries, he would have been choked to death had not A-Che-Chee interfered.

The brother therefore reports to the Indian village what he has learned, and the fact that A-Che-Chee, the daughter of Chief Black Linx (Harry Archer), had been missing for three days puts a very sinister aspect on the matter. The only honorable solution, therefore, in the eyes of the Indian community was that Ogden and A-Che-Chee should wed. He demurred, but finally agreed.

A boy is born to them, and they are really happy, but a letter from home rekindles the dying embers of a love for civilization, and he deserts his wife. His father greets him and the boy with open arms, but the boy pines for "mamma," so after a mishap or two a happy reunion takes place.

"Yellow Bullet" and "The Devil's Bait"

(Fortune Photoplays-General—Four Reels Each)
REVIEWED BY GEORGE N. SHOREY

"THE DEVIL'S BAIT" illustrates the difference between dramatic presentation and a bunch of action. It is a story that requires color and atmosphere to make it understood at all—and we cannot excuse the results from the fact merely that the characters are kept continuously doing something and only



"Give Me the Ruby and I Will Save You"

four reels were allowed to do it in. The story is not made into a dramatically interesting whole, and we don't think the public will begin to understand from the picture what a forty-line "synopsis" makes very clear.

"The Yellow Bullet" is a Western story. It is a story of a miner, his daughter, and a villain, the miner discovering a treasure map, and the villain trying to get possession of the map and steal the treasure. A side romance is injected between the girl and an army surgeon who rescues them when left to die on the desert by the villain. It is largely narrative, with very little of "drama" to bind it together, but does tell a connected story within the understanding of any audience. The climax, the use of the very bullet in which the map had been hidden to kill the villain, who "got the bullet he wanted," accompanied by the maniacal raving of the crazed victim of the villain's cruelty, is the big "punch" in the picture.

STORY OF "THE DEVIL'S BAIT"

Two inseparable chums, Dr. Sheldon (William Conklin) and Jason Davies (Edw. J. Brady), on a vacation in Mandalay, just

escape a landslide at the famous ruby mines there. They take from the hand of a dead miner a wonderful ruby, and a quarrel results, Sheldon forcing Davies to give him the ruby or be hurled off a cliff.

Years later Davies gets his vengeance. Tempting Sheldon's wife with jewels, he gets her to run away with him, and so steals from Sheldon his most priceless possession, for she also has the fatal ruby. When Doris Sheldon (Ruth Roland) has reached womanhood, Davies, not yet satisfied, uses her mother's own inherited failing to tempt her. Through chance he gains possession of priceless jewels and a means to force her to wear them, unknown to her father, who has hidden all the family jewels. He is discovered in time and, pursued, jumps off a cliff, and the ruby is thrown into the sea, where it can no longer serve as "The Devil's Bait."

STORY OF "THE YELLOW BULLET"

The only survivors of a holdup in the middle of the desert are Fred Fowler (Robyn Adair), his daughter Teresa (Lucy Payton), and Harry Hart (Bruce Smith). Carrying Teresa, Fred finds an old cabin with two skulls and a lot of gold nuggets, together with a note saying the location of the Peg Leg Smith Mine will be found in a yellow bullet.

The story then concerns itself with the discovery by Hart of the secret, his perfidy to his companion, finally locking him up, handcuffed, in the cabin until he shall tell him what he has done with the "yellow bullet."

As a matter of fact, after extracting the note from it, Fowler had buried the yellow bullet, and he manages to struggle with his shackles to the place he buried it, and placing it in his emptied revolver, when Hart comes to devil him again he kills him with it, then going mad. He is rescued by Teresa and her lover, Surgeon Lloyd (Neil Hardin) of the border guard, who has organized a rescue party.

"The Skeleton Canon Raid"

(Episode of "The American Girl"—Kalem—Two Reels)

REVIEWED BY GEORGE F. WORTS

HERE is another opportunity to comment upon the capability of the little band of players who are working together in the ranch lands of California to produce a two-reel episode each week for "The American Girl" series.

There is something in these pictures that makes one want to go West. Perhaps its Marin Sais. It may be the skilful way the man behind the camera manipulates the crank. Perhaps it is the romance in Bechdolt's stories, or the personal and friendly interest that is aroused in the individual members of the stock company. Or it may be the blending of these elements, together with the continued freshness of observation shown by the director, which makes these pictures so unusually good.

The present episode was filmed in a picturesque section of California, where ranges of foothills and exceptionally good automobile roads abound. All the scenes show good artistic judgment.

THE STORY AND PLAYERS

Larry Kerwin (Edward Hearn), superintendent of King's ranch, finds one of the cowboys smoking a cigarette in the haymow. In return for the "haymaker" which Larry presents to the cowboy the latter plans revenge by communicating the fact to a gang of rustlers that King is sending some horses to the American cavalry on the border. The rustlers attack the King party in Skeleton Canon, and are defeated by King, who, single-handed, armed only with a six-shooter, kills thirty or forty of them. Madge King (Marin Sais), meanwhile, is kidnapped by the cigarette-smoking cowpuncher, but is rescued by Larry.

"Man's Woman"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

MR. BRADY is fond of the domestic drama. "Man's Woman" is another picture of marital complications that contains a theme of great possibilities as its basis. The wife of the attorney has been used to practical independence prior to her marriage, but when she enters upon her new life she finds herself completely dominated by her husband and his two maiden aunts. The dramatic situations resulting from this clash of characters are true, and truth never fails in interest. The climax put upon this story seems to have been the easiest way out. There is a murder, the wife is compromised for the moment, and then the husband discovers that she is well worthy of more freedom. To be candid, a more natural ending might have been approached when the realism of the body of the action is considered. The present finale, while it is tense, doesn't strike the life-like note of the rest of the story. But they, as no doubt the producer would tell you, want just such an ending.

In its development the story moves swiftly and logically, with the customary dependence on coincidence. The production is good and the acting praiseworthy. Ethel Clayton as Violet, the



An Appeal for More Freedom

wife, does her usual good work. Rockcliffe Fellowes, though his general appearance sometimes detracts attention from his performance, is at least sincere as the husband. Travers Vale directed, while the author is William Addison Lathrop.

THE STORY AND PLAYERS

After three years of married life Violet (Ethel Clayton) finds herself so utterly without authority in her home, due to the interference of her husband's maiden aunts (Justine Cutting and Eugenie Woodward) that she complains to Roger (Rockcliffe Fellowes), her husband. He is so taken up as assistant district attorney in attempting to bring a group of gamblers to justice that he neglects her needs. The district attorney (Frank Goldsmith) in league with the gamblers schemes to have a gunman (Johnny Hines) put Roger out of the way. Violet gets wind of the plot, lures the attorney to her home, so that he will receive the assassin's bullet. In so doing she compromises herself before her husband, but his eyes are opened at last through the services of an old family servant.

"The Law That Failed"

(Apollo-Art Drama—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE at last is a powerful new theme, and the story is well worked out, except that somebody slipped in putting it together. Scenes appear which have no meaning whatever, which are never explained, but even this does not make a good scenario fail to get over the main point, which is the point of law a man cannot be declared guilty of murder unless the body of the murdered party, or some traces of evidence showing that murder has been committed, are forthcoming.

The real feminine lead in the picture is Florence Short, in the role of Estrella Santos, but Alma Hanlon, the featured star, does some very acceptable work as the sweetheart of Luke Rodin.

The first reel is all mystery. Luke Rodin seems to be somehow in the power of the Spanish woman, and wo do not know whether he is to be the villain or the hero. Then his love for the girl develops, and we realize he is working against a fate that he seems powerless to overcome.

With his tale to the lawyer of his early life, its privations, and the accusation of murder which he did not commit, our sympathy is given to Luke and then comes the hounding by the woman, and her murder, for which he seems almost excusable because he was driven to desperation. Not until he finally commits suicide can we realize that he is not somehow to be saved

in the usual way to marry the girl—but there is where the story is different, and its main punch is the trial and the startling setting him free on a technicality, which however does not relieve his conscience.

The actual murder has evidently been eliminated by the censors, and a retake should be made, if possible, to give some excuse for the showing earlier of the secret chamber which we presume was used in some way to conceal the murder.

THE STORY AND PLAYERS

Luke Rodin (Edward Ellis), cold, almost starved prospector, finds refuge in the cabin of Estrella Santos (Florence Short). Estrella, deserted by her husband, gives him food just then her husband, seeking the deed to his gold claim, and intending to desert Estrella, returns. Estrella murders him. Luke coming to consciousness with the knife in his hand believes he committed the murder. They go to America. In love with Alice Campbell (Alma Hanlon), Luke is told he must marry Estrella or be exposed as a murderer. He chokes her in a fit of rage, but the body is not found, and the court orders him declared not guilty. He cannot bear the final accusing verdict of Alice and shoots himself. Alice realizes he murdered the woman.

"The Bottle Imp"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HAWAII and the Orient—the Arabian Nights in a modern but semi-oriental setting—meet in "The Bottle Imp," from Robert Louis Stevenson's story.

When such master literature is so masterly interpreted as in this production, there can be no doubt of the reception it will receive from picture lovers everywhere.

From the opening scene, in which the author is seen, impersonated, telling this wonderful story to the children, to the final fade-out it is art and fancy interwoven with perfect charm (the company having gone to Hawaii to get the native atmosphere), princesses of royal blood acting the parts with Sessue Hayakawa, we are told, to give absolute fidelity to the characters.



On the Beach at Waikiki

The rising of the palace to replace the fisherman's hut, the beautiful gardens and the festivals held by the rich owner, through the power of the magic bottle imp, and last, but not least, the fight on the cliff and the under-water struggle are features extraordinary of this play.

The dramatic selling and reselling of the bottle, the scourge of leprosy which Lopaka escapes only by buying back the bottle at the risk of eternal hell for his soul, and the final happiness when riches are gone and only love remains, are strongly dramatic incidents which make this far more than an ordinary story, even without the magnificent production accorded it by Lasky.

Hayakawa has the most pleasing and consistently strong role he has yet essayed.

THE STORY AND THE PLAYERS

Lopaka (Sessue Hayakawa), a poor Hawaiian fisherman, falls in love with Kokua, a young girl of royal blood. Scorned by her father, he seeks in the mountains a rare bird whose feathers furnish cloaks for royalty. An old dying priest of Pele sells him the wonderful "bottle imp," a wishing bottle in which Kono, brother of Pele, the imp of the mighty volcano, is confined, only to be released when the last owner is dead. The bottle must be sold always to another for less than purchased. One dying with the bottle still in his possession will go to hell.

Lopaka wishes for and has wealth and servants. He seeks and marries Kokua (Kehua Waipahu). Then he angers the imp and is cursed with the scourge of leprosy. He has meantime sold the bottle and buys it back to cleanse himself. But he buys it for so small a sum as a penny. He confides in Kokua his terrible danger, when he is stricken with sickness, and Kokua, seeking a remedy, finds an old man who sells her some centimes, worth less than a cent. With the centimes Kokua buys the bottle and Lopaka gets well, only to discover Kokua's sacrifice. Rollins, a drunken sailor, is told by Lopaka that he can get all the drink he wants if he will buy the bottle back with some Chinese "cash," coins of even less value than centimes, Lopaka agreeing if Rollins will buy the bottle from Kokua, for three "cash," he will buy it from Rollins. However, Rollins, in his maudlin state, saying he is going to hell anyway, pays Kokua only one cash for the bottle, so that Lopaka cannot buy it back.

With the magic power of the bottle Rollins now tries to steal Kokua, and in a fight with Lopaka they fall off a cliff together, and in an under-water struggle Rollins is strangled to death. The death of the last owner releases the bottle imp, and Kono returns to his home, the extinct crater of a volcano, which is seen to burst into activity.

And with the imp's release the palace and wealth of Lopaka and Kokua vanish, and they find themselves happy in Lopaka's thatched hut, rich without worldly wealth.

"Motherhood"

(Frank Powell-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

THIS picture deals almost fearfully with the horrors of modern warfare, and there is not a shadow of a doubt but the pictures are actual reproductions of the present-day conflict; they are beautiful in their clearness and revolting in their revelations.

Marjorie Rambeau, who has the lead, acquits herself most creditably, but she is so fast becoming known to patrons of the silent drama that to eulogize would merely be to waste words; suffice it to say, therefore, that in this production, where almost every emotion from love to anger, scorn, defiance and fear are called for, she rises superior to the occasion and leaves nothing further to be desired.

The film in its entirety proves conclusively that grim war makes monsters of men, and brings home more powerfully than ever the fact that mothers need their boys just as much—perhaps more, in a sense—as the nation needs them, but in the hour of need, when the nation calls, the mother, though reluctantly, lets go her hold.

The home scenes are faithfully depicted, the characters natural and homelike, and there is everything in the picture to make it a fine box-office attraction. In the second act there is a blurring effect in a stretch of the film that detracts somewhat from the otherwise photographic excellence, but with this exception the interiors and exteriors, the latter of mountain, plain and village, are clear reproductions. The characters are uniformly well sustained.

THE STORY AND PLAYERS

In a typical American home a father (Frank Ford) and a mother (Agnes Eyre) are together reading one of the many books published anent the world conflict, and the story unfolded reveals a happily married couple, Albert, the husband (Robert Elliott), and Louise, his wife (Marjorie Rambeau).

Across the border, in another country, is another family, represented by the Captain (Paul Everton), his wife (Ruth Byron), and his mother (Lillian Page).

War breaks out and the heads of both families are called to their respective colors, and with the war's progress the Captain's morals become lax, and where he at the outset protected the women of an invaded country, he now becomes as bestial as any

of his men. The result is that when Albert returns from the front he is presented with a fine baby boy, but is informed that its mother—his wife—has never since its birth looked at it, touched it or held it to her breast. Puzzled, he seeks the reason and learns that the Captain, now dead, was its father. Horror-stricken, he prepared to slay the child, but the latent motherlove asserts itself and she protects the child, declaring that the lust and fury of a senseless war brought it into being and she would defend her own.

In the American home then, on the conclusion of the reading, thanks are rendered to God that "we are Americans and our country is at peace," which sentiment, however, is subject to speedy revision.

Two Educationals

("Feeding the Fish Eaters"—600 feet. "Our World as it Appears to the Ant"—600 feet)

REVIEWED BY PETER MILNE

THE Ditmars educational, "Feeding the Fish Eaters," is an interesting short number dealing with sea lions, pelicans and penguins. Taken in Central Park, there is a series of scenes showing the keepers tossing fish to the California sea lions. The exceedingly dexterous manner in which the animals proceed to pick the fish out of the air and their high, clean dives form pictures of great interest. The African pelican, with its netlike lower bill, and the weird and comical appearing penguins are the subjects for the remainder of the reel.

"Our World as It Appears to the Ant" is a distinct novelty and contains some excellent microscopic photography. In following the ant on his rounds, after he is introduced on the breakfast table, the table cloth, crystals of salt, the pollen of a flower, the fingers and wrist of a human being, and lastly the eyes of the ant himself are magnified many times. Variety is the subject's strong point, and its many scenes are both entertaining and educational.

"The Waiting Soul"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE story of this picture is a vivid warning to young girls. Whether it is acceptable entertainment for mixed audiences, must lie in the individual judgment of the exhibitor, although we lean to the belief that a program release should not take any chances of offense to the finest sensibilities.

It is Christian teaching that all sin must be forgiven, when sufficiently repented, yet that will not be accepted as present-day ethics. A powerful argument is here offered in favor of giving the woman a chance to redeem herself, which the man always has by our social customs.

In the role of the woman who loves too impulsively, Madame Petrova has an opportunity for some of her best emotional acting, and she has made of a none too strong plot in its power to sustain interest, a finely dramatic production.

The hesitancy between ruining her husband's faith in her and the giving a terrible heritage to the unborn child, "The Waiting Soul," is a tense situation.

The suspense to the very end, with the final confession by the husband that he had learned from his bosom friend, before their marriage, of the early life and repentance of the woman who won his love in spite of it, is exceedingly pleasing and leaves a clean aftertaste.

THE STORY AND PLAYERS

Grace Vaughn (Madame Petrova) falls in love with Dudley Kent (married man); they leave for England and en voyage meet the Hargroves (Wilfred De Shields, Mrs. Lottie Ford). Mrs. Hargrove, recognizing Grace, tries to persuade her of her error, but to no avail. After a happy year in England, Kent learns of the death of his little boy, and leaves Grace with a terrible denunciation. She becomes the victim of a motherly looking house mistress, from whose questionable house she is rescued by Willard Ashbrook (Roy Pilcher). He makes it possible for her to become a nurse under Doctor Blackwell, where three years of ministering to suffering humanity cleanses her soul. Here she meets Stuart Brinsley (Mahlon Hamilton), a patient, and now her first real love begins.

Overwhelmed by his insistent devotion, she becomes his wife. For three years they are childless. Then the great happiness comes. But with it a terrible fear. For John Hargrove meets her and recognizes her. He is a lecturer on child welfare, and he very impressively tells the awful effect of such a fear on a child unborn. Overcome she confesses to Stuart, choosing the blow to him rather than worse than death to her child—then only to learn that he had known all from Willard Ashbrook, a chum of his, and married her in spite of her unfortunate past.

"A Woman's Awakening"

(Triangle-Fine Arts—5 Reels)

REVIEWED BY PETER MILNE

COMMENCING as a comedy drama and winding up as a melodrama of the usual dye, this picture, written by Frank Woods, makes more than an ordinary bid for popularity, due to its fine production and the effort expended on its theme. The comedy of the first part furnished by the rabid feminist is of a sort sure to find appreciation. Mr. Woods has handled this part of his picture with a fine sense of farce values. Afterwards he waxes melodramatic, and as a consequence instills into his story a sufficient amount of interest to maintain a high degree of suspense.

The picture is also notable as it marks the first appearance of Seena Owen since her performance in Mr. Griffith's "Intolerance." In the role of the girl reared among surroundings reminiscent of a bygone day, who is all too suddenly plunged into a society as shallow as it is advanced, Miss Owen appears to very good advantage. Endowed with an irresistible beauty and an ability that comes natural to her, she plays the role of Paula Letchworth to a degree that warrants no criticism. Charles Gerrard gives an excellent impersonation of the typical society fop, and Alma Reubens gives a comedy performance in the part of Kate that is bound to be remembered. Chester Withey directed, and the results of his work show to fine advantage.

THE STORY AND PLAYERS

Paula (Seena Owen), an old-fashioned girl, weds Topham (Charles Gerrard) in preference to Cotter (A. D. Sears). After a time she discovers her marriage to be a dismal failure. Topham, having wasted all her money, calls upon her for more. She agrees to procure some providing he will divorce her. Cotter, who has remained faithful, furnishes it and Topham believing he again has matters in his own hands refuses to leave Paula. Her mother (Kate Bruce) unable to see her daughter further mistreated by Topham shoots and kills him. Both Paula and Cotter believe each other guilty and it is only just previous to the mother's death that her guilt is revealed.

Spootiswoode Aitken and Jennie Lee have character parts.

"The Mystery of the Double Cross"

(Pathe—Fourth Episode—Two Reels)

REVIEWED BY PETER MILNE

THE Masked Stranger is unusually prominent in this number of Pathe's latest serial. His identity, or her identity it may be, ought to keep them guessing, if anything can. This episode lacks any sensational thrillers, but the action, moving with the same swiftness which characterized the opening numbers, never fails to mystify and interest.

THE STORY AND PLAYERS

Bentley (Ralph Stuart) plots to capture Philippa (Mollie King) to ascertain whether she be the girl of the Double Cross. Instead, Bentley finds himself being kidnaped by the Masked Stranger. Later, after he has made his escape, he succeeds in capturing Philippa and Peter (Leon Bary). One of Bentley's henchmen attempts to tear Philippa's dress aside to discover the mark of the Double Cross, but he is killed by the Masked Stranger. The arrival of the police and the rescue of Philippa and Peter puts an end to the episode.

"Environment"

(American—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

MARY MILES MINTER is the only bulwark to this production. The theme of the story is one that has pathos as its main ingredient. Fully three and a half reels are spent before any lucid action, bearing on the climax, arrives. Then it comes in a bunch with some emphasis "sob stuff" and a thunderbolt culminating in a romance. There has been far too much time wasted in getting into action with the picture. The photography has the usual good American quality; the settings and locations are dandy, but the fabric of the story is shoddy.

Miss Minter, with her usual capable characterization of a

young girl's part, gives it the lacquer that should make it an acceptable issue. George Fisher, in his customary place opposite Miss Minter, is cast in this picture as a young minister. He fails to fit into the role, however. The others of the main supporting cast are: Harvey Clark, George Periolat, Emma Kluge, Margaret Shelby, Jack Vosburg, Al Vosburg and Arthur Howard.

THE STORY AND PLAYERS

Liz (Mary Miles Minter) is a village lass who has just lost her mother by death. Her father, John Simkins (Hamey Clark) is shiftless and known as "the village drunkard." Notwithstanding this environment Liz keeps the home together and manages, after great difficulties, to continue her high school course and graduate with honors. On graduation day, when every one else in the class has some parent or kinfolk present to greet them, Liz has nobody. Her father is on one of his usual sprees. Even her commencement gown she made.

The new minister (George Fisher) is attracted by Liz and hears her history. He falls in love with her. She reciprocates but dares not show it because of her wayward father. Then come events, which lead her to make a sacrifice of herself to save the honor of another of her girl friends. The minister misunderstands and suspects Liz of an affair with a gay blade of an artist (Al Vosburg) just arrived in town. Not until Liz, saddened and disheartened, is stricken dangerously ill does he come to understand his suspicions as unfounded and her feeling for him.

"Trooper 44"

(E. I. S. Motion Picture Corporation—Five Reels)
REVIEWED BY PETER MILNE

INSTEAD of the usual Northwest Mounted Police, those of the State of Pennsylvania take part in "Trooper 44." Save for this substitution Garfield Thompson's scenario contains situations and characters similar to the stories of the Canadian keepers of law and order. There is the big dance hall scene, and a healthy brawl between the troopers and the outlaws is staged there for a finale, there are exteriors in which the snow covers the surface of the ground and there is, of courre, the scene in which the heavy in a drunken condition attacks the girl. There are defects in the story itself, and the action is inclined to be gish. All the other members of the Mounted Police appear at one time or another and ride to the rescue via numerous flashes in the latter scenes.

THE STORY AND PLAYERS

Jack, Trooper 44 (George Soule Spencer) suspects his sweetheart, Ruth (June Dayes) of being implicated in a robbery. In reality a gang headed by Sanford (W. W. Black) in which Ruth's father (Walter Lewis) was a member did the trick. Ruth suspects her father and so when Jack is forced to arrest her on circumstantial evidence she keeps silent. Ruth is let out on bail furnished by Davis (Roy Sheldon) proprietor of the dance hall. When he attacks her McLane (Roy Gahris) another member of the gang, takes pity on her and tells the whole story to Captain Adams of the police. As a result the gang is rounded up. Ruth's father accidentally sets his cabin on fire and when rescue comes is breathing his last. He exonerates Ruth before he dies.

"The Law of the North"

(Edison-K-E-S-E—5 Reels)
REVIEWED BY PETER MILNE

AN engrossing drama of the northwest, with the mounted police as prominent figures, is presented in "The Law of the North," starring Shirley Mason. There are any number of beautiful snow scenes with the characters traveling about on sleds with a train of Alaskan dogs and the acting from star to merest supernumerary is of a highly consistent order seldom seen. That "The Law of the North" will entertain is practically a surety. It is possessed of a plot, which though conventional in basic principles entertains throughout its length due to several original twists to the story. Situations that would otherwise be more or less colorless are made equally dramatic by capable handling.

Shirley Mason, as Edith Graham, gives a performance that rings sincere from the very outset. She is at once natural and sincere in her role. Richard Tucker, as the heavy, gives a polished and well-played performance as usual, while Pat O'Malley and Sally Crute deserve mention for their thoroughly human characterizations. The scenario was written by Edward H. Griffith and offers a logical sequence of events up to the closing reel. The climax when the villain confesses his guilt without sufficient reason to the spectator is perhaps the main point of unrealism in the scenario. The confession is not led up to with the necessary prefatory scenes and as a consequence it fails to ring altogether true.

THE STORY AND PLAYERS

At a post of the Northwest Mounted Police, Corporal Emerson (Pat O'Malley) and Annesley (Richard Tucker), factor of the station, are rivals for the hand of Edith Graham (Shirley Mason), daughter of the Lieutenant (Charles Sutton). Emerson is accused by Annesley of betraying the half-breed, Marie (Sally Crute), and is later accused of killing her when in reality Annesley is the murderer. Edith feigning to admire Annesley succeeds in securing his confession within the hearing of Emerson and her father.

Others in the cast are Fred Jones and Robert Kegerris.

"The Trufflers"

(Essanay-K-E-S-E—Five Reels)
REVIEWED BY PETER MILNE

THERE seems to have been opportunities overlooked in the production of this adaptation of Samuel Merwin's Cosmopolitan Magazine story. Perhaps the oversights were intended, for it might be conjectured that in attempting to preserve the spirit and atmosphere of the book Fred E. Wright, the adaptor and director, was fearful of "planting" his characters. At any rate, they are not to be definitely placed until the finale. While, of course, this is something of a drawback to the picture, Mr. Merwin's plot, his expose of certain sorts of people that scatter false ideals over that portion of New York City known as Greenwich Village, is full of nice atmosphere and contains moments of drama and comedy that help the interest to accumulate.

Indeed, for at least two-thirds of its length "The Trufflers" moves with an interest that is delightfully accumulative. Instead of calling the turn on Mr. Merwin's story, the author reverses the usual order and calls the turn on the spectator, giving him no small amount of surprises. But even though one may take whole-hearted delight in the comedy furnished by Richard Travers and the sane manner in which Mr. Merwin has subtly treated a group of people with unsound ideals; even though one can at times become thoroughly absorbed in the situations of the story, there is a lack of precision and definiteness in its makeup. Once in a while you are inclined to feel mad at Mr. Merwin for being so obscure and for not taking you more fully into his confidence.

Nell Craig as Sue and Ernest Maupain as Zanin contribute nice characterizations. Sydney Ainsworth gives rather an unvaried performance as the playwright. Mr. Wright's scenario and direction are very creditable.

THE STORY AND PLAYERS

Sue Wilde (Nell Craig) has left her father (John Cossar) because she is unable to stand the sanctimonious atmosphere of his home. When Mann (Sydney Ainsworth), a playwright, meets her she is acting in the theatre of Jacob Zanin (Ernest Maupain), supposedly an idealist, but in reality a very commercial person. Mann falls in love with her, and so does Bates (Richard Travers), a critic. When Mann discovers that Sue does not love him, he betrays to newspaper men the secret that her father is an embezzler. The old man then kills himself. It is this shock which brings Sue to a realization that the doctrines on the uselessness of marriage and love preached to her by Zanin are false, and she gives up her career to marry Bates. Mann, one is left to believe, goes on being false.

Patrick Calhoun, Harry Dunkinson and John Cossar appear to good advantage in supporting parts.

"The Blue Streak"

(Fox—Five Reels)
REVIEWED BY GEORGE N. SHOREY

WILLIAM NIGH and Violet Palmer will soon be able to join the big stars and have a company of their own, if they can keep up the pace set in this picture. We cannot imagine anybody not liking this picture, and we believe many will vote it one of the very few near-perfect pictures of the present season.

We say near-perfect because it has an entirely different story from the commonplace; a sense of humor, carried through both the picture itself and the remarkable titles, which is inimitable, and a variety of action which makes the Western locale only one of the reasons why it is sure to appeal to the big majority.

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LUDWIG SCHINDLER,
Booking and Boosting Manager, 1413 Masonic Temple, Chicago, Ill.

We would call this one almost of the new school of picture plays "written direct for the screen." It utilizes every possibility known so far in screen art. The great outdoors is absolutely necessary to the production. The literary quality of the titles, which have a breezy Western flavor, near slang that is not just slang, could hardly be improved. The feats of horsemanship and athletic "stunts" of Mr. Nigh have few rivals on the screen, and, of course, could not be accomplished on the stage, and there seems to be nothing left out that could have made the story appeal more.

When roles fit so well, it is unnecessary to comment on the work of the individual stars. Miss Palmer screens as sweet and pretty as one could ask.

THE STORY AND PLAYERS

The story tells of the quarrel between "Blue Streak" (William Nigh) and his father, a millionaire, who once was a hold-up man and robbed the stages. He accuses his weakling son of getting his blue streak from his mother's "blue blood"—his blood, he tells him, was "red."

Blue Streak and two other pals come to a frontier town, where a stranger has just won the saloonkeeper's daughter, the fledgling (Violet Palmer) in a poker game. Blue Streak, at the point of a gun, decides he will take the girl if she is to be treated as money. In his shack he protects her from the intrusion of his two rough pals, and when he finds she has some baby clothes (which, in fact, were her own, treasured by her dead mother), he thinks he has made a terrible blunder; that the forced marriage was to right a wrong, and he rushes back to town and takes by force the only other woman there, the "bar-fly" (Ruth Thorpe), to nurse the girl in her expected sickness. The Bar Fly, seeing the turn of events, persuades the girl to keep up the misunderstanding. The result is the supposed death of the baby, after the sheriff (Ned Finley) has arrived and joined the mourners. Finally, of course, the truth has to come out, and the sheriff is about to take "Blue Streak," when the girl asks "Blue Streak" to make a get-away with her, and he takes her home to father and forces father to take her in his arms at the point of the same gun, blue blood conquering with the latter's own weapons.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Deadly Doughnut." "Ham and Bud" Comedy. (Kalem. One reel.)—The outstanding feature of this comedy is wet dough. Next in importance is the inventor of a machine for making holeless doughnuts. The two foregoing sentences characterize the piece. Wet dough in large "gobs" and explosive doughnut are the comedy wheels of this Ham and Bud vehicle. It is not up to the usual standard.

"The Secret of the Borgias" episode of "Grant, Police Reporter. (Kalem. One reel.)—A mysterious vase, supposed to have been employed by Lucretia Borgia in poisoning her various husbands and suitors, is the obstacle which George Larkin, as Grant, police reporter, sets out to solve and overcome in this episode. A wealthy banker is killed, through the instrumentality of the "Spider," Kalem's new "master criminal," by means of Lucretia Borgia's vase. Grant finds that the vase contains three poisoned needles. The denouement, with the exposure of the criminals, is so sudden that the spectator hardly knows what has happened.

"The Mystery of the Burning Freight" episode of "The Daughter of Daring" series. (Kalem. One reel.)—Director Scott Sidney continues to show what skill and ingenuity can do for a subject which some people claim to be exhausted for screen purposes, that is to say, the railroad. Suspense starts early and continues to the end. The story is the familiar one of the degenerate millionaire's son who reforms, but it is placed in a good setting, enacted well and directed excellently. A ride by the hero on the cowcatcher of an abandoned freight engine towards which a special train is rushing furnishes the suspense. Helen Gibson tops off the thrill by riding on horseback, climbing aboard the freight and pulling the throttle.

"The Boob." (Selig. Two reels. Mon., March 26.)—The action of this rural comedy-drama is very slow until the tag end of the second reel. There is little that is new in the plot, and the players are most conventional in their interpretations. The photography is not good. In the cast are Casson Ferguson, Byrdine Zuber, Frank Owen and Fred Eckhart.

A stranger comes to the rural hamlet of Pleasant Valley, and awes the natives by showing a detective badge. Don Whipple, the corn-fed hero, wants to be a detective, so gives his life's savings to the stranger for his badge. The stranger turns out to be a safe-blower, but Whipple captures him and wins a thousand dollar reward and the village belle.

Mutual Program

"Mutual Tours, No. 20." (Gaumont. Tues., March 20. One reel.)—Montenegro, the "land of hardships," so called on account of its cold climate and unfertile soil is the opening feature of this single-reeler, followed by some picturesque views of Centra on the Portuguese coast, and finally many parts of the island of Guernsey, one of the lesser known beauty spots of the world. Historically and geographically this is a valuable film.

"Reel Life, No. 47." (Gaumont, Thurs., March 22. One reel.)—"Making Food Cheaper" is the opener of this film and the means to this end is by the evaporation of vegetables. Then follow in succession a model of a home-made motor sled, several views of a winter pageant in Sunny California, raising pineapples under glass and a snail race under water, for the perfection of which much patience and close study must surely have been exercised to produce the wonderful results. An interesting and instructive reel throughout, with good photography.

"A Studio Stampede." (Vogue. Sat., March 24. Two reels.)—One of the usual Ben Turpin far-fetched slap-stick comedies, which includes a bit from every phase of such stuff—a little humor and much action, Turpin essaying the role of stage-door Johnny, supernumerary at a filming, and incidentally the running down of a couple of crooks. It will appease the appetite of the most rabid slap-stick enthusiast.

"Mutual Weekly, No. 115." (Gaumont. Wed., March 21. One reel.)—This reel covers many topics of current interest, including the landing of United States troops at Havana, Cuba, to quell the revolution, the arrival from Germany of Ambassador Gerard at Havana, and subsequently at Washington, D. C., the inflation of giant balloons "somewhere in France" to be used for aerial scout duty, the adoption by Uncle Sam of a new sea sled for the rescue of fallen aviators —this sled is of 200 horsepower, and capable of a speed of 60 miles an hour,—John Bankhead and son both returned to the same Congress from the State of Alabama, United States military men guard the greatest radio station on our coasts at San Diego, medically trained young women of New York City offer their services to Uncle Sam in case of war, the awakening of Russia and the abdication of the Czar. These and other interesting features are depicted in this, perhaps the most up-to-date and entertaining film of the series.

Pathe

"Arizona." (Combitone.))—Vast rock formations, several expansive glimpses of the Grand Canyon of Arizona and a brief look into the lumber industry of the State, make this number of the Combitone series most pleasing. The photographic work is superb and the toning process employed by the manufacturers continues to bring forth very restful shades.

"Max and the Fair M. D." (Linder. Reissue.)—Rather disconnected comedy when the continuity is considered, but containing a number of real laughs, both as a result of Max Linder's work and the situations of the plot. Max marries a lady doctor and has no time alone with her because of the patients. After a few years of suffering he puts a stop to her practice.

"Florence Rose Fashions." (Number 26. Split reel.)—Entitled "The Height of Fashion" the footage of this number deals with gowns and hats in the usual style. On the same reel with "Picturesque Postal Cards—Japan."

"Picturesque Postal Cards—Japan." (Split reel.)—Colored views of Japan in animation, and novelty presented in the form of postal cards are shown in this subject, the companion piece of the twenty-sixth number of the Florence Rose series.

"From Baguio to Manila." (International. Split reel.)—A scenic of average character, showing views of the Philippines en route from Baguio to Manila. On the same reel with "The Captain Goes a Flivving."

"The Captain Goes a Flivving." (International. Split reel.)—An amusing animated cartoon in which Hans and Fritz put dynamite in the Captain's flivver so that it becomes uncontrolable. The animation is good and there are many scenes humorous because of their burlesqued points. On the same reel with "From Baguio to Manila."

"Southern California." (Combitone.)—Views that range from the mountain tops of the state to the palatial residences of Santa Barbara, which include many varieties of scene, are presented in this number of the Combitone series.

Universal Program

"Shot in the West." (Nestor. Mon., March 26.)—An amusing burlesque on the western melodrama in which the boys of the ranch arrange a trick to fool the sweet young novelist who comes to visit, but in the end they are the more fooled than fooling. The Lyons-Moran-Roberts combination appears to good advantage in the picture, which was written by C. B. Hoadley.

"The Startling Climax." (Gold Seal. Three reels. Tues., March 27.)—A drama of marriage and moral standards that interests because of its intimate manner of taking the spectator into its confidence. The plot centers around an author who believes a platonic friendship existing between two men is greater than the love of husband and wife, and shows the manner in which his opinion is changed. Val Paul, Fred Church, Daniel Leighton and Gertrude Astor make the most of their opportunities.

"David's Idol Dream." (Imp. Two reels. Thurs., March 29.)—A romance by Adele Farrington with a few novel twists and several situations calculated to quicken the interest. It's nothing extraordinary but it pleases throughout its length. Jay Belasco and Madge Kirby are the principals.

"What The ——?" (Joker. Sat., March 31.)—Jack Cunningham assisted by Milburn Moranti has brought to light a number of new slapstick gags for production in "What The ——?". William Franey, Gale Henry, Moranti and the usual supporting cast present in all Jokers appear to excellent advantage.

Metro

"Locked Out." (Drew Comedy. One reel.)—Hubby is lonesome. He has reason to be for wifey has left for a vacation and when he gets ready to return home about supper time he discovers that he has left his keys in the house and is "locked out." So he does not go home. Later he remembers he can get in the second-story window. He does so. Meantime wifey got cold feet and did not go at all. She prepared a wonderful supper, and no hubby to eat it. She sees him sneaking in the window and rushes to call the police and just then a friend calls up and he tells him how lonesome he is without wifey—and wifey on an extension line hears his faithful plaint and all is forgiven. Not as funny as most Drew comedies.

"A Modern Romance." (Rolma. One Reel.)—The chief laugh in this picture is where the fat chauffeur saws a piece out of the steering wheel of his Ford taxi so he can get behind it. The plot is based on a romantic girl's insistence on eloping." They elope, via the porch roof, and father discovers the marriage certificate which they drop, and meets them at the rectory with a whole party of friends. Not very funny, and very ancient plot and incidents.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 1. Pride and the Devil (Alma Hanlon), Apollo 5
Mar. 8. The Cloud (Jean Sothern), Van Dyke 5
Mar. 22. A Man and the Women (Edith Hallor and Leslie Austen), U. S. Amuse. 5
Mar. 29. The Law That Failed (Alma Hanlon and Edward Ellis), Apollo 5
Apr. 5. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 12. The Great Bradley Mystery (Alma Hanlon), Apollo 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) 5
Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5

Bluebird Photoplays

Mar. 5. The Boy Girl (Violet Mersereau).. 5
Mar. 12. Mutiny (Myrtle Gonzales, Val Paul and George Hernandez) 5
Mar. 19. Polly Redhead (Ella Hall) 5
Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely) 5
Apr. 2 Suan's Gentleman (Violet Mersereau) 5
Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart) 5
Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short) 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5

Fox Film Corporation

Mar. 5. Sister Against Sister (Virginia Pearson) 5
Mar. 12. Love's Law (Joan Sawyer and Stuart Holmes) 5
Mar. 12. A Tale of Two Cities (Wm. Farnum), Special 5
Mar. 19. The Blue Streak (Wm. Nigh and Violet Palmer) 5
Mar. 26. High Finance (George Walsh) 5
Apr. 2. Her Greatest Love (Theda Bara)... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 9. The Derelict (Stuart Holmes) 5

Ivan Feature Productions

Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell).... 5
Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5

Kleine-Edison-Selig-Essanay

Feb. 5. Skinner's Dress Suit (Bryant Washburn) 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Mar. 5. Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay 5
Mar. 12. Little Lost Sister (Selig) 5
Mar. 19. Satan's Private Door (Essanay).... 5
Apr. 2. The Law of the North (Shirley Mason) 5

McClure Pictures*

Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere) 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Mar. 5 The Barricade (Mabel Taliaferro), Rolfe 5
Mar. 12 The Mortal Sin (Viola Dana), Columbia 5
Mar. 19. His Father's Son (Lionel Barrymore and Irene Howley), Rolfe.. 5
Mar. 26. The Hidden Children (Harold Lockwood and May Allison), Yorke.... 5
Apr. 2. The Waiting Soul (Mme. Petrova). 5
Apr. 16. A Magdalene of the Hills (Mabel Taliaferro), Rolfe 5
Apr. 9. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 6. The Secret Spring (Harold Lockwood and May Allison), Yorke... 5

Mutual Film Corporation

Mar. 5. The Girl from Rector's (Ruth MacTammany), Mutual Star..... 5
Mar. 12. My Fighting Gentleman (William Russell), American..... 6
Mar. 19. The Painted Lie (Grace Wilbur), Horsley 5
Mar. 26. Motherhood (Marjorie Rambeau), Powell 5
Mar. 26. Sunny Jane (Jackie Saunders), Horkheimer 5
Apr. 2. The Devil's Assistant (Margarita Fischer), Pollard..... 6
Apr. 9. A Daughter of War (May Ward), Mutual Special..... 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American 5

Paramount Pictures Corporation

Mar. 5. Castles for Two (Marie Doro), Lasky 5
Mar. 8. Out of the Wreck (Kathlyn Williams), Morosco 5
Mar. 12. Sapho (Pauline Fredericks), Famous Players 5
Mar. 15. The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky 5
Mar. 19. The Dummy (Jack Pickford), Famous Players..... 5
Mar. 22. The Spirit of Romance (Vivian Martin), Pallas..... 5
Mar. 26. The Bottle Imp (Sessue Hayakawa), Lasky 5
Mar. 29. As Men Love (House Peters and Myrtle Stedman), Pallas..... 5
Apr. 2. The Bond Between (George Beban), Pallas..... 5
Apr. 5. The School of Husbands (Fannie Ward), Lasky..... 5
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas..... 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players..... 5
Apr. 26. The Squaw Man's Son (Reid, Stedman and King), Lasky..... 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5

Pathe Exchange, Inc.

Mar. 4. Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser..... 5
Mar. 11. The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players 5
Mar. 18. Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser..... 5
Mar. 25. Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa..... 5
Apr. 1 Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser..... 5
Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra..... 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser.. 5

Red Feather Productions

Mar. 5. The Gates of Eden (Claire McDowell) 5
Mar. 12. (Double Attraction.) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)..... 5
Mar. 19. The Scarlet Crystal (Herbert Rawlinson) 5
Mar. 26 The Fighting Gringo (Harry Carey and Claire DuBray..... 5
Apr. 2, The Bronze Bride (Claire MacDowell, Frank Mayo and Eddie Polo) 5
Apr. 9. Mr. Dolan of New York (Jack Mulhall) 5

Selznick Pictures

Jan. 7. Panthea (Norma Talmadge)..... 6
Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Mar. —. The Easiest Way (Clara Kimball Young) 6
Coming—The Law of Compensation (Norma Talmadge 5

Triangle Distributing Corporation

Mar. 1. The Last of the Ingrams (William Desmond 5
Mar. 5 Betsy's Burglar (Constance Talmadge) 5
Mar. 8 Back of the Man (Dorothy Dalton) 5
Mar. 11. A Love Sublime (Wilfred Lucas), Fine Arts..... 5
Mar. 15. The Little Brother (Enid Bennett), Ince-Kay Bee..... 5
Mar. 18 A Daughter of the Poor (Bessie Love), Fine Arts..... 5
Mar. 18 Blood Will Tell (W. Desmond), Ince-Kay-Bee 5
Mar. 25. A Woman's Awakening (Seena Owen), Fine Arts..... 5
Mar. 25. The Square Deal Man (Wm. S. Hart), Kay-Bee..... 5
Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay Bee 5
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee..... 5

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) ..... —
Coming—The Passion Flower (Beatriz Michelena) ..... —

Unity Sales Corporation

Dec. 1. Land Just Over Yonder..... 6
Dec. 15. Humanizing Mr. Winsby..... 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Mar. 5 The Money Mill (Dorothy Kelly and Evart Overton) 5
Mar. 12 Arsene Lupin (Earle Williams)..... 5
Mar. 19 Aladdin from Broadway (Edith Storey and Antonio Moreno)..... 5
Mar. 26 The More Excellent Way (Anita Stewart and Charles Richman)..... 5
Apr. 2. A Million Bid (Anita Stewart and Harry Morey) 5
Apr. 2 Babette (Peggy Hyland and Marc MacDermott) 5
Apr. 9 Apartment 29 (Earle Williams)..... 5
Apr. 9. Captain Alvarez (Edith Storey).... 5
Apr. 16 The Third Party (Alice Joyce and Harry Morey) 5
Apr. 23. Sally in a Hurry (Lillian Walker) 5
Apr. 30. The Hawk (Earle Williams)..... 5

World Pictures

Mar. 5. The Web of Desire (Ethel Clayton and Rockliffe Fellowes)..... 5
Mar. 12—The Dancing Peril (Alice Brady). 5
Mar. 19. The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche) 5
Mar. 26. As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes).. 5
Apr. 2. Man's Woman (Ethel Clayton and Rockcliffe Fellowes) 5
Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) 5
Apr. 16. Forget-Me-Not (Kitty Gordon).... 5
Apr. 23. SPECIAL FEATURE—Title not announced ..... —
Apr. 30. Darkest Russia (Alice Brady)..... 5
May 7. The Page Mystery (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Mar. 26. Feeding the Bear.....500 feet
Apr...2. The Elephants.....500 feet
Apr. 9. Tree Animals.....500 feet
Scenics
Mar. 26. Fishing Off Sandy Hook..... —
Apr. 2. The Sheep of Chelan..... —
Apr. 9. Our World as it Appears to the Ant, and Study in Sand.....1 reel

Foxfilm Comedies

Mar. 12. Hearts and Saddles (Tom Mix)....2 C
Mar. 19. The House of Terrible Scandals (Henry Lehrman and Billie Ritchie) .....2 C
Mar. 26. His Merry Mix-up (Charles Conklin) .....2 C
Apr. 2. Bathhouse Tangles (Porter Strong).2 C
Apr. 9. A Footlight Flame (Charles Arling).2 C

General Film Company

BROADWAY STAR FEATURES
Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80
ESSANAY
The Ham What Was (17th Black Cat Series), 2 C-D.....21848-49
The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel 21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel.....21872
FORTUNE PHOTOPLAYS
The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
KALEM
The Deadly Doughnut (Ham Comedy), 1 C 21850
The Golden Eagle Trail (5th of "American Girl" Series), 2 D.....21852-53
The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D.....21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D 21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D.....21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D.....21881
SELIG
Father and Son, 2 D.....21841-42
Selig-Tribune, No. 25, 1 Top.....21847
Selig-Tribune, No. 26, 1 Top.....21854
The Gamblers (Robyn Adair and Virginia Kirtley), 1 D.....21863
The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top.....21870
Selig-Tribune, No. 28, 1 Top.....21875
Mr. Bingo the Bachelor (John Lancaster), 1 C 21882

Metro Pictures Corporation

Monday, April 9, 1917
DREW—Putting It Over on Henry (Mr. and Mrs. Sidney Drew).....1 C
SERIAL—The Great Secret (Chapter 13), Francis X. Bushman and Beverly Bayne .....2 D

Mutual Film Corporation

Monday, April 2, 1917
MUTUAL SERIALS—Kidnapped (15th Episode of the "Perils of Our Girl Reporters"), 2 D..... —
MONOGRAM—Shorty Solves a Wireless Mystery (12th of "The Adventures of Shorty Hamilton"), 2 D.....05400-01
Tuesday, April 3, 1917
GAUMONT—Mutual Tours Around the World; Our New Islands in the West Indies, St. Thomas, St. Croix, St. Kitts, 1 Trav.....05402
Wednesday, April 4, 1917
MUTUAL—Mutual Weekly, No. 118, 1 Top 05403
AMERICAN—An Artist's Intrigue, (Ed. Cozen), 1 D.....05404
Thursday, April 5, 1917
CUB—The Lady Detective (George Ovey), 1 C.....05405
GAUMONT—Reel Life; Cultivating Rubber Plants, A One-Man Submarine, Magnetism, Making Bread the Modern Way, When is Enough Not Enough? 1 Mag.....05406
Friday, April 6, 1917
MONMOUTH—Jimmy Dale, Alias the Grey Seal (Chapter 3, "The Counterfeit Five"), 2 D.....05407-8
Saturday, April 7, 1917
VOGUE—Why Ben Bolted (Ben Turpin), 2 C.....05409-10
MUTUAL SERIALS—Circumstantial Evidence (Episode No. 1, of "Railroad Raiders"), 2 D..... —
Monday, April 9, 1917
MONOGRAM—Shorty Solves the High Cost of Living (13th of "Adventures of Shorty Hamilton"), 2 D.....05411-12
Tuesday, April 10, 1917
GAUMONT—Mutual Tours Around the World; Parks and Gardens of Paris, France; Lisbon, Capital of Portugal; Volendam, Holland, 1 Trav.....05413
Wednesday, April 11, 1917
MUTUAL—Mutual Weekly, No. 119, 1 Top.....05414
STRAND—Her Hero (Billie Rhodes), 1 C 05415
Thursday, April 12, 1917
CUB—The Gypsy Prince (George Ovey) 1 C 05416
GAUMONT—Reel Life; Wine Making in France, A Flying Torpedo, Dancing for Health, An Ice Scooter, Indian Basketry, A Novel Home Entertainment, 1 Mag 05417
Friday, April 13, 1917
MONMOUTH—The Metzer Murder (Chap-
MONMOUTH—The Metzer Murder Chapter 4, "Jimmy Dale" Series), 2 D.....05418-19
Saturday, April 14, 1917
VOGUE—Jolted Justice (Paddy McQuire), 2 C.....05420-21

Paramount Pictures Corporation

Monday, April 2, 1917
BURTON HOLMES—East of Suez, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 61, 1 Mag.
Monday, April 9, 1917
BURTON HOLMES—In Old India, 1 Trav.
KLEVER KOMEDY—His Military Figure, 1 C.
PICTOGRAPH—No. 62, 1 Mag.

Pathe Exchange, Inc.

Sunday, April 1, 1917
Patria, No. 12, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 3 (An Hour to Live) (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 25 (Rose), Fash: Childish Care-Free Days (Color, Pathe), split reel.
Know America the Land We Love, No. 3 (New Mexico), Sc., Combitone, 1 reel.
Skinny's False Alarm and Skinny's Shipwrecked Sand-Witch (Fatty Lampton), split reel comedy, Rolin.
Katzenjamer Kids—The Captain Goes a Flivving (C-Cart.) and from Baguio to Manila (Sc.). International split reel.
Wednesday, April 4, 1917
Hearst-Pathe News, No. 28, 1 Top.
Saturday, April 7, 1917
Hearst-Pathe News, No. 29, 1 Top.
Sunday, April 8, 1917
Patria, No. 13, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 4 (Kidnapped), (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Max and the Fair M. D. (Max Linder), Pathe, 1 C.
Florence Rose Fashions, No. 26 (Rose), Fash.; Picture Postal Cards (Japan), Pathe, Sc. Color, Split reel.
Know America the Land We Love, No. 4 (Arizona), Sc., Combitone, 1 reel.
Wednesday, April 11, 1917
Hearst-Pathe News, No. 30, 1 Top.
Saturday, April 14, 1917
Hearst-Pathe News, No. 31, 1 Top.

Triangle Komedies

Sunday, April 1, 1917
A Finished Product.....1 C
Innocent Sinners.....1 C
Sunday, April 8, 1917
A Berth Scandal.....1 C
The Bookworm Turns.....1 C

Universal Film Company

Monday, April 2, 1917
NESTOR —Mixed Matrimony (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02298
Tuesday, April 3, 1917
GOLD SEAL—The Magpie (Tina Marshall), 3 D.....02299
VICTOR—Please Be My Wife (Bob Leonard), 1 C, Re-issue.....02300
Wednesday, April 4, 1917
LAEMMLE—The Star Witness (Lee Hill, Lena Baskette and Elizabeth James), 2 D 02301
L-KO—Nabbing a Noble (Phil Dunham), 1 C 02302
UNIVERSAL—Animated Weekly, No. 66, 1 Top 02303
Thursday, April 5, 1917
VICTOR—Somebody Lied (Priscilla Dean and Harry Carter), 2 C-D.....02304
POWERS—Hagenbeck's Wild Animals, 1 Educ. 02305
BIG-U—The Dawn of Decency, 1 D, Reissue 02306
Friday, April 6, 1917
IMP—The Perils of The Secret Service (Episode No. 5, "The Man in the Trunk"), 2 D.....02307
UNIVERSAL—Screen Magazine, No. 13, 1 Mag. 02308
Saturday, April 7, 1917
BISON—The Burning Silence (George Pearce and Jane Kennoudy), 2 D.....02309
JOKER—A Boob for Luck (William Franey and Gale Henry), 1 C.....02310
LAEMMLE—The Blue Print Mystery (King Baggot), 1 D.....02311
Sunday, April 8, 1917
POWERS—The Ups and Downs of Mr. Phool Phan (C-Cart) and Educ.....02312
L-KO—Crooks and Crocodiles (Fatty Voss), 1 C.....02313
BIG U—The Terrors of War (Grace Cunard), 2 D, Re-issue.....02314
UNIVERSAL SPECIAL — The Purple Mask (Episode 15), (Grace Cunard and Francis Ford), 2 D.....02315
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 4, "The Next Victim"), (Ben Wilson and Neva Gerber), 2 D.....02316
Monday, April 9, 1917
NESTOR—Under the Bed (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02318
Tuesday, April 10, 1917
GOLD SEAL—Hair Trigger Burk (Harry Carey and Claire DuBray), 3 D.....02319
VICTOR—His Family Tree (Eileen Sedgwick), 1 C.....02320
Wednesday, April 11, 1917
L-KO—Tom's Tramping Troupe (Phil Dunham) 2 C.....02321
UNIVERSAL—Animated Weekly, No. 67, Top.....02322
BIG U—The Juggler, 1 D, Re-issue.....02323
Thursday, April 12, 1917
REX—Uncle John's Money (Malcolm Blevis and Marjorie Ellison), 2 D.... 02324
BIG U—The Desert Ghost (Neal Hart), 1 D.....02325
LAEMMLE—The Silent Prisoner (Ethel Grandin), 1 D, Re-issue.....02326
Friday, April 13, 1917
IMP—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"), 2 D.....02327
UNIVERSAL—Screen Magazine, No. 14, 1 Mag.....02328
VICTOR—Stop Your Skidding, 1 C, Reissue 02329
Saturday, April 14, 1917
BISON—The Kidnapped Bride (Marie Walcamp), 2 D.....02330
JOKER—The Careless Cop (Gale Henry and Wm. Franey), 1 C.....02331
Sunday, April 15, 1917
REX—Her Primitive Man (Jack Mulhall), 1 D.....02332
POWERS—Boomer Bill Goes to Sea (C-Cart.), and On the Streets of India (Dorsey Educ.), Split reel.....02333
IMP—The Eyes in the Dark (Leah Baird), 2 D, Re-issue.....02334
UNIVERSAL SPECIAL—The Purple Mask (Episode 16), (Grace Cunard and Francis Ford), 2 D.....02335
UNIVERSAL SPECIAL—The Voice on the Wire (Eisode No. 5), (Ben Wilson and Neva Gerber), 2 D.....02336

Vitagraph-V-L-S-E.

Monday, April 9, 1917
A Spring Idyl (Paula Blackton).....1 D
Captain Jinks and Himself (Frank Daniels)..1 C
Slop Heads and Slivers (Hughie Mack)....1 C

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Sticlow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot). Universal Re-issue.....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues.....

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena).....

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, for a Wife!.....1 reel
Feb. 15. Bride and Gloom (Special Release).....2 reels
Feb. 19. Hubby's Night Out.....1 reel
Feb. 26. Kidding Sister.....1 reel
Mar. 5. As Luck Would Have It.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely).....5 reels
Dec.—Just a Song at Twilight.....5 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

E. I. S. Motion Picture Corp.
Trooper 44.....5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 reels
The Awakening of Bess Morton.....5 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....5 reels

Germanic Official War Films
Germany and Its Armies Today.....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

D. W. Griffith
Intolerance.....9 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hippodrome Film Co.
At the Front with the Allies.....

Jaxon Film Corporation
Strife (George LeGuere).....5 reels

Juvenile Film Corporation
Apr.— 1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers 2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Paragon Films
The Whip.....8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden).....5 reels

Sherman Elliot, Inc.
The Crisis.....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh.....

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MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second page number refers to the music chart for the picture.

Feature Releases

ALADDIN from Braodway (Vitagraph), 5D, Mar. 19..... 1867
American Consul, The (Lasky-Paramount), 5Top, Feb. 15..... 1566
America Is Ready (Max Cohen, State Rights), 4Top..... 1424
Arsene Lupin (Vitagraph), 5D Mar. 12..... 1566
As Man Made Her (World), 5D, Mar. 26..... ——
As Men Love (Paramount-Pallas), 5D, Mar. 29..... ——
BABETTE (Vitagraph), 5D, Apr. 2..... 2033
Back of the Man (Triangle-Ince), 5MD, Mar. 8..... 1572
Barricade, The (Metro), 5D, Mar. 5..... 2029
Betsy's Burglar (Triangle-Fine Arts), 5D, Mar. 5..... 2033
Beware of Strangers (Selig), 8D..... 1425
Blood Will Tell (Triangle-Ince-Kay-Bee), 5D, Mar. 18..... 1715
Blue Streak, The (Fox Film), 5D, Mar. 19..... ——
Bottle Imp, The (Paramount-Lasky), 5D, Mar. 26..... ——
Boy Girl, The (Bluebird), 5D, Mar. 5..... 1419, 1895
Broadway Jones (Artcraft), 5D, Mar. 26..... ——
Burning the Candle (Essanay K-E-S-E), 5D, Mar. 5..... 1714
CASTLES for Two (Lasky-Paramount), 5D, Mar. 5..... 1417
Cloud, The (Van Dyke—Art Dramas), 5D, Mar. 8..... 1868
DANCER'S Peril, The (World Films), 5D, Mar. 12..... 1716
Dark Road, The (Triangle-Ince-Kay Bee), 5D..... 2035
Daughter of the Poor, A (Triangle-Fine Arts), 5D, Mar. 18..... 1871
Dummy, The (Famous Players-Paramount), 5D, Mar. 19..... 2031
EASIEST Way, The (Clara Kimball Young-Selznick), 6D, Mar. —..... ——
Empress, The (Popular Plays and Players-Pathe), 5D, Mar. 11..... 1570
Eternal Sin, The (Selznick-Brenon), 6D, Mar. —..... 2036
FIGHTING Gringo, The (Red Feather-Universal), 5D, Mar. 26..... 2032
Fortunes of Fifi (Famous Players-Paramount), 5D, Feb. 26..... 1573
GATES of Eden, The (Red Feather-Universal), 5D, Mar. 5..... ——
Gentle Intruder, The (American-Mutual), 5D..... 1421
Gift Girl, The (Bluebird), 5D, Mar. 26..... 1716
Girl and the Crisis, The (Red Feather-Universal), 5D, Feb. 26...1422, 1740
Girl from Rector's, The (Mutual), 5D, Mar. 5..... ——
Great Secret, The (Metro) (11th and 12th Chapters), Apr. 9..... 2033
Greater Woman, The (Frank Powell-Mutual), 5D, Feb. 26..... 1571
HEART of Texas Ryan, The (Selig-K-E-S-E), 5D, Feb. 12..... 1421
Hell Morgan's Girl (Bluebird), 5MD..... 1566
Her Beloved Enemy (Thanhouser-Pathe), 5D, Mar. 4..... 1420
Her Father's Keeper (Eastern Triangle-Fine Arts), 5D..... 2031
Hidden Children, The (Yorke-Metro), 5D, Mar. 19..... ——
High Finance (Fox Film), 5D, Mar. 26..... ——
His Father's Son (Metro), 5D, Mar. 26..... 2032
Honor System, The (William Fox Special), 10MD..... 1418
INSPIRATIONS of Harry Larrabee (Fortune Photoplay-General Film), 4MD..... 2030
Intrigue (Vitagraph), 5D, Feb. 26..... 1569
LAST of the Ingrahams, The (Triangle-Ince), 5D, Mar. 1..... 1252
Law that Failed, The (Apollo-Art Dramas), 5D, Mar. 29..... ——
Little Brother, The (Triangle-Ince), 5D, Mar. 15..... 1422
Little Lost Sister (Selig-K-E-S-E), 5 D, Mar. 12..... 1870
Lover's Law (Fox Film), 5D, Mar. 12..... ——
Love Sublime, A (Triangle-Fine Arts), 5D, Mar. 11..... 2030
MAN and the Women, A (U. S.-Art Dramas), 5D, Mar. 22..... ——
Man Who Took a Chance, The (Bluebird), 5D, Feb. 19..... 1423, 2056
Mary Lawson's Secret (Thanhouser-Pathe), 5D, Apr. 1..... ——
Melting Millions (Fox), 5D, Feb. 19..... 1716, 1596
Mentioned in Confidence (Fortune Photoplays-General Film), 4D..... 1720
Money Mill, The (Vitagraph), 5D, Mar. 5..... 1715
More Excellent Way, The (Vitagraph-V-L-S-E), 5D, Mar. 26..... ——
Mormon Maid, A (Friedman-Hiller & Wilk, States Rights), 5D..... 1419
Mortal Sin, The (Metro-Columbia), 5D, Mar. 12..... 1871
Motherhood (Powell-Mutual), 5D, Mar. 26..... ——
Mothers of France (World-Bernhardt), 5D..... 2029
Mutiny (Bluebird), 5D, Mar. 12..... 1867, 2057
My Fighting Gentleman (Mutual-William Russell Series), 6D, Mar. 12 1574
ON Record (Lasky-Paramount), 5D, Feb. 22..... 1572
Out of the Wreck (Morosco-Paramount), 5D, Mar. 8..... 1872
PAINTED Lie, The (David Horsley-Mutual), 5D, Mar. 19..... 4044
Passion (McClure-Triangle), 5MD, Feb. 26..... 1571
Poor Little Rich Girl, A (Artcraft), 6D, Mar. 5..... 1713
Pots and Pans, Peggy (Thanhouser-Pathe), 5MD, Mar. 18..... 1718
Price She Paid, The (Selznick-Young), 7D, Feb. —..... 1572, 2056
Pride and the Devil (Art Dramas), 5D, Mar. 1..... 1570
Prison Without Walls, The (Lasky-Paramount), 5D, Mar. 15..... 2036
Promise, The (Yorke-Metro), 5D, Feb. 19..... 1573
Pulse of Life, The (Bluebird), 5D, Apr. 9..... 2031
SAPHO (Famous Players-Paramount), 5D, Mar. 12..... ——
Satan's Private Door (Essanay-K-E-S-E), 5D, Mar. 19..... 1870
Scarlet Crystal, The (Red Feather-Universal), 5D, Mar. 19..... 2035
Scarlet Letter, The (Fox), 5D, Feb. 12..... ——
Secret of Eve, The (Popular Plays and Players-Metro), 5D, Feb. 26, 1424, 1446
Seventh Sin, The (McClure-Triangle), 5MD, Mar. 12..... 1575, 1896
Sister Against Sister (Fox), 5D, Mar. 5..... ——
Sloth (McClure-Triangle), 5MD, Mar. 5..... 1859, 1896
Social Leper, The (World Film), 5D, Mar. 19..... ——
Spirit of Romance, The (Paramount-Pallas), 5D, Mar. 22..... 1868
Square Deal Man, The (Triangle-Ince), 5D, Mar. 25..... ——
Stagestruck (Fine Arts-Triangle), 5D, Feb. 25..... 1869
Sunny Jane (Horkheimer-Mutual), 5D, Mar. 26..... 1423
Susan's Gentleman (Bluebird), 5D, Apr. 2..... ——
TALE of Two Cities, A (Fox Special), 7D, Mar. 12..... 1868
Terror, The (Red Feather-Universal), 5D, Feb. 12..... 2031
Those Without Sin (Lasky-Paramount), 5D, Mar. 1..... 1422, 1447
Tiger Woman, The (Fox), 5D, Feb. 19..... 1714
Told at Twilight (Balboa-Pathe), 5D, Mar. 25..... 1569, 2056
Trip Through China, A (Supreme Feature Films, Inc.), 10Top..... 1871
Two Men and a Woman (Ivan), 5D, Mar. 18..... 1719
VICAR of Wakefield, The (Thanhouser-Pathe), 5D..... 1420
WAR on Three Fronts (Captain Kleinschmidt), 5Top..... 1717
Web of Desire, The (World Film), 5D, Mar. 5..... 1575
Winning of Sally Temple, The (Lasky-Paramount), 5D, Feb. 19..... 1571
Woman's Awakening, A (Triangle-Fine Arts), 5D, Mar. 25..... 1424
Wrath (McClure-Triangle), 5MD, Feb. 19..... ——

Short Subjects

ACTRESS' Romance, An (Selig), 2D, Feb. 19..... 1719
Amazing Adventure, The (Rex-Universal), 2CD, Mar. 8..... 1576
Animated Weekly, No. 60 (Universal), 1Top, Feb. 21..... 1721
Art Aches (Joker-Universal) 1C, Mar. 17..... 1426
Artificial Flower Making (International Pathe), Split Reel, Ed, Mar. 8 1721
As the Day Wanes (Florence Rose-Pathe), Split Reel, Fash, Mar. 11 2037
Austrian Ski School, The (Educational), 1000 Ft., Ed., Mar. 19..... 1576
BEARDED Fisherman, The (American-Mutual), 1D, Mar. 28..... 1574
Beauty Doctor, The (Victor-Universal), 1C, Mar. 9..... ——
Beaver Prepares for Winter, The (Ditmars), 1Ed., Mar. 5..... 1721
Be Sure You're Right (Cub-Mutual), 1C, Mar. 29..... 1721
Birds of the Air (Educational Film Corp.), Split reel, Ed..... 2035
Black Rider, The (Kalem), Episode of "American Girl" Series 2D.. 1421
Bogus Bride, The (Kalem), 1C..... 1873
Bon Bon Riot, A (Fox Film), 2C, Feb. 26..... 1576
Border Wolves (Red Feather-Universal), 2D, Mar. 12..... 2030
Borrowed Engine, The (Kalem), Episode of "The Daughter of Daring" Series, 1D..... 1721
Boyhood He Forgot, The (Rex-Universal), 1D, Mar. 24..... ——
Bringing Up Father (International-Pathe), Split Reel, C. Cart., Mar. 4 1721
Bulls or Bullets (Kalem), 1C..... 1721
Bundle of Trouble, A (Nestor-Universal), 1C, Mar. 5..... 1576
Butcher's Nightmare, The (Vogue-Mutual), 2C, Feb. 25..... 1576
CANIMATED Nooz Pictorial, No. 25 (Essanay), Split Reel, Feb. 21 1426
Canimated Nooz Pictorial, No. 27 (Essanay), Split Reel, Top, Mar. 21 2037
Captain Jinks' Great Expectation (Vitagraph-V-L-S-E), 1C, Mar. 26.. ——
Childish Carefree Days (Pathe), Split Reel, 1C, Apr. 1..... 2037
Clash of Steel, The (Imp-Universal), Episode of "The Perils of the Secret Service" Series, 2D, Mar. 16..... 1721
Cliff Dwellers, The (Pathe-Combitone), 1Ed, Mar. 25..... 1721
Common Sin, The (Gold Seal-Universal), 3D, Mar. 13..... 1721
Counterfeiters, The (Mutual), Episode of "The Perils of Our Girl Reporters," 2D, Mar. 26..... ——
Cupid and a Button (American-Mutual), 1C, Mar. 21..... ——
Cupid's Thumbprint (Selig), 2MD..... 1423
DAUGHTER of Daring, A (Kalem), 2D..... 1574
David's Idol Dream (Imp-Universal), 2D, Mar. 29..... ——
Deep Dyed Villainy (Mittenthal), 1C, Mar. 4..... 1426
Defective Detectives (L-Ko-Universal), 2C, Wed., Mar. 21..... 1873
Desperation (Gold Seal-Universal), 3D, Mar. 6..... 1576
Dippy Dan's Doings (L-Ko-Universal), 2C, Mar. 28..... 2037
Doomed (Ambrosio-Ultra Films), 2MD..... 1719
Dreaded Tube, The (Imp-Universal), Episode of "The Perils of the Secret Service" Series, 2D, Fri., Mar. 23..... 1873
EFFICIENCY Experts (Kalem), 1C..... 1576
Evil Hands (Imp-Universal), 1D, Mar. 2..... 1426
Extravagant Bride, The (Essanay), Episode "Is Marriage Sacred?" 2D, Feb. 1426
FATE of Juan Garcia (Kalem), Episode of "The American Girl," 2D 1720
Fatty's Feature Fillum (L-Ko-Universal), 2C, Mar. 7..... 1576
Finish, The (Essanay), 2CD, Mar. 20..... 2037
Fishing Off the Sandy Hook Banks (Educational Film Corp.), 1Ed, Mar. 26 1721
Florence Rose Fashions, No. 23 (Pathe), 1Fash, Mar. 18..... 1721
Florence Rose Fashions, No. 24 (Pathe), 1Fash and Ed, Split Reel, Mar. 25..... 1873
Florence Rose Fashions, No. 25 (Pathe), Split Reel, Fash, April 1.. 2037
Flyer in Flapjacks, A (Kalem), 1C..... 1426
For Reward of Service (Selig), 1D, Feb. 17..... 1426
Foreign Alliance, The (Astra-Pathe), 12th Episode of "Pearl of the Army" Series, 2D, Feb. 12..... 1420
Foreign Dee (Ditmars-Universal), Split Reel, Ed, Feb. 26..... 1426
Four Cent Courtship, A (Essanay), 2C..... 1425
Friends in San Rosario (Broadway Stars), 2MD..... 2034
GARDENER'S Feathered Friends (Pathe), Ed, Split Reel, with Florence Rose Fashions, Mar. 25..... 1873
Girl Who Last, The (Red Feather-Universal), 2D, Mar. 12..... 2030
Goin' Straight (Bison-Universal), 2D, Mar. 24..... 1873
Gold Eagle Trail, The (Kalem), Episode of "American Girl" Series, 2D..... 2037
Good for Nothing Gallagher (Big U-Universal), 1C, Mar. 8..... 1576
Good Morning, Nurse (Victor-Universal), 1C, Mar. 6..... 1576
Grocery Grafters (Rolin-Pathe), Split Reel, C, Mar. 11..... 1576
Grouch, The (Rex-Universal), 2D, Mar. 25..... 2037
HAPPY Hooligan—The Double Crossed Nurse (International-Pathe), Split Reel, C, Cart, Mar. 25..... 2037
Hash House, A (Victor-Universal), 2C, Thurs., Mar. 22..... 1873
Hearts and Saddles (Fox Film), 2C, Mar. 12..... ——
Her Candy Kid (Triangle), 1C, Mar. 25..... ——
High Cost of Living, The (Drew-Metro), 1C, Mar. 19..... 1873
His Bogus Boast (Vogue), 2C, Sun., Mar. 10..... 1873
His Merry Mix-Up (Fox Film), 2C, Mar. 26..... ——
Hooey Heroes (Mittenthal-Pathe), 1C, Mar. 11..... 1576
House of Terrible Scandals, The (Fox Film), 2C, Mar. 19..... ——
In Again, Out Again (Nestor-Universal), 1C, Mar. 23..... ——
In the Heart of the Cascades (International-Pathe), Ed, Split Reel, with Krazy Kat—Florist (Cart), Mar. 11..... 1873

In the Web of the Spider (Kalem), Episode of "Grant, Police Reporter" Series, 1D 1721
Is Money All (Laemmle-Universal), 1D, Mar. 28 2037
JERRY on the Job—He Takes a Day Off (International-Pathe), Split Reel, C, Cart, Mar. 18 2037
Jerry's Big Mystery (Cub), 1C, Feb. 15 1426
Jerry's Brilliant Scheme (Cub-Mutual), 1C, Feb. 22 1576
Jerry's Romance (Cub-Mutual), 1C, Mar. 1 1721
KEEPER of the Gate, The (Rex), 1D, Feb. 22 1426
Kitty Mackay (Vitagraph), 2D 1423
Krazy-Kat—Florist (International-Pathe), C, Cart, Split Reel, with In the Heart of the Cascades (Ed), Mar. 11 1873
LONESOME Luke in Tincan Alley (Pathe), 2C 1718
Lonesome Luke's Honeymoon (Pathe), 2C 1718
Lonesome Luke's Lively Life (Pathe), 2C, Mar. 18 1718
Lost Legion of the Border, The (Kalem), Episode of "The American Girl" Series, 2D 1873
Love Affair of Ima Knutt, The (Powers-Universal), C, Cart, Split Reel, Mar. 25 ..... ——
Luck of Horseshoe Basin, The (Educational), 900 ft., Ed 1574
Lured and Cured (Vogue), 2CD, Feb. 18 1426
MARY from America (Gold Seal-Universal), 3C, Feb. 27 1426
Mask of Love, The (Laemmle-Universal), 1D, Mar. 29 ..... ——
Masked Stranger, The (Pathe), 2d Episode of "The Mystery of the Double Cross," 2D, Mar. 25 1871
Max in a Difficult Position (Linder-Pathe), Split Reel, C, Mar. 11 ..... ——
Max's Feet are Pinched (International-Pathe), C, Split Reel, with Skinny Gets a Goat (Cart), Mar. 25 1873
Max Wants a Divorce (Essanay-K-E-S-E), 2C 2036
Million in Sight, A (Nestor), 1C, Feb. 26 1426
Minding Baby (Cub-Mutual), 1C, Mar. 22 ..... ——
Mirror of Fate, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D 1576
Misfit Millionaire, A (Kalem), 1C 2037
Missing Financier, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D 2037
Mutual Tours Around the World, No. 17, 1Sc, Feb. 27 1721
Mutual Tours Around the World, No. 18 (Gaumont), 1Sc, Tues., Mar. 6 1873
Mutual Tours Around the World, No. 19 (Gaumont-Mutual), 1Sc, Mar. 13 2037
Mutual Weekly, No. 12 (Gaumont-Mutual), 1Top, Feb. 21 1576
Mutual Weekly, No. 13 (Gaumont), Feb. 28 ..... ——
Mutual Weekly, No. 14 (Gaumont), Mar. 7 1873
Mutual Weekly, No. 15 (Gaumont-Mutual), 1Top, Mar. 14 2037
Mystery of the Double Cross, The (Pathe), 2D, First Episode, Mar. 18 1713
Mystery of the Double Cross, The (Pathe), Third Episode, 2D, April 1 2033
NEVER Too Old to Woo (Victor-Universal), 1C, Mar. 27 2037
New Mexico (Combitone-Pathe), 1Sc, Mar. 25 2037
No Place Like Home (Selig), 1C, Feb. 24 1576
Novel Romance, A (Victor-Universal), 1C, Feb. 27 1426
OLD Faithful (Laemmle-Universal), 1D, Mar. 21 ..... ——
PASSING the Grip (Joker-Universal), 1C, Mar. 3 1426
Past One at Rooneys (Broadway Stars), 2MD 2034
Patria (International-Pathe), 7th Episode, 2D, Feb. 25 1419
Patria (International-Pathe), 18th Episode, 2D, Mar. 4 1570
Pearl of the Army (Pathe), 15th Episode, 2D, Mar. 11 2032
Phantom Mine, The (Kalem), Episode of "The American Girl" Series, 1D 1576
Picturesque Caledonia (Pathe), Split Reel, Sc, Mar. 4 1426
Prodigal Papa (Victor-Universal), 1C, Mar. 30 ..... ——
RAID, The (Gold Seal-Universal), 3D, Mar. 20 1873
Rebel's Net, The (Big U-Universal), 1D, Mar. 25 ..... ——
Rope Making (International-Pathe), Split Reel, Ed, Mar. 25 2037
Reel Life, No. 46 (Gaumont-Mutual), 1Top, Mar. 15 2037
Rummy Romance, A (Mutual-Vogue), 2CD, Mar. 4 1721
Reel Life, No. 43 (Gaumont), 1Top, Feb. 25 1721
Roped In (Bison-Universal), 3C, Mar. 17 1721
Reel Life, No. 42 (Gaumont), 1Top, Feb. 18 1426
Rented Man, The (Rex-Universal), 2C, Mar. 1 1426
Romance and Ransom (Ambrosio-Ultra Films), 3MD 1719
SAFETY Pin Smugglers, The (Kalem), 1C 1721
Screened Vault, The (Kalem), Episode of "Grant, Police Reporter" Series, 2D 1426
See America First, No. 75 (Gaumont), Split Reel, Sc, Feb. 14 1721
See America First, No. 76 (Gaumont-Mutual), 1Sc, Feb. 21 1576
See America First, No. 78 (Gaumont), 1Sc, Wed., Mar. 7 1873
See America First, No. 79 (Gaumont-Mutual), Split Reel, Sc, Mar. 14 2037
Shorty Hooks a Loan Shark (Monogram Mutual), 2CD, Feb. 26 1721
Shorty Lands a Master Crook (Monogram-Mutual), Episode of "The Adventures of Shorty Hamilton," 2D, Mar. 26 ..... ——
Shorty Promotes His Love Affair (Monogram-Mutual), 2CD, Feb. 19 1721
Shorty Trails the Moonshiners (Monogram), "Shorty Hamilton" Series, 2CD, Mar. 12 1873
Shot in the West (Nestor-Universal), 1C, Mar. 26 ..... ——
Silver Linings (Educational Film Corp.), Split Reel, Ed 2035
Skinny Routs a Robber (Pathe), Split Reel, C, Mar. 11 ..... ——
Skinny's False Alarm (Rolin Pathe), Split Reel, C, April 1 2037
Skinny's Shipwrecked Sand-Witch (Rolin Pathe), Split Reel, C, April 1 2037
Specimens (Nestor-Universal), 1C, Mar. 12 1721
Spike's Bizzy Bike (L-Ko-Universal), 2C, Feb. 28 1426
Startling Climax, A (Gold Seal-Universal), 3D, Mar. 27 ..... ——
Steel Hearts (Bison-Universal), 2D, Mar. 31 ..... ——
Stolen Rubies, The (Monmouth-Mutual), Episode of "Jimmy Dale, alias The Gray Seal" Series, 2D, Mar. 30 ..... ——
Studio Stampede, A (Vogue-Mutual), 2C, Mar. 24 ..... ——
Summer Boarders (L-Ko-Universal), 1C, Mar. 16 1721
TANGLED THREADS (Imp-Universal), 2D, Mar. 4 1426
There's Many a Fool (Fox Film), 2C, Feb. 19 1576
They Say Pigs Is Pigs (Gaumont-Mutual), Split Reel, C, Cart, Mar. 14 2037
They Were Four (Victor-Universal), 1C, Mar. 1 1426
Third Ingredient, The (Broadway Stars), 2MD 2034
Tuner of Notes, A (Triangle), 1C, Mar. 25 ..... ——
Turks and Troubles (Vitagraph-V-L-S-E), 1C, Mar. 26 ..... ——
UNCLE Sam's Wards (International-Pathe), Split Reel, Top, Mar. 4 1426
VEILED Thunderbolt, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D 1721
WAR in the Dooryard (International-Pathe), Episode of "Patria" Series, 2D, April 1 2034
When the Cat's Away (Nestor-Universal), 1C, Mar. 19 1873
Where Glory Waits (Laemmle-Universal), 2D, Mar. 14 1721
Whose Baby? (Joker-Universal), 1C, Sat., Mar. 24 1873
Wifeless Husband, The (Essanay), Episode of "Is Marriage Sacred" Series, 2D, Mar. 24 2037
Woman in the Case, A (Victor-Universal), 1C, Mar. 13 1721

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TABLE OF CONTENTS

BY THE DISTRICT—NOT BY THE DAY (WM. A. JOHNSTON) 2141
EDITORIALS 2142
SALE OF FILM BY DISTRICT IS PLAN OF PARALTA CORPORATION 2143
SUNDAY PROSPECTS BRIGHT AFTER ALBANY HEARING 2145
NEWS' INQUIRIES SHOW "FILTH FILM" IS DYING 2147
MANY EXHIBITORS DOWN DAILY CHANGE OF PROGRAM 2149
"IT'S A GREAT LIFE IF YOU DON'T WEAKEN". 2151
"Duplicate Film" Case Decision Favors Importer..... 2143
Sunday Opening Bill Safe in Connecticut..... 2144
Two Odious Bills Squelched in Wisconsin..... 2144
Griffith to Produce Four Artcrafts Yearly..... 2145
Film Pirating Spreads Throughout Country..... 2147
Praise for Editorial Stating South's Case..... 2148
Fox Endeavors to Put Films All Over the World..... 2148
"Pieces of Cheese" Gone From Brady Diet..... 2150
Fox Gratified at Success of "Honor System"..... 2150
Universal Not to Abandon Short Pictures..... 2152
"Mothers of France," a World Program Release..... 2152
Believes High Prices Will Drive 60 Per Cent. Out..... 2153
Releases on K-E-S-E Program Under New Policy..... 2158
Pathe Augments Comedy Program—Hip, Clown Engaged 2159
"Womanhood" to Have Showing April 2163
Forum Film Exchanges Being Widely Organized..... 2164
George Ovey Signs a Long Time Contract with Horsley 2168
George Melford Joins the Fox Directing Staff..... 2169
Lively Debate When Guernsey Upholds His Bill..... 2172
Boston Premiere of "Joan" a Notable Affair..... 2175
Lois Weber's Latest on State Rights..... 2181
"Sucker Money Injures Everybody"—Lesser..... 2183

DEPARTMENTS

With the Exhibitor (Exhibitor Personals)..... 2153
Live Wire Exhibitors..... 2155
Advance Offerings of the Programs..... 2158
How Pictures Are Booking..... 2162
Live News from the Producers..... 2163
Chicago News and Comment..... 2172
Among the Exchanges..... 2173
Just for Fun (In and Out of Town)..... 2174
Newsy Reports from All Sections..... 2175
In the State Rights Field..... 2181
The East Coast Studios..... 2184
In and Out of West Coast Studios..... 2186
Tabloid Reviews..... 2198
Features—Current and Coming..... 2199
Short Subjects—Current and Coming..... 2200
State Rights—Current and Coming..... 2201
Monthly Index of Releases..... 2202

ACCESSORY NEWS SECTION

Editorial 2209
Projection (Union Announcements) (Slides)..... 2210
The Camera..... 2216
Music and the Picture..... 2219
Building and Furnishing (Directory of New Theatres).... 2222

SCREEN EXAMINATIONS

"As Man Made Her" (World Film)..... 2190
"Blue Streak, The" (Fox)..... 2196
"Bottle Imp, The" (Lasky-Paramount)..... 2194
"Broadway Jones" (Artcraft)..... 2190
"Bronze Bride, The" (Red Feather)..... 2190
"College Boys Special, The" (Kalem)..... 2192
"Devil's Bait, The" (Fortune Photoplays-General)..... 2190
"Environment" (American)..... 2192
"Feeding the Fish Eaters" (Educational Film)..... 2195
"Law of the North, The" (Edison-K-E-S-E)..... 2195
"Law That Failed, The" (Apollo-Art Drama)..... 2196
"Man and the Woman, A" (U. S. Amusement-Art Drama) 2193
"Man's Woman" (World Film)..... 2191
"Mayblossom" (Astra-Pathe)..... 2193
"Motherhood" (Frank Powell-Mutual)..... 2191
"Mystery of the Double Cross, The" (Pathe)..... 2194
"Our World as It Appears to the Ant" (Educational Film) 2195
"Patria" (International-Pathe) 2195
"Skeleton Canon Raid, The" (Kalem)..... 2192
"Spirit of Romance, The" (Pallas-Paramount)..... 2193
"Trooper 44" (E. I. S. Motion Picture Corp.)..... 2191
"Trufflers, The" (Essanay-K-E-S-E)..... 2196
"Waiting Soul, The" (Metro)..... 2196
"Woman's Awakening, A" (Triangle-Fine Arts)..... 2195
"Yellow Bullet" (Fortune Photoplays-General)..... 2192

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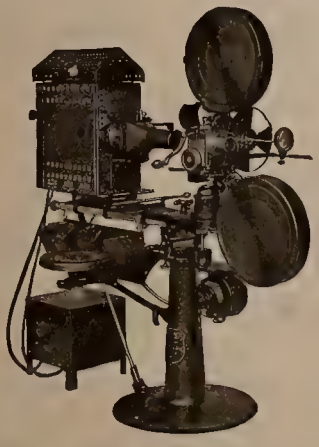
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MANAGER

KENOSHA, WIS.
March 8th 1917.

Nicolas Power Company,
New York City.

Gentlemen,

Replying to your letter of the 14th of Feb. will say that I have just installed two of your latest type Powers 6B. Installed them, because after twenty years of experience with different types of machines I have concluded that the Powers with its improved intermittant, loop setter, ball bearings and general construction is the best the market has to offer.

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Yours truly,
Jos. G. Rhode

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Society of Motion Picture Engineers

SUBSCRIBERS and readers of MOTION PICTURE NEWS have from time to time had their attention called to the Society of Motion Picture Engineers, with the result that some have gained a complete understanding of the aims and intentions of the organization whereas others still seem to be in the dark.

The society was first formed by a group of men who were anxious to see the mechanisms employed in the various branches of the industry produce standard goods. For example:

First—It makes no difference whether all the various perforating machines on the market work according to the same mechanical principles or not. The only thing of importance is to see that all the film which is perforated is exactly the same according to a definite standard.

Second—Is in the case of electric current. Under certain specified conditions it is known that a certain current, depending upon whether it is A. C. or D. C., gives maximum efficiency. Therefore, given these conditions, the society is interested in seeing that all the various electrical current devices will, under these conditions, produce this maximum efficiency.

Third—In the construction of theatres we know that projection is the most important feature and that every house must be built about it. We know that the angle of incidence of the light ray is equal to the angle of reflection. We also know that certain projection surfaces have greater reflective qualities than others and that therefore the intensity of reflection is greater or less on one surface as compared with another. This means that with one surface the maximum angle of reflection to the side can be greater than with another, and still obtain a uniformly good picture all over the screen surface. It is the object of the society to take these facts and work out from them the standard screen to be used under varying circumstances in houses already built. Also to work out as near as possible the ideal conditions under which pictures should be shown, with respect to the screen, so that they may be used as a guide to those who are planning to build theatres.

THESE three illustrations will show the scope of work which lies before the society, and in a general way give its aims. The problems, however, are innumerable, for the lack of standardization in the motion picture field is astounding. It is only through the bringing together of the technical minds of the various branches of the industry and the discussion and working out of the proper standards by them that the desired results can be accomplished.

The society already has among its members some of the best technical minds in the business, though there are others who are not yet members who should be enrolled. The ultimate accomplishment of the desired results can only be obtained through a large and comprehensive membership. It is, therefore, the hope of MOTION PICTURE NEWS that every technical man—architect, electrical engineer, mechanical engineer, screen expert, chair designer, ventilating expert, laboratory chemist—and all others actually connected with the designing, manufacturing and preparing of equipment for the industry or connected with the production of the picture itself, shall become actively affiliated with the Society of Motion Picture Engineers.

THE society now has enrolled upwards of thirty active members, who are all working toward the enlargement of the organization and the accomplishment of its aims. Meetings have already been held in Washington and New York—which have had their beneficial results. On April 6 and 7 the Spring meeting of the society is to be held in Atlantic City. From indications this will be the largest, both numerically and in actual work done, which has yet been held.

THE officers of the society want representatives of every company on hand so that they may have a voice in the proceedings. It is not too late. Communications for hotel reservations may be sent at once to Harvey M. Wible, care of Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa., who will also give full information as to membership. Action, however, must be taken immediately.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

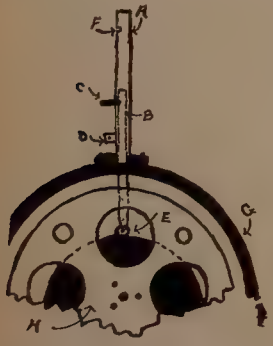
Society of Motion Picture Engineers

A GOODLY number of operators have written me asking for information as to to initiation fees, dues, etc., of the above named society, and I am taking this means to inform them that the Society of Motion Picture Engineers is an organization whose objects are: Advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members. The membership consists of Pioneer, Honorary, Active and Associate Members. A Pioneer Member is defined as one who was in the art as a principal fifteen years or more antedating the time of the organization of the Society; an Honorary Member is one who has been actively engaged in designing, developing or manufacturing materials, mechanisms or processes used in this or allied arts for more than ten years; an Active Member is one who is actually engaged in designing, developing or manufacturing materials, mechanisms, etc., and an Associate Member is one who, though not eligible to membership in the active class, is interested directly in the art. The entrance fee is twenty-five dollars ($25.00). The annual dues as follows: Pioneer Members, $250.00; Honorary Members, $100.00; Active Members, $10.00; Associate Members, $5.00, payable in advance.

Publications are issued at intervals on matters of general interest deemed worthy of permanent record and are supplied to each member in good standing without cost. Extra copies are printed for general distribution and can be obtained for twenty-five cents from the secretary of the Society, E. K. Gillett, 729 Seventh avenue, New York City, or C. Francis Jenkins, president, 712 Eleventh street, N. W., Washington, D. C.

Film Indicator

THE accompanying illustration shows a little device which was designed by brother H. S. Klink, Canton, Ohio, for the purpose of giving warning when the film in the upper magazine was nearly run out. It is so adjusted that a buzzer gives warning when there is but 150 feet of film left in the magazine. This allows the operator plenty of time to light his other lamp and have everything in readiness when the fade in point is reached. The brother has had this device in operation for almost two years and has never found it necessary to open the door of the upper magazine while the machine was running.



Explanation of sketch is as follows: A—Half-inch brass tube; B—Plunger; C—Contact guide pin; D—Insulated contact; E—Fiber roller; F—safety for contact guide pin C; G—Magazine; H—Reel.

Tube A has a slot cut from notch F to contact screw D, which forms a guide for pin C. When magazine is empty you raise the plunger to the top and fasten pin C in slot F, which holds it from falling down. Then when you put another reel in you release the plunger which allows the fiber roller to run on the film, and as the reel empties the plunger continues to move downward until pin C makes contact with screw D, thereby closing the circuit and ringing a buzzer which is connected to it, one wire being connected to screw D, which is insulated from the tube, and the other wire can be grounded to any part of the machine.

The device looks quite simple, after someone else has done it, and where operators are desirous of some such warning it is one of the most practical we have yet seen. I believe it would also be possible to set the contacts so as to give warning at any specified point, and it should be of great value to operators who are willing to take the time to construct it.

What Dampness Does to Carbons

THE following letter from the engineering department of the Speer Carbon Company will, I am sure, contain much that will be interesting to those operators who have experienced trouble with damp carbons, and for that reason I am submitting it in full for your approval:

"We feel sure you will be interested in some tests we have been making to determine the effect of moisture in projector carbons. For a long time researches have been conducted in our laboratory and plant to determine the very best mixture for coring material, and now that we have perfected the coring material our attention is being directed toward tests which will establish the facts concerning the operation of this material. These tests were made on the principle imported brands of carbons as well as our own, and the results were the same for all the brands tested.

Three tests were made.

First. The carbons were dampened as if they had been stored in a damp place.

Second. The carbons were placed in our test room which is relatively dry.

Third. The carbons were dried in the top of the lamp house while the lamp was burning.

The damp carbons were burned and the cores were all blown out for a considerable depth, but continuous burning finally dried the cores out sufficiently to prevent further disintegration. In the second test this effect was controlled very much quicker; that is, the cores were not blown out after twenty minutes' burning. The carbons which had been artificially dried kept their cores from the beginning of the test and they were not blown out during the entire run.

These tests prove that all projector carbons are subject to the same danger in connection with the moisture which may be absorbed from the atmosphere, and that drying is very necessary in order to drive out the water which would otherwise quickly turn to steam when the carbon is burned, and force the core out of the center. Operators have repeatedly written us that they obtain better results from drying the carbons above the lamp house before burning them, and the above tests add proof to their statements."

Answer: In commenting upon the above, I can say from my experience as an operator, the drying of carbons in this manner has been done from time immemorial, many operating rooms are subject to a great amount of dampness, and the blowing out of cores was something that had operators in the air for a long time, and does yet for that matter. It is to be hoped, though, that operators will soon be brought to the realiziation of using the PROPER SIZED CARBONS FOR THE AMOUNT OF CURRENT USED. The following recommendation is especially apt for operators who have experienced this trouble: "To prevent blowing out of cores when carbons are put in service it is very necessary that these carbons be THOROUGHLY DRIED, either by keeping them in a warm, dry place or by drying them with artificial heat for an hour or two before using in the lamp.

Operating Room Vibration

G. P. K., Lexington, Neb., asks: *"Will you kindly advise me as to some way in which I can stop the vibration in my operating room? The booth is an overhanging one, with a wooden floor."*

Answer: This is more of a question for a carpenter to answer. Not knowing the location of the operating room or how supported, it would be impossible for me to give any intelligent answer. If you will send me a drawing of the operating room and its location I will try and help you.

Troubles of a Small Town Operator

(Continued)

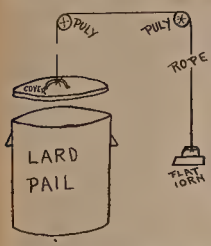
He's in again! The following letter from our old friend is too good to keep to myself, so here goes:

NOVOTNEYVILLE, IA., March 12, 1917.

MR. I. G. SHERMAN,

DEAR SIR: Here I am back again. In your last answer you said you thot I was kidding you do you think I am a humbug. Come and see yourself. I have a little news for you, the electric company of Waterloo are going to run a electric wire to our town, and the boss said he would get a new machine if they do. And you said that I must have done no smoking while I cleaned my machine, I had a resone (reason). My ma was standing by the back door wachink me (I don't know whether you mean washing or watching, which?—Ed.) We recieved a letter from the film exchange that cement was 25c. so we sent the extra 15c. I didn't no cement was so high. I recieved your books but can't find the picture of my machine, don't you remember I told you I had a 1898 Edison, you sent me Type S Model Simplex, 1917 Motiograph, Powers' 6B and Super Edison books. And as I stated in my last letter that I would send you money for one year subscription, enclosed find $1.50. I would have sent you the money last week but I didn't have it. Since then I have found out that the operators at Waterloo have formed a club of six members and that way they get the NEWS for a $1.00 a member, but where there is only one member it costs him $1.50 a year. When I heard that I said to myself I wish I was in a larger town so I could form a club and save 50c. which would buy me 2 neck ties or a shirt. Now for more help. You no I told you about cleaning my machine with gasoline and brush, well when I was scrubbing the middle tooth wheal I saw something scaling off, at first I thot it was rust, but soon saw it was dirt. Well all was well till I started running the film then the trouble began. The holes on the film came off and wound around the wheal and I had a dues (deuce) of a time. What caused it to come off? Well hear is a drawing of a film can I made myself. Its a large lard pail the cover is suspend on a rope and over two pulys, when you lift the lid it stays where you put it. I keep my films in this. I gues thats fireproof aint it? I puled a good joke on the people in the theatre last Saturday, you know I am full of that stuff. We had an Indian fronter (frontier) picture and when the screen was full of Indians and soldiers I hollard to the boss, hey what do you want me to do with these six extra indians, I can't get them on the screen. You ot to see the people look. I almost laffed my head off, then I hollard, never mind I'll use them next week. A new film man came to our town by the name of Shipley and asked my boss if he wanted to rent a patriotic picture by the name of Fight for our Friedman, is it any good? I also recieved books from Cassel Co, Watertown, Wis, and just like yours no picture of my machine. And I rec. a letter from Lawson, Neb, wanting to sell me an outfit but as the electric company is going to run a wire to our town I don't think my boss would buy it. Put this in if you wish and cut it out if you wish, thats all, I will be looking for your Ans, yours true Friend

CHARLES A. NORTON.



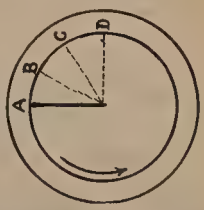
In reply: Your letter, whether you be humbug or not is such as to afford much amusement to our "big town operators" and I only regret that I am not as well versed in "simplified spelling" as you are. Am sorry that it will not be possible for me to visit you at present. Would like to, very much. If the electric company does supply current to your town, the study of the books already sent you will be to your advantage, and I am sure with study and practice you will some day, perhaps, surprise us all. In sending you the booklets I did so for the purpose of allowing you to become familiar with the different types of projectors; the 1898 model Edison is now obsolete, and as your employer is to purchase a new machine he will no doubt want one of the latest models. The money for your subscription is hereby acknowledged and your name has been placed on our list. The special rate applies to operators, clubs of six or more may receive the NEWS for the sum of one dollar per member, those who subscribe singly can do so for the sum of one dollar and fifty cents. It is too bad you could not have joined a club and thus saved the additional fifty cents. The trouble you speak of is no doubt caused by undercut teeth on the sprockets, the dirt may have become packed in so hard that the teeth could not engage the sprocket holes of the film properly, and yet this would allow the film to be run although it might cause a jumpy picture. The only remedy I can suggest is that you get a new intermittent or middle sprocket and put it on your machine. I can imagine that you must have had a "dues" of a time. The drawing is reproduced, but I think you have become a bit mixed up. What is to keep the cover on? The weight will keep it suspended all the time. And if the lard pail is the ordinary wooden kind, you can be sure it is "fireproof"—NOT. The joke (?) proves again that we in the city have "no sense of humor" for we would not appreciate it. I only hope that you had to feed those Indians until the next week's showing. The picture you mention, I am sorry to say I have never heard of, so I cannot advise you whether it is any good or not. If you get it and keep it in the film can you have made, and anything happens it will surely be a "Fight for our Friedmen," they will be well fried.

Why Wheels Turn Backward

M. J., Wilkes-Barre, Pa., asks: "Can you tell me why the wheels of wagons, automobiles, etc., seem to turn in the wrong direction. Is it caused by the speed of the projection machine, and how can it be remedied?"

Answer: I had thought that all were familiar with the phenomena of the reverse action of moving wheels, but will answer your question as to why the wheels of motor cars, locomotives, bicycles and wagons when seen on the screen often appear to be turning in the wrong direction. Thousands of persons have been mystified by this seeming anomaly, yet the reason is very simple. The camera with which the pictures are taken has a black disc with circular holes around its circumference. This turns rapidly behind the lens, each hole resting for a fraction of a second, in which time a picture is taken on the film. Thus a series of pictures is taken, which, when passed rapidly in front of a light, produces the effect of a moving picture, though this is really nothing but a series of instantaneous snapshots showing successive positions assumed by the moving object. But these successive positions may easily produce an entirely false effect. The Popular Science Monthly illustrates this by a diagram of a four-spoked wheel rotating at such speed that after one picture of the film is exposed the spoke A has turned around just enough to show A at the position of B when the next picture is exposed. It is evident that in a case of this kind, if the spoke and the camera keep turning at constant speeds, when the spoke is projected on the screen it will appear to be standing perfectly still. Again, the wheels on fast moving cars often appear as if they were moving backward while the car is going forward. This would happen if the spoke A had been revolving so fast when it was





photographed that during the interval between one exposure and the next the wheel revolved all the way around from A to B; when the next exposure was made the spoke appeared at C, and so on.

When this film is run off and projected on the screen the spoke will seem to run backward. No matter how many spokes there are on the wheel, it is evident that the effect on each one will be the same, and the entire wheel will appear to turn backward at the same speed as that of each spoke. The so-called mystery is nothing more than an optical illusion.

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MOTION PICTURE MACHINES

Power—Simplex—Baird

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MINUSA Gold Fibre Screens

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SLIDES

WE received another letter this week dealing with the slide situation, part of which is well worth quoting.

"Since producers have benefited through excellent co-operation of exhibitors, it is to be hoped that they will listen to the urgent demand now being made for better publicity matter, which includes *better slides*. The exhibitor pays for the slides, and he should receive full value for his money. Feature producers and film exchanges make a large net profit on every slide they sell the exhibitor, and as the exhibitor pays a good price, he naturally is entitled to a good quality slide. If the feature producers, distributors and film exchange men would stop to realize that the publicity matter which they furnish an exhibitor is part of their service, and that their profit is made in renting the film and not in selling the supplies and accessory advertising matter, they would quickly correct an existing evil in the motion picture industry, which is very much in need of correction. If the film exchanges have the interest of the exhibitor at heart and value his patronage, they should show the proper interest in the exhibitor's business; first, by demanding the highest quality publicity matter that money and brains can produce; and, second, by supplying this publicity matter to the exhibitor at actual cost price. When this policy goes into effect, the entire industry will benefit, and the exhibitor will realize for the first time in the history of our business the real meaning of the word 'service.'"

There is no doubt but what the distributors are making a profit on handling slides. It is only right that they should. If this is beyond the point where it is reasonable for the work performed, then our correspondent is correct when he says it can no longer be classed as a service. The only other way that slides could be handled would be in conjunction with newspaper advertising done by the exhibitor when the slides would be tied up closely with it and supplied to the exhibitor with the understanding that charge would be made only when breakage or other damage is done. This may sometime be adopted. If it is, the cost of the slide will be charged off by the producer as co-operative advertising expense against the cost to the exhibitor for newspaper advertising space.

THE American exhibitor is patriotic without doubt. Reports in every section of the country show that patriotic slides are being used in every performance, and the Novelty Slide Company of New York report a very large demand for their various patriotic slides, and for their American Flag Trailers. The latter shows the American flag floating in the breeze; the film is 15 feet in length, and it sells at 20 cents per foot. Additional lengths may be had if desired.

A SPECIAL patriotic number of Novelty Notes is on the press. This publication contains valuable ideas for the motion picture exhibitor, and this number in particular describes unique and original patriotic performances. Copy will be mailed gratis on request to the publishers, the Novelty Slide Company of New York.



Electric Theatre, Russelville, Ark., E. H. Butler, Owner

Does Not Want His Answer in the "News"

A CERTAIN operator in one of the larger cities of upper New York State writes for information and requests that his answer be not published in the department. It being impossible for me to answer by personal letters the many inquiries received, it is necessary to use the department, but where brothers do not care to have their names or cities mentioned I will respect their wishes. I can understand the feeling that prompts some of them to make this request and will try and respect them. Here is the letter, omitting the brother's name and city:

"Here I am again. I wrote you some two weeks ago, and sent stamps in my letter for a reply, but I am sorry to say I have not received it. I guess maybe my letter found its way to the waste paper basket, but I am hoping this one won't. In my other letter I asked for samples of the 'Hold-Ark' carbons, as I would like to try them. I have a 'Rexolux,' 35 amperes, 55 volts. I saw the article in last week's NEWS on this make machine, and I would like to have you send me the addresses of places where I can get information on the handling of these devices and operating as a whole. I just received this week's issue of the NEWS and read again about the 'small town operator.' My heart goes out to him and I wish him all the success in the world, for I am another who started in the same way as he, but I don't know it all yet. I am a member of Local ——, of this city, and there are a fine lot of boys in our local. Hoping to hear from you soon I am yours truly."

Answer: I trust you will pardon my delay in answering your former letter which I now have before me, but owing to the preparations necessary for me to attend the I. A. Convention, it was impossible to clean up my desk before leaving. No letter reaches the waste-paper basket in my office until it has been answered, and while it may take longer to answer than the correspondents expect, they are nevertheless answered. Now, in your former letter you ask for some method to make the lamp leads more flexible. I would not advise you to make any cut in the back of the lamp house. You are probably not using a wire of greater diameter than a No. 6, and if you take this and bend it so as to make it more flexible, and after attaching the ends to the lamp, will draw in say two or three inches of the wire having the lamp extended to its greatest distance—that is the carbon jaws as far apart as they will go—and then use the clamp which the Powers company furnish to hold these wires in position, I do not believe you will have any further trouble. Your request has gone forth to the Speer people and you will probably hear from them in a few days. The other matter I will take up, and let you know the result. The "small town operator" needs all the sympathy he can get, and you are to be congratulated upon your success, if you were handicapped as he has been. Will be glad to hear from you again at any and all times.

Insufficient Data

M. H., McGregor, Iowa, writes: *"This is the first time I have ever written to the* NEWS *in regard to questions. If possible answer the following: We use a Power's 6A machine and Power's Inductor; our carbons after about five minutes' use burn off on the sides leaving tips on the carbons which shut off the light. We are using Speer carbons. I think this may be caused by the transformer. Thanking you in advance for any help you may be able to give I am very truly yours."*

Answer: I must call your attention to the necessity of giving all possible information when asking questions through the department. You do not say what current you are using, nor the size of carbons; these two things have an important bearing on the matter. The cause, as far as I can see, must be that you are not using the proper diameter carbons for the amount of current; or it may be that the setting of the carbons is imperfect. See that the carbons are in alignment, and that the lamp is properly adjusted. Sometimes the lamp works loose and allows the carbons to burn off as you say, after some minutes' use. With the Power's lamp this should easily be overcome for the adjustments of same are such as to allow the carbons to be kept in perfect alignment at all times.

After following these suggestions, if you do not get better results and will send me further data I will be glad to help you further.

Your Good Dollars

To produce the best possible pictures requires a combination of good films, a good screen, a skillful operator and a first class projector equipped with the highest quality of lens.

See that the lens is a

Marlux

which insures clear illumination and sharp definition of every detail in every part of every picture.

There is no use in spending your good dollars for expensive films, screen and projector, and then letting an inferior lens spoil the pictures.

See your Dealer or write direct to

CROWN OPTICAL COMPANY

Rochester, N. Y.



Perfect Control of Light Volume, Maximum Brightness and Economy For Motion Picture Projection

The Convarc affords the greatest economies and ease of light control for either alternating or direct current.

Operating on alternating current it delivers true direct current, insuring BRILLIANT WHITE LIGHT, PROJECTION OF TRUE COLOR VALUE WITHOUT FLICKER OR FLARE. As it generates directly the proper voltage required by the arc, all current-wasting and heat-radiating resistances are eliminated.

For this reason the Convarc is also most economical for reducing the voltage of direct current circuited to the voltage of the arc.

The Convarc eliminates the handicap of alternating current and pays for itself in savings on both alternating or direct current circuits.

Write for Bulletin M. N.

C & C ELECTRIC & MFG CO.

Garwood, N. J. 220



STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"After trying out sample carbons which you gave me, I find that they gave me very good satisfaction, both as to light and cleanliness. Kindly enter my order for 100 5/8 cored."

The following dealers stock *Star Carbons* and you can obtain from them the carbons you have been looking for. Try them with a trial order.

S. B. Leland,
97 State Street
Montpelier, Vt.

M. P. Machine Co.,
159 Pleasant Street,
Boston, Mass.

Stern Mfg. Co.,
1028 Race Street,
Philadelphia, Pa.

Palmere & Homand,
413 E. Lexington Street,
Baltimore, Md.

A. N. Feldstein,
894 Theodore Street,
Detroit, Mich.

The H. Lieber Co.,
24 W. Washington St.,
Indianapolis, Ind.

Kansas City Mach. & Sup. Co.,
813 Walnut Street,
Kansas City, Mo.

Swanson & Nolan Supply Co.,
1744 Curtis St.,
Denver, Colo.

Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
70 Turk Street,
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.,
Clovis, New Mexico.

Queen Feature Service,
Potter Bldg.,
Birmingham, Alabama.

If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1" x 12 plain cored
Prices on application
⅞" x 12 plain cored
Prices on application
¾" x 12 plain cored
$11.00 per 100
⅝" x 12 plain cored
$8.40 per 100

JONES & CAMMACK
Sole Importers
12 Bridge Street
New York City

Not Opposed to Metallized Screens

FROM one of the foremost screen manufacturers in America, and one whom I am pleased to term "friend," comes a letter taking me to task foran article which I wrote, answering an inquiry regarding the making of an aluminum screen. I will quote parts of the letter and take occasion to defend my position, if defence is necessary. "Don't you think it would be just as reasonable for you to explain how to make a projector or a compensarc, in fact a compensarc could be much more easily made than a screen. Candidly, it seems to me that you are following the course of other projection editors who for some particular reason have taken a dislike to metallized screens." There is much more to the letter, and many facts are pointed out and statistics given which prove the overwhelming success with which the metallized screen has met since its introduction to the trade, but these two instances in particular are what concerns me the most. In the department, whose readers are from all parts of the country, and in a number of cases towns that are remote from easy access, when a query is presented the correspondent is at least entitled to the information he seeks, and in all fairness it must be admitted that there are some who have made a fairly successful job in the making of a "home-made screen." I do not believe that my friend or any other screen manufacturer can point out one instance where I have ever said I was opposed to metal surface screens. In fact I have been one of the most consistent "pluggers" for this type of screen, as can be attested by those exhibitors for whom I have worked as well as those who were contemplating the installation of new screens. I am opposed, though, to exhibitors who will increase amperage when it is unnecessary, as is the case where metal screens are used.

Light Plants

L. M., Palacios, Texas, writes: *"I want a little valuable information. What make light plant would you recommend to furnish light for the arc lamp and three or four incandescents? There is hardly a week that the light plant here does not break down. When it is running the voltage will vary from 90 to 130 volts in twenty-five minutes. My throw is 79½ feet, size of picture 9 x 12 feet. What voltage should a plant be capable of turning out to furnish plenty of light for the projection described? Which would be best, a belt or shaft driven plant? Could I use a Compensarc on the direct current that I am using on a.c.? What is wrong with my machine? When I am running my picture has a tendency to jump, always up. I cannot remedy it any with the tension springs. At times it is worse than at other times. Thanking you for any information you can give me, I remain yours very truly."*

Answer: "The last shall be first." The cause of your picture jumping is probably due to improper adjustment of the intermittent movement, or it may be that the sprocket has become badly worn. This cannot be remedied by the tension. The only thing to do is to send the machine to the nearest repair man or to the factory and have the intermittent adjusted properly. You cannot use an alternating current Compensarc on direct current. Either a rheostat or some other means of resistance must be used. In the portable lighting sets that is taken care of. These plants supply the desired voltage, which is most generally about 60. This voltage is sufficient to maintain the arc and the amount of current supplied depends upon the brilliancy of picture desired. It seems to me that a 4 kw. outfit would be most suitable for your purpose. There are a number of firms who manufacture these portable lighting plants, and while the first cost of installation may seem high, it will pay for itself in the long run by the amount of current saved and the added improvement in projection. The type of engine best suited for electric work is the "throttling" or graduated charge type. And as between the belt or shaft-driven generator, the direct connected outfit is longer lived and more compact, and only takes about one-fourth the room that a belt-driven outfit requires. This is, of course, more costly, but this is to a great extent overcome by the absence of cost of belts and their care, extra cost of foundation and much longer life outfit, coming to the consumer as a complete unit, it can be tested as a whole, whereas in belted outfits each unit must be considered separately, and very seldom are they ever tested togther. I will be very glad to go more fully into the matter with you if you will send me further data on the number of lamps, etc., that you desire to operate from such a lighting plant.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Brass Rails
3. Building Materials
4. Cameras
5. Camera Lenses
6. Carbons
7. Chairs
8. Chair Upholstery
9. Change Making Machines
10. Condensers
11. Converters and Transformers
12. Developing and Printing
13. Developing Materials
14. Developing Tanks
15. Disinfectants and Perfumes
16. Economizers and Rheostats
17. Electric Signs
18. Elevators and Escalators
19. Exterior Lighting
20. Film Cabinets
21. Film Carriers
22. Film Cleaners
23. Film Dyes
24. Film Stock
25. Fire Extinguishers
26. Floral Decorations
27. Gas Engines
28. Heating
29. Interior Lighting
30. Interior Telephones
31. Lithographs
32. Lobby Display
33. Metal Ceilings
34. Motors
35. Mural Paintings
36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Saftey Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

UNION ANNOUNCEMENTS

THE following officers were elected at a meeting held recently by Local 61, I. A. T. S. E., to serve during the coming year: President, Fred Klink; vice-president, Fred Custer; secretary, Robert Leister; treasurer, H. S. Klink; business agent, Edwin Bucher; recording secretary, Hal Huges; sergeant-at-arms, Adam Harlacher. Local 61 meets the third Sunday of each month at Army and Navy Union Hall, Market avenue N., Canton, Ohio.

A point of information: Is that the hall where "Marty" Higgins keeps his reserves? The department extends best wishes to the local and its newly-elected officers and hopes that the coming year will do much toward bettering the condition of all its members. Can we say more?

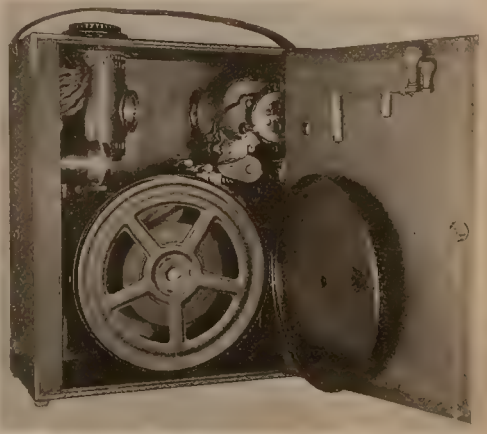
S. S. Hutchinson Makes Small Projector

THE American Projectoscope is a new type of portable projection machine, the manufacture of which has just begun. The American Film Company, 6225 Broadway, Chicago, Ill., is the firm behind the new projector. Samuel S. Hutchinson, president of the American Film Company, heads the new enterprise and expects shortly to incorporate a special company to handle the manufacture and sale.

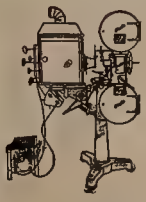
The American projectoscope contains a number of unusual features. It is light—weighing twenty-one pounds; compact—folding up to a size no larger than a small suitcase; uses any ordinary electric light socket as its means of securing current—the light being generated in a specially made nitrogen bulb. The mechanism can be started or stopped at any point and held stationary on the screen. There are other features that will also appeal to the buyer seeking a portable projection machine for the display of industrial or commercial films.

Mr. Hutchinson, discussing the American projectoscope, said: "Here is a machine that we can offer without an apology. We have overcome handicaps that gave trouble in previous attempts to construct such a piece of apparatus, we have also embodied features never before attempted. In generating the light we use three condensing lenses which results in a picture equally good whether projected on a screen eight feet across or a bit of card only eight inches in width. The machine is designed to be so simple that a child can operate it. Standard size film is used, which is so important for the progress of the industry.

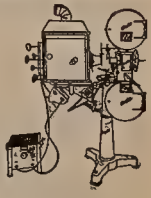
Mr. Hutchinson also said: "In actual test, 169,000 feet of film has been run through the American projectiscope without a



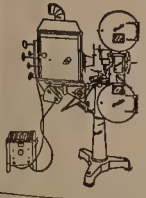
stop of any kind other than to change reels in the reel boxes, without damaging the film and without having any illumination trouble. We have found the small projector ideal for inspection purposes at our plant. The stop and start feature alone made it invaluable for this purpose.



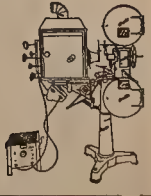
The Most Successful Combination
in the
Motion Picture Industry



Simplex Projectors
and
A GOOD FILM SERVICE



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THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

THE CAMERA

Addition to the Cinematographic Bibliography

IN the Camera Department of December 23, 1916, pages 4062-4063, we reviewed a considerable number of books on cinematography and laboratory work, and the "Cinematographic Bibliography" there published is the only accurate and detailed reference catalog for cameramen which has been compiled to date. In preparing that list, however, a few important works on the subject escaped mention, and for the sake of completeness reviews of the volumes in question are now given.

16—"Die Kinematographie."
By K. W. Wolf-Czapek
Published by Union Deutsche Verlagsgesellschaft
Dresden 1908
Price about 50 cents.

In this booklet the late Herr Wolf-Czapek, always a keen student of the cinematographic art, explains the phenomena of persistence of vision and lays down the rudiments of cinematographic practice for the benefit of amateurs. As an elementary treatise the book is sound and would prove interesting to cameramen in general because a professional Ernemann camera, described therein, is quite different from any cameras by that maker which have ever appeared in this country. Printed in German.

17—"Magic" Stage Illusions and Scientific Diversions
By Albert A. Hopkins.
Publishers, Munn & Company, Inc.
New York, 1911. Price, $2.50.

This book is not a cinematographic work at all, but, nevertheless, it forms an important and indispensable addition to the literature of motion photography. While the bulk of this work is devoted to elucidating the mysteries of stage-craft and the illusions of the showman, there are a number of chapters at the close of the book which deal with the making and exhibiting of motion pictures as practised in the early days of the art.

A chapter on Chronophotography details and illustrates the experiments of the French pioneer, Marey, while the following chapter illustrates such historically interesting devices as Demeney's "Chronophotographe" (the first Gaumont apparatus), Jenkin's "Phantoscope," Edison's "Vitascope," Lumiere's "Cinematographe" and Casler's "Mutoscope" and "Biograph." All of the early devices are illustrated from woodcuts which appeared in the *Scientific American*, years back, and this is the only work at present obtainable in which these old time cameras and projectors are figured. As a matter of fact we know of no other picture of the Edison "Vitascope" than the reproduction shown in this work.

Quite aside from the chapters on cinematography, Hopkins' book might contain some hints of value to the producer who likes to stage illusions and other mystifying effects. A variety of such are explained, but the chapters previously analyzed form a document which should be recognized by students of cinematographic history.

18—"Der Kinematograph." By Dr. Carl Forch.
Publisher, A. Hartleben, Leipzig, 1913. Price $1.00

When we presented our original "Cinematographic Bibliography" (*loc. cit.*), a separate review was accorded the English classic—Hopwood's "Living Pictures." Dr. Forch, an employee of the German Patent Office, may well be termed "the Hopwood of Germany," and his book, "Der Kinematograph," ranks as one of the first authorities on motion picture mechanisms. A variety of cameras and projection devices are illustrated, ranging from the days of the Lumiere "Cinematographe" to the latest in "natural color" systems. Intermittents of many types are discussed and the geometry of Geneva movements is gone into.

Although Forch's work is published in German, it is of great value, since copious references to French, English, and United States patents are cited, and the book will prove helpful to inventors and students of cinematograph mechanisms.

19—"Animated Pictures."
By C. Francis Jenkins.
Published by the Author,
Washington, D. C.—1898—Out of Print.

This volume, by one of the earliest makers of motion pictures on flexible celluloid strips, is perhaps the earliest extended treatise on cinematography. Camera work, perforating printing and developing are dealt with, and illustrations of all the author's early devices and mechanisms are presented. Particular mention must be given the bibliography of articles and the list of patents on animated photography prior to the year 1896.

Although some of Mr. Jenkins' historical statements do not exhibit a strictly unbiased version of things, his book well proves his status as one of the pioneers in motion picture work. "Animated Pictures" is one of the documents of cinematographic history, and withal, an extremely interesting one.

Following usual custom, all important contributions to cinematographic literature will be reviewed in the Camera Department as quickly as practicable after publication. The reviews given here conclude the "Cinematographic Bibliography," but another and vastly important list of reference works for cameramen is now in process of tabulation.

The new list will treat in comprehensive manner the scientific aspects of photography and should enjoy equal popularity with the reviews previously published. The average cinematographer works in total ignorance of the laws of photochemical action and the physics of the photographic process, but knowledge must be acquired along these lines if advances in cinematographic technique are to be made. The basic literature of the science of photography will therefore be catalogued in the Camera Department, where scientific procedure has always been advocated.

A Method of Developing and Toning Positives Simultaneously

Among the many so-called "secret processes" of cinematography is that by which the images of film positives are toned to various colors, or combinations of colors, while the films are being developed, the deposition of color being produced by the same bath which renders the printed images visible at the time the film strips are processed.

A considerable amount of work has been done of late upon double toning, and some abortive efforts have been made to produce color effects by immersing film positives in a sepia toning bath for a brief period and then in a blue toning bath and numerous other methods of like nature have also been tried in the endeavor to produce something new in film coloring. The results have invariably been bad, but the most encouraging examples of such practice are those in which the colors have been produced at the time of development by the addition of suitable dye compounds to the developing solution, which latter is generally prepared with developing compounds which are little known in every-day laboratory work.

In all instances the self-styled inventors of these coloring processes have kept their methods profoundly secret, not neglecting, however, to make large claims for their so-called natural color processes. It is hardly necessary to state here that no toning or dyeing process can be a natural color process, although in the case of some of the subtractive methods of color cinematography the film positives are subsequently toned or dyed, but the negative records have been photographed through color filters which have selectively recorded the fundamental sensation colors.

Any method by which new effects in toning can be produced is of interest, however, so in the following paragraphs we give an abstract of English patent No. 2562 (1913), in which a process of developing and toning simultaneously is outlined. The data is essentially technical in nature, but will give the chemically inclined readers a chance to do some experimenting. The abstract follows:

The process consists in developing the latent (printed) images of halogen-silver films with such developers as contain, besides

the developing substance, a body which couples itself with the oxidation product of the developer to form a colored body soluble with difficulty.

The development of halogen-silver photographic films leads, in general, to black picture images substantially composed of silver. Individual cases are well known, however, in which colored images can be obtained directly when developing. Thus, development with Pyro yields a yellowish-brown image, with Indoxyl a blue image is obtained, and with Thioindoxyl a red image. The other customary photographic developers also yield, under suitable conditions (absence of sodium sulphite), more or less colored results. The colors thus obtained are, however, either not very pronounced or, as in the case of developers of the indigo group, not readily obtainable.

It has been found that very highly colored images can be readily obtained, not by using the oxidation products of the developers alone, but by adding to the developing baths substances which become coupled with those oxidation products of the developer which are formed whilst developing, and form colored deposits soluble with difficulty. Depending upon the developing reagents or coupling bodies which are employed, representatives of various classes of coloring materials or dyes are formed, of which the following are examples:

para-amidophenols + phenols: Idophenols
para-phenylenediamines + phenols: Indoanilines and oxazines
para-phenylenediamines + amines: Indamines
para-phenylenediamines + thiophenols: Indothiophenols
(para-amidophenols / para-phenylenediamines) + (combinations containing methylene groups): Azomethine

The bodies soluble with most difficulty are obtained with para-phenylenediamine as the developer and phenols or compounds with acid methylene groups as coupling bodies. The para-phenylenediamines comprise the side-chain homologues and nucleus homologues, also the substitution products of para-phenylenediamine in one amido group, the other being free.

EXAMPLES.

..Para-phenylenediamine, para-toluylenediamine, amido, chlor, monoethyl and dimethyl-para-phenylenediamine. Further, one amido group may be included in a ring system—para-amidophenylene-piperidine. By phenols the side-chain and nucleus homologues and the substitution products are likewise to be understood.

FOR EXAMPLE.

Phenols, crevsols, alpha-napthol, ortho-amidophenol, trichlor-napthol, resorcin-methyl-ether, alpha-napthol-sulphonic acid. The acid methylene compounds may be either aliphatic or aromatic in nature.

EXAMPLE.

Ethyl-aceto-acetate, malono-nitrile, chlor acetophenone, diketo-hydrindene, nitrobenzyl-cyanide, thioindoxyl. Furthermore, the methylene group may be substituted when the substituting group is split off during the reaction.

EXAMPLES.

Chlor-ethyl-aceto-acetate, thioindoxyl-carboxylic acid. The coloring matter or dye produced in these methods of development can be reduced to leuco compounds which likewise possess developing properties and also yield colored images directly during the developing process when the oxidation products are soluble with difficulty. In this case also it is found that the above-mentioned classes of coloring materials yield the best results. The developing properties of some of these classes are already known; for example, the developer pyramidol N. B. dioxydiphenylamine is a leuco-indophenol. In this instance, however, only black and white images are produced, and colored oxidation products soluble with difficulty are not obtained, nor do colored images result. It is preferable to omit the admixture of sodium sulphite or similar bodies when preparing the bath. The employment of leuco bodies is likewise not advisable, because they change easily, whilst the separate form of employment first described has the advantage that the components can be preserved separately and need only be mixed immediately before development or added when developing.

The color developers can also be employed in such form that they may be incorporated into the film or applied in a separate layer to the light-sensitive film stock. Either the leuco compounds, the separate components, or only one of the two may be so incorporated or used. The dye images can be isolated by removing silver through the use of one of the well-known reducers.



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EXAMPLES OF COLOR EFFECTS.

(1) Trichlor-alpha-napthol ..... 2 grams.
dissolve in
Acetone ..... 20 c.c.s.
add to
Hydrochloride of Paraphenylenediamine..... 2 grams.
Soda ..... 30 grams.
Water .....1,000 c.c.s.
A greenish-blue image results.

(2) Alpha-naphtol ..... 2 grams.
dissolve in
Acetone ..... 20 c.c.s.
add to
Dimethylparaphenylenediamine Hydrochlor... 2 grams.
Soda ..... 2 grams.
Water .....1,000 c.c.s.
A blue image results.

(3) Thioindoxyl-carboxylic acid ..... 2 grams.
dissolve in
Acetone ..... 40 c.c.s.
add to
Monoethyl paraphenylenediamine Hydrochlor. 2 grams.
Potash ..... 40 grams.
Water .....1,000 c.c.s.
Shake well to mix.
Red image results.

(4) Alpha-chlor-ethyl-aceto-acetate ..... 2 grams.
Acetone ..... 20 c.c.s.
add to
Diethylparaphenylenediamine ..... 2 grams.
Potash ..... 40 grams.
Water .....1,000 c.c.s.
A yellow image results.

Rothacker Issues Booklet on Moving Pictures

THE old adage about practising what one preaches has no abler exponent in modern times than Watterson R. Rothacker, president of the Rothacker Film Mfg. Company of Chicago. While Mr. Rothacker has been preaching quality in film advertising and film production for the past seven years, he has also seen to it that his own advertising matter was distinctive and well calculated to create respect for his company.

This point is well exemplified by the issuance of an attractive booklet entitled "Moving Pictures," which was written by Mr. Rothacker, and which describes in detail the personnel, the policy and the plant of the Rothacker Film Mfg. Company. Through the medium of this brochure we become acquainted with the officials of the company, and are then shown the workings of the model studio and laboratories which the Rothacker firm operate at 1339-1351 Diversey Parkway, Chicago. This is accomplished through the medium of illustrations, which tell their own story, as good pictures should, and when the end of the booklet is reached, one has a clear idea of the appearance of a film studio and the workings of a laboratory.

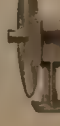
To those who have not visited the Rothacker film plant, this illustrated description will be an eye-opener, and must surely convince those interested in film production that the Rothacker Film Mfg. Company is equipped for service and efficiency.

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MUSIC AND THE PICTURE

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No. 1—"Chinese Wedding Procession," by Lucius Hosmer.

The most exquisite musical thought conceived in years. Its wonderful tonal beauty makes it adaptable for any Chinese picture, of slow or mysterious action.

No. 2—"Chinese Recollections," by Chas. Zimmerman.

An exceptionally fine 'Maestoso" in 2/4 in which originality and clever invention are coupled with attractive melodies and orchestral effects, usable for any Chinese scene of processional character.

No. 3—"Hop-Sing" Chinese Fantasia, by E. Katzenstein.

A really faultless Chinese 2/4 Moderato; a musical illustration of Chinese society.

No. 4—"Chinese Serenade," by Chas. Puerner.

A splendid specimen of a Chinese 2/4 allegretto, very melodious, and fine for Chinese scenes of quicker action.

No. 5—"Ching Chang" Galop.

For tumults, confusion, and riots, etc., if played to action.

No. 6—"Japanese Patrol," arr. by Th. M. Tobani.

A wonderful Fantasia in "Tempo di Marcia," on the famous world-known Japanese national air, "Fou So Ka."

No. 7—"Kingdom of Flowers," by J. Ringeben.

A slow, dreamy and wonderfully melodious Valse Lente, to be used for Japanese garden, flower and love scenes.

No. 8—"Japanese Cradle Song," by Charles Long.

The title gives sufficient explanation as to what scenes this number is intended for.

No. 9—Chinese Characteristic, by M. Winkler, an exceptional fine number for the purpose mentioned.

No. 10—Chinese Allegretto, by Puerner.

A real Chinese composition, most appropriate for scenes of quicker action.

The Importance of a Good Music Cue Sheet

IT was back about in 1909 at a small summer resort town on Lake Erie, when I first began to play for pictures. Not much attention was paid to what was played, in fact the manager stated he didn't care much whether I played for the pictures during the intermissions as that was when there was only one man in the operator's booth, and there was a short intermission between each reel while another was being rewound. The music played was of course of the most popular sort. As I was not aware of the future possibilities of the "movies" I did not give this much serious thought.

In the last two years I have changed entirely from playing popular stuff to music of the better sort as the trend is pointing in that direction. As the pictures become more artistic so are the patrons demanding that the musical accompaniment advance with the progress of the picture.

As every player has his own ideas regarding playing pictures about all the player has to do is be sure that he is pleasing the patrons of the house, and above all, keep awake on the job and not fall into a rut. I would say that to get the best results one should put personal feeling into his work, not simply play notes, but endeavor to register the different feeling and emotions the picture brings to him on his instrument. This will please the feminine portion of his audience, and when you do that you will have little trouble from a complaining manager.

Another thing of great importance is the music cue sheet. If compiled correctly, in my estimation, these cue sheets are going to be invaluable if the present progress is kept up and they are not simply used as a medium for exploiting the works of different publishers.

When the cue sheets first made their appearance I looked them over and threw them away for perfectly obvious reasons. Last summer my attention was called to the cue sheets on the Bluebird Photoplays. They looked entirely different and I decided to give them further attention. I could see that much improvement had been made. Since then I have been using the cue sheets you have been compiling on all that were being run in the theatre where I am employed. I know I am getting better results.

Imagine the predicament of an orchestra in a New York theatre on the premier of a new musical play to find that the music score of the production had not arrived. The same feeling must come to the movie player if he is interested in his job and desires to make the first show something besides a musical nightmare for the audience. The name of the picture means nothing and the short synopsis of the picture given in the producing company's heralds is often misleading and valueless. With nothing to go by, the player selects tunes at random from his library in the hope that they will fit the picture, at least some of them. How many times after the first show have I found that I had "guessed" wrong and for the second show had to scramble through my library to get proper selections. Some will say read the story of the picture in the company's publications or the different movie magazines. This takes much time. How many would bother to do it, and besides this does not tell us exactly when a musical change is necessary. A really good cue sheet does this. I am a strong champion of the cue sheet for the player who cannot see the picture in advance, especially such as you are compiling as I feel you are really trying to give a proper musical setting to the picture.

In another letter I am going to pick a certain cue sheet to pieces with criticisms. Such cue sheets are a detriment rather than an aid.

Yours truly,
GEO. H. MAPES,
Winter theatre, Akron, Ohio.

"POLLY REDHEAD"

(Reviewed on Page 1253)

(Bluebird Photoplays)

Theme—"My Dreams" (6/8 Moderato) by Dorothy Lee

1—Tulips (4/4 Moderato) by W. E. Miles until—T: "The honorable John Ruffin."
2—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "Mr. George Tompkins."
3—"Dramatic Andante" by Ascher until—T: Polly proves that, etc."
4—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Mrs. Meekin, who does, etc."
5—"Elegy" (Moderato) by Czibulka until—T: "You are right, Mrs. Meekin."
6—"Eleanor (Andante) by Deppen until—S: "Close view interior of window."
7—"Theme" until—S: "Close up at table."
8—"Martinique" (Intermezzo) by Loraine until—S: Mrs. Meekin drinking liquor."
9—"Dramatic Tension" by Funck until—T: "Lady Caroline Ardath."
10—"Dreams of the Flowers" (4/4 Andante Expressivo by Cohen) until—T: "The Duke of Osterly."
11—"Heart Throbs" Reverie (4/4 Moderato) by Arnold until—T: "Lady Osterly."
12—Continue action until—T: "Polly play changeling."
13—Finale from "Ariele" by Bach to action pp or ff until—T: "You must not see her."
14—"Admiration" (4/4 Mod. Grazioso) by Jackson until—S: "Lawn before house."
15—"Garden of Love," Caprice (4/4 Moderato) by Ascher until—T: "Polly misconstrues Ruffin, etc."
16—"After Sunset" (4/4 Moderato) by Pryor until—T: "The next morning."
17—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—S: "Duke in car."
18—"Moderato Agitato" by Becker to action pp or ff until—T: "That settles it."
19—"Return to me soon" (Allegro) by Gregh until—S: "Exterior of house."
20—"Cupids Frolic" (6/8 Moderato) by Miler until—S: "The Duke's car comes on."
21—"Agitato" to action until—S: "After the dispute."
22—"Love Song" (Moderato) by Flegier until—* * * * * * END.

"THE BLUE STREAK"

(Fox Production)

"Dreams of Love" (6/4 Poco Allegro) by Liszt is the Theme

1—"Olympia Overture" by Ascher until—T: "The little town of Flintstone."
2—"Fair Vassal (4/4 Allegro Moderato) by Tobani until—T: "The prodigal has been taking father's advice."
3—"Little Triffler" (intermezzo) by Barnard until—T: "Interior scene mob gambling."
4—"Causerie" (4/4 Andante) by Francis Mac Millen until—T: "The sheriff, Ned Finley."
5—"Continue to action" until—T: "Ain't them the fellows, etc."
6—"Organ to action"—watch screen and produce effects of man playing accordeon until—T: "I'm paying you to stop."
7—"Return to Me Soon" by Gregh (3/4 Allegro Vivace) until—T: "Drink to my future wife."
8—"Continue or repeat to action" (watch shots) until—S: "Nigh pulling gun to sheriff."
9—"Short Agitato to action" (watch shots) until—T: "Three of them. I can use one more deputy."
10—"Rustling Leaves" (6/8 Moderato) by Koehler ff and to action until T: "An abandoned nest."
11—Intermezzo from "Goyescas" by Granados until—T: "A plan to keep them on the jump."
12—"Continue lively" until—T: "Get me some ferns."
13—"Organ to action" until—T: "Head or tail, etc."
14—"Continue organ to action" until—S: "Man near girl's window."
15—Short Mysterioso" to action until—S: "Man walks away from window."
16—Theme until—T: "I don't know what they mean."
17—"Robin's Farewell" (4/4 Moderato) Reverie by Arthur until—T: "With the daylight."
18—"Continue to action" until—T: "Watchful waiting."
19—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth until—T: "Keep 'em away."
20—"Continue ff" until—S: "Men on horses galloping."
21—"Gallop to action" pp or ff until—S: "Man hanging on rock."
22—"Continue pp" until—S: Man calling horse."
23—"Organ to action" (short scene) until—S: "Man jumps on horse—in water."
24—"Short Agitato" to action until—T: "Interior of room, girl near table."
25—"Love's Message" (Moderato) Idyl by Brooks until—T: "That's how I said, 'You'll get me in the back.'"
26—"Jasmine" (4/4 Moderato) by Kretschmer until—T: "And so under the fading sunset sky."
27—"Woodland Whispers" (Characteristic) by Czibulka until—T: "He don't know nothing about our jobs."
28—"Theme" until—T: "That's the feller, that's why he was, etc."
29—"Organ to action" until—T: "The baby died."
30—"Organ continue to action" until—T: "The blue streak lives up to his name."
31—"Passacalle" (3/4 Allegro Moderato) Intermezzo by Gregh until—T: "The fight."
32—"Long Agitate" to action pp or ff until—S: "Girl digging grave."
33—"For Thee" (Andante) by Kate Vannah until—T: "With all the accessories."
34—"Adoration" (4/4 Moderato) by Barnard until—T: "It was a bluff from the beginning to the end."
35—"Theme" until—T: "Butch."
36—"Piano Solo" improvise to action until—T: "The prodigal's
37—"Illusion" (2/4 Moderato) Intermezzo by Bustanoby until—return."

* * * * * * END.

"HELL MORGAN'S GIRL"

(Reviewed on page 1565)

(Bluebird Special Release)

Theme—"L'Adieu" (12/8 Andante) by Favarger

1—"The Booster," Rag by Lake (To be performed as a Piano Solo) until—S: "Lola dancing."
2—"Ninfa" (2/4 Intermezzo) by von der Mehden" until—T: "Has Lola kicked into Sleter."
3—"Theme" until—T: "An Oasis in a desert."
4—"Lunita" (Intermezzo) by Gottschalk until—T: "An inhabitant of Paris."
5—"Dramatic Tension No 1" by Reissiger until—T: "It's the hand of fate."
6—"Dramatic Tension" by Ascher until—T: "The old man was that stingy."
7—"Dramatic Andante" by Ascher until—S: "Interior of studio."
8—"Tendresse" (2/4 Andantino) by Ravina until—T: "Don't worry dearie."
9—"Continue ff until—T: "Hell Morgan was celebrating."
10—"Noisy Bill" (Rag) by Losey. To be performed as a Piano Solo to action until—T: "I don't like your map."
11—"Agitato No. 4" by Becker until—T: "Lick 'em up, fellers."
12—"Dramatic Tension No. 2" by Reissiger until—T: "That for your distorted."
13—"Hurry No. 4" by Lake until—T: "What's the row, Dad?"
14—"Continue pp" until—T: "You were stund, Dad."
15—"Presto" by Lake until—T: "There's some mistake."
16—"Return to me soon" (3/4 Allegro Vicace) by Gregh until—T: "Give me a chance."
17—"Popular Trot" (Piano Solo) until—S: "Dance is finished."
18—"Dramatic Tension" by Funck until—T: "Lola of the, etc."
19—"After Sunset" (4/4 Moderato) by Pryor until—T: "Under Lola's encouragement."
20—"Popular Trot" (Piano Solo) until—T: "Don't grab Sleter."
21—"Dramatic Tension" by Winkler until—T: "I'll snuff the piano."
22—"Agitato to action" until—T: "Are you afraid."
23—"Continue pp" until—T: "You're an awfully good piano player."
24—"Popular Trot" (Piano Solo) until—T: "The man painted with, etc."
25—"Theme" until—T: "That night."
26—"Piano Solo" improvise to action until—S: "Near piano Rogers puzzled."
27—"To Spring" (6/4 Allegro Appassionato) by Grieg until—T: "Why didn't you tell me."
28—"Agitato" by Kerssen until—T: "Rogers at Piano."
29—"Piano Solo" to action until—S: Sleter draws his gun."
30—"Short Agitato" to action until—T: "I'm your's Sleter."
31—"Dramatic Tension" by Funck until—T: "It was the darkest hour."
32—"Dramatic Tension" by Ascher until—S: "Lola fighting Sleter."
33—"Furioso No. 10" by Becker to action pp or ff watching shots until—T: "Earthquake."
34—"Hurry No. 4" by Lake until—T: "Dazed he followed others."
35—"Lamento" (Lento) by Gabriel Marie until—S: "Rogers and Lola looking off."
36—"Theme" to action pp or ff until— * * * * * * END.

(THE RED FEATHER PRODUCTION)

In Two Parts

(Reviewed on page 2030)

Part I The Girl Who Lost

Theme "Cavatine" (4/4 Moderato) by Bohm

Part 1—The Girl who lost—Theme "Cavatine" (4/4 Moderato) by Bohm.
1—"Solitude" (3/4 Largo) by Czibulka until—S: "Isabel leaving dressing room."
2—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—T: "When I go on the stage."
3—"Continue pp" until—T: "With the close of the season."
4—"Vision" (6/8 Andante) by Bohm until—T: "Pay day."
5—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Jack van Holt and his fiancee."
6—"Rose's Honeymoon" Reverie (3/4 Andante) by Bratton until—T: "Your duties will be light."
7—"Continue to action" until—T: "Midsummer."
8—"Theme" until—T: "The close of the summer season."
9—"Romance Sans Paroles" (3/4 Andante con moto) by van Goens—T: "Was it van Holt."
10—"Dramatic Tnsion No. 1" by Reissiger until—T: "After the show."
11—"La Brunette" (Valse de Concert) by Severn until—T: "Fate seemed to play, etc."
12—"Valse Lento" by Ed. Schuett until—T: "In the days that followed."
13—"Theme" until—T: "I'm going to the Belle Claire."
14—"Lost Happiness" (12/8 Andante Sostenuto) by Eilenberg until—T: "I'm willing to pay you well."
15—"Theme" until—T:—"Get ready at once."
16—"Continue to action" until—End of part 1.

Part II—The Border Wolves

1—"Western Moderato" by Bach until—T: "Snakehead closed to the Mexican Border."
2—"Piano Solo" improvise to action until—T: "The fight."
3—"Good Agitato" until—T: "After the fight."
4—"Wild Rosebud" (Moderato) by Tobani until—S: "Train in view."
5—"Railroad effect" followed by short hurry until—S: "Train passing."
6—"Romance" (3/4 Andante) by Rissland until—T: "That evening."
7—"Piano Solo" improvise to action until—T: "The next morning."
8—"Agitato No. 4" by Becker to action until—T: "That night."
9—"Rustles of Spring" (2/4 Allegro) by Sinding (Watch shots)—T:"Somebody must have, etc."
10—"Western Allegro" by Winkler until—S: "Chasing after the girl."
11—"The Chase" (Grand Galop) by Koelling until—T: "I'll hold them, etc."
12—"Continue to action" (Watch shots) until—T: "They got me all right, Miss."
13—"Meeting" (Andante) by Bendix until— * * * * * * END.

"THE MORTAL SIN"

(Reviewed on page 1871)

(Metro Pictures)

The "Poet's Dream" (Andante) is the Theme

1—"Longing for Home" (Andante) by Jungman until—T: "Anderson worked as a clerk for Standish & Co."
2—"Herodiade," Prelude to Act V by Massenet until—T: "Something's the matter with Anderson."
3—"Continue ff" until—T: "The family physician was an old friend."
4—"On Wings of Love" (Moderato Reverie) by Bendix until—T: "Many a good woman."
5—"Continue to action" until—T: "When are you going to take me out?"
6—"Continue ff" until—T: "Happy in the thought of being the bread winner."
7—"Organ to action" (short scene) until—T: "When one is imbued with a good idea."
8—"Eleanor" (2/4 Moderato Expression) by Deppen (to action Watch Telephone Bell) until—T: "I phoned for the doctor."
9—"Theme" until—T: "Hope or despair may hang, etc."
10—"Lamento" (Lento) by Gabriel Marie until—T: "The daily task must be performed."
11—"Organ to action until—T: "We'll send hubby out West."
12—"Short Agitato" begin pp then to action until—T: "Sometimes we must smile, etc."
13—"Nocturno Op. 15, No. 2" (Andante) by Chopin until—T: "But you must go West."
14—"Continue lively" until—T: "Every speeding train carries, etc."
15—"Continue pp" with ad. lib. train effects until—T: "Faith sustains the heart."
16—"Adagio Pathetique" by Godard until—T: "The last resort."

17—"Continue pp" with ad. lib. effects of knocking hammer (watch action) until—T: "The cheapest quarters must be endured."
18—"Theme" until—T: "If a woman pays so that the one, etc."
19—"Organ to action" until—T: "But little did he know."
20—"Organ continue to action" until—T: "The fruits of her sacrifice."
21—"Told at Twilight" (Andante) by Huerter (watch effects) of type machines until—T:"At last the day of departure."
22—"Continue to action" until—T: "The juggernaut of joy, etc."
23—"Bonheur" (Gavotte Serenade) by Hartog (watch train effects) until—S: "Terminal passengers coming out, etc."
24—"Continue to action" until—T: "I'm sorry my boy, etc."
25—"Continue or repeat ff" until—S: "Jane in her room."
26—"Continue pp" until—T: "Anderson enters."
27—"Continue ff" until—T: "He wouldn't give his name."
28—"Dramatic Tension No. 1" by Reissiger until—T: "I cannot find him, madam."
29—"Theme" until—S: "Anderson rushes into Jane's room."
30—"Continue with ad. lib. tympany rolls" until—S: "Anderson disputing with Standish."
31—"Love Theme from the 'Fall of a Nation'" by Herbert (repeat if necessary) until—S: "Telephoning."
32—"Continue or repeat" to action until—T: "Who can know the feelings, etc."
33—"Organ to action" until—T: "Wake up, dear."
34—Repeat "Love Theme" (same as No. 31) to action until—
* * * * * * END.

"LOVE'S LAW"

(Fox Production)

"Gypsy Songs" by Dvorak is the Theme (1st song only "I Chant My Lay"

1—"Swing Song" (6/8 Allegretto) by Barns until—T: "While death, the stranger, approaches."
2—"Garden Dance" (4/4 Allegro Moderato) by Vagas pp during interior scene until—S: "Girl runs into the house."
3—"Water Lilies" (4/4 Andante Moderato) by St. Clair until—T: "And so the girl innocence, etc."
4—"Gipsy Life Fantasia" by Le Thiere—Note: Play only until Tarantelle and repeat if necessary Tremolo ff with ad. lib. Tympany Rolls during short fight until T: "In the world of self-seekers."
5—"Dew of Evening" (Serenade) by Losey ff during disputes until—T: "Passion seeks a new, etc."
6—"Berceuse" (Moderato) by Delacour ff during disputes until—T: "Change of scene to Gypsy Camp."
7—"Gipsy's Serenade" (Andante) by Nebl until—S: "Gipsy struggling with innocence."
8—"Continue ff" with ad. lib. Tympany Rolls until—S: "Gipsy carries the girl to the camp."
9—"Continue to action" until—T: "You ask that I should love you."
10—"Good long Agitato" pp until—T: "The fight, then to action pp during interior camp scenes, ff during fighting scenes until—T: "Did you send for me?"
11—"Short Galop" start pp then to action playing pp during interior scenes until—S: "Gipsy enters the room where he finds the girl."
12—"Short Agitato" to action until—T: "Passion, you came too late; alone I could not save her."
13—"Organ to action" until—T: "Here we all work for our living."
14—"Gipsy's Moonlight" Dance by Kraeger—Note: Begin with the dance (no introduction pp) then to action until—S: "Girl stops dancing."
15—"Continu pp" until—T: "The dawn of love."
16—"Theme to action" until—T: "Do you think to break me down malice?"
17—"Long Heavy Agitato" to action until—T: "Save me! Save me!"
18—"Continue or repeat pp" until—T: "Passion begins to woo with the gifts, etc."
19—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "Gipsy's camp scene."
20—"Organ to action" short scene until—S: "Passion struggling with innocence."
21—"Agitato action" until—S: "After the struggle."
22—"Continue pp" until—T: "The gifts having failed, etc."
23—"Love and Passion" (Andante) by Messinah until—S: "Flashback to Gipsy camp."
24—"Organ to action" (Short Scene) until—T: "And so in time as innocence travels."
25—"Tale of Two Hearts" (Moderato) by Roberts until—S: "Innocence before mirror."
26—"Repeat Gipsy's moonlight dance," same as played for No. 14 (Note: The picture suggests this repetition) until—T: "Change back to former scene."
27—"Continue Tale of Two Hearts" until—T: "The supper—vanity, envy, etc."
28—"A La Bien Aimee" (Valse Lento) by Schuett pp during Gipsy camp scenes until—S: "Innocence dancing on table."
29—"Valse Suite" by Brahms—Note: Play "part three" to tempo of dance until—S: "Girl stops dancing."
30—Continue or repeat "A La Bien Aimee" until—S: "Girl at piano."
31—"Piano solo" improvise to action until—S: "Girl stops playing."
32 "Organ pick up to action" until—T: "Wait for a moment."
33—"Organ continue to action" until—S: "Passion struggling with girl."
34—"Agitato to action" until—S: "Automobile in view."
35—"Albumleaf" (4/4 Moderato) by Kretschmer, watch telephone bell until—: "At the home of wealth."
36—"Good one step" to action until—S: "Two butlers or footmen in view."
37—"Organ to action" until—S: "Couple dancing."
38—"Prince Ador Ballet Suite" by Rubner. Note play only part 4 "Ballabile Grand Waltz" watching tempo of dance until—S: "The finish of the dance."
39—"Heart's Secrets" (Serenade) by Diamond until—T: "And you meant for nobility."
40—"Continue to action" until—T: "You have taught me what love is."
41—"Continue pp until—T: "And so loves question, etc."
42—"Theme" until— * * * * * * END.

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BUILDING AND FURNISHING

Moss's Flatbush Theatre Proves Popular

THE Flatbush theatre, one of the many B. S. Moss theatres in Greater New York, located on Church avenue at the corner of Flatbush avenue, does not need to be recommended to the people of Brooklyn.

The theatre is 140 feet wide by 300 feet deep, is absolutely fireproof, being constructed of steel, reinforced concrete, brick and white stone. The entrance to the theatre is on Church avenue, and this side of the theatre is more elaborately finished than the other walls, which have no frontage on any other street. Display frames, which were furnished by the Tresro Peisill Company, are fastened to the front wall of the theatre and posters and stills of the attractions at the theatre are displayed here.

At night the front of the theatre is as bright as day, being well illuminated by several five-lamp electric lamp-posts, a number of arc lamps and two huge electric signs, one of which measures about 250 feet in length; the other is a vertical sign and measures ninety feet in height. The use of electric signs is one of the most effective ways of attracting the attention of passersby.

A glass-covered marquee adds greatly to the attractiveness, lending the finishing touch to the front of the house. The doors leading into the lobby are finished in mahogany, set with plate glass mirrors. Above the doors are stained glass windows of a neat design.

The lobby, measuring 20 feet by 45, is most attractively finished in gold with white Vermont marble trimmings. The side walls of the lobby, instead of being covered with tapestry cloth, have been set with large French mirrors, which is also a convenience for the ladies. The ceiling is set off in panels, borders being of plastique ornament. The semi-direct lighting system is used, fixtures being of the chain-suspended type, with opalescent bowls.

The box-office is at the right as one enters. To facilitate matters in handling of crowds there are two ticket windows. Automatic ticket selling machines have been installed and have proven to be great time-savers.

Exit doors leading directly from the theatre into the street are also of sheet metal and are equipped with the automatic fire bolts. The least pressure against these doors and they open. A fire escape has also been put up as a safeguard against any accident that might happen.

The interior of the theatre is handsomely decorated in old rose, white with gold, and white marble trimmings. The side walls are covered with a heavy old rose tapestry cloth with a flower used as a motive, marble running around the walls to the height of four feet from the floor. The proscenium boxes are decorated in gold, with crimson and gold hangings. Above the proscenium boxes and the proscenium opening are oil paintings of the Colonial days. The general architecture of the interior is based on Louis XVI ornament in France.

The theatre has a seating capacity of 1,800, there being 800 orchestra seats, 700 balcony seats and the balance of 300 box and loge seats. The orchestra and balcony are furnished with mahogany finished, leather upholstered opera chairs, the boxes and loges having been furnished with comfortable wicker chairs. These were all supplied by the American Seating Company of Chicago.

The projection room, which is in charge of H. Kirks, is at the rear of the balcony, and is constructed of reinforced concrete. The equipment consists of two Power's 6A projectors and a spot light, no other extra attachments being used. The length of throw is 110 feet onto a screen of special combination. The picture is thrown at a slight angle, but distortion is hardly noticeable, the screen being nearly on the same level with the portholes in the booth.

The theatre is lighted by the semi-indirect lighting system, fixtures being on the same order as those used in the lobby. In the center of each of the sidewall panels is a one-lamp wall bracket.



The stage lighting consists of footlights, three series, red, white and blue, a total of about two hundred 60-watt lamps; a concert strip of 60-60 watt lamps, and five borders of red, white and blue lamps; proscenium lights are 12-60 watt lamps. Each color can be used separately, according to what an act requires. All lights are controlled from a dead face switchboard in the left wing of the stage. The stage is about forty feet deep, proscenium opening being about the same width.

The music for both the pictures and the vaudeville is furnished by a nine-piece orchestra. An organ of large dimensions has also been installed. The music for the pictures is exceptionally well handled.

Whitehouse, Milwaukee, Is "Different"

ONE of the most unusual theatres in the entire country is the new Whitehouse theatre, Milwaukee. This theatre which is under the management of Otto L. Meister, embodies innumerable new ideas in theatre construction, all the ideas of its manager.

The Whitehouse theatre, which is known as "the theatre that is different," is just the reverse of ordinary theatres. Instead of being at the back of the house the screen is at the front, and all of the seats face forward, the majority of the lights are in the floor, and all of the drafts blow out through the doors instead of inwards. The lower floor seats are held at five cents, while the balcony which is reserved sells at ten cents. Instead of the rear seats being the most crowded, the front seats are always the best filled, while often the rear seats are empty. In fact this theatre reverses everything that has heretofore been tradition with the theatre builders.

Another unique innovation is the placing of the orchestra in such a position that in summer it is possible to open a grill in the front of the theatre and the music is heard on the street, acting as a perpetual bally-ho. The screen is placed directly over the front entrance, and on entering a person walks beneath and up the aisle to his seat near the rear of the theatre. A clever arrangement of screens keeps all the light from the front entrance from the picture screen. Soft, mellow lights inlaid in the floor guide one up the aisle, and still do not interfere with the audience. The reservation of the balcony seats has made a great hit with photoplay fans. All theatre managers know that many people actually prefer to sit in the balcony seats, which are without a doubt the best seats. Instead of forcing the bad air out of the theatre with exhaust fans, the Whitehouse ventilating system forces in the fresh air, forcing out the bad air, and causing all of the drafts to blow out the doors and windows, instead of in.

Proves Size No Bar to Lobby Beauty

A FOYER which measures but fifty by nine and one-half feet, yet considered the most attractive in the entire city, is that of the Princess theatre, Milwaukee. This little gem is finished in ivory and old rose. Beautiful draperies of the same general color scheme cover the windows which relieve the monotony of the partition between the theatre and foyer. The wainscoting is of marble and the woodwork mahogany. Indirect lights diffuse a pale yet brilliant glow through the foyer and the entire atmosphere is most homelike and comfortable. At each end is a fountain, in the waters of which swim myriads of gold fish, while the streams trinkling down into the water beneath make a delicate music that fills the air at all time.

The foyer is the idea of Frank Cook, the manager of the house, and his good judgment in putting in something classy, and decorating his theatre along most artistic lines is attested by the fact that he has the only ten-cent picture house in the block, all others getting five and ten cents.



Foyer Princess Theatre, Milwaukee, Wisconsin

Owl Theatre, Philadelphia, a Community House

THE Owl, a 500 seated theatre at Twenty-third and South street, Philadelphia, is distinctive for its original name, its attractive exteriors, effective interior decorations, its absolute cleanliness, its stability (never having changed owners or managers) and the live wire methods of its manager, Samuel B. Blatt.

The house was built about three years ago and has never had competition.

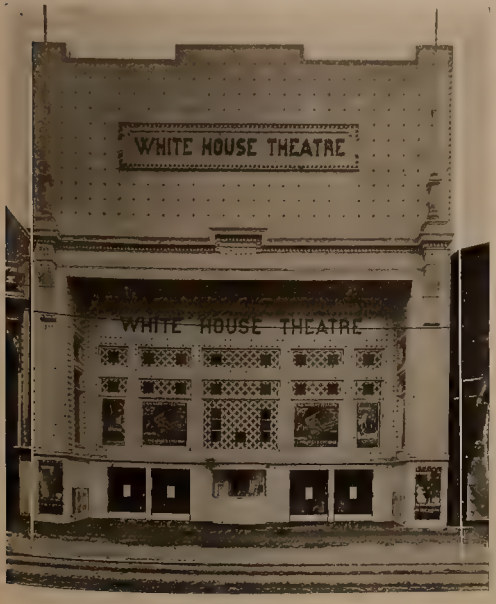
It is owned by the Franklin Amusement Company, Inc., the architect being George W. Rehfuss of Philadelphia.

The outside is of brown pressed brick with iron cornice and large electric sign. Dimensions 120x48 feet.

The lobby, which measures 30 feet in width and 12 feet in depth, is artistically decorated in white Vermont marble and gilt wainscoting. The floor of the lobby is of a composition tile of neat design. The six inside doors which lead into the theatre are studded with plate glass mirrors and add greatly to the already attractive lobby. The box-office is of white marble and plate glass. The theatre is not equipped with an automatic ticket selling machine, roll tickets being used.

The six inside doors of the lobby are all mirrors with marble and gilt wainscoting around the walls.

There is no balcony. The concrete floors and six large exits to the street make for safety. The walls of the theatre proper are painted pale green with large panels of maroon and orange, within which are life-sized oil paintings of motion picture stars set in gold frames.



The White House Theatre, Milwaukee, Wisconsin

This decoration has been much commented upon and copied by other exhibitors.

For ventilation there are two 3-foot exhaust fans, eleven wall fans, twelve large vents through which fresh air is obtained.

The indirect lighting method is used and steam heating. The chairs are from Haywood Bros. & Wakefield of Philadelphia.

There are two projection machines, Powers 6A and 6B, motor driven, with Gundlach lenses and automatic dissolving device. The throw is 71 feet. The screen originated by Mr. Blatt is of aluminum and gold cloth on a solid wall. Perfect projection is the boast of the house. John Hughes is chief operator.

An F. A. North & Company grand piano with a skilled musician in charge furnishes the music at present. An organ will probably be installed later.

There are eight regular employees besides the manager. Girl ushers are used.

There are three daily performances. The prices are ten cents at night and fifteen for special attractions. "The Ne'er Do Well" was one which cleaned up at the fifteen cent figure. Eight reels are always shown with a daily feature. Pathe, Fox, Vitagraph, Triangle, World, Mutual and Art Dramas are run. Theda Bara, William S. Hart, Douglas Fairbanks, Charlie Chaplin, Alice Brady and Clara Kimball Young have proved the best drawing stars to date.

Advertising is done by weekly programs, window cards, cut outs, original slides, photos and one sheet write ups. Hand bills and banners are used on specials.

A marble drinking fountain with running ice water all Summer is appreciated by patrons. Being in a democratic, residential district the "Owl" depends almost entirely on family trade, some coming twice daily.

Children overwhelm the Saturday matinee when a special comedy is added for them.

New screen decorations are to be placed in the Spring. Vines, flowers and latticework will simulate a Japanese garden.

Special programs featuring the Owl are being already gotten out for the anniversary week several months hence.

Here is a little stunt that aroused interest. Before St. Patrick's day the slide request had been given for each person to bring a pin that day. The pins came in huge numbers. A shamrock featuring the Owl was given out to be pinned on with the pins thus brought.

The feature which gave this house the biggest publicity boost was the presence of a live, horned owl, 18 inches high, in the lobby. People who had never seen such a creature came from far and near to view the strange bird. The children named him "Tommy Owl" and he had a petted existence for many moons,



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DIRECTORY OF NEW THEATRES

ILLINOIS

Elgin is to have a new motion picture house, if the plans of Barney Davis, Grand Rapids, Mich., who is about to close negotiations looking toward the erection of a new motion picture theatre go through to successful completion.

A new motion picture theatre was recently opened at Arenzville under the management of Hal Kendall.

INDIANA

Work has been commenced on the erection of the new Crown theatre at Crown Point on the west side of the Square. When completed it will be occupied as a vaudeville and motion picture house.

The old Irwin theatre which was destroyed by fire a fortnight ago will, in all probability, be rebuilt in the near future. The theatre was an old structure and was owned by Judge Francis E. Baker of the United States Circuit Court of Appeals, his wife May Irwin and B. F. Deahle of Goshen.

The Cozy Motion Picture theatre at Rockville, recently purchased by Roy Whitesell from T. L. Johnson, has undergone a thorough renovation and opened a week or so ago for three performances weekly, with Saturday matinee and evening.

Plans and specifications of the Bankers' and Merchants' new theatre at Terre Haute show that it is to contain 850 seats on the main floor and 550 in the balcony, together with three large stores on the ground floor and three suites of offices on the second floor. This theatre, it is promised, will be opened with the highest grade of entertainment, at popular prices, that Terre Haute has ever had, on or before September 1 next.

It has been conceded, by all Terre Haute men who know, that Eighth street and Wabash avenue is the very best theatre location in Terre Haute. It is understood the ground must be cleared by April 1.

The Olympic Opera House, recently leased by G. E. Underhill of Fort Wayne, is being remodeled, the interior redecorated and fully equipped for moving pictures. When completed it will be one of the most beautiful and up-to-date places of its kind in northern Indiana. Mr. Underhill has obtained the services of Charles Aubrey as manager. Mr. Aubrey is well known in theatrical circles as one of the most proficient moving picture men in the middle west.

The Royal theatre, Vincennes, will be rebuilt by J. S. Spiker. The building will be moved back so that it will face squarely on Main street and lowered to the sidewalk level. Concrete floors will be placed in the structure and a new front will be built. The entire exterior of the building will be finished with stucco. Improvements will be completed about May 1.

MICHIGAN

March 28 is the opening date of the New Oakland theatre in Pontiac. "A Poor Little Rich Girl" is the opening attraction for two days. The Oakland is of the amphitheatre style, seating about 1,300.

MISSOURI

A new motion picture theatre in Mexico is contemplated in the plans of James W. Gallaher and J. E. Strief who are erecting a pretentious building on South Jefferson street.

OHIO

The Dayton Theatre Building Company plans the erection of a new motion picture theatre house on North Main street, Dayton. Plans call for an auditorium with a seating capacity of 2,200; the balcony to accommodate 900, thus 1,300 must be taken care of on the main floor.

Warren is practically assured of one of the most beautiful and up-to-date motion picture theatres in the Mahoning valley. The West Side Improvement Company, which was recently incorporated by local men, to carry out the project, has employed Architect J. L. Decker of Youngstown to draw up plans and specifications for a $25,000 structure. After considering a number of sites, the company recently purchased the lot at the northwest corner of Market and Cherry streets from Mrs. Martha Ramsey, and excavation work will start as soon as the weather permits.

The theatre will be two stories high, of brick and terra cotta construction and fireproof throughout, and of the newest and most modern type. The building will have a frontage of 50 feet on W. Market street and a depth of 140 feet on Cherry street. In addition to the theatre proper with a seating capacity of 500, it will contain two store rooms on the first floor. The second floor will be devoted to living suites.

PENNSYLVANIA

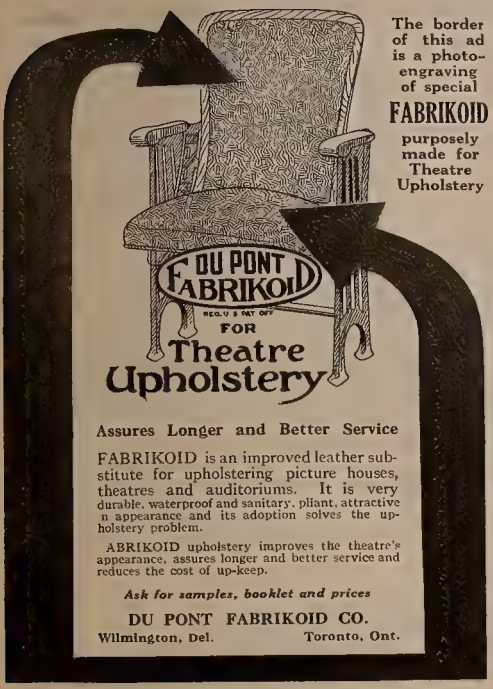
A couple of weeks ago fire was discovered in the Opera House at Clearfield and in a very short time the structure was reduced to ashes. J. Clark Bozer, the owner, however is busying himself in his efforts to reconstruct, and he announces that plans will be prepared in a few days for an opera house that will be more imposing and more adaptable to the uses to which it is destined to be put. He expects to have everything in readiness for an early fall opening.

UTAH

Plans for the erection of one of the largest and most magnificent motion picture houses in the West, to be established on property centering and extending back from 233 South Main street, Salt Lake City, are reported to be in a state of partial completion. C. W. Midgley, who was instrumental in the financing and building of the Liberty and American theatres, is behind the movement. He is reported to have the backing of Los Angeles and other California capital in his newest venture.

In the course of extensive investigation and examination of the property which will be required for the new theatre. Mr. Midgley was busily engaged interviewing property owners in Salt Lake a little more than a month ago. He is now on the Pacific coast, but it is said that he will return to Salt Lake shortly when, with the assistance of a number of business friends, he will launch the enterprise which is said to have been his dream that preceded the building of the Liberty and American theatres.

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Pallas Pictures has given us another "hummer" the same week. Even the reviewers "death watch" were aroused to exclamations and applause several times at the trade showing of "*The Spirit of Romance.*" All the world is romantic and here is a "dream" that pulls at your heart strings. *Vivian Martin* is delightful as the poor little girl who inherits a fortune "over night." This is a play every child should see—but "old boys" will like it just as they did "Snow White" with Marguerite Clark.

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APRIL 14, 1917

Motion Picture News

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the star of countless Famous Players successes, whose superb emotional acting on both stage and screen has won for her a place in the hearts of the American public, second to none.

Sleeping Fires

her next Paramount Picture, a story of a wife whose husband wishes to divorce her so that he can marry his secretary, will rival "Sapho," "Audrey," "The Moment Before," "Bella Donna" or "The Woman in the Case." Every exhibitor should arrange for "extra time" on this picture.

Don't miss a chance like this—advertise it big —and you can sit back and collect the profit.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

How can an advertiser continue advertising? By giving YOU value.

Paramount Pictures



Coming April 23rd

Marguerite Clark

famous star of stage and screen, and the stellar attraction of many of "Famous Players" greatest screen successes such as "Snow White," "Miss George Washington," "The Fortunes of Fifi," "The Prince and the Pauper," "Still Waters" and others, will appear in

The Valentine Girl.

This photoplay should be one of her greatest successes as the part of the little girl whose "gambling house proprietor" father does not want her, is along the line of Miss Clark's most successful roles.

Here's a chance to get "big returns"
Arrange for "extra time" now

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

Controlled by **Famous Players-Lasky Corp.**

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

"FATTY" ARBUCKLE

Paramount Pictures



"Is this the way to romp in laughing and yelling—you're supposed to be school girls, not Indians! Now again. Stop! Stop!! don't try to hide from the camera, *you can't do it*"—"they're like a bunch of ostriches," said "Fatty" laughing.

"Fatty" Arbuckle directs his own pictures

He was shooting the pajama girl scene —a big one for a forthcoming Paramount-Arbuckle "laugh-maker."

Remember, any exhibitor can have the "Fatty" Arbuckle Comedies whether he is now doing business with the Paramount exchange or not. Just call and arrange about "run" and "price."

Get dates on the Paramount-Arbuckle Comedies from the nearest Paramount exchange today.

Paramount-Arbuckle Comedies

Presented by Jos. M. Schenk

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*


A feature star in one reel comedies is something to "book" and then "plug." It means money.
His Military Figure
is one of the best single reel comedies ever produced, it is right in line with "Flivering"—"Some Doctor"
Paramount
releases this "screamer" April 9th. If you can't book it right away, ask to see it anyway—the laugh will do you good.
Klever Komedies always shown at the STRAND, N. Y.
Klever Pictures, Inc.
220 West 42nd Street
New York City
Released in Canada through Regal Films, Ltd., Toronto, Canada

Cosmofotofilm Co INC.





George Loane Tucker

Announces

That the first presentation

of

"The Manx-man"

by

Hall Caine

will be given at the

Lyric Theatre

(By courtesy of William Fox)

on

Thursday next, April 5th

at

10:45 a. m. sharp

Special Orchestration by Franklin Harris

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

Think This Over!

Of "The Manx-man" Hall Caine writes: "No work of mine has made me more friends and to none of my books do I owe more gratitude"

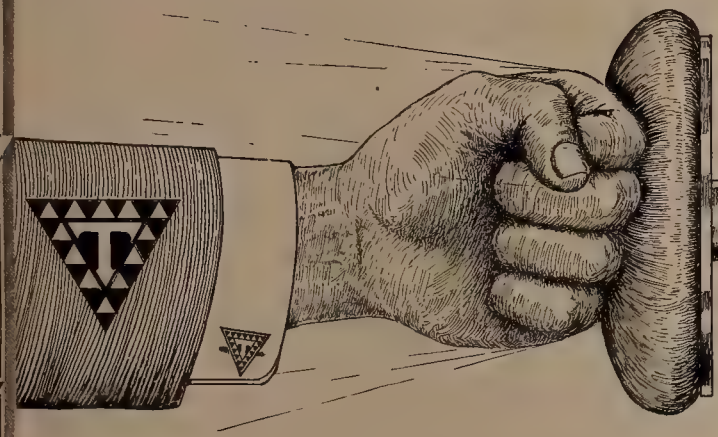
Cosmofotofilm Co Inc.

World's Tower Building 110 West 40th St., N. Y. City

How can an advertiser continue advertising? By giving YOU value.

TRIANGLE

The
PROGRAM



With the
PUNCH!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

LAUGH! AND THE WORLD LAUGHS WITH YOU



WEEP AND YOU WEEP ALONE



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



LEAH BAIRD

"THE AMERICAN BEAUTY OF MOTION PICTURES"

Current Features

THE DEVIL'S PAY DAY
ABSINTHE—(REISSUE)
LIGHTS OF NEW YORK
NEPTUNE'S DAUGHTER—(REISSUE)
THE PEOPLE vs. JOHN DOE

Coming

ONE LAW FOR BOTH
THE SINS OF YESTERDAY
HER HELL ON EARTH
THE WEB THE SPIDER WOVE

GREATER VITAGRAPH

Something new and something old — Both will bring your Theatres gold!

A Five Part Blue Ribbon Feature

Earle Williams

in

"Apartment 29"

A Tantalizing Mystery Story

By E. J. Montagne

Directed by Paul Scardon



De Luxe Edition of The Tremendous Vitagraph Success

Anita Stewart

in

"A Million Bid"

From the Play "Agnes" by George Cameron

Directed by Ralph Ince

With an All Star Cast Including

HARRY MOREY, CHARLES KENT, JULIA SWAYNE GORDON, E. K. LINCOLN and others



De Luxe Edition of the Sensational Vitagraph Production

Paul Gilmore's

"CAPTAIN ALVAREZ"

A Romantic Drama by H. S. Sheldon

featuring

EDITH STOREY

with

William H. Taylor, Otto Lederer, George Holt, George Kunkel, Myrtle Gonzales and George C. Stanley

Directed by Rollin S. Sturgeon



The Box Office Value of Re-issued Masterpieces

We need only look at our neighbors in the theatrical field to realize how long a really vital production retains its earning power. "Ben Hur," "The Old Homestead," "Rip Van Winkle"—you know them all, money-makers year after year.

That the same profits can be drawn from unusual photo-plays is demonstrated beyond question in the highly successful reissue of Vitagraph's "My Official Wife." And "A Million Bid" and "Captain Alvarez," two of Vitagraph's most extraordinary successes of yesterday, will be big money-makers for years to come.

Human nature is the one thing that doesn't change as we grow older, and the same thrills and emotions that moved an audience yesterday will rouse it tomorrow. There's the secret of the exhibitor's profit in re-issues.

GREATER VITAGRAPH

J. Stuart Blackton's Soul Stirring Spectacle of the Rebirth of the Spirit of American Freedom —



"WOMANHOOD, The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady

Produced Under the Personal Supervision of J. STUART BLACKTON

Assisted by W. P. S. Earle

Featuring

Alice Joyce
Harry Morey

And An All Star Cast

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templer Saxe and Many Other Vitagraph Favorites.

A synchronized musical score has been prepared by S. M. Berg for "Womanhood, The Glory of the Nation." It is so arranged that it can be used without difficulty by a single pianist or organist, or any combination from violin and piano to a full orchestra.



For the Exaltation of Patriotism, the Necessity of Preparedness, the Compelling Power of Self Sacrifice, Especially Among the Women of America in These Troubled and Anxious Times.

WOMANHOOD, The Glory of the Nation"

With patriotic societies everywhere organizing for the defense of the country, with monster mass meetings being held in every center, with the entire nation aroused as never before in its history, this super-production has an audience of millions waiting for it.

The Screen's Most Inspiring Production Comes at the Greatest Hour of the Nation's Life.

The United States Army and the United States Navy, having chosen "Womanhood" as part of their preparedness campaign, will station recruiting officers with displays of equipment at all theatres during the entire run of the picture.

Opens at The Broadway Theatre, New York, April 1st.
At The Strand Theatre, Washington, April 8th.
Now in Its Third Big Week at the Chestnut Street Opera House, Philadelphia.

An unusually liberal co-operative advertising arrangement will be made with exhibitors booking "Womanhood" before April Fifteenth.

"Greater Even Than 'The Battle Cry of Peace'."

This Unanimous Verdict of Philadelphia Newspapers at Opening of Run in Chestnut Street Opera House, Assures Exhibitors even Greater Profits than Astounding Records Made by "Battle Cry."



GREATER VITAGRAPH

GREATER VITAGRAPH

"The Secret Kingdom"

VITAGRAPH'S SERIAL SUPREME

Is the Biggest Business Builder the Screen Has Ever Had!

The Marcus Loew Circuit in the East

The Hamburger and The Lubliner and Trinz Theatres in Chicago

The Alexander Pantages Circuit in the West

Are Crowding Their Houses With It!

And It Is Equally Powerful in Smaller Houses:

The Dominion Theatre, Montreal, P. Q.
"'The Secret Kingdom' is one of the best serials I have ever seen. I think it will go big in every house. It is appealing to all classes."

The Bijou Theatre, El Paso, Texas
"'Secret Kingdom' blocked traffic in front of Bijou Theatre to-night."

The Queen Theatre, Hearne, Texas
"We have shown the first four episodes of 'The Secret Kingdom' to capacity houses each time in spite of bad weather conditions."

Palm Theatre, Rockford, Ill.
"Opened 'Secret Kingdom' to 4327 paid admissions. A big winner for me."

All over the country, in big cities and small towns, the exhibitors' verdict is the same:

"'The Secret Kingdom' is the screen's biggest serial success!"

Goldwyn Pictures

Apply a Tape Measure To Goldwyn

THE MEASUREMENT of what men can do for *you* is revealed by *what they have done for themselves.* Exhibitors are invited to determine Goldwyn's value to *their* houses by a test of this kind.

The factors behind Goldwyn have produced some of the greatest financial successes of the American screen and stage.

The Goldwyn authors have written plays that made fortunes for themselves and their managers. They are the men and women whose stories have helped make such immensely successful magazines as *Cosmopolitan* and the *Saturday Evening Post.*

The five great Goldwyn stars thus far announced possess tremendous name and reputation values. They are: Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Others are to be announced.

All these elements combined spell *assured profits* for exhibitors.

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

Read these Pages Every Week for Your Own Benefit and Profit

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

Universal Screen Magazine a Sensation

EXHIBITORS PRAISE IT

THE U Screen Magazine comes to bat this week with another "punch for Exhibitors. "WHAT WE EAT" is the subject of a highly fascinating series of scenes on dry food products that every person in the country is anxious to see and know about. X-Ray mysterious,



Tabloid Food from Vegetables—Universal Screen Magazine

shown this week also in Screen Magazine, a subject never before shown to the public at large. "YOUNG MEN WHO DIDN'T GO WEST," showing successful men who did not heed Horace Greeley's advice and yet who made good. Other subjects make this one of the fascinating issues of the already popular U Screen Magazine. Already, Exhibitors are building their hopes for brightening the dull days with the U Screen Magazine and the U Screen Magazine is making good like wildfire. A single issue shown in one theatre out West brought forth a shower of congratulations from enthusiastic fans who asked the Management if the U Screen Magazine was going to be a regular thing each week. For a real high class novelty to interest, instruct and amuse EVERYBODY who sees it, the U Screen Magazine is a winner from the very start. It equals (with moving pictures) the tremendous popularity of the best magazines in the land. All the subjects of widest interest, that you read about in all the popular magazines, is the type and character of subjects that are shown by the U Screen Magazine. If you haven't as yet booked the U Screen Magazine, and if you can get it before someone else gets it in your territory, take our advice and "grab it now." Enuf said. Any Universal Exchange will take your order.

MARCUS LOEW BOOKS "VOICE ON THE WIRE" SERIAL FOR HIS ENTIRE CIRCUIT OF THEATRES

Universal's Thrilling Series, "The Perils of the Secret Service" Big Winner



Ben Wilson

THE mere mention of the fact that Marcus Loew, largest theatre circuit theatre owner in America, chooses the Universal's thrilling serial, "THE VOICE ON THE WIRE" means more to Exhibitors than all the advertising in the trade papers means in ten years. Here's concrete evidence of the shrewdest judgment of a theatrical man who has achieved, single-handed, a greater success than any moving picture man in the business. When Marcus Loew books a serial, it's a thousand to one cinch that the serial in plain talk "has got to be there," and "THE VOICE ON THE WIRE" is there in larger measure and in greater power than any serial the Universal has put out to date. Written by Eustace Hale Ball, author of such successes as "Traffic in Souls," and directed by Stuart Paton, producer of "20,000 Leagues Under the Sea' —headed by BEN WILSON as the leading player, supported by Beautiful Neva Gerber, Joseph Girard and a huge cast of Universal Players, this serial is destined to do more for Exhibitors in the ways of profits and capacity houses than even such successful Universal Serials as "Liberty" and the many other winners the Universal has produced. Get back to the fact that Marcus Loew has booked it for his ENTIRE CIRCUIT, and that the biggest and best houses all over this country have booked it, and there's *your* answer of the profits and possibilities of this greatest of all Universal Serials.



Neva Gerber

Then the great new series "THE PERILS OF THE SECRET SERVICE" written and personally directed by George Bronson Howard, author of God's Man and other successes—with KINGSLEY BENEDICT in the lead and with each episode of two reels A COMPLETE STORY BY ITSELF, you have an opportunity to give your patrons something brand new, something they all have been wanting to see—and know—(how the secret service men work). Book either the 15 week serial or the 1 week series for the biggest business you've ever had. Book thru any of the 73 Universal Exchanges.



Kingsley Benedict

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

Bookings on Universal Animated Weekly Spreading to Every Part of the Country

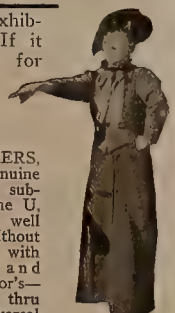


Sagua Sinks in New York Harbor—Animated Weekly

Again the Universal Animated Weekly comes to the front with that weekly punch that has made the U. A. W. the first choice of all the best houses in the country. This week the U. A. W. begins its aid to the Government to help recruiting. Shows Loretta Walsh, first woman to offer herself for armed service. Ward's Island Naval training school. Arrival of steamship Orleans, first American ship to run the U boat blockade, and other big punches. Book the U. A. W. thru any of our 73 U Exchanges or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, N. Y.

UNIVERSAL COMEDIES GOING BIG

ONE big Exhibitor said—If it weren't for UNIVERSAL COMEDIES every week—NESTOR'S—L-KO's—and JOKERS, there would be a genuine dearth of comedy subjects. Thanks to the U. Exhibitors are well taken care of without fail, every week with Nestor's—Joker's and L-KO's. Book Nestor's—Joker's or L-KO'S thru any of the 73 Universal Exchanges or communicate with the UNIVERSAL FILM MFG. CO., 1600 B'way, N. Y.



Gale Henry Joker Comedies

UNIVERSAL PROGRAM SERVICE

With Special and Regular Releases---Big Hit With All Exhibitors

Short Snappy Program Subjects the Salvation of Many a Theatre Owner

FOR complete program service of the most perfect scientific balance to be had anywhere in the world—and for the "open booking" Exhibitor, the U program stands head and shoulders above anything in the industry. From the Special releases as shown below, any Exhibitor can pick subjects that will help him get his show over when his BIG FEATURE ? ? ? flops on him. U subjects have been the savior of many a show. Booking the complete Universal Program brings to you (without one penny extra cost) all the subjects listed here every week. If you "Pick" from the specials you must expect to pay more, for in these Specials are short subjects, that (in the hands of any other producing company) would be stretched into 5 reelers and offered at "fancy fees." Many a 3-reel Universal Special has the average so-called 5-reel Feature skinned to death for real entertainment. Book the complete U Program and get the subjects that mean more money, better satisfied patrons and a better show.

Special Releases

On the UNIVERSAL Program for Week of April 23

FIVE-REEL FEATURE—"THE HERO OF THE HOUR" (Comedy Drama) Jack Mulhall.
NESTOR—"THE HOME WRECKERS" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
REX—"THE TOWNSEND DIVORCE CASE" (One-Reel Drama) Gretchen Lederer, Roberta Wilson.
L-KO—(Two-Reel Comedy).
UNIVERSAL SCREEN MAGAZINE—Issue No. 16.
JOKER—"THE LEAK" (One-Reel Comedy) Gale Henry, Wm. Franey.
POWERS—(Short Reel-Comic-Cartoon and Educational).

Regular Releases

On the UNIVERSAL Program for Week of April 23

GOLD SEAL—"THE FOREST NYMPH" (Three-Reel Mountain Drama) Bartina Burkett.
VICTOR—"THE THOUSAND DOLLAR DROP" (One-Reel Comedy) Eileen Sedgwick.
LAEMMLE—"TWIXT LOVE AND DESIRE" (One-Reel Drama) Irene Hunt, Leo Pierson.
UNIVERSAL ANIMATED WEEKLY—No. 69.
VICTOR—"HER WAYWARD PARENTS" (Two-Reel Comedy Drama) Daddy Manley, Mother Benson, J. Belasco.
BIG U—"THE WARRIOR'S BRIDE" (One-Reel Drama) Wallace Reid.
IMP—"THE ROGUE'S NEST" (Two-Reel Crook Drama) Lee Hill, Edyth Roberts.
VICTOR—"THE WOODS ARE FULL OF 'EM" (One-Reel Comedy) Ernie Shields.
BISON—"THE TRAIL OF HATE" (Two-Reel Western Drama) Jack Ford.
LAEMMLE—"A WOMAN OF CLAY" (One-Reel Drama) Leah Baird
REX—"DAVID CRAIG'S LUCK" (Two-Reel Drama) Matt Moore, Jane Gail.

Remember this fact—Every Universal Program is a scientifically chosen, balanced program of 29 reels every week. There are dramas, Westerns, problem plays, Human interest stories, Comedies, Society plays, U Screen Magazine, U Animated Weekly—A regular 5-reel feature—split reels with cartoons, travel series, scenics, all so arranged as to whet the appetite of the fans and make 'em come back every day for more. The balance of a program is everything. Every U Program is scientifically balanced, removing work, worry and work on your part. Book thru any of the 73 Universal Exchanges, UNIVERSAL FILM MFG. CO., 1600 B'way, N. Y.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

How can an advertiser continue advertising? By giving YOU value.

ART DRAMAS



HARRY RAVER OFFERS

ALMA HANLON AND EDWARD ELLIS

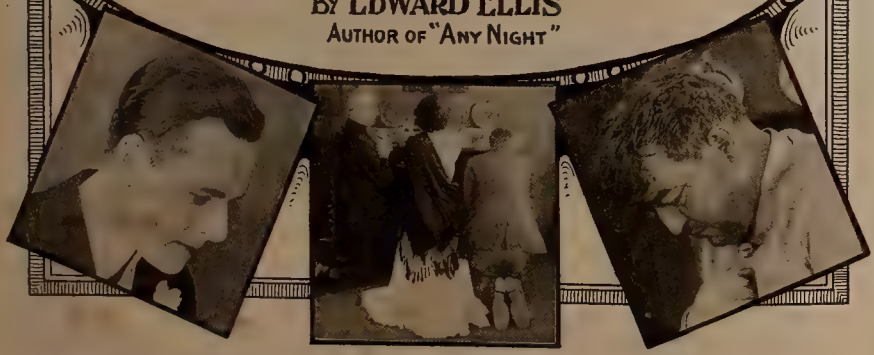
FLORENCE SHORT · BIGELOW COOPER · EDWARD EARLE

IN AN INTENSE APOLLO SURPRISE DRAMA

"THE GREAT BRADLEY MYSTERY"

BY EDWARD ELLIS

AUTHOR OF "ANY NIGHT"



BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

PRODUCED BY

APOLLO PICTURES, INC.

FOR

ART DRAMAS PROGRAM

1400 BROADWAY, NEW YORK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 14, 1917

"MRS. BALFAME" WITH NANCE O'NEIL STARTS NEW MUTUAL SERIES

THE first production of the Nance O'Neil series of Mutual Pictures is now ready. It is "Mrs. Balfame." It is based on the celebrated novel by Gertrude Atherton. It is in six acts. It was made at the studios of the Frank Powell Producing Corporation. Frank Powell directed it.

Based on Atherton Novel.

"Mrs. Balfame" is the first Gertrude Atherton novel ever filmed. This famous novelist is admired the world over. Her stories are read by millions. A vast number of those who have enjoyed Gertrude Atherton's novel in type will be instantly attracted by a chance to see the same story in film form. It is a highly dramatic story. It was naturally adapted to presentation on the screen. It deals with a problem of the home. Its heroine is a married woman who detests her husband. Yet she does not believe in divorce. How shall she solve her dilemma? Aside from this sociological phase of the story there is a mystery of the most fascinating sort. Its working out holds interest to the very last foot of the subject. "Mrs. Balfame" is an unusual offering.

Released Week of April 9.

Mutual Exchanges everywhere will release "Mrs. Balfame" the week of April 9. Bookings can be arranged now. Nance O'Neil is one of America's most popular stars. Her name alone will pack theatres anywhere. See your nearest Mutual Exchange without delay.

Serial Bettered by Threatened Strike on Railroad Lines

"The Railroad Raiders," the newest Helen Holmes photo-novel, released on April 9, is peculiarly timely. Within the last few weeks the attention of the whole country has been settled on the railroads. The threatened strike of the railroad men interested everyone. While railroads and railroading are still on the tongues of people everywhere along comes "The Railroad Raiders." It will have an instant appeal. It offers theatres an exceptional opportunity for profits. It is booking now at all Mutual Exchanges. If you haven't already arranged to show it, a wire or call at the nearest Mutual Exchange will enable you to do so.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant.....	..... Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame.....	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment....	Mary Miles Minter
The Single Code.....	Crane Wilbur
Week Beginning April 23d.	
The Debt.....	Marjorie Rambeau
The Wildcat.....	Jackie Saunders

"A DAUGHTER OF WAR"

Featuring May Ward and Brimming Over With Patriotism

IS TIMELY RELEASE

On Thursday, April 12, the Mutual Film Corporation will release through its exchanges everywhere a special feature entitled "A Daughter of War." This picture is in five acts and stars May Ward, a popular and pretty star. It is a production that is peculiarly timely. It is a picture that fairly bubbles over with patriotism. Every audience that sees it is sure to be inspired by lofty sentiments and love of country. It pictures stirring scenes of the Revolutionary War. Among the incidents depicted in it are the signing of the Declaration of Independence—the visit of Benjamin Franklin to the French Court—the voluntary offer of Marquis de Lafayette to assist the struggling patriots—the treason of Benedict Arnold—the battle of Saratoga —the surrender of Lord Cornwallis. George Washington is one of the characters portrayed. It is a picture that will stir audiences as George Cohan musical comedies with their rapid fire action and waving flags always do. In its making thousands of soldiers, hundreds of horses and millions of rounds of ammunition were used. It shows big battle scenes, thrilling cavalry charges, war in all its grim reality. Be patriotic. Show this picture now, while it will aid the country in recruiting men. It means big box office receipts. It means inspired audiences. It means an opportunity really to be of service while America is on the brink of war. You can book it now at any Mutual Exchange at a price within the reach of any exhibitor.

Edna Goodrich's cast in the first of her Mutual Pictures—"Reputation"—includes William Hinckley, Nellie Parker Spaulding and Carey Lee.

SECOND RELEASE OF NEW RUSSELL SERIES TITLED "HIGH PLAY"

"HIGH PLAY" is the title chosen for the second of the new series of William Russell pictures. It is from the pen of Julius Grinnell Furthmann. It was directed by Edward Sloman. It was produced by American Film Company, Inc. It is released the week of April 9.

A Story of High Finance.

Mr. Russell appears in an altogether different role than that in which he was cast in "My Fighting Gentleman." "High Play" is a story of high finance. Its scenes are laid in a big eastern city, and Russell enacts the role of the vice president of a big trust company. Following a call of the state bank examiner the doors of the trust company are closed. A panic ensues. Russell however offers to pay back every depositor and is made president of the reorganized institution. A love story of powerful appeal runs throughout the tale. Russell is engaged to a voluptuous beauty, but later learns to care for a girl of a far different type. Dropping his first love leads to an exciting scene and the banker is threatened with disgrace by a revengeful clubman. Braving disgrace, Russell avows his love for the girl of his heart's desire and the story ends with the clubman's death and Russell's discovery that he has made the highest play and won.

Russell a Big Favorite.

Everywhere William Russell is adjudged a popular favorite. He has a following today that is second to no other male star of the screen. Each new release seems to increase his popularity. Theatres everywhere report "My Fighting Gentleman" satisfied audiences. Everyone who saw him in that will be eager to see "High Play." Mutual Exchanges all over the country are prepared to accept bookings now on this newest Russell production.

Work On Gail Kane Features Proceeding

Work is proceeding rapidly on the new Gail Kane productions. These Mutual Pictures are being made at the Santa Barbara studios of the American Film Company, Inc., at Santa Barbara, California. "Whose Wife?" is already done. "With Edged Tools," the second, is in the making. "The Indiscretion of Molly" has been chosen as the third.

MUTUAL





FRANK POWELL
Presents
The Famous Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

The celebrated novel by
GERTRUDE ATHERTON

What should a woman do who detests her husband but does not believe in divorce? An intensely dramatic story dealing with a problem of the home. Six acts Released the week of April 9th

Booking NOW At All MUTUAL EXCHANGES

Produced by
FRANK POWELL PRODUCING CORP.
Coming "HEDDA GABLER"
with NANCE O'NEIL



AMERICAN FILM COMPANY, INC.,
Presents

The Popular Favorite

WILLIAM RUSSELL
in
"HIGH PLAY"

by JULIUS GRINNELL FURTHMANN

Second of the new William Russell Series

A story of high finance, through which runs an absorbing theme of love and honor. In five powerful acts Directed by Edward Sloman Supporting cast headed by Francelia Billington. Released the week of April 9th

Available NOW At All MUTUAL EXCHANGES

Now Playing WILLIAM RUSSELL *in* "MY FIGHTING GENTLEMAN"
Coming. WILLIAM RUSSELL *in* "THE FRAME-UP"



MUTUAL

MUTUAL PICTURES

"BIG STARS ONLY"

Two Star Productions Every Week

TWO new Mutual Star Productions are now available every week at Mutual Exchanges in addition to the large list of Mutual Serials, Featurettes and Special Subjects. It is the plan of the Mutual Film Corporation to release each week, two big feature productions worthy of presentation under the "BIG STARS" banner. These productions are being distributed in series and feature the following stars:

Mary Miles Minter
(Presented by American Film Co., Inc.)

Margarita Fischer
(Presented by Pollard Picture Plays Co.)

Gail Kane
(Presented by American Film Co., Inc.)

Ann Murdock
(Presented by Empire All-Star Corporation)

Marjorie Rambeau
(Presented by Frank Powell Producing Corp.)

Nance O'Neil
(Presented by Frank Powell Producing Corp.)

William Russell
(Presented by American Film Co. Inc.)

Edna Goodrich
(Presented by Mutual Film Corporation)

Jackie Saunders
(Presented by E. D. Horkheimer)

and others

Each of these Mutual Star Productions is in five or six reels. Each is a high class subject worthy of presentation in America's leading photo-play theatres. Booking arrangements comprehending a service of press sheets, music cues, cuts, posters and other special accessories for these pictures, may be made by writing or visiting any Mutual Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Executive Offices: 220 S. State Street, Chicago, U. S. A.
Exchanges everywhere

MUTUAL

An Instant Hit!

The public has rendered its verdict! Exhibitors everywhere have found this new series of sixteen Mutual Featurettes a tremendous drawing card.

Jimmie Dale
Alias "The Grey Seal"

Starring
E. K. LINCOLN · DORIS MITCHELL
PAUL PANZER · EDNA HUNTER



Adventure-romance-danger-all add spice to this unusual series of sixteen dramatic tales-each two reels in length. "The Counterfeit Five"-the third episode of the series-released Friday, April 6th.

Booking NOW At All
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, General Manager

Directed by
HARRY McRAE WEBSTER

MUTUAL

VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"WHY BEN BOLTED"

TWO REELS **RELEASED APRIL 7th**

FEATURING BEN TURPIN

WHAT set out to be an ordinary April Fool joke results in a lot of wild and weird complications in this Vogue comedy. None of the said complications were anticipated by the jokers when the plot begins and their efforts to straighten out the tangle only add to the fun. Ben Turpin, disguised as a kitchen maid, is a scream in himself. Directed by Robin Williamson. Released through all Mutual Exchanges on Saturday, April 7th.

Slapstick with a Reason

VOGUE

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**

Cub Comedies Are Consistently Good

One reason for the success of Cub Comedies is their consistent high quality. Week after week each release maintains the reputation this brand has established. When a Cub Comedy is booked one is therefore assured a *good* one reel comedy.

If you, as an exhibitor, are not already running Cub Comedies, begin with the next subject, "The Gypsy Prince," featuring George Ovey, released April 14 through the Mutual Film Corporation.

David Horsley Productions

SELZNICK PICTURES





HERBERT BRENON

Has Again Established His Mastery of the Screen Art with his Presentation of

FLORENCE REED

In

"THE ETERNAL SIN"

An Adaptation of one of Victor Hugo's Immortal Dramas.

He is now finishing "THE LONE WOLF" Louis Joseph Vance's Great Story of Adventure.

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By Eugene Walter.

Directed By ALBERT CAPELLANI

The only Exhibitor who won't be delighted with this wonderful Picture is the Fellow who neglects to book it.

AN ABSOLUTELY BULLET PROOF PRODUCTION.

SELZNICK PICTURES





This is the Secret Symbol of the Mysterious "Court of St. Simon" In Harry Rapf's Presentation of

ROBERT WARWICK

In

"THE SILENT MASTER"

By E. Phillips Oppenheim.

A Mystery Drama with a thousand Heart Throbs.

Directed By the Celebrated

LEONCE PERRET

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

Joseph M. Schenck Presents

NORMA TALMADGE

In a Modern Drama of American Life that will appeal to every member of the Family.

The "LAW of COMPENSATION"

By Wilson Mizner

Directed By Julius Steger and Joseph A. Golden.

FOR IMMEDIATE RELEASE



ALICE BRADY
IN
"The Dancer's Peril"



CARLYLE BLACKWELL
JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY
IN
"The Social Leper"



GAIL KANE
IN
"As Man Made Her"







CURRENT RELEASES ON THE DEPENDABLE PROGRAM



ETHEL CLAYTON

IN

"Man's Woman"

with

ROCKCLIFFE FELLOWES



ROBERT WARWICK

JUNE ELVIDGE

HENRY HULL

IN

"The Family Honor"



KITTY GORDON

IN

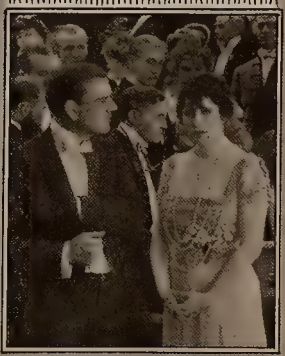
"Forget-Me-Not"

with

MONTAGU LOVE

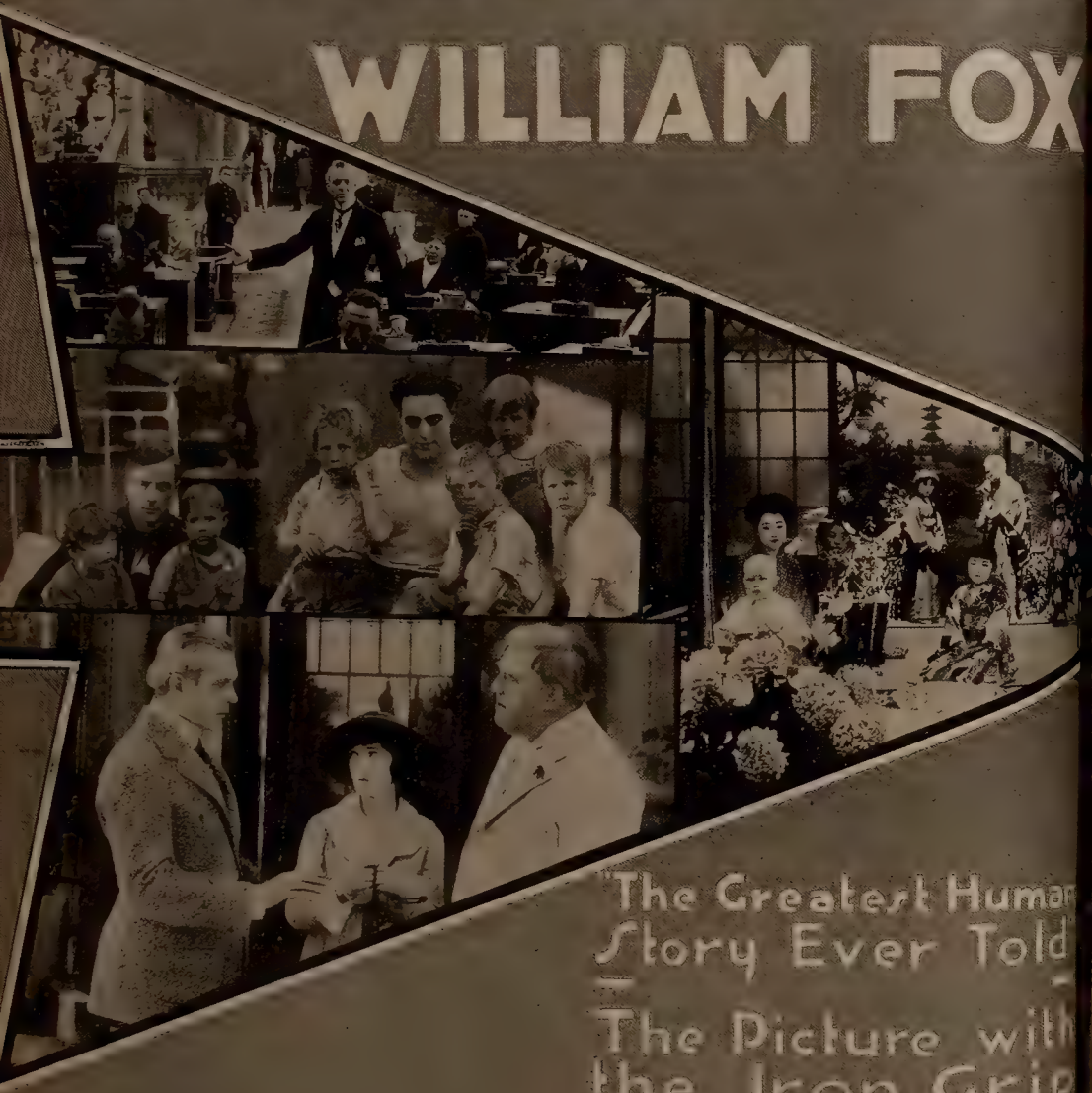






Every great picture KEPT ON the program —NOT taken off to be "Specials"

No Box Office Can
William Fox



The Greatest Human
Story Ever Told

The Picture with
the Iron Grip

Controlled Exclusively by the Fox
130 - WEST 46th ST.

AVE A BETTER FRIEND

Production of
R.A.WALSH'S MASTER DRAMA

The HONOR SYSTEM

The Reigning Sensation of New York

FILM CORPORATION
NEW YORK CITY



Human Driftwood

A VICTIM OF THE PACE THAT KILLS, DENIED BY WIFE, CHILD AND FRIENDS, HE IS DRAGGED DOWN TO AN OUTCAST'S GRAVE

WILLIAM FOX

Presents

Stuart Holmes in The Derelict

WRITTEN AND DIRECTED BY CARL HARBAUGH

Foxfilm Comedy Service

RELEASE FOR WEEK OF APRIL 9th

"A FOOTLIGHT FLAME"

TWO REELS

WITH CHARLES ARLING *AND* AMY JEROME

FOXFILM COMEDIES ARE RELEASED INDEPENDENT OF REGULAR PROGRAM ···



How can an advertiser continue advertising? By giving YOU value.

America's Greatest Newspapers and GEO. M. COHAN in



N.Y. HERALD

George M. Cohan Makes His Film Debut at Strand in "Broadway Jones"

The much heralded screen debut of George M. Cohan occurred at the Strand yesterday. Of course, no one who knows George would ever doubt but that he would get across, and he may now add film artist to the list of his accomplishments.

Until one became used to him on the was worth part of giving the but the to have

N.Y. TRIBUNE

OHAN MAKES HIS DEBUT IN FILMS

Author-Actor Is Seen at Strand in Screen Presentation of "Broadway Jones."

MARGUERITE SNOW ASSISTS

At the Strand Theatre George Cohan appeared in the filmed presentation of his stage success, "Broadway Jones" and made a decided hit in the title role. If yesterday's audiences is a criterion Mr. Cohan will undoubtedly prove to be one of America's most popular screen actors. Mr. Cohan was ably assisted by Marguerite Snow, Russell Bassett, Crawford Kent and Ida Darling. A special feature was the introduction of Cohan to the

NEW YORK TIMES.

NEW YORK JOURNAL

GEO. M. COHAN ON THE SCREEN IS GREAT

Yesterday morning at 11 o'clock was witness the first presentation of the Artcraft Pictures Corporation's latest film, George M. Cohan in "Broadway Jones."

When the barrier went up there appeared an American flag with the Yankee Doodle comedian poking his head through the stripes which was the start for the big applause. Then on went the story of George Cohan's great play which made a sensation in almost every state of the union.

"Broadway Jones" in pictures is George Cohan from beginning to end, and you know what that means: Jump, fire, bing, bang, biff, shoot, rush, off and on, action, action, action.

The camera man who turned the crank to take the picture certainly did some turning, for, although Joseph Kaufman directed the picture for George Cohan, believe me, Kaufman knew Cohan and knew how Cohan acts, and how fast directorship has got to be to satisfy this marvel of the theatrical age.

George Cohan in "Broadway Jones" is the greatest comedy five reel feature that has ever been produced in front of any audience, be it in Scotland, England, Ireland, Wales or in any city of the great big United States. George Cohan is George Cohan, whether he is on the stage, on the street or on the screen, and this moving picture has stamped him the greatest artist in the world.

It has waited until March 20, 1917, for us to witness a comedy film where no acrobatic actions or low degrading comedy of directorship is introduced. Here is a full fledged comedy played by our own American George Cohan in the most fascinating manner, without stooping to antics which the average human being could never do. Here's a man who comes out and gives unadulterated, honest-to-goodness fun 1917 fashion as we are today.

walking the wire, jumping out of windows or going crazy (which is all very funny), but "Broadway Jones" in pictures

N.Y. WORLD

15,000 PERSONS SEE THE FIRST COHAN FILM

Actor Is Pictured in "Broadway Jones" at the Strand

In leaving the stage more or less permanently for the less arduous and more lucrative business of acting for the movies, George M. Cohan no doubt has increased his personal following immensely. Something like 15,000 persons crowded into the Strand theatre yesterday to see his first

N.Y. EVE. SUN

'BROADWAY JONES' MAKES SCREEN BOW

George M. Cohan's Play Contains New Scenes Well Fitted to Film.

George M. Cohan is an honest to goodness movie actor now. He made his first appearance on the screen yesterday at the Strand in his play "Broadway Jones." Cohan made his first screen bow with the "grand old flag" flapping about him and proceeded to show that he can make the eagle scream on the screen as well as on the stage.

"Broadway Jones" as presented by Movie Manager Cohan is the old stage version illuminated and expanded by the addition of many touches of realism and striking scenes which are beyond the limits of the stage to portray. The old story of the boy who was called "Broadway" because he wore a white collar

COHAN BREAKS INTO MOVIES

"Broadway Jones" and "The Whip" Also Thrills.

fan yesterday, for the pictures of more Broadway Jones," Lorber who

Broadway" famous than any other individual, to the screen, the other showed

The Greatest of Screen Triumphs Now Playing in More Than 100 of the Country's Leading Photoplay Theaters

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

America's Greatest Photoplay Theatre Laud "BROADWAY JONES"

Directed by JOS. KAUFMAN

Harold Edel says: "Give us more COHAN pictures"

A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR — MITCHEL H. MARK, PRES. AND GEN. MGR.

March 26th, 1917

Mr. Walter E. Greene, Pres.,
Artcraft Pictures Corporation,
729 Seventh Avenue,
New York, N. Y.

My dear Mr. Greene:-

The opening of your production here at the Strand Theatre, of George M. Cohan in "Broadway Jones", was accorded a reception the like of which I believe has never been witnessed in the history of motion picture presentation.

The tremendous crowds who witnessed the performances here yesterday were most demonstrative in their appreciation of same. Sunday, March 25th, with George M. Cohan in his photo dramatic debut "Broadway Jones", at the Strand Theatre, New York, will go down in the annals of theatrical history.

Everyone who witnessed this production left the theatre acclaiming it the best of its kind ever produced. Without question or doubt this ought to prove to be a big bonanza for all the exhibitors who play same.

I personally want to congratulate you and your associates as well as Mr. Cohan upon this wonderful achievement.

Hoping within the near future we will have another such picture with George M. Cohan in the title role, I beg to remain.

Yours most sincerely,

H. Edel.

HE/FK

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

A STUPENDOUS 7-ACT
A Great Big Picture

A Strange and



The Seed of

WITH A GREAT TRI-STAR COMBINATION

IRENE FENWICK
"ALL AMERICA'S STAGE IDOL"

JUST READY

TERRITORIAL RIGHTS NOW BEING

GEORGE BACKER FILM CO

SUPER-MASTERPIECE!

with a Great Big Wallop!!!

Glorious Creature

THE MAN

A Woman that Crusheth

REINE DAVIES
"THE AMERICAN BEAUTY"

CLIFFORD BRUCE
STAR OF McCLURE'S "PASSION"

CONSIDERED BY THE

ORPORATION

GEORGE W. LEDERER
GENERAL DIRECTOR

Godfrey Bldg.
729 Seventh Ave.
New York

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.
LONGACRE BLDG., NEW YORK CITY

CINEMA SERVICE


Pathé
Announcing
Pearl White
The nation's favorite
in the five part Gold Rooster Play
in Pathécolor
Mayblossom
Produced by Astra
Released April 8

Pathé

Reason No. 2 why you should book

MYSTERY OF THE DOUBLE CROSS

A guarantee of fifteen weeks good business.

The Dramatic Mirror: All those who see the first chapter will become steady followers.

Motion Picture News: You'll feel like camping out in front of your theatre and waiting for the next shipment from the exchange.

Moving Picture World: Every indication of being a winner.

Exhibitors Trade Review: Will uphold the high standard accomplished by Pathe.

Featuring

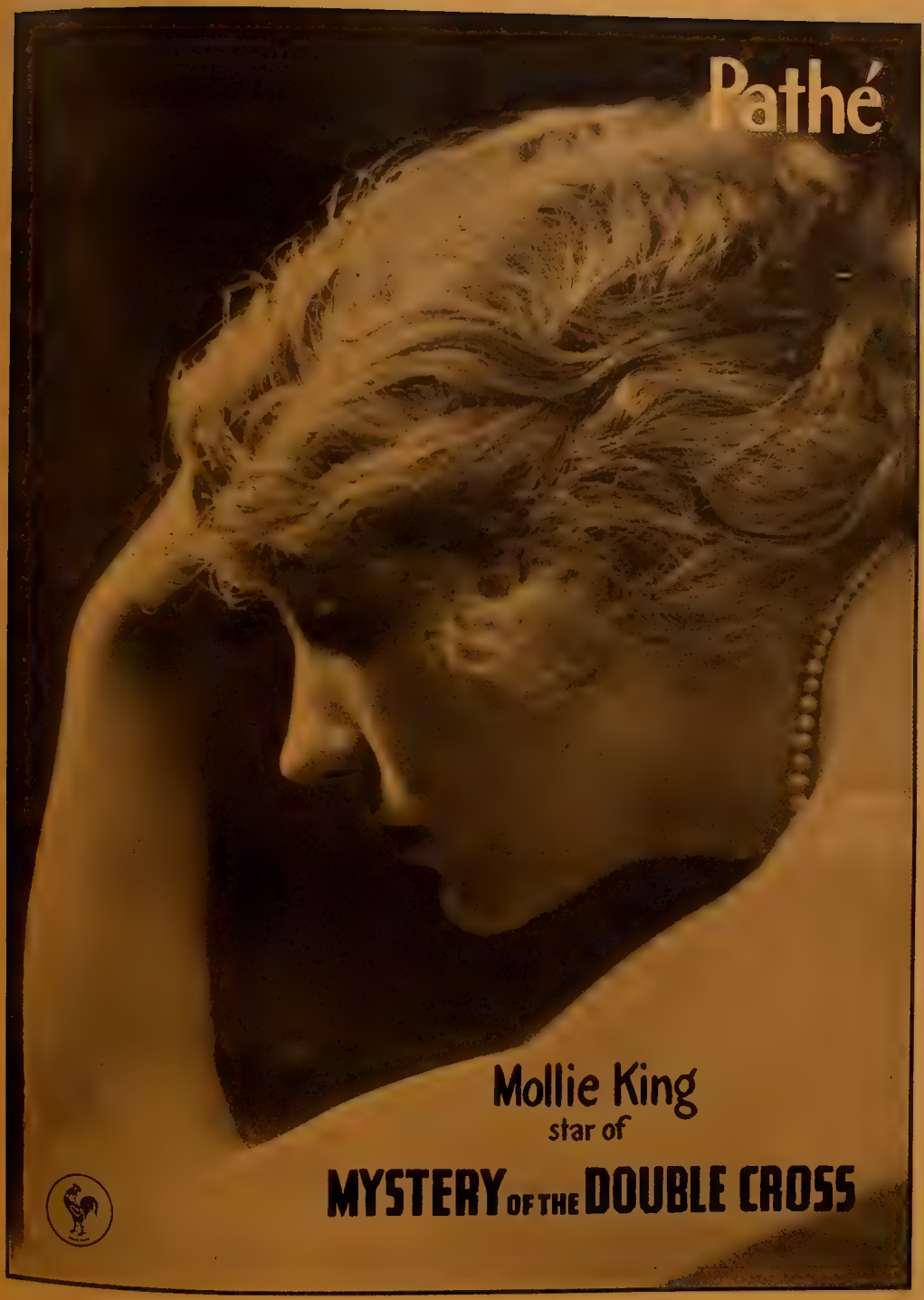
Mollie King

and

Leon Bary

Produced by Astra

under the direction of Wm. J. Parke


Pathé
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS


"I want to express to you my appreciation of the merits of the extraordinary photoplay
PATRIA
with
Mrs. Vernon Castle
Having just closed a successful week's showing of this exceptionally thrilling and interesting serial I find my patrons eager for its continuation."
Edwin James, President,
Broadway Theatre Corp'n, Portland, Ore.
Produced by Wharton Inc., for
INTERNATIONAL
Released by Pathé


Pathé
Pathe-Thal
presents
Frederick Warde
in the admirable adaptation of Goldsmith's
The Vicar of Wakefield
The New York Tribune says: "The story which never ceases to be the dearest, sweetest story ever told, makes an altogether charming photo-play. Warde's interpretation of the role of the Vicar is one of the best bits of acting seen recently on the screen."
Book through the
Super-Feature Dep't
PATHE EXCHANGE, Inc.
EXECUTIVE OFFICES
25 West 45th St. New York.



Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the five part Gold Rooster Play

Told at Twilight

Produced by Balboa

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.



O. Henry's Fantastic "Bagdad on the Subway" in Vivid Photoplays

New York was " Bagdad on the Subway " to O. Henry. Around this whimsical conception he wove the marvelous stories of human life—droll, tender, humorous, pathetic, romantic—which made him the most widely read and best loved writer in the world.

The O. Henry stories in picture form show you the scenes and the people he loved so well and described with such amazing genius—such wisdom, understanding and sympathy.

Over 2,000,000 sets of one edition of O. Henry's books have been sold — 10,000,000 people have read them. In addition, these wonderful stories have been published in magazines and newspapers having a total circulation of at least 10,000,000—50,000,000 readers.

Practically the entire population has read O. Henry's stories. This vast audience is waiting to see them in motion pictures. Be the first to book the O. Henry pictures in your locality.

Distributed by GENERAL FILM COMPANY, Inc.



The Thomas A. Edison Studios Offer

TWO BIG STARS IN TWO BIG PICTURES

MARC McDERMOTT

supported by Miriam Nesbitt, Robert Brower, Jessie Stevens, William Wadsworth and others

IN

"BUILDERS OF CASTLES"

(For Release April 16)

SHIRLEY MASON

supported by Pat O'Malley, Sally Crute, Richard Tucker and others

IN

"THE LAW OF THE NORTH"

(Released April 2)

DROP A LINE NOW AND ASK US TO TELL YOU ABOUT THEM ANYWAY

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

KLEINE EDISON SELIG ESSANAY

WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes



ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

PRODUCERS OF PICTURES FOR THE FAMILY K-E-S-E

How can an advertiser continue advertising? By giving YOU value.

KLEINE EDISON SELIG ESSANAY

SELIG presents

A Gripping Drama of the Underworld. A Drama That Every Girl Should See

"LITTLE LOST SISTER"



"Better sell those properties!"

Read This

James S. McQuade, in Moving Picture World says:

Director Al Green has succeeded in giving the spectator a powerful object lesson on the wiles of the underworld and on the dangers that menace poorly-paid girls, whose home life is bereft of all that makes life worth living.

"LITTLE LOST SISTER"

Is Packing the Theatres Wherever Shown!

Thou Shalt Not Covert
Carpet From Bagdad
The Country That God Forgot
The Cycle of Fate
The Rosary
Unto Those Who Sin

BOOK THESE!

House of a Thousand Candles
The Prince Chap
The Circular Staircase
The Millionaire Baby
A Black Sheep
At Piney Ridge

No Greater Love
Into the Primitive
The Valiants of Virginia

RED SEAL SELIG PLAYS

SELIG POLYSCOPE CO., Chicago, Illinois

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

State Rights Now Selling On Lois Weber's Newest Production

"EVEN AS YOU AND I"



This magnificent production adds further laurels to the undisputed crown of LOIS WEBER—and establishes a new standard of achievement in Feature Photoplays. In such productions as "Where Are My Children?" "Idle Wives," "Hypocrites," "Scandal," "Jewel" and others LOIS WEBER has given the world a matchless series of Photodramatic Masterpieces. "EVEN AS YOU AND I" was

Booked by S. L. ROTHAPFEL, Managing Director

of the RIALTO

The Famous Moving Picture Palace on Broadway, New York

Without even having seen this remarkable production Mr. Rothapfel said "LOIS WEBER made it and I want it." After having reviewed it Mr. Rothapfel confirmed his judgment by spoken words of congratulation. To State Rights buyers this unqualified endorsement of a great picture offers

An Unequalled State Rights Proposition

Once in a lifetime comes so rare a chance to secure State Rights territory on such a production as Lois Weber's "Even As You and I." Choicest territory will go to those first to apply. Communications will be considered and given attention in the order of their receipt. Address all inquiries to **LOIS WEBER STATE RIGHTS DEPARTMENT,** 3d Floor, 1600 Broadway, New York.

JC JAXON COMEDIES JC

FROM PROGRAM TO OPEN MARKET

POKES AND JABS

the *funniest* single reel comedies produced, which have heretofore been released under the VIM brand on the

GENERAL FILM PROGRAM

have been withdrawn from that releasing agency, and will hereafter be distributed on the

OPEN MARKET

by

JAXON FILM CORPORATION

CANDLER BUILDING NEW YORK CITY

POKES AND JABS

JC JAXON COMEDIES JC

The Trend of the Times

The day is passing when good pictures can be lotted with poor ones, and sold as a program. That system is unfair both to the exhibitor and to the producer of popular subjects.

The earning capacity of good pictures is limited on a program that contains pictures which the exhibitor does not care to show, but which he must book in order to get the money-making releases.

Pokes and Jabs comedies will be distributed on the Open Market so that the producer may receive the full value of his product, and so that these extremely popular comedies may be *available to every exhibitor, regardless of his program affiliations.*

Territorial franchises for certain states have not yet been awarded. Correspondence is invited with responsible exchanges that can offer their customers *service* as well as pictures.

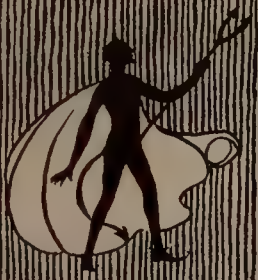
JAXON FILM CORPORATION

CANDLER BUILDING NEW YORK CITY

POKES AND JABS

Better to read fifty advertisements than to miss the one YOU need.







The Warfare

A Production that has no Program Competition. A Feature designed to fulfill the functions of a Feature Attraction. It is a big Subject for Big men to handle in a Big way for Big returns. It is a Quality picture done in a Quality way for Quality people. It is neither too high-brow, however for ten-cent audiences nor too low-brow for fifty-cent audiences. ***It is the type and style of picture that exhibitors will book at $100 a day.*** **A sample line of Billing matter, lobby display, publicity and advertising will be mailed on request. All Publicity and advertising copy prepared from the Box-office angle.**

Wire bids for Territorial rights to H. Z. Levine,

EDWARD WARREN











Of The Flesh

The Story, the Cast and Staging—all reflect the high character of the production. It is Not a sex play—It is a story that asks the question "ARE THE FORCES OF GOOD STRONGER THAN THE FORCES OF EVIL?" The Cast includes: Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives now starring in the Morosco Broadway hit, The Brat; Marie Shotwell appearing in Enlighten Thy Daughter; Harry Benham of the Million Dollar Mystery and Theodore Friebus for years the idol at the Castle Square Theatre, Boston.



The feature was produced and directed by *Edward Warren,* maker of many successful state right attractions. The scenario is by Lawrence Marston.

Business Manager, 1482 Broadway, N. Y. City

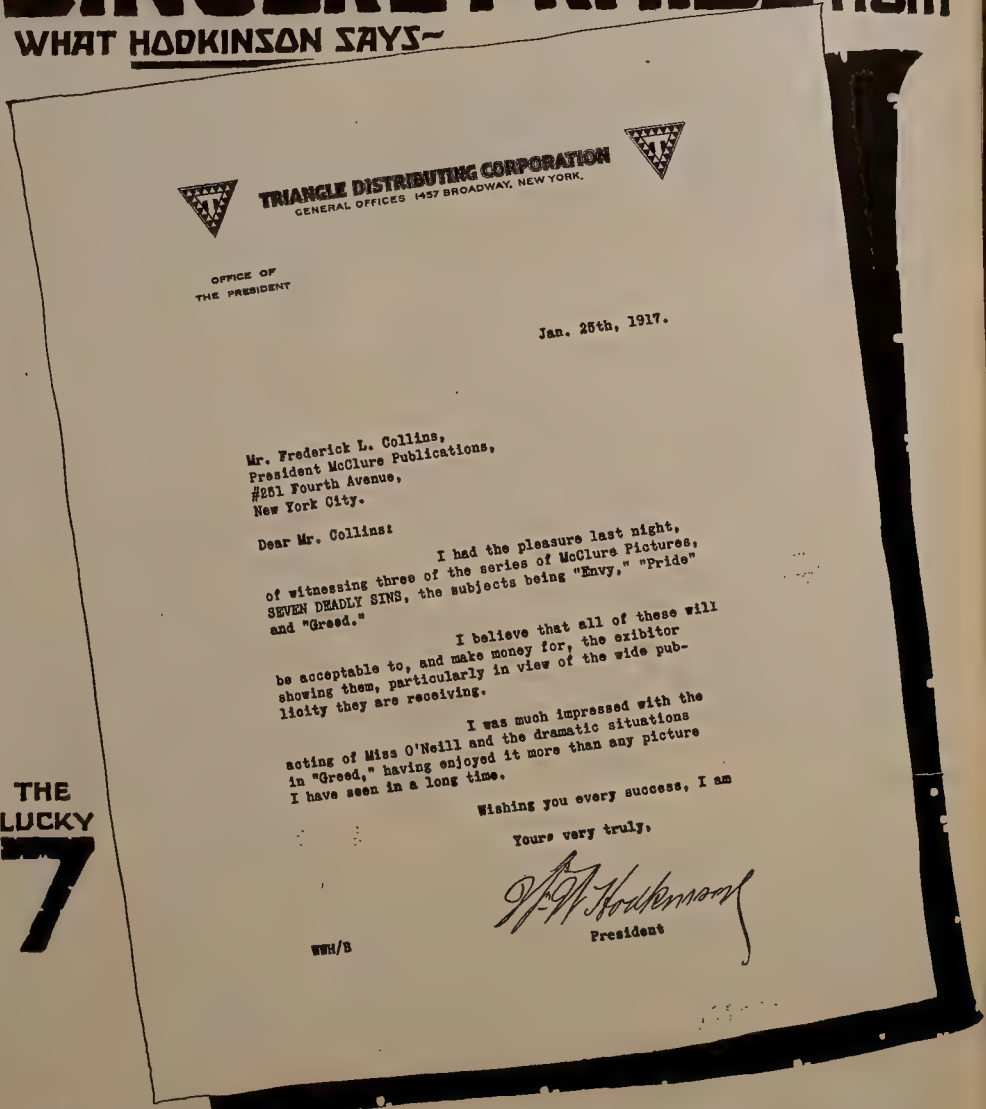
Productions





SINCERE PRAISE from

WHAT HODKINSON SAYS~



TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES 1457 BROADWAY, NEW YORK.

OFFICE OF
THE PRESIDENT

Jan. 25th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#281 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night, of witnessing three of the series of McClure Pictures, SEVEN DEADLY SINS, the subjects being "Envy," "Pride" and "Greed."

I believe that all of these will be acceptable to, and make money for, the exibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neill and the dramatic situations in "Greed," having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am

Yours very truly,

W. H. Hodkinson
President

WHH/B

THE LUCKY 7

BOOK SEVEN

McClure Series Dept., Triangle Distributing Corp'n

MEN who KNOW

WHAT AITKEN SAYS—

TRIANGLE FILM CORPORATION
GENERAL OFFICES 1457 BROADWAY
NEW YORK

March 19th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

Was very glad to get your report that the theaters showing SEVEN DEADLY SINS are doing such an exceptional business.

Your exploitation of this series through the magazines and newspapers has been remarkably good. May I also compliment you upon the character of the stories used in these pictures as they show great thought and in my opinion are considerably in advance of the majority of motion pictures made to-day.

I wish you continued success.

Very truly yours,

H. E. Aitken

President, Triangle
Film Corporation.

BACKED by McCLURE PUBLICITY

7

McCLURE PICTURES

DEADLY SINS

TRIANGLE EXCHANGES

25 West 44TH Street, New York

A magazine's success is measured by its advertising. Look at the "News!"

50 MILLION PEOPLE

comprise the living breathing

ARMY

of readers, who are lovers (and have been for twenty-five years through the Hearst Newspapers, the best magazines and her many book editions in America and Europe) of the works of

ELLA WHEELER WILCOX

THE POET OF THE PEOPLE

Commencing the month of May she will again resume companionship with her legion of friends, through the pages of "Good Housekeeping," "McClures" and "The Cosmopolitan." These magazines alone reach a circle of over 10,000,000 readers.

Through the medium of the photoplay we will portray and bring into pulsating life the characters and thoughts of this beloved woman—through presentations of beautiful, artistic super-features, produced by masters of their craft in all departments of the motion picture.

We will link the vast publicity mediums of the press and pen with the highest class photoplay theatres of every town, city and hamlet. Through this medium of a consecutive number of releases per year her millions of followers will find a constant and regular source or fountain whereat they will find portrayed the beautiful thoughts and deepthinking mind of "the poet of the people."

A. & H. M. WARNER, EXECUTIVES ARTHUR F. BECK, SEC. & GENL. MGR.

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.

729 SEVENTH AVE. N. Y. CITY

ELLA WHEELER WILCOX

FRANCHISE RIGHTS

will be placed in every portion of the civilized globe. This applies to the exclusive privilege of distributing super-features based on the works, books and poems of "the poet of the people."

---

6 massive and artistic motion picture productions, ranging in length from seven to nine reels. These super-features are to be issued at regular and consistent intervals throughout the year.

---

365 days in the year publicity will confront the motion picture theatre-goer—from every known channel of print, newspaper, book, journal and magazine.

High class distributing organizations will be considered for certain portions of the following territory: United States, Canada, Europe and South America.

A. & H. M. WARNER, EXECUTIVES ARTHUR F. BECK, SEC. & GENL. MGR.

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.

729 SEVENTH AVE. N. Y. CITY

STATE

Laughs that Linger

KING BEE



SALES MG'R
N.H.
SPITZER

NEW YORK
OFFICES
SUITE
924
LONGACRE
BL'DG.,
FORTY SECOND
STREET AND
BROADWAY.

STUDIOS
JACKSONVILLE
FLA.

STATE RIGHTS



LOUIS
BURSTEIN
PRES. &
GEN'L MGR.

RIGHTS

BEE

Two Reel Comedy Films Presenting

Roars that Reverberate

BILLY WEST

THE FUNNIEST MAN ON THE CONTINENT

STATE RIGHTS



SUPPORTED BY AN UNPARALLELED GALAXY OF FILM FUNSTERS INCLUDING—

BABE HARDY-
ETHEL BURTON-
FLORENCE McLAUGHLIN-
POLLY VAN-
JOE COHAN-
BUD ROSS-
ETHLYN GIBSON-
& OTHERS.—

General Studio Director ARVID E. GILLSTROM Formerly Director of Charlie Chaplin and many Keystone Comedies.

L. L. HILLER TREAS'R

A magazine's success is measured by its advertising. Look at the "News!"

The One Big Opportunity for

STATE RIGHTS Buyers!

The WOMAN and the BEAST



SENSATIONAL--BUT CLEAN!

Featuring

MARIE SHOTWELL

Star of "Enlighten Thy Daughter" and "The Witching Hour"

ALPHONSE ETHIER FRED ERIC KATHRYN ADAMS J. H. GILMOUR

Directed by Ernest C. Warde

A WINNER!
WATCH!!


B. A. ROLFE
presents
The Star Delightful
MABEL
TALIAFERRO
IN
A MAGDALENE
of the HILLS
A METRO wonderplay
in Five Acts
by Harry Chandlee.
Directed for
Rolfe Photoplays Inc
by John W. Noble
RELEASED ON THE
METRO PROGRAM
APRIL 16.
On what mission of vengeance is she setting out?



METRO DREW COMEDIES

The Permanent Comedy Successes of the Screen

ONE EACH WEEK

BOOK IT AND MAKE MONEY!

Produced by SERIAL Producing Co.
Presented by QUALITY Pictures Corp.

Wm. Christy Cabanne's master serial

The Great Secret

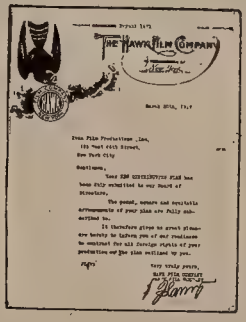
WITH

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Story by Fred de Gresac

BOOKING THROUGH METRO EXCHANGES

Ivan



SO SAY THEY ALL

The distribution plan is the best we know how to draw.—It is the climactic expression of all that has been learned from MOTION PICTURE experience evolved to the satisfaction of anyone who may investigate.

CONTRACTS ALREADY CLOSED

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New England States	Eastern Feature Film Co., Boston, Mass.
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California, Nevada, Arizona	M. & R. Film Exchange, San Francisco, Cal.
Texas, Oklahoma, and Louisiana	Central Feature Film Co., Waco, Tex.
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MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY



WM. L. SHERRILL
PRESENTS
THE IDOL OF
STAGE & SCREEN

H. B. WARNER

IN

AN EPOCH MAKING MOTION PICTURE
ADAPTATION OF THE REMARKABLE
FICTION MASTERPIECE

GOD'S MAN





Written by GEORGE BRONSON HOWARD

A PHENOMENAL STORY OF NEW YORK'S
BROADWAY & ELITE UNDERWORLD

APPROXIMATELY NINE PARTS

TERRITORIAL RIGHTS SELLING
FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL, President
18 EAST 41ST ST., NEW YORK CITY

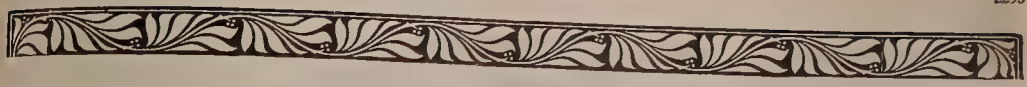














WILLIAM L. SHERRILL
ANNOUNCES

THE
PRE-RELEASE SHOWING
OF
THE MOTION PICTURE ADAPTATION
OF
MR. GEORGE BRONSON HOWARD'S
BOOK OF NEW YORK'S BROADWAY
GOD'S MAN
STARRING
THE EMINENT STAGE AND SCREEN ARTIST
MR. H. B. WARNER
SUPPORTED BY
THE USUAL FROHMAN CAST OF EXCELLENCE
AT
THE RIALTO THEATRE
BROADWAY AT FORTY-SECOND STREET
AT TEN O'CLOCK IN THE MORNING
OF WEDNESDAY, APRIL THE FOURTH

PRESENTATION UNDER SUPERVISION
OF
MR. S. L. ROTHAPFEL
WITH THE FAMOUS RIALTO ORCHESTRA
HUGO REISENFELD, DIRECTOR

THE ATTENDANCE
OF
TRADE AND PROFESSION
IS
INVITED

THE
FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, Pres.
18 EAST 41st ST., N. Y. CITY



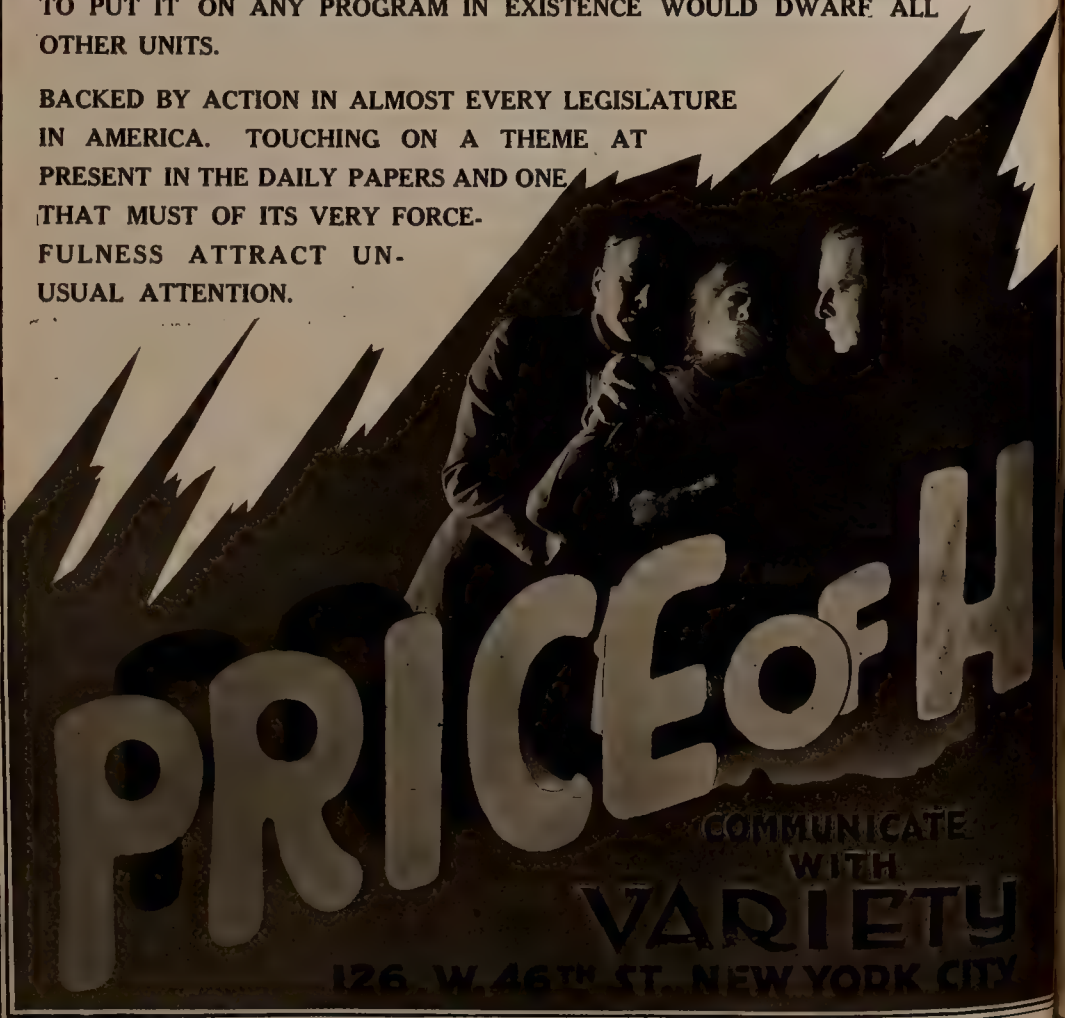
VARIETY FILMS CORPORATION

PRESENTS

A PICTURE SO POWERFUL A COMEDY RELIEF HAD TO BE INSERTED AFTER COMPLETION.

A THEME SO GIGANTIC. DRAMATIC INTENSENESS SO ABSORBING THAT TO PUT IT ON ANY PROGRAM IN EXISTENCE WOULD DWARF ALL OTHER UNITS.

BACKED BY ACTION IN ALMOST EVERY LEGISLATURE IN AMERICA. TOUCHING ON A THEME AT PRESENT IN THE DAILY PAPERS AND ONE THAT MUST OF ITS VERY FORCEFULNESS ATTRACT UNUSUAL ATTENTION.



VARIETY FILMS CORPORATION

MADE FOR THE INDEPENDENT MARKET

SITUATIONS SO GRIPPING AND CLIMAXES SO POIGNANT THAT THE SIX ACTS UNWINDS IN THE MOST FASCINATING CONTINUITY TO THE MOST SURPRISING—ALMOST TERRIFYING FINALE.



ER SOUL

FROM THE SCENARIO BY
REED HEUSTIS
DIRECTED BY
OSCAR APFEL

SPECIFICALLY BUILT
BY VARIETY FILMS CORPORATION
FOR THE STATE RIGHTS MARKET. THE ENTIRE EQUIPMENT OF THE MOST MASTODONIC FILM PLANT IN CALIFORNIA MARSHALLED, AND AN ENTIRE YEAR SPENT IN PRODUCING THIS FEATURE.

A CAST OF UNPRECEDENTED IMPORTANCE INCLUDING

GLADYS BROCKWELL — JACK STANDING
Monroe Salisbury — Eleanor Crowe
Brooklyn Keller — Willard Louis
Jack Barry
and 200 others

FILMS CORP.

PHONE BRYANT 9300 - LOUIS ROSENBLUH, *President*

The World's Biggest "THE"

FROM THE FAMOUS

NEW YORK CRITICS RACE TO ITS PRAISE

SENSATIONAL SUCCESS

(*N. Y. Journal.*)

"The Whip" is one of the most sensational melodramatic photo-play pictures that has ever been produced.

"The Whip" was played at the Manhattan Opera House for many and many a month, and undoubtedly thousands upon thousands have seen the speaking melodrama. I want to say right here that the thousands and thousands who have seen the production of "The Whip" must for their own satisfaction see "The Whip" in pictures, for surely everyone is interested in the fourth greatest industry in the world.

There is one shot in this picture that is absolutely marvelous, and that is when the Saratoga Express hits the freight car containing the horse called "The Whip." But luckily "The Whip" has been removed before the Saratoga Express hits the car.

"THE WHIP". THRILLS

(*N. Y. Times.*)

It is said that eight months were consumed in making the film, whose numerous scenes do embrace a vast amount of detail. Some of the scenes of country life—of the training of the Whip, of the hunt club with its pack in full cry—are especially fine. Then there are the exciting automobile smash-up, the stirring events preceding the race, and the race itself.

But most thrilling of all is the collision of the express train with the car in which the Whip was being transported. Those who saw the melodrama will recall the race between the motor car and the train, the removal of the horses in the nick of time from the car detached from the train by the villain, and the crash when the express caught up with the car. A real railroad and train were rented, and there is no doubt about the reality of the crash.

"THE WHIP" IN THE FILM IS ENTICING

(*N. Y. American.*)

Two record successes have already been credited to the great melodrama, "The Whip," and yesterday afternoon it began what will surely be a third.

"The Whip" began its phenomenal career with a two years' run at the Drury Lane Theatre, London. Next came a one-year season when William A. Brady presented it at the Manhattan Opera House in this city. Yesterday afternoon it was presented as a film play at the Park Theatre. * * *

All the great scenes are reproduced with telling effect, and in many cases more thrilling than they were given on the stage. There is a fox hunt, for instance, which for dash, extent and actuality exceeds any thing that can be shown in the confined area of the boards and make-believe scenery.

THE SCENE OF THE RAILROAD ACCIDENT, TOO, IS NO PASTEBOARD THING. IT IS THE ACTUAL SMASH OF ONE TRAIN INTO ANOTHER, A WILD THUNDERING RUSH, AND THEN THE BLAZING WRECKS ON THE TRACK-SIDE. * * *

ALTOGETHER "THE WHIP" IS A CLEAN WHOLESOME, STIRRING FILM PLAY OF THE GOOD OLD MELODRAMATIC SCHOOL THAT SENDS ONE HOME FEELING HEALTHILY EXCITED AND WITHOUT THE LEAST SUSPICION OF A BROWN TASTE IN THE MOUTH OR A DRAB THOUGHT IN THE BRAIN.

BUYERS COMMUNICATE WITH

PARAGON FILMS, Inc.

Motion Picture "WHIP"

DRURY LANE PRODUCTION

READ THE UNANIMOUS APPLAUSE

"A THRILLER" OUT-THRILLED

(*N. Y. Mail.*)

A thriller "outthrilled" best describes the screen version of "The Whip," and which will now go on the four-a-day schedule. And that is considerable thrilling, as will be attested to by those who saw the melodrama during its season run at the Manhattan Opera House.

It is said to have required eight months in preparation, and judging from the elaborateness there must have been a heavy "overtime" charge against the production to have crowded in all of the details as recorded in the eight reels.

For downright thrillingness the railroad collision, which was meant to destroy the "dark" horse in the big race, and the actual running of the race the next day, have taken their places among the film's most exciting moments. In the first incident a full-fledged train is employed to crash into the boxcar, go over an embankment and then burn up.

BIG AND EXCITING

(*N. Y. Globe.*)

"The Whip," a stirring melodramatic photoplay, had its first screen production yesterday at the Park Theatre, and judging by the enthusiasm it aroused during the afternoon and evening another winner has been produced. The screen version is bigger and more exciting than the stage presentation.

HAS PLENTY OF SNAP

(*N. Y. Tribune.*)

"The Whip," shown at the Park Theatre yesterday, certainly has plenty of snap. The picture was directed by Maurice Tourneur, so one naturally expected it to be good, but one would be justified in using the superlative. * * *

One of the most gripping things that has ever been shown on the screen is the race between the motor car and the Saratoga Express, which is rushing on with certain death for The Whip.

The horse calmly walks out of the boxcar just as the collision occurs, and it is a regular collision, too.

Add to this perfection of staging and detail an excellent cast and you have a few of the reasons why "The Whip" is one of the best photo-dramas produced this season. * * *

"The Whip" runs for two hours and is quite as fresh at the finish as at the getaway.

COMPLETE TRAIN DESTROYED

(*Morning Sun.*)

"The Whip" will be known for its train wreck and racing scenes. It is probably one of the best train wrecks to be used in a motion picture play. It was staged recently at Greenwood, Md., and a complete train equipment was destroyed in the rear-end collision. The train at full speed crashes into a car which is lifted clear of the tracks, the boiler of the engine explodes and the train tumbles over an embankment and takes fire.

924 LONGACRE BUILDING
NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

"Everybody's Talking Rex Beach!"

First Showings in New York State

OF

THE [DE LUXE] SPOILERS

BY REX BEACH IN 12 REELS

New and elaborated edition of the greatest box office attraction in film history with the exception of "Birth of a Nation."

IN GREATER NEW YORK

Opening in April on

KEITH CIRCUIT
PROCTOR CIRCUIT
MOSS CIRCUIT

OUTSIDE GREATER NEW YORK

Playing the leading theatres in the principal cities on *percentage* basis *only* and for FULL WEEK engagements *only*.

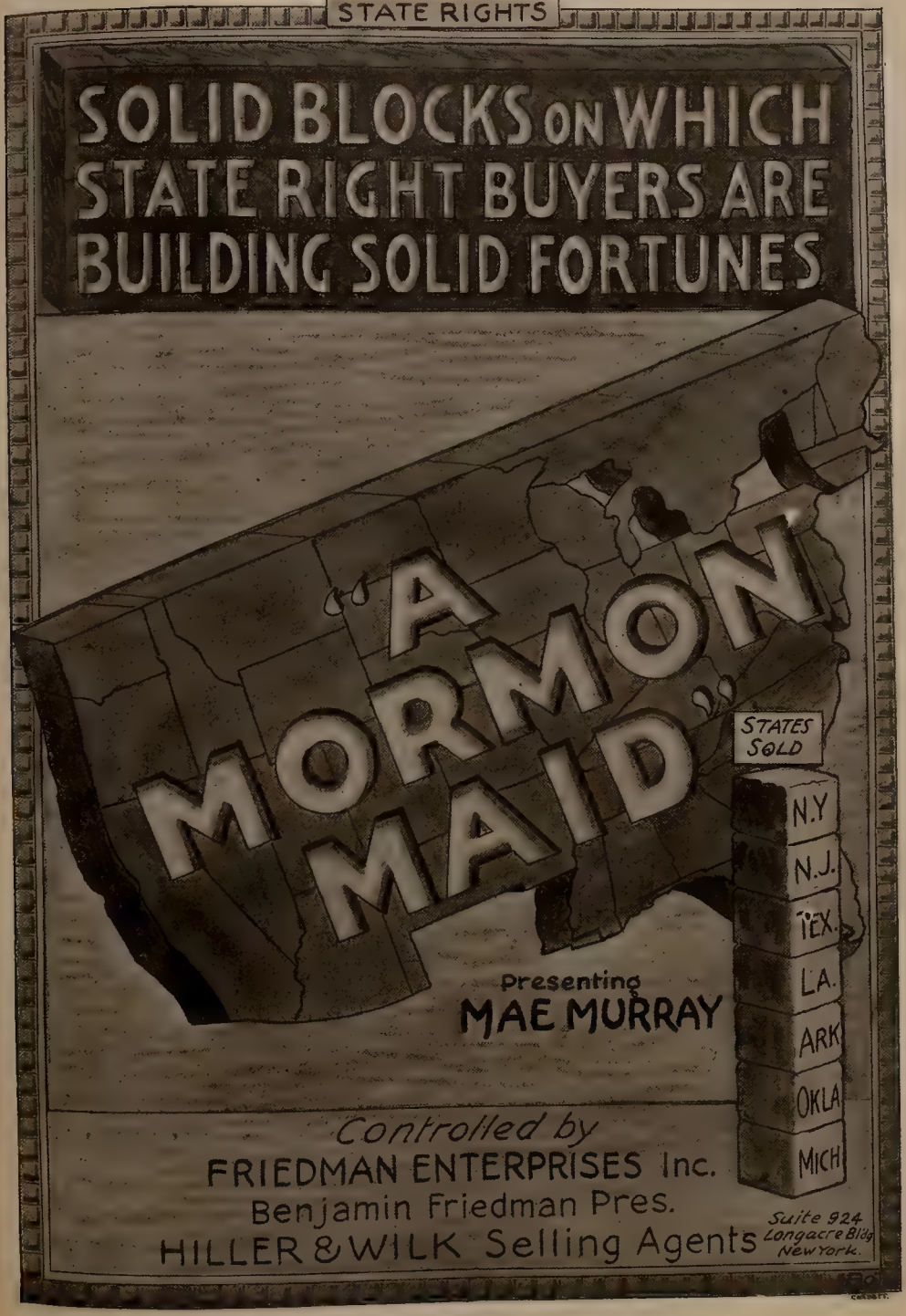
Opening in Albany and Buffalo.

Watch Next Week's Announcement!

De Luxe Spoilers Company

ROOM 401,
729 SEVENTH AVE., NEW YORK
Telephone: Bryant 9360

STATE RIGHTS



How can an advertiser continue advertising? By giving YOU value.



"JUST FILLS THE BILL"

YOU ASSURE THE SUCCESS OF YOUR PROGRAM IF IT INCLUDES

A CHRISTIE COMEDY

Experienced comedy producers are making CHRISTIE COMEDIES to meet a decided public demand—**your patrons' demand**—for bright, clean, sensible, funny comedies. Show your patrons CHRISTIE COMEDIES—they'll be pleased with the pictures, **you'll** be pleased with the **profits!** Start at once! Exhibit

"TWICE IN THE SAME PLACE"

THE KIND OF A COMEDY YOUR PATRONS REALLY WANT TO SEE!

Released on the OPEN MARKET, week of APRIL 9th.



Coming releases—
"LOVE AND THE ICE MAN"
"PRACTICE WHAT YOU PREACH"

Featuring
BILLIE RHODES
EDDIE BARRY, ETHEL LYNNE



CHRISTIE FILM CO

SUNSET BLVD. AT GOWER ST. — LOS ANGELES • CALIFORNIA
ALE. CHRISTIE • DIRECTOR GENERAL

"TROOPER 44"



FEATURING
The Black Hussars
(THE MOUNTED STATE POLICE OF PENNSYLVANIA)

IN THEIR
FIRST SCREEN APPEARANCE

AND A REMARKABLE CAST INCLUDING
GEORGE SOULE SPENCER AND JUNE DAYE

A SMASHING FIVE-REEL FEATURE
PRODUCED ESPECIALLY FOR

THE STATE RIGHT MARKET

APPLY TO
E.I.S. MOTION PICTURE CORPORATION
203 WEST 40TH ST., NEW YORK CITY, TELEPHONE BRYANT 8155
OR THE SALES AGENT
JOS. R. MILES - 220 W. 42D ST., N.Y. CITY

E.I.S. E.I.S.



Announcing

THE DOWNFALL of a MAYOR

via

INVISIBLE GOVERNMENT

An expose of "chemically pure" Los Angeles—a realistic romance of politics and the underworld, based on the actual life experiences of

fomer Mayor CHARLES E. SEBASTIAN 5 years chief of police

With the real ex-mayor and chief himself starring in the title role. The whole story that filled the front pages of newspapers from coast to coast filmed on the identical locations, where the sensational incidents occurred. Complete innovations in wonderful night effects heretofore declared impossible. Daring pictures of Chinatown never before open to other than Orientals, who have always been superstitious of the camera.

—A FULL 2 HOUR SHOW—8 REELS OF ACTION—
READY FOR THE SCREEN ON OR ABOUT MAY 15TH

This is our first and probably our only invitation to state rights buyers. Write now if you wish to cash in big on what will be one of the greatest film sensations of 1917. Complete sets of posters, heralds, foyer displays, hundreds of marvelous photos for press and lobby uses, newspaper feature stories, slides—a solid battery of sure fire box office magnets.

Produced and Controlled by

FRED H. SOLOMON

SOLOMON BUILDING --- Grand Ave. at 9th --- LOS ANGELES

—the man who outbid all the Pacific Coast studios for the services of ex-Mayor Sebastian and his big heart interest story.

BEATRIZ MICHELENA

IN

"The Woman Who Dared"

A Gripping Story of European Intrigue

IN SEVEN PARTS



A Genuine Big Picture Which Is Better Means of Building Up Patronage Than All the Advertising An Exhibitor May Do

Present the Goods and You Get the Customers

HARRY A. SAMWICK
126 W. 46th St., New York City
New York and Northern New Jersey

FEDERAL FEATURE FILM CO.
Samuel Grand
16 Piedmont St., Boston, Mass.
New England States

The following exchanges are now handling Ultra Pictures:

GRAUMAN FEATURE FILM CO.
D. W. GRAUMAN
Empress Theatre Bldg., San Francisco, Cal.
California, Arizona, New Mexico

UNITY PHOTOPLAY COMPANY
Frank Zambreno
207 S. Wabash Ave., Chicago, Ill.
Southern Wisconsin, Indiana and Illinois

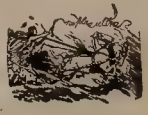
PEERLESS FILM EXCHANGE
Harry Schwalbe
1331 Vine St., Philadelphia, Pa.
Southern New Jersey, Eastern Penn., Maryland, Delaware, Dist. Columbia, Virginia



For information in reference to open territory now available, communicate immediately with

Ultra Pictures Corporation

729 SEVENTH AVE., NEW YORK CITY



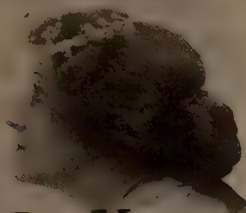
PICTURES FOR THE CLEAN-MINDED MILLIONS

13 MILLION PEOPLE
HAVE READ — AND ARE
DEEPLY INTERESTED
IN THIS STORY

WHO
(QUIEN-SABE)
KNOWS?
FROM THE SERIAL
IN
MUNSEYS

DIRECTION
JACK PRATT
ADAPTATION
ROSALIE ASHTON
AND
BEATRICE MORSE

SATURDAY AUGUST 5 TEN CENTS
ALL-STORY WEEKLY



Who Knows?
by Ethel and James Dorrance
Story of a Brave Girl
and a Deadly Mystery

WHAT THIS MEANS
TO STATE RIGHT BUYERS.—
These millions and many others are waiting to see
BETTY BRICE
supported by
CHARLES ARLING
And a strong cast, in this inspiring and gripping mystery production. Be the pioneer in your territory to exploit our powerful pictures made for the clean minded millions.

IN WORK THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S. LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL.

→ → → FIRST RELEASE ← ← ←

SHE'S HERE!!!

FLORA FINCH

IN A 2-REEL TRAVESTY ON

"WAR BRIDES"

Miss Finch in the role of Joan, as played by

MME. ALLEY NOXIMOVA

and then some!



[Special scenery—real live soldiers—two whole cannons and smoke, just like regular battles. P.S.—Somebody dies, too! (Great stuff)! Miss Finch appears in a number of gowns imported for her by Woolworth (5 and 10).

WRITE US FOR THE NEAREST EXCHANGE IN YOUR TERRITORY

FLORA FINCH FILM CORPORATION

729 7th Avenue, New York City

FULL FEATURE LITHOGRAPHS—VERY FINCHY

THE SEAL OF THE SQUARE DEAL
DIST. BY H. GROSSMAN 729-7TH AVE. N.Y.

Many a packed house is directly traceable to an advertisement in the "News."

TO STATE RIGHT BUYERS:-

We are going to show

THE FATED HOUR

(MADE IN AMERICA AND FRANCE)

a six-reel photoplay melodrama, to the trade on Monday, April 9, at 3 P. M. at the SIMPLEX THEATRE, Candler Building, 220 West 42nd Street, New York City.

THE FATED HOUR

contains 6,000 feet of thrills and "punch," including a wonderful scene depicting the interior of a burning theatre, with the audience in wild panic.

The acting is unusually good and the photography superlative.

State right offers are invited in person, by mail or telegraph.

THE CINES CORP. OF AMERICA, Inc.

SUITE 1003, No. 145 WEST 45th STREET, N. Y. CITY

Phone, Bryant 4598

Studios For Rent

For an agreed rental we will build a Studio to your requirements.

Managers, Writers, Directors and Artists Furnished.

We will represent a selected few good feature writers, ordinary scenarios not handled.

We are acting in an advisory capacity to several large concerns.

WILLIS & INGLIS

Wright and Callender Building - LOS ANGELES

New York Affiliation, Roehm and Richards, Strand Bldg.

CORRESPONDENCE BY THE CARLOAD

THREE GREAT
1- CALIFORNIA
3- THE BIG LAW AND CENSOR PROOF
EVERY WOMAN IN THE WORLD

MARGARET
MESSAGE FOR THE
BIRTH

WITH
MARGARET SANGER
HERSELF
IN PERSON

AN ABSORBING FIVE REEL PHOTODRAMA
THREE HUNDRED SCENES THAT TENSE
N.B. MRS. MARGARET SANGER
MESSAGE PHOTOPLAY
729 SEVENTH AVENUE.

GOLD FINDS

INQUIRIES BY THE TON

2-YUKON

BONANZA FOR THE STATE RIGHT BUYER

WILL DEMAND TO SEE IT

SANGER'S

MILLION MILLIONS

ONTROL

OF BIG NEW YORK IN THE MAKING

LY GRIP AND PROFOUNDLY STIR

WILL BEGIN A PERSONAL TOUR OF THE U.S.

COMMENCING APRIL 10TH

CORPORATION

NEW YORK CITY

CORBETT

What is Your Liberty Worth to YOU?

The liberty of the American people is in jeopardy. The cry of liberty or death heard in 1776 is echoed in 1917. Every American industry is contributing huge funds for preparedness—to strengthen the sinews of the government in this hour when upon the test of our force and endurance depends the future independence of our people.

What is the great Motion Picture Industry going to do?

What are *you* going to do?

The Associated Motion Picture Advertisers, Inc., has offered its services to the government to assist in attracting a patriotic activity in behalf of the country in the grave crisis that confronts it, and to stimulate interest in enlistments in the various defensive branches of the government by attractive posters and slides, and by compelling advertising and publicity. These services have received the support of Active men in the United States Service.

But to accomplish the vital results for which we are striving, we must have *funds!* Unfortunately the members of the Associated Motion Picture Advertisers, Inc., haven't a great deal of money. But they are doing their share.

Are *you* going to help?

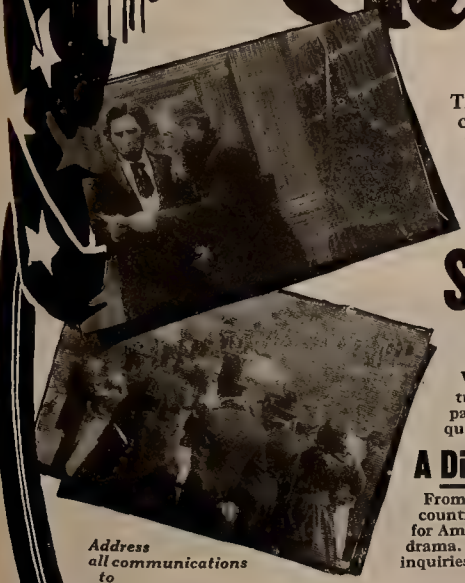
Funds from one cent to a thousand dollars *will* help.

ASSOCIATED MOTION PICTURE ADVERTISERS, Inc.,
Finance Committee,
B. P. SCHULBERG, Chairman
485 Fifth Ave., N. Y.

P. S.—This trade-paper has, with a fine patriotic impulse, contributed this page, gratis, for the purpose of this fund.
Will *you* do as much?

The Patriotic Film Supreme

"The Battle of Gettysburg"



The patriotic production that captured the country; that set the pace for pictures of the widest American appeal; the picture so timely in these days of newly awakened patriotic fervor that it will sweep the country. Love and adventure; battle scenes that thrill; the Great President himself and his deathless Gettysburg address. A film that will crowd every theatre in the country.

STATE RIGHTS
Now Offered

With a nation aflame there is an opportunity presented in State Rights on the greatest patriotic film on the market that buyers will quickly take advantage of. Remember this is

A Different Kind of Opportunity

From that ordinarily presented. The whole country is wildly enthusiastic over "America for Americans" as presented in this historical drama. Prompt attention given to all inquiries.

Address all communications to

HILLER & WILK 924 Longacre Bldg., N. Y.
MOE STREIMER, Representative

KLEINE EDISON SELIG ESSANAY

MAX LINDER'S

Second American-made Comedy

"Max Wants a Divorce"

Scored EVEN a greater triumph than his first tremendous success, "MAX COMES ACROSS"

See these Comedies and try Essanay's Cooperative Newspaper Campaign. WE PAY HALF FOR YOU.

Louella O. Parsons in the Chicago Herald says:
"The second Max Linder comedy, 'Max Wants a Divorce,' has made its appearance, and was greeted with continuous and hearty laughter."

Peter Milne, Motion Picture News:
"'Max Wants a Divorce' is of real feature standard."

Agnes Smith, New York Telegraph:
"An exceedingly lively farce with genuinely amusing situations."

Genevieve Harris, Motography:
"A clean, clever comedy."



ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

APR -4 1917
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Volume VX
No. 15

April 14,
1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

Chicago Offices, Mgr. T. S. Mead, 110 So. Dearborn St.; 'Phone 755 Randolph, Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phone 7140 Main, 462 Broadway, F-2188.

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News of the Week

Page.

Wheeler Body's Bill Proposes Tax on All Branches.....2315

Paramount Enters Open Market With First Fifty-Two Releases 2315

Universal Fort Lee Studios Leased by Goldwyn.....2315

Pennsylvania Wants Regulators, Not Censors 2317

Big Exhibitors Form Co-operative Booking System.....2317

Paralta "Repeats" To Cost Exhibitors Nothing 2318

Saenger and Fichtenberg Merge Interests in South.....2319

"Vim" Comedies to Be Sold on State Rights Plan.....2319

Selznick Gives Program Another Scorching 2320

Real Service That Distributors Are Anxious to Give.....2321

Children's Saturday Performances a Success in New York.2322

"To Kill Daily Change Evil Rent Films by Territory"—E. R. Pearson 2323

Selling Pictures Intensively

THE other day a general sales manager gave me in detail his selling plan in connection with a certain prominent picture.

The picture will be shown first in a dozen large cities at high admission prices, then it will immediately be sold by State Rights.

The selling plan is an excellent one in every respect.

It is good salesmanship, practical business, clear through.

And, after all, its fundamental policy is simple enough. The policy is simply this: *let all the people see it.*

It will be *sold* so that all the people everywhere will see it—at prices they can afford to pay.

"Why," I asked, "don't you apply this same selling plan to your program features?"

Instead of the expected reply that *program features* were released too fast to get such attention, or that his hands were tied by other selling policies, he said:

"I am doing just that thing." He has just started, and started, moreover, on his own initiative.

AS a try-out he offered his features to a theatre which had never booked them.

He arrived at a price by making a first-hand investigation, himself, of the theatre's district, its quantity and quality of population. He made a *thorough* investigation.

The exhibitor expostulated over the price. He couldn't get that much money back through his box-office. He could get other features, cheaper, etc.

"Wait a minute," said the sales manager, "you're talking by the day. You are considering my price for a one day's run."

"Aren't you?" asked the exhibitor.

"No, not for the day, nor for two days, nor three days. You can keep the picture as long as you like, as long as you can run it profitably. The price asked holds good for the run. I only ask that you return it promptly, and treat me fairly in every way. I simply want so much money from your district; keep the picture till you get it and your own profit too."

The sales manager didn't stop there. He offered the exhibitor *service,* too. He has a publicity man covering this exchange territory, a combination exhibitor—advertising man; and this man called upon the exhibitor and will continue to call, laying out plans and material for advertising each feature, beginning several days in advance of the showing.

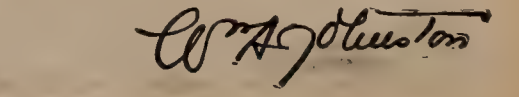
THE exhibitor booked these features and reports gratifying success.

Here we have salesmanship—at least, so it strikes us—applied to program pictures.

First, a *logical selling plan;* and secondly, *service.*

Both are designed first to tell all the people in the theatre's district about the picture, and secondly, to give them all time to see it.

It strikes us forcibly that this is the logical and necessary foundation of longer runs; and that the plan is feasible. It is founded, itself, of course, upon a definite knowledge of field conditions, of each theatre's district population; it demands more prints and a somewhat revised system of routing them. But these are by no means insurmountable obstacles and surely the end vastly minimizes them, else longer runs are not what we claim for them.



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Speaking Editorially:

Protecting the Big Fellow's Investment

AN exhibitor came to New York recently with the project of going back home and building a $250,000 picture theatre.

He talked with many producers and distributors. He wanted to know from them how he could protect this considerable investment. He wanted to know if he could get the right pictures at the right prices and with the right service—and *continue* to get all three—so that he could say to himself and to his friends that this quarter of a million dollars' investment could reasonably be made with permanent safety.

He realized, of course, that the same thing he asked for, when put into general effect, would also have to protect the producer and distributor—would have to assure them a return sufficient to enable them and encourage them to deliver—*continuously*—the right pictures at the right prices and with the right service.

He believes—and we agree with him—that the problem of *protecting investments* will play a vital part in the development of the picture industry.

Children's Shows and Censorship

HIGHLY successful performances for children have been put on in two neighborhood theatres in New York City.

We call the particular attention of exhibitors to an article in this issue by Jane Stannard Johnson, telling just how the needed co-operation was secured and just how the performances were made box office successes.

We also invite the producers' serious consideration of this situation and to a former statement of our voicing a sincere belief that children's shows will go far to offset censorship in securing the understanding and co-operation of the home, the school—and necessarily it would seem—the church.

Surely this is a subject of prime importance, worthy of the earnest consideration of the whole industry.

Pictures and Pews

MANAGER P. E. COE, of the Program theatre, Baton Rouge, La., publishes a "Lost and Found" column in his interesting little program. From the latest issue we glean this item:

"Found—Two Prayer Books."

Canon William Sheafe Chase & Co. assert that the motion picture is making devastating inroads on church attendance.

Can it be that Baton Rouge residents have found a conscience-clearing compromise by carrying their prayer-books along to the baneful picture theatre?

Lo! The Sporting Editor

TO interpret the Sunday blue laws—or one might say the blue Sunday laws—as applying to motion pictures is to classify the latter as a sport.

Following out this classification the editors of photoplay magazines, trade papers and newspaper departments become sporting editors.

We demand baseball passes, and ring-side seats.

The Forgotten Promise

FREQUENTLY the producer of a picture, to be marketed on the State rights plan, intends to "co-operate" with the buyer and the exhibitor.

We enclose "co-operate" in quotation marks because of the manner in which that word has been abused in the past.

"Co-operation" of the State rights variety means promises that are not kept; obligations forgotten and unfulfilled.

One concern with a picture for sale on the State rights basis has announced its intention to give the word co-operation a new meaning.

A well organized plan to stand by the buyer and help him, and stand by the exhibitor and help him too, is incorporated into the sales contract.

The men selling that picture cannot "hedge." Their promise, in black and white, backed by the law of contract, sufficiently protects the buyer.

The sincerity of a promise so well barricaded can hardly be doubted.

Pictures That Plead for All Pictures

PRESIDENT WILSON recently took time from his serious official burdens to view a presentation in the White House of Selig's "The Crisis." Members of the Cabinet also were present.

Last week a complimentary showing of "Joan the Woman" followed by a program of recent comedy releases was given to the members of the Pennsylvania legislature.

Excellent arguments these, and excellent occasions to plead for the just recognition and fair treatment of the fifth estate.

Other Newspapers Please Note

THE Seattle *Times*, frequently quoted within this industry, is celebrating the anniversary of its well known photoplay section with a color first page which will remain a fixture.

George Bellman, Photoplay Editor, writes that he is running eight, ten and sometimes twelve pages on Sundays. This remarkable photoplay section is solely maintained by exhibitor advertising. One page is carried each day and two on Thursday. Last year's revenue from the photoplay section was $100,000.

The Charity Ball

THE Charity Ball, to be held at Terrace Garden, Monday evening, April 16, under the auspices of the New York exhibitors, promises a fine success. The industry in general is lending its generous support to an affair which not only devotes its entire proceeds to a most timely and worthy charity but aligns the motion picture publicly with the public's best interests.

Submitted to the Clergy

THE motion picture is a new medium of expression, like type.

If motion pictures should not be shown on Sunday then magazine stories and novels should not be read, nor should newspapers be circulated.

Wheeler Body's Bill to Propose Tax on All Branches

Exclusive Albany Report to Motion Picture News Gives First Outline of Legislation Likely to Result from Wheeler Investigation—Plan Film Bureau with Broad Powers

(Special to Motion Picture News)
Albany, April 2.

A BILL will shortly be introduced to the New York legislature, as a result of the recent investigation in New York City of the motion picture industry by the Wheeler Investigation Committee.

The bill will be in the nature of an act to amend section twenty-four of the general business laws of 1909.

It is said that the bill will provide for a license tax upon positive prints by footage and a license tax upon producers, distributors, exhibitors, and operators.

Exhibitors under the proposed legislation will be taxed on a sliding scale, regulated by the seating capacity of the theatre. The tax is small for theatres not over 600 seats. The tax upon positive prints is also a sliding scale tax, according to the cost of negative production per foot.

A motion picture department will be added as a regular State Department, headed by a Commissioner, who will be appointed by the Governor. The Commissioner will appoint his deputies, inspectors and all subordinates. A branch office, under a deputy, will probably be maintained in New York City.

It is rumored that the exhibition of pictures in schools and churches, at private functions and where an admission price is not charged, will be exempt from the license tax; also the positive print license tax will not apply to pictures of a historical, educational, scientific or religious character.

An important provision of the proposed legislation will be that, it is said, giving power to the Commissioner to suppress the exhibition of what he determines to be improper pictures. The penalty is a revocation of the exhibitor's license.

The license tax proposed upon positive prints, it is rumored, is not to be in effect until July 1, and the license tax upon the branches of the industry after September 1.

The bill will seek to suppress various evils within the industry by making them misdemeanors. Included are: "duping" of negatives; "switching" prints among theatres; the publication or posting of advertising matter of an objectionable character; mutilation or alteration of films; exhibition of film outside of contracted territories.

All the above provisions of the bill are as yet tentative, and wholly in the rough. It is possible they may remain as they are, or be considerably altered, in particular the amounts of the various license taxes. Those in the know declare, however, that the bill to be introduced will follow in its general outlines the facts as stated here.

Brandt Heads Brooklyn Exhibitors—Other Election Results

William Brandt, of the New Albany theatre, was unanimously elected president of the Associated Motion Picture Exhibitors of Brooklyn for the ensuing year at an election held at the Triangle theatre, that city, Saturday night. William Hollander and Louis L. Levine, both candidates for the office, made brief addresses before the balloting, withdrawing their candidacy.

Other officers elected were: Rudolph Sanders, Marathon theatre, first vice-president; H. Clark Mooney, Triangle theatre, second vice-president; Robert Israels, Norwood theatre, treasurer; William Bland, Duffield theatre, financial secretary; Samuel Lesselbaum, Miller theatre, recording secretary; Adolph Stockhammer, Victoria theatre, sergeant-at-arms. The Board of Directors will be composed of the following: C. Cranides, Henry Haring, W. Hollander, M. W. Lane, O. Lederer, J. Manheimer and J. Schaeffer.

A final report of the Ball Committee laid before the meeting showed profits of approximately $1,800.

Brief discussion was had of the report of the activities of the organizationns in Albany relative to the interests of Sunday opening. Many plans for increased activity are under way for the new year.

Universal Fort Lee Studios Leased by Goldwyn

Scheduled Production Activities of New Concern Necessitated More Room—Universal May Produce at Coytesville

GOLDWYN Pictures Corporation late last week announced leasing the Universal studios and related plant in Fort Lee, N. J. Enlargement of the scale of operations necessitating more space than the Solax studios, where Goldwyn is now housed, afforded, was given as the reason for occupancy.

Two companies are now working side by side in the Solax studios. By dint of crowding a third might be operated. The scheme of activity called for by Goldwyn plans of having twelve completed pictures by Sept. 1, calls, however, for the operation of more producing units simultaneously. By acquisition of the Universal studios the production capabilities of that organization in the East will be more than doubled.

Through its lease Goldwyn comes into possession of a plant having the second largest stage in the world. This field of action is 150 feet long by 85 feet in width. Six companies can be worked conveniently at the same time. The "U" related plant is one of the most complete and adequate on the Eastern seaboard. The studio administration building is 130 by 160 feet, designed by Ernest Flagg who also planned the Singer building, New York. In the rear of the building are the laboratories and film vaults. Facilities are at hand for all of the allied departments of motion picture production.

It is believed that Universal will now make production in its Champion studios at Coytesville, N. J., which was the first glass studio built in the East and the first studio of any kind erected in New Jersey.

Co-operative Scheme Fails

The impossibility of getting harmony in arrangement of bookings and prices is the reason given for the dissolution of the Michigan Theatres Association, 923 Peter Smith Building, Detroit. This organization, managed by E. R. Bloom, was started about six weeks ago for the purpose of co-operative booking. One exhibitor from each city was selected, and about ten cities were represented when the organization discontinued.

52 Paramount Films for Open Market

Paramount Exchangemen in New York on Annual Visit Discuss New Method of Releasing Reissues—Pictures Were Originally Released Two Years Ago

THE first fifty-two pictures of the Paramount program, originally released two and one-half years ago, can be booked by any exhibitor, according to Benjamin Schulberg in an exclusive interview for Motion Picture News, Monday afternoon.

Prominent Paramount exchangemen, including A. J. Flintom, of Kansas City; Herman Wobber, of San Francisco; Louis Marcus, of Salt Lake, and Messrs. Tandy and Lynch, of Atlanta, Ga., are in New York to arrange the details of the new booking plan.

"A letter was sent to all of our exchangemen last week," said Mr. Schulberg to Motion Picture News, authorizing them to release the first fifty-two Paramount program pictures to any exhibitor, Paramount or otherwise. In this letter the exchangemen were authorized to remove the first six months' Paramount releases, Nos. 1 to 52, inclusive, from the programs."

Mr. Schulberg said there was positively no truth in the statement that this move was in any way preliminary to the adaptation of a complete open booking scheme for all Paramount pictures.

New Studio Acquired for Enlargement of Urban Activities

Charles Urban, one of the pioneers of the industry, has taken over the studios and laboratories formerly operated by David Horsley and the Centaur Film Corporation at Bayonne, N. J. In future, all "Urban Informational" and "Urban Color Films" will be made there.

The plant is undergoing extensive alterations, and equipment of the most up-to-date kind is being installed. A large proportion of the plant will contain facilities for the manufacture of the "Urban Spirograph" discs—the "movies for the home." The completion of alterations and building will, Mr. Urban declares, double the present 800,000 feet weekly.

"Womanhood" Patriotically Shown in New York

Vitagraph's New Seven-Part Preparedness Picture Opened Sunday—Introduced by Burr McIntosh—J. Stuart Blackton Speaks—Enthusiastic Reception

"WOMANHOOD, the Glory of the Nation," Vitagraph's seven-part preparedness propaganda feature, opened at the Broadway theatre, New York City, Sunday night, April 1. An invitation audience, composed in the majority of those prominent in the motion picture trade, attended. The propaganda offered in the picture is of marked timeliness, as all those at the premiere seemed to appreciate. The theatre was decorated with American flags from top to bottom, both inside and out, and militiamen were stationed in the lobby in honor of the occasion. The girl ushers were dressed as Red Cross nurses.

During the intermission, J. Stuart Blackton, part author and co-director of the picture, spoke a few words thanking his associates, including Cyrus Townsend Brady and William P. S. Earle, who were active in the business of production; the members of the United States Army and Navy who gave of their services; the cast, and last but not least, Theodore Roosevelt for his suggestions.

Burr McIntosh, the author-actor-lecturer-photographer and preparedness booster, then took the stage, and held it for thirty minutes, informing the assembled multitude just how the country was run and how it ought to be run. Mr. McIntosh's outbursts of enthusiasm in the cause of preparedness gave the whole evening something of the aspect of a preparedness rally, and the audience liked it.

Alice Joyce, Harry Morey, Naomi Childers, Joseph Kilgour, Walter McGrail, Mary Maurice, James Morrison, and others, who took prominent parts in the picture, were present. An interested spectator was Enrico Caruso, the opera singer.

The comments of the newspapers follow:

"Womanhood" is almost the first propaganda picture to carry conviction, and one cannot doubt that this photo-drama was conceived and put before the public solely to stir the sluggish to action.

The picture certainly teaches preparedness, for it shows the horrors of war and our country desolated and in the hands of the enemy.—Tribune.

Armies were shown in combat. Apparently miles of modern trenches, wire entanglements, bomb shelters and great guns were spread before the camera. The closing scenes were photographed with the cooperation of the American army and navy, whose executives Mr. Blackton in his speech thanked for their assistance.—Herald.

J. Stuart Blackton has again taken up his trenchant tripod and cinema camera in order to awaken America to military needs. His second preparedness propaganda photo spectacle called "Womanhood, the Glory of the Nation," was launched last night at the Broadway theatre with much patriotic fervor.—Sun.

Cines Film Corporation Succeeds New Savoy Film Company

The Cines Film Corporation of America, Inc., with offices at 145 West 45th Street, New York City, which is selling the six-reel feature, "The Fated Hour," is a reorganization of the New Savoy Film Company, the change being made because of the enlargement of the firm's business activities.

The Cines Corporation will represent the famous Italian firm of that name in this country and is now negotiating to represent all the other large picture producers in Europe. The Cines Corporation was incorporated this year under the laws of the State of New York with P. M. Losito, well known to the trade as president and treasurer and general manager, and J. B. Rosso as secretary and vice-president.

Corrections in Enlightenment Advertisement

Several important names were omitted from the page advertisement of the Enlightment Photoplays Corporation last week. John H. Kunsky, of the Casino Feature Film Corporation, controls Michigan. The Pennsylvania rights were bought by the Fortunas Film Corporation instead of Fantomas. Instead of J. H. Michaels controlling New York State outside of Greater New York, J. Arthur Hirsch, formerly of Montreal, will handle "Enlighten Thy Daughter." His temporary headquarters are the Enlightment offices on Forty-second street.

Elmendorf Travel Talks, Inc., Organized by A. H. Woods

The Elmendorf Travel Talks, Inc., with a capitalization of $1,000,000, has been organized by A. H. Woods, the theatrical producer, with Dwight Elmendorf, the traveler, lecturer and artist, as president. Mr. Woods is vice-president and treasurer and Dr. Albert A. Lowenthal, of Chicago, is secretary.

A. H. Wood takes under his personal supervision the Elmendorf Travel Talks, comprising over 60,000 negatives, accumulated by Mr. Elmendorf in every country in the world at a cost exceeding $2,000,000.

These talks will be presented as an A. H. Woods attraction at prices from 25c. to $2.

Mr. Elmendorf will appear personally at a large New York theatre. On May 1 the Elmendorf pictures will appear in about fifteen first-class theatres in New York, Chicago and other cities.

Mr. Wood intends to set aside special days for children's matinees.

Educational Film Corporation to Release Minter Film

Owing to the success of "Snow White," the Educational Film Corporation of America will within a few weeks start releasing, on a states rights' basis, their latest picture, "The Fairy and the Waif," featuring Mary Miles Minter. E. W. Hammons, general manager and vice-president of the Educational Company, in speaking of the picture, said: "'The Fairy and the Waif' is based upon the events brought about by the sudden outbreak of the present European war.

First Billy West Comedy Ready in Two Weeks

Laboring under the handicap that he resembles Charlie Chaplin so much that the difference doesn't matter, Billy West will make his debut in his first King Bee feature in about two weeks.

The name of the picture at present is "The New Stage Manager," which comes from the pen of Harry J. Naughton. This picture is announced as the funniest thing he has ever written and it is said that the entire cast, which has been engaged on the production, during its progress at the Thanhouser studio at Jacksonville, has been thrown into convulsions continually because of the many ridiculous situations. In fact, Director Gillstrom admits that this is one of the reasons for the delay in finishing the picture.

The officials of the King Bee company declare that when Billy West makes his debut in "The New Stage Manager" he is going to show the public that there are men in the world just as funny as Chaplin.

The selling of the first release of the King Bee will be under the supervision of N. H. Spitzer, who has been appointed sales manager of the company. He needs no introduction to the exhibitors, for his association with the Bluebird company in that capacity, and his work with Lewis J. Selznick, for whom he handled the first Clara Kimball Young releases, have placed him high in the estimation of exhibitors.

Peter Pan Corporation to Handle Motoy Pictures

Contracts were closed last week by which the distribution of the Motoy novelty pictures will be handled by the Peter Pan Film Corporation, of 729 Seventh avenue, of which W. C. Allen is the directing head. First release of the Motoy subjects, which are in five hundred foot lengths, will be made on May 1, on the state rights plan. Already over half the domestic territory has been sold.

Charles P. Jaeger is the originator of Motoy films, which are produced by the Toyland Films, Inc., of Chicago. All the characters in these comedies are portrayed by dolls, which are made to act in an almost human manner, portraying delightful light comedies and the familiar fairy tales of childhood with a comedy touch.

While the appeal of Motoy subjects is principally to children, the fact that adult audiences also find enjoyment in the subjects seems proven by results in Chicago where they have been shown for some time. A number of the subjects already produced have been given repeat bookings, and in some cases even a third showing at the Bryn Mawr, Hamlin, Regent and Strand theatres.

"God's Man" to Be Given Trade Showing at Rialto Theatre

The trade and professional screening of the Frohman Amusement Corporation's nine-reel production of George Bronson Howard's novel, "God's Man," in which H. B. Warner is starred, will be supervised by S. L. Rothapfel. President William L. Sherrill has been enabled to secure the Rialto theatre, with its full equipment, for this showing.

Big Exhibitors Organize Co-operative Booking System

Many of Country's Most Prominent Theatre Men Included in List Planning Co-operative First-Run Bookings on Big Attractions—Move of Widespread Importance

RUMORS current in Times Square's inner circles for several days foretelling the formation of a co-operative booking organization on a country-wide scale received confirmation Monday in news dispatches to MOTION PICTURE NEWS from Detroit. The word from the Michigan city indicates that long-nourished plans for a strongly intrenched co-operative organization of the country's principal first-run exhibitors have at last become a fact.

The list of exhibitors mentioned in the new co-operative line-up is an imposing one. The first definite information is understood to have come from the Detroit offices of John H. Kunsky, who will be actively affiliated in the new organization.

Sam L. Rothapfel, of the Rialto theatre, New York, is also recorded in the booking affiliation. Among the others interested are Tom Saxe of Milwaukee, E. W. Mandelbaum of Cleveland, William C. Sievers of St. Louis, Robert Lieber of Indianapolis, and Tom Moore of Washington.

Practically all of these exhibitors control big circuits of theatres. It is also understood that John D. Williams, of San Francisco, has been active in the organization work on the new scheme, and will represent Coast interests in affiliation. It is declared that representation in other sections of the country will be speedily secured, the Pearce interests in New Orleans being among those mentioned.

George W. Trendle, legal advisor to John H. Kunsky, has been actively interested in the preliminary work. Together with Mr. Kunsky, Mr. Trendle has been working on a plan of co-operative bookings for the past two years, and they are optimistic in their belief that there is a big field for such an affiliation.

William C. Sievers, of St. Louis, is another veteran showman who has for many years been active in moves looking toward the formation of co-operative systems aiming at the protection of the interests of first-run exhibitors. Mr. Sievers has also had interests in film distributing, being one of the organizers of the Alco, predecessor in its internal organization and distributing methods of many of the present corporations.

E. W. Mandelbaum, of Cleveland, is another theatre owner affiliated in the co-operative organization, who was early active in the distributing branch of the industry. The Cleveland man was prominent in the formation and actively interested as president and general manager of the original World Film organization, then known as World Special, and later taken over by Selznick.

Producers of special feature attractions will show an unusual interest in the new organization, as it aims to arrange for first-run bookings in all of the cities represented on the big productions meeting the approval of its booking jury.

THE NEWS FOR NEWS

Extract from a letter:

¶ The News goes on improving itself.

¶ Frankly, it's the one trade paper, barring Wid's, that gets read from cover to cover.

¶ How much better at the news game you seem to be than all the hundred press agents of the manufacturers!

¶ In about fifteen minutes I shall begin making up Monday's photoplay department out of the News.

Kenneth Macgowan,
Philadelphia Evening Ledger.

Start Initial Griffith-Artcraft in May

D. W. Griffith, who has arrived in London, according to his New York offices, is expected back in this country by May 1, when he will immediately commence work on his first subject to be released by Artcraft.

Mr. Griffith will stage his initial Artcraft release in California where his most famous spectacles were produced.

At the headquarters of the Artcraft Pictures Corporation, Walter E. Greene, president of the big distributing organization, said:

"We expect to see Mr. Griffith back in the United States in a month and are advised that his organization is preparing plans so that he may be able to start work on his first Artcraft picture early in May. At this time we are not at liberty to state just what the nature of this subject will be, but we can say that it will be of a magnitude in keeping with his high standard of production."

Kelly with Kalem

Joseph Kelly, formerly of the Washington *Post*, and more recently of the Motion Picture News Studio Directory, is now at the publicity desk in the Kalem Company offices. Mr. Kelly was well known as a Capitol City newspaperman, having been connected with the *Post* staff for five years on repertorial and desk work.

Nance O'Neil Cancels Her Mutual Engagement

Miss Nance O'Neil, appearing as the mother in "The Wanderer" at the Manhattan Opera House, announces that, owing to the great strain upon her by the performances of the play, she has canceled, by mutual consent, all moving picture contracts which formerly existed between her and John R. Freuler, president of the Mutual Film Company.

Miss O'Neil felt she could not do equal justice to stage and screen work at the same time.

National League Organizer Is Herrington, of Pittsburgh

Fred J. Herrington, 310 McCance Building, Pittsburgh, Pa., is National Organizer of the Motion Picture Exhibitors' League of America. Any questions regarding organization in any of the states should be addressed to him.

Pennsylvania Wants Regulators, Not Censors

Powerful Interests at Work to Discard Radical Censorship and Replace It with Common-Sense Regulation—Legislative Leaders Active

A DEFINITE movement, backed by powerful interests in the motion picture industry both of Pennsylvania and New York has been instituted to fight in the Pennsylvania legislature for the elimination of censorship and the substitution of a plan providing certain restrictions and regulations for films. These latter are of a kind designed to benefit rather than injure the business alike of the producers, exchange men and exhibitors.

Influential legislative leaders who have been sounded on the proposition are reported to have given assurances that it would stand a good chance of being enacted into law.

The tentative plan discussed calls for a commissioner, or commissioners, to whom shall be submitted by the manufacturer a description of each film proposed for exhibition in the state, along with written assurance that the subject is a proper one. Then, without any but superficial examination, a certificate of permission of exhibition will be issued. Later, if the public, as censors, see any reason why the picture should not be allowed to continue on the screen, a complaint may be filed with the commissioner. If the complaint is upheld the manufacturer will still have the right to appeal to the county courts for reversal.

It is stated on responsible authority that within a very few days there will be a meeting of powerful representatives of picture interests of Pennsylvania and New York, to be held in Philadelphia, at which every detail of the proposition will be discussed. Decision will be made whether to introduce the "regulation" bill in the present session of the legislature or whether it is deemed more advisable to wait until the next biennial session.

Paralta "Repeats" to Cost Exhibitor Nothing

"Buy for the Year—Not for the Day," Is Slogan of New Concern—Fichtenberg Comes to New York

PARALTA PLAYS, Inc., formation and plans of which were exclusively announced in MOTION PICTURE NEWS two weeks, ago, in a statement issued from their offices, 729 Seventh avenue, New York, announce that a part of their plan is to give the exhibitors who book their pictures a "repeat," or return showing, at no additional cost.

An exhibitor controls all Paralta plays in his district. For example, one is released called "Rose o' Paradise." He knows the star and company, and, from the information given him, he believes he will be justified in booking the picture for three days or a week. Under the old plan this would have cost him from $300 to $700. Under the Paralta plan it will cost him but $100. He would have taken it for three days, and perhaps for a week under the old scheme, knowing it would pay him a profit.

This leaves him a special margin for advertising, and he takes advantage of it, and makes a special effort to interest all families in his community. He makes the run of the picture. It scores a hit. There is a liberal response to his advertising, and at the end of several days he returns the print. He has made a profit on his run and attracted many new faces to his theatre. The film is talked about, and he soon begins to hear from people who did not see the picture but would like to witness it. A repeat run occurs to him.

Under the old system this would still cost him $100 a day, for actual hits really become more valuable on repeats. They are known. After a while he sees an opportunity to make the second run, and he announces the booking and advertises it liberally. *He can afford to, for the return booking costs him absolutely nothing except a two-cent stamp to send for the print. He has bought it by the year originally for $100. He has the exclusive right to it in his territory for twelve months, and he can run it just as often as he pleases, and can make it draw.*

Otherwise, when he gives a picture its first run and advertising in his community, and establishes its merit, some other nearby exhibitor, later, cannot book it and reap the benefit of his initial enterprise. The Paralta plan exhibitor begins to work for himself from the moment he becomes a Paralta exhibitor—everything Paralta is his in his territory, from one day to one year, as he may himself elect.

In about one week, President Carl Anderson and Mr. Fitchtenberg will begin to make known the full details of the Paralta plan by a most comprehensive system of trade paper and direct advertising. All exhibitors who are interested will be immediately placed on the direct communication list on receipt of name and address. Mr. Fichtenberg, chairman of the board of directors, arrived in New York from New Orleans last Friday afternoon, having come expressly to take an active part in carrying out the plans which Carl Anderson, president, and Nat Brown, general manager, and himself have been developing during the past eight months or more.

Mr. Fichtenberg has so arranged his business interests in the South that he can remain in New York indefinitely and give his sole attention to putting the plans of his company into practical operation. Mr. Fichtenberg's attitude in connection with the enterprise is that of being the personal representative of exhibitors on the board of the new company, which has been formed to relieve the exhibitor of many of the adverse conditions which surround him. Having experienced all these difficulties and obstructions in the worst form and survived them, Mr. Fichtenberg believes he has been able to aid substantially in the development of plans which will practically remedy the worst of the harmful conditions under which the exhibitor now labors.

A sort of slogan of the new company is "Buy for the year; not for the day"—do not rent feature films, but buy them for a territory for a specific time. Otherwise, get a feature film which may be run as often as the exhibitor desires, and, instead of paying $100 a day for it, pay but $100 for a year.

Plan Quick Resumption of Work on "The Planter" Following Fire

Plans are being hastily made by the Nevada Film Corporation for a resumption of activity on their 12-reel production of Herman Whitaker's novel "The Planter," the release date of which has been delayed owing to the recent fire completely destroying the studio of the company at Pasadena.

The production had been practically completed, and Tyrone Power, the star, had accepted an engagement to appear in the California Mission Play when the damage occurred. Dramatic scenes, including the destruction of an entire tropical village by fire and a big fight staged at the same time, meant to put a strong "punch" in the concluding reels of the feature are believed to have been saved from the flames.



Herman Fichtenberg

Associated Advertisers Need Help for Campaign

A great patriotic movement has been launched under the auspices of the Association of Motion Picture Advertisers for the purpose of raising funds among the producers, distributors, exhibitors and players—in the entire Motion Picture Industry—with the intention of assisting the United States Government in this great National crisis. The vast extent of the American domain renders the problem of recruiting for the United States Army and Navy a most difficult one at best. With the insidious influences of the so-called Pacifists to combat, the project becomes Herculean in its proportions.

Recognizing this fact and believing that it is the duty and privilege of every member of the Motion Picture Industry to do his bit in this hour of great peril and trial, the Motion Picture advertisers have devoted many hours of ceaseless toil to the preparation of a vast advertising and publicity propaganda for the express purpose of kindling patriotic fervor to the highest possible point.

A tremendous amount of preliminary work has already been done and some of the most celebrated artists in the country have contributed their services gratis in the designing and preparation of recruiting posters and placards. The committee is seriously handicapped in the prosecution of this great patriotic movement, however, by a lack of funds. The Motion Picture Industry can do more than any other agency to assist the Government in recruiting—provided you will contribute your share.

Whatever you can give will be more than appreciated. Make your checks payable to B. P. Schulberg, chairman of the Finance Committee, 485 Fifth avenue, New York.

Largest Herald Ever Issued Accompanies "The Deemster"

The largest herald ever issued, measuring 28 inches by 42 inches, has been sent out to exhibitors by the Arrow Film Corporation in reference to its production of Hall Caine's "The Deemster." The herald is printed in rotogravure and contains various scenes from the play, the story, and the photographs of the distinguished appearing critics who reviewed the picture together with their respective reviews.

Regardless of the fact that "The Deemster" has been sold in practically all territories, the Arrow Film Corporation has issued the heralds to all exhibitors. The "stills" reproduced are so large and clear that the herald may be hung in the lobby for display purposes.

New Cincinnati Firm Formed to Exploit Stars

Cincinnati's picture colony has been increased through the location there of the Phil Selznick, Inc., the head of which firm is a brother of L. J. Selznick. Exploitation of motion picture stars in person will occupy the organization. Miss Christine Mayo is the first star to be advertised.

It is said there is all kinds of capital behind the venture. The corporation is a closed one, all stock being held by Mr. Selznick and his associates.

Saenger and Fichtenberg Merge Interests in South

Big Southern Coalition Controls Thirty-five Theatres in Four States—New Orleans Headquarters of Concern—Merger Predicates Other Doings

CONSOLIDATION of the interests of the Saenger and Fichtenberg Amusement enterprises, the two largest in the South, was announced last week. By the merger a string of thirty-five theatres is put under one management. Four states and a half score of the largest cities of the South are involved.

J. H. Saenger is president of the new organization, which will operate under the name of the Saenger Amusement Company, and Herman Fichtenberg is vice-president.

By reason of the consolidation of enterprises Mr. Fichtenberg will be enabled to devote the greater portion of the time to his interests in the Paralta Film Company in New York, and has established himself in this city.

Main offices of the new company are in New Orleans. E. V. Richards will be manager there. That city, by the coalition of interests, is established as the most important exhibiting center outside of New York. The Saenger string of theatres is exceeded in number only by that of Marcus Loew.

Details of the merger were confirmed last week by Mr. Fichtenberg, and also by wire from the Saenger headquarters. There are strong intimations that the move is but the forerunner of other big doings which will have wide effect upon the motion picture industry in the South. Further announcements in this regard are expected shortly.

Both the Fichtenberg Enterprises and the old Saenger Amusement Company, operated extensively in their territory. Some of the cities, outside of New Orleans in which they have interests are Shreveport, Alexandria and Monroe in Louisiana; Houston and Texarkana, Texas; Oklahoma City, Okla.; Pensacola, Fla., and Vicksburg, Miss.

The big theatre of the New Orleans string is the Globe, built by Mr. Fichtenberg. The strand, another large house, erected by Mr. Saenger is to open soon.

Mr. Saenger became established in the New Orleans field only a year ago. Formerly headquarters were in Shreveport. At present its chief theatre in New Orleans is the Lafayette, an old legitimate house.

Herman Fichtenberg is a pioneer of the film industry. While motion pictures were still a novelty he opened a "Penny Wonderland" in Canal street, New Orleans, and from that beginning finally became head of a great enterprise. He is also a director and important stockholder of the Consolidated Film Company.

Hodkinson Makes Trip to Coast—Woods May Not Leave Triangle

W. W. Hodkinson, head of the Triangle Film Corporation Distribution, arrived in Los Angeles early this week and spent a busy few days with producers, Thomas H. Ince, Mack Sennett, President Harry Aikin and General Manager Parker.

Enroute to the coast Mr. Hodkinson stopped off at principal exchanges of the Triangle and made a survey of the field and conditions of today. Plans for the future Triangle program were the subject for many conferences while Mr. Hodkinson was here but as decisions were not reached on all matters, he is to return here after a trip to San Francisco, Seattle and Salt Lake City. Mr. Hodkinson left for the northwest Saturday and will return within a few days.

J. M. Quinn, assistant to general manager Parker, stated that the resignation of Frank E. Woods, as manager of production, had not been accepted by the Triangle and that it was very probable that Mr. Woods after a vacation of several weeks would return to the position he has held since the studio was opened more than three years ago. For the present Mr. Woods will remain as manager of production at the Fine Arts studio at least for four weeks, his resignation not becoming effective until such time.

Vim Comedies to Be Sold on State Rights Plan

"Pokes and Jabs," Taken from General Film Program and Will Be Sold Territorially by Jaxon Film Company

ANNOUNCEMENT was made last week at the offices of the Jaxon Film Corporation that the "Pokes and Jabs" comedies, which have heretofore been released on the General Film Company program under the Vim brand, have been withdrawn from the General program, and will be distributed hereafter on the open market, through the medium of independent exchanges.

These comedies are single-reel pictures, and feature George Burns as "Pokes," and Walter Stull as "Jabs." Both these comedians are well-known throughout the country, and their work in the Jaxon comedies is said to have made the "Pokes and Jabs" release a popular one.

The statement from the Jaxon Company announcing the change in the method of distribution from the program to the open market states:

"This step was taken after a thorough investigation into the possibilities of the open market. We have felt for some time that the program system of distribution places a clearly defined limit on the earning capacity of any picture.

"When good and poor pictures are sold as a program, the returns to the producers from these productions is in proportion to the average quality of the program as a whole.

"Since the quality of picture-making, like every other artistic endeavor, is variable, the poorer productions gain by association with the better subjects, and the more popular pictures are proportionately restricted in their booking possibilities.

"Rights to a greater part of the country have already been contracted for, and it is expected that the remaining territory will soon be disposed of. The first release under the state rights plan will be made shortly."

Sunday Opening Bill Passes in Connecticut

The National Association of the Motion Picture Industry was notified by long distance telephone Thursday afternoon, that the Martin Local Option Bill, permitting Sunday sports and motion pictures on Sunday, by referendum, in towns over ten thousand, was passed by the Connecticut Senate, 19 to 16. This bill went through the House by a vote of 137 to 89 on March 20, and will permit the motion picture theatres to be open between two and ten o'clock on Sunday afternoons and evenings.

The amendment added to the bill in the House, allowing the town of Milford to be included within the act, was passed by the Senate.

The bill now goes to Governor Marus H. Holcomb for his signature, and it is understood the governor will sign the measure promptly.

Williamsons Want No Scripts

Williamson Brothers, producers of the Williamson Submarine Expedition picture and other submarine motion pictures, desire to go on record to the effect that they do not want any original manuscripts submitted by photo dramatists.

Vast Machinery of Industry Hammers "Duty Week"

"National Duty Week" is April 8 to 15.

The Associated Motion Picture Advertisers are employing all the vast machinery of the industry to get this idea before every man, woman and child in the United States in ten days. They have undertaken this task after consultation with, and enthusiastic approval by, Lieutenant A. M. Cohen, who is in charge of the recruiting for the navy; Captain G. W. Harvey, of the army; Lieutenant Commander Marian Epply, and Lieutenant J. M. Patton. The heads of the largest of the film corporations have given their publicity departments a free hand to conduct this campaign.

Where Is H. M. Wilson?

F. M. Simonton of the Standard Feature Film Company, Portland, Ore., is anxious to know what has become of H. M. Wilson, who was employed by that exchange last October in connection with the production "Protea II." Mr. Wilson is described by Mr. Simonton as being "a large man, weighing in the neighborhood of 250 pounds." He was at one time roadman for the General Film Company, working out at Portland.

Selznick Gives Program Another Scorching

Calls Program "Soft Competition"—Actors, Writers and Directors Must Learn Their A-B-C's—That's All the Program's Good For, He Says

LEWIS J. SELZNICK, follows up his blistering denunciation of the program, as compared with independent methods of release, by another essay, which attains noteworthy heights of cynicism. The article cut down a little because of its length, follows:

Here's the latest foolish question.

"I see you're always knocking the programs," an exhibitor writes. "When do you think the programs will go out of business?"

My answer is NEVER, and I hope I am right. If I thought there was any danger of the programs going out of business I might put a little money into them to prevent it.

I can't afford to be without this soft competition. If I didn't have program competition, it would be some other kind, and it might be harder to buck. It couldn't be any easier!

And there's another side to the question, just as important.

The program will live because it is the kindergarten of the picture business.

If we didn't have the program producers in the picture business, where would our actors, actresses, directors, camera men, technical directors and scenario writers and editors learn the business?

When you put your bank roll into a big production, you don't want the director spending half his time teaching his staff the ABC of the business.

But what you need in your big productions are specialists. After the man has put in a year or two on the program job, he has learned what he can do best.

Don't believe this, just because I say it. Look at what the program mongers are doing, and you get the proof.

All the big stars have been on the programs at one time or another. Clara Kimball Young, Robert Warwick, Norma Talmadge, Mary Pickford, Douglas Fairbanks—they made pictures for programs until they had made their reputations. Herbert Brenon produced pictures for a program, until he became bigger than the program. David Griffith worked for a program company, until recently.

Then, as these people became too valuable, they either quit the programs and organized their own companies, or, like Mr. Lasky and Mr. Zukor, their employers saw a chance to get prominent money for their output, and formed companies for them, themselves.

So there you have it. We can't get along without the program, because it is the training school of the motion picture business. And I don't want to see the program go under altogether, because I would rather compete with it than with any other system that confronts the industry today.

Fox's Plan to Girdle World Gains Ground

Norway, Sweden, Spain and Portugal Are Added to List—Offices Established in Many Foreign Cities.

WILLIAM FOX has just added four new links to the chain of countries with which he is encircling the globe. He has concluded negotiations whereby Fox films will be shown shortly in Norway, Sweden, Spain and Portugal. Arrangements for entering other countries are well under way, and the Fox Film Corporation offices at 130 West Forty-sixth street are crowded daily with foreign buyers.

Lloyd D. Willis, who has recently returned from a business trip to Australia for the firm, has been appointed foreign manager for Fox Film Corporation, and is handling all arrangements for the disposition of the firm's product in other countries of the world.

The headquarters of Fox features in Norway are at 4 Startingsgade, Christiana, and in Sweden at Metropolitan, Hollandaregat, Stockholm. The purchaser of Fox films for Scandinavia is Elmer H. Carlson, who is now in Petrograd, but will go soon to Scandinavia to receive the first shipment of Fox films for release in that country. Mr. Carlson's Scandinavian organization is represented in America by his brother, John Carlson, of 96 St. James avenue, Boston.

In Spain the home of Fox features will be Ronda Universidad 14, Barcelona. The purchaser of the Spanish and Portuguese rights for the production of the William Fox Laboratories is Julian Ajuria, who is also a large film importer in the South American field.

Arrangements are now pending whereby Fox stars will shortly be seen in Italy, South Africa, France, Russia, India, Japan, Dutch East Indies, Philippines, Panama, Central America, and other countries where the motion picture theatres are beginning to supply the long-felt want of the amusement public.

The Fox organization has conducted its own exchanges for more than a year in Australasia, Brazil, Argentine Republic and Great Britain, where the success of Fox features has been unprecedented. In Great Britain alone nine large exchanges are being operated by Mr. Fox's British company. Three complete exchanges are being operated by his Australasian company.

In discussing the foreign situation Mr. Willis had this to say:

"Within the next six months there will be scarcely a country in the civilized world where William Fox stars will not be shown in the best picture theatres. We have just opened exchanges in Uruguay and Paraguay, and are negotiating with foreign buyers for Chile, Peru, Bolivia and other South American countries. Mr. Fox has taken his time about entering the foreign field, preferring rather to accumulate a large selection of strong film features which would appeal particularly to foreign motion picture theatregoers."

Society Woman Gives Praise to "Vicar of Wakefield"

Renewed evidence of the co-operation awaiting the right sort of pictures from the best people in a community, is found in a letter written to Edwin Thanhouser, producer of "The Vicar of Wakefield," by Tom North, special Pathe representative, who placed the feature for a week's run in the splendid new Stillman theatre, Cleveland.

"To Miss Bertelle M. Lyttle, socially prominent in Cleveland and now particularly well known as one of the Civic Committee of the Cleveland Federation of Women's Clubs, must go a moving picture man's poor praise," wrote Mr. North. "Hearing that this lady approved of moving pictures that showed purpose, I sought to interest her in 'The Vicar of Wakefield.' I result was astounding. She went to work with a vim for the picture, lined up her committee—which has strong influence with the mothers of Cleveland—solidly for it, and I doubt not that her co-operation did as much to make the Cleveland showing a success, as all the paid ads in the local papers."

Big Field for Selection in Ella Wheeler Wilcox's Works

The announcement by Warner Brothers of arrangements to produce and handle the works of Ella Wheeler Wilcox, whose expressive pen until recently was silent for a year—a tribute to the loss of her husband—signalizes the bestowal of the stamp of approval on the power of motion pictures, by the distinguished authoress.

Perhaps more than any other writings, Ella Wheeler Wilcox's advanced and psychic teachings, have roused discussion and controversy of deep thinkers and editorial reviewers.

Leah Baird in Mystery Plot

There is a great deal of mystery surrounding the departure of Leah Baird for Saint Augustine, Florida, where she will remain for three weeks. Advertisements have appeared in the trade papers for the past two weeks, merely mentioning the name of Leah Baird.

Edward Warren Explains Why Play Received Its Name

Edward Warren, who has just completed the state-right feature, "The Warfare of the Flesh," featuring Sheldon Lewis, Marie Shotwell, Walter Hampden, Charlotte Ives, Theodore Friebus and Harry Benham, was asked the other day at a meeting of state-right buyers and big exhibitors to explain the significance of the title so that it may be properly advertised in house organs, daily papers and other local business-getting mediums.

"The Warfare of the Flesh," said Mr. Warren, has spiritual significance. It does not mean a battle nor a struggle of flesh in the material sense. It means the eternal conflict Spirit and Soul wages against the desires of the flesh. In our story we have two dramatic forces. Those of good and those of evil. The warfare is between these two forces. They use as pawns the men and women as they have come down the ages since Adam and Eve.

Real Service That Distributors Are Anxious to Give

The First of a Series of Articles—The V-L-S-E Plan

You are an average exhibitor. Every distributor whose films you use owes you all the help he can possibly command to bring patrons into your house. How is he going about it? What SERVICE is he giving you? His advertising, his "exhibitor aids," must pull the public into your theatre. Is it doing that?

We are going down to rock bottom in this question of service to you—the exhibitor. We're going to publish facts and figures—mind you—no hot air! We're going to lay praise and blame where they belong.

This is what we are after: How much real, helpful service is the distributor giving you? Before we're through, every distributor will be given a chance to tell his story.

V-L-S-E has a plan for bringing patrons to your theatre which has stood several acid tests. It is based on a fundamental idea, which can be stated briefly as follows: Bring the public to the producer, the meeting grounds being your theatre.

The main idea of the V-L-S-E plan is national *localized* advertising, meaning that while the advertising is national in its scope, it hits your theatre, no matter where you are, and brings you customers. It amounts to nothing more nor less than merchandising. V-L-S-E takes the stand that it has something to sell you, but that it cannot sell you that product until a market is prepared, until customers are secured, for you.

E. L. Masters, who is at the helm of the V-L-S-E service campaign, believes that general national advertising, such as that afforded by the Saturday Evening Post, does not give the exhibitor proper results. It arouses a desire in the reader to see such-and-such a star, or such-and-such a film, but it does not satisfy that desire. It does not tell the reader at what theatre in his neighborhood he can see the picture *that very evening.*

The backbone of the V-L-S-E plan is the newspaper. Forty-four newspapers, having large home circulation, have been selected in forty-four important points. These advertisements do but one thing—they give the reader a single idea to carry away. They don't load him up with confusing detail. They contain one thought, of a big, striking kind, and they pound at it in such a forceful way that the reader is "sold." It arouses his desire to see that particular star or that particular picture, and it gives him an opportunity to satisfy that desire; for, at the bottom of the advertisement is a list of the theatres in his community at which the picture may be seen. In other words, you catch your prospective customer and you sell him—in one operation.

This point of hitching up the star or the picture to your public through your theatre by means of newspaper advertising is illustrated by the cut on this page of Anita Stewart.

V-L-S-E pays for that ad—it doesn't cost you a cent. But to smash the idea home once more, it is advisable for you to insert a small ad of your own directly under it, calling attention to the fact that Anita Stewart, "Loved by Millions" is on the screen at your house that night.

That advertisement is built upon a single, big idea: Bring the public to Anita Stewart in your house. Of course, such advertising makes Anita Stewart more popular, and, of course, such popularity means more profit for V-L-S-E. But you profit first.

V-L-S-E has an excellent service idea in their electros of small ads. Instead of the usual electrotype, with a thin slot mortised out for the name of your theatre, V-L-S-E supplies only the top and bottom borders, which are tasteful and effective. The type matter and the side rules are set up in the print shop of the newspaper in which your ad appears. Each of these sets of top and bottom decorative borders has a simple order number.

You receive the "Exhibitors Publicity and Advertising Plan Book" for a certain picture in plenty of time to order what cuts and other advertising material you need. In this book is a synopsis of the play, for your program; and the following list of advertising material: paper (from one-half sheet cards to six-sheet posters); single column scene cut, double column scene cut, eight 11 x 14 sepia photographs, two 22 x 18 hand colored photographs, a musical cue sheet, 5 x 7 photos of scenes, advance slide of star, advance slide of play, stock border single column, stock border double column, single column cut of star, double column cut of star, Heralds, miscellaneous advertising suggestions and newspaper publicity suggestions.

The newspaper publicity suggestions should be published in the newspaper carrying your advertisement, if the publicity matter is good. We have a copy of V-L-S-E's Plan Book for "Arsene Lupin," containing what is, in our opinion, some very bad samples of publicity copy. It is the sort of stuff that went out of style two years ago, such as "Earle Williams is excellent Horseman," Earle Williams Jumps Off Stairs," etc. Publicity copy for the up-to-date newspaper must be live, newsy material.

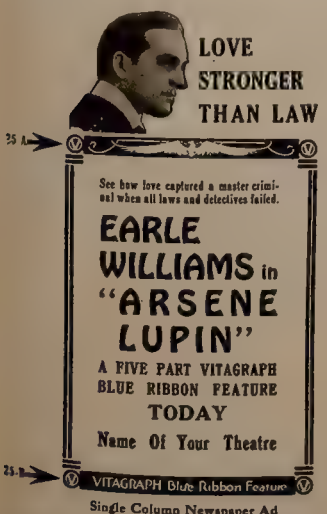
Billboards are used to good purpose in driving home the V-L-S-E campaign. Billboards in your neighborhood carry 24 sheets. On either end of them are pasted

(*Continued on the Following Page*)

AN OUTSIDER'S VIEW

¶ *E. J. Brooks, of the Philadelphia Public Ledger, an advertising man of long experience who has had broad contact as an outsider with the picture field, will contribute a valuable message to this series.*

WATCH FOR IT!



Single Column Newspaper Ad

The Exhibitor Orders Only the Top and Bottom Decorative Rules (25-A and 25-B). The Type and Side Rules Are Set in the Newspaper Office



The V.L.S.E Plan of Newspaper Advertising is to Hammer One Point and Drive it Home. The Ad. "Sells" the Reader, the List of Theatres Being the Market Place

Children's Saturday Performances a Success in New York

Jane Stannard Johnson, Chairman of Committee from Woman's Press Club, Induces Exhibitors and School Principals to Try Plan—Attendance Is Heavy—Similar Efforts in Other Cities Urged

HIGHLY successful Saturday morning performances for children have been held in two New York neighborhood theatres for several months past, the Bunny and the Heights.

From a combined attendance at both theatres of about 700 to 800 per Saturday, the attendance has grown to 1,800 to 2,200.

The experience of these two theatres has been so unusual as to attract the attention of the New York exchanges and exhibitors alike. MOTION PICTURE NEWS learned that the performances were given under the supervision of a committee of the Woman's Press Club, and were managed by the chairman, Mrs. Jane Stannard Johnson.

Questioned regarding these performances, Mrs. Johnson said:

"You will recall that at the biennial held in New York last spring, the subject of motion pictures was placed in the curriculum of work for the federated women's clubs, with the recommendation that the individual clubs appoint committees.

"At one of the first meetings of our club in the fall, I made a motion that such a committee by appointed with the purpose of taking up the work of giving children's performances. The motion was acted upon favorably, and I was made chairman of the committee.

"My first step was to select the theatres, and I began in those neighborhoods where the members of our committee resided. Then well-conducted theatres in the neighborhood of schools were chosen, and the proprietors were invited to co-operate in giving these performances on Saturday mornings.

"It might be said here that both the men who finally consented were pessimistic about children's performances, said they never had been successful, and they were sure failure would result now.

"Then the matter was taken up with the principals of the schools in the vicinity. Almost without exception these principals entered cordially into the plan, which was authorized by the Board of Education.

"One principal said that where the children went to performances at night they came to school asleep the next morning, and were quite unfitted for study, besides not having learned their lessons. Also felt that for the children to see subjects unsuitable for the child mind, though a creditable production in itself, was most harmful. This principal felt the Saturday morning performances would solve the problem of pictures for the children.

"Having secured the theatres and made the necessary arrangements at the schools, my next step was the selection of the program. I had several viewpoints to consider. The school principal, who expected the children to be kept out of the theatres during the week with the promise that they might go on Saturday mornings. Then I felt that the child to whom such promise was made as a reward for obedience and study should be given a really truly motion picture show. It seemed unfair to select only educational pictures and expect the child to go to school again on Saturday at the picture show.

"So I worked out the program for the first month according to my own ideas. Knowing that it was necessary to utilize the material on the market, and understanding that nothing new was being made especially for children. I determined to select the best of the feature pictures from the regular releases which were suitable for children. Many of these have been shown at the leading theatres here during the past two years. Besides this feature, I included a travelogue of the highest class, taking care to see that animals and other life was depicted in the films, and besides have used high-class cartoons, the Bray.

"I determined upon this policy, feeling not only that the child needed to be entertained quite as much as the parents, but also from the exhibitor's standpoint. The exhibitor is first of all a showman, and whether he is catering to adults or children, his show must be of such character and so appropriate to his audience that his patrons will be pleased, and will come back again and again and bring their friends with them. Besides the program, the exhibitor gave the same music as at his regular performances. So that the show was complete and high class in every detail.

"The development of these performances has been most interesting. At the first one the house was filled to overflowing to see Mary Pickford in "Cinderella," and the exhibitor felt his fears had not been justified. The next Saturday there was about half the number, and the third Saturday still fewer numbers. Then the exhibitor was in despair. He didn't say 'I told you so,' but I knew he thought it. He did say he had lost money that day.

"*However, the following Saturday the tide of attendance turned, and from that day to the present time the attendance has steadily increased until now at one house we run two shows, at* 9.45 *and* 11.15. *At the other house the seating capacity is smaller, and we have several times turned away from* 50 *to* 200 *children.* The question of running two shows there has been discussed.

"The entire population of the neighborhoods where these performances are given seems to be interested. Mothers come in to help and to get information. The librarians encourage the reading of the books when pictures are played, while the teachers offer the tickets as rewards in their classes, these being provided by the exhibitor.

"Sometimes I speak from the platform about keeping order in the lobby and asking the children to help, which encourages their interest and pride in their shows. One day I asked them to hand their teachers the names of pictures they wished to see that had not yet been shown. Among the names turned in was 'Sky Island.' If any one knows what or where such a picture is, please advise the editor of MOTION PICTURE NEWS, for it is reasonable to suppose that the youngster's request is well founded.

"Besides the work already in hand and accomplished, I am asked to speak about these performances before some of the Parents' Associations. At one such meeting which I attended as a guest, about 400 representative parents were present."

Real Service That Distributors Are Anxious to Give

(*Continued from page* 2321)

six-sheet posters announcing that the picture can be seen at your theatre. Posters and 24-sheet are free.

In order to find out how this plan of newspaper and billboard advertising would work in actual practice, V-L-S-E selected two cities, Cleveland, O., and Fort Wayne, In., for tests. Cleveland was selected because it is a strong Vitagraph town. Fort Wayne was decided upon for precisely the opposite reason.

There was only one exhibitor booking the Greater Vitagraph productions in Fort Wayne, when the campaign was started. Now there are six, with all houses drawing well. In Cleveland, approximately fifty theatres book Greater Vitagraph pictures. We are requested by V-L-S-E to withhold from publication the very interesting results, in dollars and cents, which Cleveland has shown. Suffice it to say, that V-L-S-E got back all of the money spent in advertising. Every exhibitor of the fifty recorded increased attendance at Vitagraph showings. And the influence of the campaign was not felt in Cleveland alone. Smaller places, in the Cleveland zone, felt the Greater Vitagraph demand.

Besides the various mentioned types of service to the exhibitor, V-L-S-E has other ingenious help. For example, if you will send V-L-S-E your mailing list, a letter, in excellent facsimile handwriting, signed by Anita Stewart, Antonio Moreno, Peggy Hyland, Earl Williams, or whatever Vitagraph star you prefer, will be sent to every one of your patrons. All you have to pay for is the postage stamps. The letters, which are written on the star's personal stationery, are in a personal, friendly style, calling the recipient's attention to the fact that on a certain night the star will appear in a picture called—.

V-L-S-E also supplies illustrated postcard letters for your mailing list, folders and booklets when appropriate.

"Little Mary" Crosses Continent for Spring Clothes

Mary Pickford arrived in New York last week from California accompanied by her mother, Mrs. Charlotte Pickford. When a two-weeks' lay-off was found necessary at the Pickford studio in California the Artcraft star immediately prepared to spend ten of the fourteen days in travel in order to consult with her New York dressmakers on the matter of her Spring wardrobe. Miss Pickford will return to her studios in California after a few days in New York.

"To Kill Daily Change Evil—Rent Films by Territory"

E. R. Pearson, Well Known Chicago Exchange Man, Emphasizes William A. Johnston's Editorials—Under Developed Patronage in Districts of Country Have Meant $500,000 Loss on Each of a Dozen Productions

"MORE power to your right arm that the many horned enemy may be exposed to view!" writes E. R. Pearson, of Essanay and long prominent in the exchange field. Mr. Pearson, emphasizing Mr. Johnston's editorials against the daily change of program folly, has written a letter fairly bristling with good points. Probably the most important thing he does is to estimate the amount of money lost to exhibitors throughout the country because the territories in which big pictures have been shown have not been exhausted of all possible patrons.

We consider Mr. Pearson's letter to be one of the best yet drawn forth by our campaign for the longer program run. The letter follows:

"Your 'Right off the Griddle' editorials together with the private individuals' opinions they have elicited are certainly clearing up the fog around the industry's 'chief evil.' More power to your right arm that the many horned enemy may be exposed to general view.

"Since the manufacturer must base his expectancy on the United States as a whole and the exhibitor looks for his expectancy from his locality, film rental based on locality and not per diem is slowly demonstrating that a much larger portion of a locality's population will pay to see a deserving production than was ever before considered possible, and, while this method of calculating rental has been in vogue in parts of some districts for a couple of years and is rapidly gaining in favor, until it becomes pretty generally applied, exhibitors cannot realize the full possibilities of their localities.

"The industry has many examples of noteworthy productions that have shown to 40 per cent. and 50 per cent. of the population of several average localities, and yet these same productions showed to an average of less than 15 per cent. of the population of all localities having theatres in the United States. Of course some localities did not show them at all but certain it is, that the usual proportion of many localities must have been denied an opportunity because of too short engagements which would not have been nearly so likely had the exhibitors rented them on the basis of locality and not per day.

"That one item alone can be calculated to have kept a half million dollars' worth of box office receipts away from the exhibitors as a whole on any one of dozens of past productions.

"Theatre clientele in ratio to population is greater in small localities than large, because even a one-day run is proportionately longer there than a two to six day run in the larger localities.

"As I see it, there is yet another grave problem confronting us, and that one is the alarming increased cost of theater operation necessary to keeping pace with the public's insatiable taste for greater comforts and more elaborate entertainments as against the very slight average increase of admission prices.

"That problem will probably never be satisfactorily solved except by co-operation between exhibitor and producer.

"While, perhaps 75 per cent. of the film now shown is worth no more than the admission price asked, many productions costing several times as much are shown for the same price that patrons should and would cheerfully pay far more to see, thus also are thousands of dollars kept out of the box office and the industry; besides by securing deservedly higher admission prices and longer runs a greater earning power both to exhibitor and producer would be demonstrated and instead of the market affording 75 per cent. indifferent film as against 25 per cent. good, the ratio would soon be reversed, the industry's income correspondingly increased and the public interest given a wholesome added impetus.

"Under present conditions, the exhibitors, as a whole, are not to blame for this condition of affairs, because, with rare exceptions is the exhibitor who increases his admission fee on a deservedly good production given any protection against nearby localities advertising the same production at a lower price or against his competitor even running it soon afterwards at a very low admission price.

"When an exhibitor contracts for an elaborate attraction for a sufficiently long run to insure good returns for himself, and the rental in keeping with that producer's expectancy from that locality, the producer or exchange should not hesitate to give that exhibitor every encouragement and protection enabling him to safely charge the admission price that the picture is worth. He should be allowed all the time (within reason) that he desires on that production to give the motion portion portion of his locality's population a chance to see it.

"By so doing the exhibitor will soon find his clientele increasing and the ratio of motion picture patrons to total population rapidly increasing, he should cheerfully encourage such producers in every possible way since it so obviously adds to his own bank account and by its emulation by other producers will add more not only to his but that of the entire industry.

"May your ability to inspire deliberation ever increase, reflecting credit and profit on the entire motion picture industry.

"I am,

"Very truly yours,
"E. R. PEARSON."

Douglas Fairbanks has pronounced himself in favor of the NEWS's campaign for longer run.

"I want to go down on record," said Fairbanks, "as being absolutely in favor of the campaign now being conducted by MOTION PICTURE NEWS, in advocating fewer films and longer runs."

"It is an acknowledged fact, that at the present time, in the picture industry, we are experiencing an over-abundance of feature films, which includes a great number of pictures of the inferior grade. The exhibitor who changes his program daily, encourages the producer of the inferior type of production.

"With no market, gradually the manufacturer of the inferior picture will be compelled to take the sign off his door.

"The exhibitors who do not recognize the great advantages in longer runs, are bound to discover in the near future, that the better grade of film will earn for them a remarkable amount of mouth to mouth publicity.

"Why don't all the manufacturers of the better grade of pictures, get together, and in a body do all they can to promote 'fewer films and longer runs?'"

One theatre in St. Louis has now made a record for long runs of films, in a city that is noted for its short amusement engagements. It has always been impracticable for any theatre manager to attempt to show any production for longer than a week, but J. L. Sweeney, manager of the Central theatre, at Sixth and Market streets, has broken the record twice and thinks there is a chance of doing it a third time with "Hell Morgan's Girl," which is now in its fourth week and still playing to capacity houses.

The first record breaker was "The Little Girl Next Door," which had a ten weeks run about a year ago; then "Damaged Goods," was another ten weeks feature, and between times Mr. Sweeney had films that kept up the public interest for two or three weeks. But the very first seven days of "Hell Morgan's Girl" smashed all previous records by playing to 26,441 admissions at 15 cents each.

Goldwyn Head Again at Desk

Immediately upon recovering from the recent painful injury to his leg, Samuel Goldfish, president of Goldwyn Pictures Corporation, set about reorganizing certain details of studio management and production in Fort Lee, and conferring with many of the big distributing agents and important exhibitors. During his confinement at home, Mr. Goldfish directed from his bed many of the details of the company's organization of its distribution.

French Agent Here with War Action Films

The French government has commissioned Edmond Ratisbonne as exclusive agent of the French Pictorial War Records, to distribute in the United States exclusive official films and photographs of scenes of the European conflict. Offices have been established in the Candler Building, 220 West Forty-second street.

Backer, of Mammoth, in Capital

Franklyn E. Backer, president of the Mammoth Film Corporation, is in Washington, D. C., for a limited period, in connection with his various state right activities. "The Fall of a Nation," handled by Mammoth, is in the limelight just now.

"Downfall of a Mayor" Will Be Ready May 15

Political Story Featuring Former Mayor Sebastian Has Been Prepared for the Screen—Actual Scenes of Actual Incidents Filmed

"THE DOWNFALL OF A MAYOR" is the title of a new photodrama of politics and the underworld, based on the actual experiences of former Mayor Charles E. Sebastian of Los Angeles, with the real ex-mayor himself in the title role, now being produced by Fred H. Solomon in Los Angeles and vicinity. It will be ready for the screen on or about May 15.

Mayor Sebastian's meteoric career from a policeman pounding the beat to the chair of the chief executive in the city hall, and then to be deposed through the efforts of so-called "Invisible Government" are shown.

His life was one of adventure from the time he was placed in charge of the Angeleno underworld as Chinatown sergeant, then as Chief of Police and later as mayor, the position he was forced to resign following a sensational trial that filled the columns of newspapers from coast to coast.

In the drama Sebastian gets back at some of his former enemies, showing that "chemically pure" Los Angeles, as it has been facetiously termed was not quite so antiseptic as had been indicated. The unique part of the picture is that the scenes have been filmed in the actual locations where the sensational incidents occurred. Los Angeles police officers, detectives, attorneys and city officials, who figured in the episodes have also taken part in the production of the film.

Fred H. Solomon, a successful Los Angeles business man is said to have outbid many of the Pacific Coast studios for Sebastian's services and life story.

"Enlighten Thy Daughter" in Detroit

John H. Kunsky, who has purchased "Enlighten Thy Daughter" for Michigan, reports that he will show it at the Washington theatre for an indefinite engagement following the run of "The Barrier," now being shown there.

Timer No Longer with Ideal

Julius Timer has resigned from the Ideal Studios and Laboratories and Combitone Pictures Corporation. His future plans are not announced.

Choose "Womanhood" as Recruiting Stimulus

Commander Bennett of Naval Publicity Bureau Planning Means of Increasing Enlistments During Feature's Runs

GOVERNMENT officials have selected "Womanhood, the Glory of a Nation," Vitagraph's eight-part preparedness picture, made following a suggestion of former President Roosevelt, as the means to increase enlistments in all branches of the service, the army, navy and marine corps.

Commander Kenneth M. Bennett, head of the Naval Publicity Bureau, with headquarters at 318 West 39th street, New York City, has charge of the details as to the best method of utilizing the picture for the good of the country. He is in constant conference with his superiors at Washington, and expects to make an official announcement very shortly.

While nothing has been decided finally, the plan calls for governmental co-operation with exhibitors throughout the country who book "Womanhood." The first move by the government was the stationing of a recruiting officer at every theatre in the larger cities during the run of "Womanhood." Lobby displays will be utilized to announce that a temporary recruiting office has been established, and the work will be carried on just exactly as if the theatre branch was a regular, permanently established recruiting office for the service. Slides, announcing that a recruiting officer is in attendance, will be thrown upon the screen.

Further plans of the Navy Department are said to contemplate an every evening parade during the entire run of "Womanhood" in all of the larger cities of the country. The details of these evening parades will be left largely to the exhibitors in whose houses the picture is booked.

As outlined, the plan calls for the paraders to consist of members of the National Guard or a detachment of Boy Scouts. The detachment, each evening, is to be headed by a drum and fife corps, which will play martial music during a short parade throughout the city, which will end at the theatre at which "Womanhood" is showing.

Commander Bennett suggests that exhibitors who contemplate booking "Womanhood," on its release on April 9, make arrangements for a long run immediately, and then get into communication with the commanding officer of the National Guard of their territory and local Scout Master of the Boy Scouts, and make arrangements for the evening parades and drills. He also suggests that the exhibitors booking the picture immediately notify the commanding officer of the local recruiting office of either the navy, army or marine corps, in order that the recruiting officer may make arrangements to make his assignments.

"Womanhood" is having a pre-release run at the Chestnut Street Opera House, Philadelphia, where it will remain for three weeks from Monday, March 19, when it opened.

The New York premier was at the Broadway theatre, 41st street and Broadway, on Sunday evening, April 1. The run will continue for two weeks.

On Sunday, April 8, the picture will open at the Strand theatre in Washington, D. C., where it will be viewed by members of both houses of Congress.

Committee of National Defense Ends Whirlwind Campaign

The campaign in New York City under the auspices of the Mayor's Committee on National Defense was concluded last week and a complete report of exhibitors' co-operation and activity was made to the Central Committee by Mr. Lasky.

In sending out the following statement and report Jesse L. Lasky, chairman of the Motion Picture Division, wishes to express his personal thanks to all who assisted in the patriotic work.

"With practically every agency, political, commercial and religious, working in behalf of national preparedness during the past ten days, the showing of the motion picture division was more than gratifying," said Mr. Lasky. "When I read the report of the progress of the work of the committee last week I was more than pleased to note a number of expressions of the deepest appreciation on the part of many prominent persons for the manner in which the motion picture industry as a whole, and the exhibitors in particular, had entered whole-heartedly in the Mayor's committee plan."

In his report to the central committee at the meeting held in the Hotel Manhattan Mr. Lasky stated that in the Borough of Manhattan 279 motion picture theatres co-operated; in Brooklyn, 280; in Queens, 44, and in Staten Island, 8, making a total of 611.

All reports which came into the Mayor's committee headquarters have not yet been tabulated, but it is estimated that through the channels of the motion picture theatres between 200,000 and 225,000 signatures are obtained.

Victor Johnson Made Publicity Manager of Undersea Films

Victor B. Johnson, familiarly known to the trade as Vic, has moved the tools of his profession to the Longacre Building, and will hereafter be responsible for the advertising and publicity of the Williamson Brothers' productions, controlled exclusively by the Submarine Film Corporation.

Vic has been actively engaged in publicity work for the past four years. He broke into picturedom with Warner's Feature Film Company after an extensive newspaper career. The motion picture section of the Morning Telegraph next claimed his attention. Then came the exploitation of Ditmars' Wild Animal Life pictures, two years in the national copy department of Street Railways Advertising Company, six months in charge of Vitagraph's news service department, and now he has concluded four months with the Kalem Company to take up his new duties with the originators of submarine motion pictures.

Fox Detroit Manager Weds

Neil Kingsley, manager in Detroit for the Fox Film Corporation, was married on March 19 to Miss Louise McFarlane, member of the Pom Pom show now touring the Eastern Klaw & Erlanger houses. The marriage took place at the Cathedral in Buffalo, N. Y.

WITH THE EXHIBITOR

Exhibitor Believes in Self-Censorship of All Pictures

Through the courtesy of William A. Brady we publish a letter received by him from exhibitor Charles S. Smoot, of Parkersburg, W. Va., complimenting him upon his announced policy of "clean pictures" (specially mentioning Ethel Clayton in "The Web of Desire," as a well-handled subject), and containing the following constructive suggestions, which will be of interest to all exhibitors:

"As a newspaper man and theatre owner, I was delegated to kill or modify the Censorship Bill at the last meeting of the West Virginia Legislature in February. I spent considerable time and money, and asked for considerable of the time of my political and newspaper friends, to defeat this bill. Through strategy we gained our point and killed the proposition in the Committee Room.

"Immediately following the death of this bill, there came through West Virginia several alleged picture masterpieces, which could have been appropriately associated with Laura Jean Libbey, The Fireside Companion and The Police Gazette, notwithstanding the fact that they were the presentations of two of the leading picture producers.

"In order to make our theatre absolutely foolproof against indecent and sensuous pictures, we now do our own censoring, and when I find a picture that isn't fit for my own family, I conclude, of course, that everybody's family should be so considered and the picture is cut out entirely. On two or three occasions we have lost the day's program. This, however, is much more preferable than insulting the intelligence of our thoroughly respectable clientele. Your Brady-made World films are the sort that make censorship unnecessary."

Illinois Exhibitors Fighting Guernsey Bill

Fourteen hundred motion picture exhibitors of Illinois last week wrote members of the state legislature protesting against enactment into law of House Bill 467, known as the Guernsey Censorship Law.

W. W. Watts, one of the proprietors of the Gaiety and Vaudette theatres, in Springfield, and treasurer of the State Exhibitors' League, turned out the letter of protest. Each exhibitor will forward it to his representative and senator with his name signed.

The letter states the manufacturers of film today are keenly alive to the fact that only a clean grade of product will go with the public, and that already too many state laws are in effect to guard against objectionable pictures. The bill is described as "Un-American, harsh and restrictive."

ON THE FIRING LINE

Manager Paul G. Collier, of the PALACE, ANNAPOLIS, MD., reports: "Business here very good. Running Universal program and in addition find Pearl White a big Monday drawing card in 'Pearl of the Army.'"

"After one disastrous experience," declares W. B. Carvell, of the OPERA HOUSE, ALLENSVILLE, KY., "we will never put up a deposit again as long as we can get such pictures as Fox, K-E-S-E, Metro and Vitagraph without deposits. Business is good. We showed 'The Battle Cry of Peace' last fall at 25 and 35 cents, and have 'The Crisis' booked at a 50-cent admission for adults, with children 25 cents."

The manager of the TWIN STAR THEATRE, AMES, IOWA, tried a juvenile program two weeks ago, and packed them in. "But," he adds, "I find that the children don't come in during the week then, as the parents make them wait for Saturday. Using Fox, Metro and the Ince productions on Triangle, and find business fine. We feel that every exhibitor should knock the deposit and Hoy adjustment systems."

Andrew J. Dworetzky, of the POST EXCHANGE, FORT DU PONT, DEL., expects business to boom with the coming of more troops. He shows on Tuesdays and Fridays, and finds "that Paramount pictures are very well liked by the people of the fort and the civilians."

"Business is booming," is the smiling report from Manager Harry B. Cook, of the AURORA, BALTIMORE. "We use Triangle, Fox, Metro and World subjects. They are winners."

Harry Webber, of the Abrams Amusement Company, manages the OPERA HOUSE, COLUMBIA and DREAMLAND, at BATH, ME., with a total seating capacity of 2,600. He has met with unusual success with a "Friday Patriotic Night" idea. Each Friday night some special patriotic picture slide or novelty is put on, and the audience is invited to join in singing "America," when the words are on the screen.

"Business is slow at the AUDITORIUM, SEAFORD, DEL. It has been cut because the people are all up in the powder districts," is the word from J. A. Wright. Mr. Wright has been an exhibitor 10 years, in point of service being declared the fourth oldest south of Wilmington. He is using Mutual and Pathe.

Clifford L. Niles, manager of the OPERA HOUSE, ANAMOSA, IOWA, finds business "fair." Paramount program is used, and success has been accorded the showing of juvenile programs once a month.

THE OPERA HOUSE, MILLSBORO, DEL., shows on Tuesdays, Thursdays and Saturday nights, using World subjects. "Business very good" is Manager A. R. Dodd's comment.

Send us *your* "Firing Line Reports," Mr. Exhibitor. What type of picture is most popular at your house? What player? What new ideas have succeeded? Let us publish your complaints. You needn't bother with a long letter. Get a post-card and *write now!*

State Rights Man Says Southern Exhibitor Has Troubles

Nat L. Royster, writing from Cleveland, Tenn., tells us the exhibitor is having his troubles in the South. Mr. Royster is special representative for "Civilization," and says he has been making Southern territory as a salesman for twelve years, and has had experience both as an exhibitor and exchange man.

He believes he knows honest complaints when he hears them, and cites the Southern exhibitors' honest complaints as follows:

First, trouble due to head office supervision over branch managers, who know and sympathize with, their customers, but are unable to make the New York man see that colored population, and the low percentage of show-going patrons in some sections are real and not imaginary conditions.

Second, that Southern small town houses are smaller than Northern theatres in towns of the same "population," for the above reasons, and so even a raised admission charge, granting they could get the extra business on a big special, would not, with this small capacity, take care of the necessary extra advertising. In other words, the small house can't play the big features at prices generally asked them in the South. A bad day means actual loss. And it rains a good deal in the Southeast.

Third, exchanges are careless about economy in shipping films and paper. It is rather the rule to have paper shipped in a number of separate parcels, and even films are sometimes shipped separately from the same exchange by the same train.

Mr. Royster also registers a complaint that the Southern exhibitor finds it very hard to tell from the reviews of pictures in the trade papers, just whether a picture will stand all the extra boosting claimed. He quotes Mr. Horner, of the Bohemia theatre, Cleveland, an exhibitor keenly alive to what is going on about him, to the effect that the Southern audience must have absolutely clean pictures, and will make this demand felt at the box-office. Mr. Horner says the best censorship he has is his "cash register."



Lobby of Palace Theatre, Juneau, Alaska, Shows Striking Dignity of Poster Display

Bluebirds Fly Farthest North

Bluebirds fly all the way from Seattle to Juneau, Alaska, for patrons of the Palace theatre, lobby of which is shown herewith. We do not remember when we have seen a neater or more attractive lobby display, with the regular "paper" of the attraction as the drawing power.

It looks as if this enterprising theatre could teach some of the managers closer to "civilization" a thing or two in good taste in lobby decoration, and it is evident its patrons appreciate good pictures put on in a dignified manner.

Georgia Branch of Exhibitors' League Organized

Headed by Ralph De Bruler, manager of the Capitol theatre, Macon, as president, the Georgia branch of the Motion Picture Exhibitors' League was organized at a meeting held in Atlanta on March 21. Other officers elected were: John Evans, manager of the Strand and Vaudette theatre, Atlanta, vice-president; Willard C. Patterson, manager of the Criterion theatre, Atlanta, secretary.

The new branch will send a strong delegation to the Chicago convention July 14-21.

Better Films for Children Is Aim of Renamed Society

At a meeting of the National Committee on Films for Young People (affiliated with the National Board of Review), held on March 22, it was voted to change the name of the National Committee on Films for Young People to the National Committee for Better Films. The reason for this was that the development of the idea of special performances of selected films in the effort to improve the average of motion picture exhibitions was taking the direction of selected performances for the family group as well as for young people,

Exhibitors' Personals

COLORADO.—Grand Junction: Harold Shellhorn formerly of Montrose, Colo., has bought an interest in the Swanson and Nolan circuit of theatres and will take charge of the photoplayer at the Majestic theatre, here. He recently sold his Montrose holdings to S. I. Shafer of Montrose.

GEORGIA.—Atlanta: Jack Kuhn, one of the most successful managers of the Marcus Loew chain of vaudeville houses has been appointed to succeed Gus Greening, as manager of the Grand, Atlanta.

IDAHO.—Mullan: Charles Anderson has bought the interest of S. S. Taylor in the Isis theatre at Mullan and will formally take over the management of the house. Artcraft, Mutual and Fox features will be presented.

Moscow: Lyman W. Ward, formerly of Goldendale, Wash., has taken over the management of the Strand theatre here, which he bought last November. Mr. Ward will be assisted by his wife, who was recently in charge of the Grand theatre at Camas, Wash.

ILLINOIS.—Jacksonville: The motion picture theatre owned and conducted by J. W. Foutch which was recently destroyed by fire, will in all probability be replaced by a more modern and suitable structure, unless the plans as outlined by Mr. Foutch miscarry.

Mattoon: J. A. Rooksberry, proprietor of the Orpheum theatre at Casey, has removed all the furnishings and equipment to Mattoon, where he will conduct a motion picture show.

Taylorsville: Charles Vance, formerly proprietor of the Cort theatre, Chillicothe, has bought a theatre in Taylorsville, which he will conduct in person.

INDIANA.—Winchester: Troy Smith has sold his motion picture theatre in Lynn, and returned to Winchester.

St. Joe: Fred Donley has sold a half interest in his motion picture show to his brother, Homer Donley.

Marion: The Washington Theatre Company, a new corporation of which Charles Goldthwait is president, has purchased the Indiana and Royal Grand theatres here. The former will be placed on the Klaw-Erlanger circuit, and the latter will continue as a motion picture and vaudeville house. Mr. Parks, manager of the Lyric, will also assume the management of the new acquisitions.

IOWA.—Vinton: Arthur G. Stolte, owner of the Palace Theatre here, is at Cedar Rapids on business, and expects to remain some time.

MISSOURI.—St. Louis: Frank Demko has leased the Union theatre at McNair and Pestalozza streets for a term of three years at the annual rental of $1350 per year. Many important changes have been made in the structure, which is now one of the most comfortable and best ventilated theatres in town.

MONTANA.—Butte: The New Rialto Theatre owned by Jensen & Von Herberg is nearing a completion and will open early in April. It is said to be one of the finest theatres in the Northwest.

Great Falls: L. E. Freeman, owner of the Gem and Imperial theatres of Great Falls, was in town accompanied by Mrs. Freeman on a business trip to the different exchanges regarding his service and lined up with Mutual for third run on Chaplin and reports that Chaplin is still as big a favorite as ever in this town.

Havre: Sid Hirschberg of the Orpheum theatre, Havre, which is the coldest town in the Northwest, was in Butte, recently, arranging for new productions. Mr. Hirschberg reports that business was very good this Winter, although there was a great amount of snow.

Three Forks: W. A. Wadell, of the Ruby theatre here, was in Butte a few wdays ago and reports that serials are not a thing of the past. On his serial night Mr. Wadell runs "A Lass of the Lumberlands," featuring Helen Holmes, "Perils of Our Girl Reporters" and the "U. S. Defenders," secured from Mutual and says that "Serial Night" has proven a wonderful success with him.

Whitehall: H. H. Huber paid a visit to Butte for the purpose of purchasing a new generator for his machine. Mr. Huber is a staunch believer in giving his patrons the best there is to be had in the way of projection and high class service.

NEBRASKA.—O'Neill: Alva Plummer, of Crawford, Neb., has purchased a motion picture show at O'Neill, which he and Mrs. Plummer will jointly operate.

Omaha: Paul Shapiro has opened the Star theatre at Sixteenth and Lothrop streets, Omaha.

NEW JERSEY.— Swedesboro: Joseph Murphy, formerly manager of the Opera House here has left for Philadelphia, Pa., where he will manage the Ruby theatre for the Stanley Booking Company.

NEW YORK.—Jamestown: William L. Foster, lately manager of the Avon theatre, Utica, N. Y., has leased the Samuels Opera House here, and will conduct same as a combination house, alternating with legitimate and screen productions.

Mechanicsville: William H. Bucks, former manager of the Arbor theatre, Albany, has been appointed manager of the Star and Park Avenue theatres, Mechanicsville. The former is devoted strictly to motion pictures, while the latter is a combination vaudeville and motion picture theatre.

Greenwich: Dennis Reagan, manager of the Empire theatre has had the house remodeled and thoroughly renovated, and installed new seats throughout, adding immensely to its attractiveness.

OREGON.—Portland: The Broadway theatre at Stark and Broadway, which was built for the Orpheum management and which is Portland's largest theatre, with a seating capacity of 2,000, has been bought by Jensen and Von Herberg, owners of the Columbia theatre. Their reopening date has not yet been announced.

TENNESSEE.—Union City: W. C. Morris opened his theatre, the New Frances, on Washington street recently, with Little Miss George Washington, and reports record business.

Jellico: The Palace theatre Company, has purchased the Dreamland Amusement Company, and the management of the Palace will now be undertaken by Robert Brummett, the secretary of the new organization.

WISCONSIN.—Yankton: J. P. Matthewson of Rochester, N. Y., has leased Yankton theatre and assumed charge April 1. He is reported a prominent moving picture man, who intends to give this city a good service.

Huey: The Empress theatre is again under the management of O'Donnell Brothers, who have changed its name to the Grand.

ONTARIO.—Meaford: Mr. J. A. Morrison, proprietor of the Star theatre, Meaford, Ont., has disposed of his business to Mr. L. C. Weir, of Seaforth, who will take possession about the first of June. The new proprietor has been in the business for a number of years and intends giving the movie fans of Meaford a brand new line of pictures. Mr. Morrison will return to Eugene to reside.

Kitchener: Moving picture fans in Kitchener have heard with regret that Manager "Pop" Phillips, having sold his interest in the Grand and Theatorium, will shortly retire from the amusement circle here. Mr. Phillips' interest in the above theatres has been purchased by Mr. H. H. Jennings, formerly owner of the Mary Pickford theatre, Toronto.

LIVE WIRE EXHIBITORS

Cohan's Face in Flag Greeted Singing "Star Spangled Banner"

The new Artcraft-Cohan play "Broadway Jones" is preceded on the screen with a picture of the American flag with George M. Cohan's face in the center. Cohan "fans" always associate him with popular lyrics of patriotic fervor. Taking advantage of this, the Stanley theatre, Phila., always alive to the exigencies of the hour, during the recent run of "Broadway Jones," distributed copies of the Star Spangled Banner to the audience, requesting them to join in the singing.

As the flag was thrown on the screen, the orchestra started the patriotic air and the audience rose to a man. Patriotism was satisfied and the proper psychology generated for the feature.

Copies of the pledge of loyalty to the President, also formed a part of the program.

Getting the Transients for "Girl from Rector's"

Feeling that "The Girl from Rector's" ought to appeal to the element of the public that moves about from city to city in the big hotels, manager Jack Haag of the Bandbox theatre, Chicago, detailed one of his assistants the other day to getting the names of all visitors from the hotel registers near his theatre. Then he sent them specially designed cards suggesting they don't pass up "The Girl from Rector's."

Naturally such enterprise indicated there must be something worth while behind this invitation, and we imagine the turnstile at the Bandbox turned several extra times as a result.

Thomas Breaks Into Rhyme

Manager Thomas of the Strand theatre, Omaha, Neb., says he cannot be blamed for bursting into poetry when he considers the money Douglas Fairbanks pictures bring into his box office. The other day Mr. Thomas had Fairbanks in "The Americano," and this is the ditty that accompanied his "ad," two columns wide, ten inches deep:

He's coming; he's coming,
And his name isn't Old Black Joe;
Simply happy Douglas Fairbanks
In a picture—"The Americano."

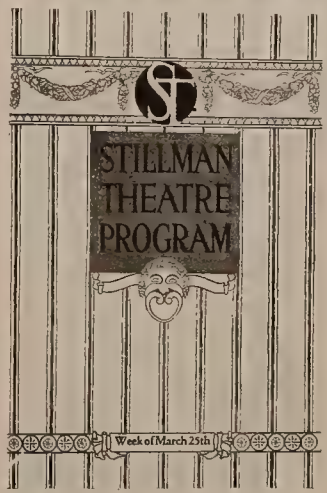
Regent, Montreal, One Year Old

We have received a very neatly conceived program from the Regent theatre, Montreal, Can. It uses as its most prominent headline "An Appreciation," brief, well worded and dignified.

We are asked to "criticise." We can only suggest that the back page might have been used to present briefly to any new patrons who might have attended a forecast of the future, based on a resume of the past programs that had pleased.

"Two-Color" Program Effect

The Stillman theatre, Cleveland, has always led the field in producing a program of typographical art "neat but not gaudy," and the combination effect produced by a Ben Day art design and solid lettering and trade mark on the front page is most striking. It literally gives the effect of two distinct colors, the black and the gray, although the "gray" is of course produced by the Ben Day work from black ink.



Rex Beach Aid Book of Live Helps to Exhibitors

A very complete and helpful book is being issued by The Rex Beach Pictures Company in connection with bookings for "The Barrier." Thirty-six pages of helpful hints to the exhibitor show samples of long and short advance notices and a number of special stories, poster and lobby displays, slides and samples of "pulling" advertisements that may be adapted to local use.

A department of especial interest is one devoted to suggestions on "How to Increase Attendance." Among these are a number of store window decorations and outdoor displays that are bound to attract attention and increase business. Attractive lobby magnets are outlined as well as ways and means to tap out-of-town tributaries, prepared by W. G. Beecroft, director of publicity, who for many years has made a careful study of neglected opportunities for increased box-office receipts in motion picture houses. Several shown in this brochure never before have been published.

The book will be ready in a few days and may be had, without charge, upon application to The Rex Beach Pictures Company, 440 Fourth avenue, New York City.

Live Wire Clips "News" Story Complete for "Ad"

Using the bright and snappy stories that appear in Motion Picture News about the stars and pictures, and even photographing the illustrations appearing in the News, is the latest live wire idea evolved by the Rex theatre at Richmond, Va. "Kalem's Dare Devil Larkin Continues His Perilous Way," was the heading of a News story telling of some of the feats of this star, with an accompanying picture of Larkin climbing four stories in a most unusual way, appearing on page 1866 of the issue of March 24.

The "Rex" photographed the cut, reset the head into "display" size suitable for a newspaper "ad," and used it verbatim as a boost for their Kalem, "Grant, Police Reporter" series.

Every article in the News is carefully written to give the exhibitor briefly and interestingly all the news as quickly and concisely as possible. When you stop to think of it, we wonder the News has not been used oftener for just such a purpose as this. There are many stories in the News it would pay any exhibitor running the picture to make the basis of his "ad" copy. For words are never wasted.

A Picture of Your Own Front as "News" Leader Phila. Idea

An idea from the Victoria theatre, Philadelphia, can be adopted in any live town where a cameraman can be secured at not too great expense—and nowadays cameramen are pretty thick.

This is for introducing the customary "News Reel" of current events, which many theatres open with their own trademark. After "Victoria News" is flashed appears a motion picture of the theatre itself, with all the busy life in front of it and the wide front of the house showing up conspicuously. As the Victoria is situated opposite the postoffice on one of the busiest corners of the city, the scene is a real live one. This always brings forth pleased comments from the audience.

Have You Offered to Help Your Local Recruiting Office?

The United States Army is co-operating with theatres everywhere, from the big Strand in New York to the smallest theatre in the smallest town where the government has recruiting officers. Have you seen your local recruiting officer yet, and let him know that you are willing to join forces with him in stirring up patriotism and letting your patrons know you are behind the President every minute?

It is good policy to do this.

Your patrons will know you are doing it for the common good, and it will help the standing of any theatre to be always first in such thoughtfulness.

Railroad Ties as Ballyhoo Started by "R. R." Nehls

If you see lobbies piled full of railroad ties, know that the idea was started by "R. R." Nehls, Chicago manager of the American Film Company. "R. R." stands for Railroad Raiders.

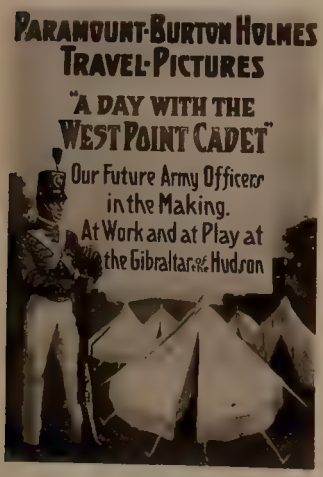
His method of suggesting this idea to exhibitors was to pick out the three best able to afford a little fun of a rather expensive kind—Marcus Loew of New York, and Alexander Pantages and Eugene Roth of San Francisco.

To each of these he shipped a full-size railroad tie, "express collect." And he says they liked it. The ties each had painted on the face of them, "Helen Holmes Will Soon Appear in the Railroad Raiders." Instructions were to deliver "personally."

Guests of Honor Rival Stars as Drawing Cards in Sydney

A live wire exhibitor in the downtown district of Sydney, Australia, recently commanded the attention of the film fans by inviting as his guests of honor three very prominent soldiers of the present war in connection with the showing of "Somewhere in France," a Triangle picture.

These three soldiers had become quite prominent in Sydney through several little publications that they had put out regarding their life in the trenches. One of them had lost an arm, whilst another walked on crutches. Their names were a bigger drawing card than those of the stars in the play. The lobby display of this exhibitor was in keeping with the drama. He used cut-out figures liberally and had a wireless outfit installed in the box office, with the cashier dressed as a female spy. The theatre, although not in a district that is too thickly populated, was crowded for the three nights to the very limit.



A "Different" Sort of One Sheet That Tells a Story at a Glance—Pictorial Effect "Plus" a Sales Message

McConville Becomes Maine Theatres, Inc., Publicity Manager

John P. McConville, well-known publicist, is to take charge of publicity for Maine Theatres, Incorporated, the big circuit whose control includes the Merrimack Square theatre and Playhouse, Lowell, Mass.; Modern and Queen theatres, Manchester, N. H.; Central and Colonial at Biddeford and Saco; Star and Scenic at Westbrook, and Park and Empire at Rockland, Maine.

Mr. McConville, who hails from Portland, and is a former newspaper man, for the past two years has been secretary to Governor Oakley C. Curtis of Maine.

Prior to his service with Governor Curtis, Mr. McConville was for nine years on the staff of the Portland Evening Express and Advertiser, and on the editorial staff of the Portland Sunday Telegram. During this time he was also publicity agent



John P. McConville

for several Portland amusement houses at different times, and for some years handled the publicity for the Maine Music Festivals and the Portland Automobile Show. Mr. McConville is a brother of Joseph A. McConville, assistant manager of the Famous Players Film Company of N. E., of Boston. It is understood that the Maine Theatres, Inc., will shortly move its headquarters to Boston.

New Sort of Children's Show Given in Baltimore

Baltimore, last Saturday, inaugurated special children's matinees with the presentation of a juvenile show at Albaugh's theatre. Educational, travel, historical and scientific subjects, with talking picture effects were given. While children's performances in Baltimore have been given before, the Albaugh show was of totally different calibre, being patterned somewhat after that given each year by Lyman H. Howe. A similar performance has been arranged by the Albaugh management for every Saturday afternoon in the month of April.



Striking "Six" Catches the "Punch" of the Real Action of the Picture, Which Most Posters Lack

Patriotic Display at Showing of "Heroic France"

The Strand theatre of Chicago, where Merl LaVoy's war pictures, "Heroic France," are being shown for the past three weeks, is attracting attention with the profusion of flags of the Allied nations that decorate its exterior and interior. All the ushers, who are girls, are attired in khaki Red Cross uniforms.

One night last week a delegation of students in uniform from the Northwestern Military and Naval Academy at Lake Geneva, Wisconsin, attended a showing of the pictures. They were accompanied by their band and marched down the street from the depot to the theatre.

Two hundred boys in khaki uniforms and about one hundred girls dressed as Red Cross nurses from the Deerfield-Shields High School at Highland Park attended a matinee showing of the pictures as guests of the management.

Strand Boosts Broadway Jones

The Friars' Club, of which George M. Cohan is "Abbot," honored the premier at the Strand with a special parade, which it is understood the Artcraft cameraman filmed for advance use with the film, and later in the week the Lone Star Battallion, Junior American Guard, paraded with fife and drum corps, two hundred strong, from Columbus Circle to the theatre.

This lining up of local interest wherever possible is the boosting that counts, and exhibitors should note that the big Strand, New York, does not scorn this sort of advertising as too much trouble, even where patronage is not counted in singles but in thousands. It is this intensive cultivation down to the smallest detail that has made the success of the Strand, Rialto, and other big theatres possible, where advanced prices are charged.

Cigar Stores Help Bluebirds

The "Bluebird" fad is being utilized everywhere by Bluebird exhibitors. Almost anything can be found with bluebirds as a name or decoration, and so when the United Cigar Stores in Toronto, has sales of Bluebird Chocolates, they are glad to borrow decorations from the Bluebird local exchange and boost the pictures along with the candy.

Uses Close Vote on Fitness of Picture as an "Ad"

Exhibitor Paul of the Royal theatre, Galion, Ohio, believes in publicity which some managers would think advisable to imitate, and some not.

Brother Paul was showing Audrey Munson in "Purity." Passed by the Ohio Board, he felt sure of his ground, and when the local people set up a howl against the showing he got the mayor to sanction a private review of the picture, with a committee partly appointed by the theatre, partly representative of the ministers, clubwomen, social workers, and the ministers' wives.

This committee passed the picture, 19 for and 13 against.

Brother Paul promptly carried big display space in his local paper, with accompanying news stories, announcing this favorable vote of nineteen to thirteen, permitting the picture to be shown. He also barred children under fifteen.

It is needless to say, as above noted, he "got the money."

Whether it was good business or not, in the long run, depends on how thoroughly convinced the minority "thirteen" were that they should yield to the majority in such a decision. He may hear from this "thirteen" at some later date.

A complete list of the thirty-two citizens who were consulted was published. And it was not stated who were "for" and who "against" among the committee. Of course this made it necessary for their townsfellows to ask each one which way he voted, and there is no question that Brother Paul's method gave his show maximum "publicity."

"Womanhood" Aids Recruiting

Secretary of War Newton D. Baker has notified the Greater Vitagraph that he has instructed the Adjutant General of the United States Army to station a recruiting officer at every theatre during the run of "Womanhood, the Glory of the Nation," in an effort to increase enlistments in the army.



Novel "Personal Appearance" of Stars by Auto on Stage of Circle Theatre, Indianapolis, Arranged for Bryant Washburn's Engagement in "Skinner's Dress Suit"

"Skinner" Gets Big Send Off in Indianapolis

Bryant Washburn and Hazel Daly "Personally Appear" at Circle Theatre in Real Live Auto — Shortest "Tour" on Record

PLAYERS may come and players may go, but not for a long time will such a genuinely novel entrance and exit be made as was done last week by Bryant Washburn and Hazel Daly in connection with the Indianapolis premier of "Skinner's Dress Suit" at the Circle theatre.

Managing Director McCormick figured such an exceptional play required an exceptional setting, and that he went out of his way to provide same will be gleaned from the following description of the effect produced.

The stage of the Circle is a mammoth one, forty feet deep, a hundred feet long and seventy-five feet high. The screen was arranged to drop between two huge columns, and be hid from sight, leaving the stage a magnificent flower garden.

Behind the screen and hid from view by the stage setting a crew of carpenters built a massive bridge, eight feet high and nearly a hundred feet long. On this was placed one of the newest model Premier touring cars with full equipment, chauffeur and ready to make its entrance on its own power.

As the last scene of "Skinner's Dress Suit" faded from view the screen disappeared, and with the stage bathed in the colors of evening, in the distance one heard the shriek of an auto siren, then came the glare of headlights, the smell of gasoline, and, apparently, at a speed of sixty miles an hour the huge touring car drove in upon the stage, bearing Mr. Washburn and Miss Daly dressed in the clothes of the reconstructed Mr. and Mrs. Skinner. The effect was startling.

Stepping from the car to the stage Miss Daly gave a gracious little speech. Mr. Washburn's remarks on the photoplay, its future based on wholesome plays and clean dramatic thought brought much applause. Following their appearance Mr. Washburn and Miss Daly held informal receptions in the beautiful lounge room of the theatre, greeting several thousands friends and admirers.

The Circle, which has a seating capacity of 3,100, broke all records as a result of this live wire "stunt." Manager McCormick is the alert sort of booster from whom MOTION PICTURE NEWS expects to hear many live wire ideas.



Two Column Cartoons Supplied in Mat Form Are a Novel Feature of the Publicity Service Being Supplied by Lewis J. Selznick's Offices

ADVANCE OFFERINGS OF THE PROGRAMS

Initial Arbuckle Comedy Ready Apr. 23

"The Butcher Boy" Said to Set a New High Standard—All Exhibitors Can Book "Fatty" Subjects—Bookings Near Record Mark

THE first appearance of Roscoe Arbuckle under the Paramount banner is announced for April 23, on which date the rotund merry-maker will be seen in the initial Paramount Arbuckle production, "The Butcher Boy," a two-part subject. "Fatty" asserts this is the most hilarious piece of screen work he has yet accomplished. The production will be completed within the next few days.

Despite the fact that this first comedy is still in course of production, Paramount has already signed contracts for over two hundred showings during the first week of the picture. In New York City alone there will be over thirty-five showings simultaneously, including the Rialto, the Marcus Loew theatres, the Fox theatres, and in many others, and in every big city in the United States bookings are heavy.

The Arbuckle two-reel comedies will be released by Paramount to all exhibitors, without interfering with the exclusiveness of the franchise clauses in their program distribution. This will give others than Paramount exhibitors the opportunity of contracting for these features. Extensive preparations have been made for these comedies by Paramount, and it is believed that before the release date there will be contracts signed in over three hundred theatres during the first week of its life. This is the mark being aimed at.

"Fatty" is directing his production, personally supervising every scene, in addition to acting a strenuous role. Also he has written the greater part of the scenario, and is said to have set himself stunts at which any actor would stop at fulfilling.

Comedy action in "The Butcher Boy" is said to predominate from beginning to end. Arbuckle's antics as a grocer's clerk and as the manager of the adjoining butcher shop are said to be convulsing.

Supporting the big laugh-producer is Al St. John, the acrobatic comedian so long associated with Arbuckle, and a new leading lady, Josephine Stevens, of whom much is predicted in a comedy acting way. Her beauty, so say the Paramounters, is beyond dispute.

The addition of two-reel comedies to the five-reel and the single-reel features released by Paramount rounds out a complete service for exhibitors. Besides releasing the productions of Famous Players, Lasky, Pallas and Morosco, they also issue each week, the Paramount-Bray Pictographs, the magazine-on-the-screen, the Paramount Burton Holmes Travel Pictures, the Black Diamond Comedies and the Klever Komedies, the latter two released every other week, alternately.

"There is no doubt in our minds that these will be the most successful comedies that have ever been distributed," said Hiram Abrams, president of Paramount Pictures Corporation recently. "We waited a long time before we could secure Mr. Arbuckle, and now that we have him, not only for our program but for every exhibitor in the country, we are going to see that they get the best comedies that can be made. Mr. Arbuckle will not overlook a solitary thing in producing these pictures, and from what I have already seen of the first one, it will be the biggest hit of any two-reel comedy ever produced."

Vitagraph Comedy Releases

"Gall and Gasoline," the latest of the "Big V" comedies made by Director Lawrence Semon for the Greater Vitagraph, is declared by the organization's Efficiency Board to be a high-class short reel comedy, with a laugh in every inch of film. It is scheduled for release on May 21.

Other comedy releases and their dates follow: April 2, "Dubs and Drygoods"; April 9, "Slopheads and Slivers"; April 16, "Bombs and Blunders"; April 23, "Rogues and Recklessness"; April 30, "Jeers and Jailbirds"; May 7, "Chinks and Chases"; May 14, "Heavy Hugs and Hula Hula"; May 21, "Gall and Gasoline."

Augments Vita Sales Force

Joseph T. Hagerty and D. E. Boswell have been added to the sales force of the Vitagraph V-L-S-E, Kansas City branch by Manager Nine.

Mystery Role Again Taken by Earle Williams

Earle Williams, star of many Vitagraph productions, has another mystery role in a five-reel Blue Ribbon feature he has recently started work on and which has a working title of "Lincoln-by-the-Nine."

In "The Scarlet Runner" series, on through "Arsene Lupin," and again in "Apartment 29," Mr. Williams has had roles in which perplexing problems were solved. In his latest picture he will act the part of a wealthy man about town, whose hobby is secret service work. Paul Scardon is directing, and Corinne Griffith is making her first appearance as Mr. Williams's leading lady.

Five Dollars a Word Offered for Comedy Synopsis

For the best comedy idea of fifty words or less the United States Motion Picture Corporation of Wilkes-Barre, Pa., is offering a price of five dollars a word. All other ideas that are submitted and accepted will be paid for at regular prices.

This company produces the single-reel Black Diamond comedies which are released on the Paramount program, and decided upon this plan to secure additional high-class material for forthcoming productions.

"Northern Lights" for Michigan

The Strand Features, 94 Griswold street, Detroit, has purchased "Northern Lights" for Michigan and will set a campaign on foot at once.

Leading Lights of T. H. Ince Camp in New Plays

Quintet of Most Recent Triangle-Kay Bee Productions Is Offered in Month of April—Best Known Stars in Fitting Roles

DOROTHY Dalton, Louise Glaum, William Desmond, William S. Hart and Charles Ray constitute the constellation of stars that will be seen this month under the Thomas H. Ince banner, on the Triangle program. Each in a new Triangle-Kay-Bee play peculiarly suited to his or her capabilities, the quintette is believed to be one of the strongest yet offered by Ince within a single month.

First among the month's offerings is "The Dark Road," starring Dorothy Dalton. This is a drama by John Lynch, in which Miss Dalton plays the role of a temptress, who believes herself to be the reincarnation of Cleopatra. The date of release of "The Dark Road" is April 1.

Following the Dalton vehicle, Louise Glaum makes her first appearance in several weeks in "Sweetheart of the Doomed." This is another drama of the adventuress type, chronicling a chapter from the life of a siren, whose contrition God rewarded in her hour of need. It was written by Jerome N. Wilson, prepared for the screen by Monte M. Katterjohn, and is scheduled for release April 8.

William Desmond is the attraction next after Miss Glaum. He will be seen in a comedy-drama by J. G. Hawks, entitled "Paddy O'Hara," released April 14.

The fourth release of the month will be a Hart play, entitled "The Desert Man," by Martin Brown and picturized by Lambert Hillyer. In this, the Western character star plays the part of a desert wanderer—a gold-seeker—who brings renewed life and good cheer into a town that long since had lost all hope of rehabilitation. It will be released April 21.

The month's last release, that of April 28, will be a light comedy by C. Gardner Sullivan, in which Charles Ray is the sole star. This is entitled "The Pinch-Hitter," and is a story of the campus, in which brown eyes and baseballs conspire to make happier the life of a spineless sluggard from the farm.

Two Exceptional Black Diamond Comedies Announced

Much trick photography and unique stunts mark the Black Diamond comedy "Her Iron Will," released by Paramount on April 30.

The story tells of the comedy company of the Folish Film Company who start out to make some scenes near the Nitro Munition Factory. The "villian" is mistaken for a bomb thrower, a false impression is also taken from some of the scenes being filmed, and all in all a turbulent state of affairs prevails until all is straightened out when a "fearless girl detective" in disgust abandons her vocation in shame.

On April 16 the two tramps who have been meeting favor by their work in Black Diamond comedies, reappear in "The Wish Bone." A "dream" theme is employed with laughable results when the hoboes imagine themselves on the pinnacle of society and rolling in wealth.

"Hunting of Hawk" Promises to Better "Kick In"

"Better than 'Kick In.'" That is the verdict of the Pathe film committee on "The Hunting of the Hawk," the Gold Rooster play, produced by Astra, which is to be released April 22. The comparison with "Kick In" is natural, since "The Hunting of the Hawk" has a not dissimilar story, was directed by George Fitzmaurice, who directed "Kick In," and stars also William Courtenay, whose work was so impressive in "Kick In."

Marguerite Snow is featured with William Courtenay, thus appearing in a Pathe picture for the first time.

Schedule of "Musty Suffer" Series Releases

The first of Essanay's new series of "Musty Suffer" comedies, presenting Harry Watson, Jr., and titled "The Fried Egg Hero," was released April 1, while the second, "The Soda Jerker," is scheduled for April 8. The rest of the series, released at weekly intervals are "Wet and Dry," "Truly Rural," "The Ladder of Fame," "Pure and Simple," "Spliced and Iced," "Starlight Sleep," "Musty B. Young," and "Musty's Vacation." The entire series has been completed.

Special Posters for Undersea Films Contracted For

Contracts have been entered into between Worthy Butts of the Greenwich Lithographing Company and the Williamson Brothers regarding a line of artistic five-color poster work, which will permit the beauties of the submarine pictures to show to the best possible advantage. The contract covers a period of two years' duration.

An interesting feature of the contract is that artists of the Greenwich Company have agreed to descend to the ocean's depths in the Williamson submarine tube and study the colorings of the submarine gardens, fish, octopus, and other denizens of the deep in their own natural element.

Red Feather Comedy Drama Heads Universal List

Nestor and L-Ko Contribute Comedies to April 9 Program—Harry Carey in New Western Subject—Surrounding Feature

A RED FEATHER five-act comedy-drama, "Mr. Dolan of New York," starring Jack Mulhall, heads the Universal program for the week of April 9. The story goes into to the adventures of a lightweight pugilist in a foreign principality, where he impersonates a nobleman and gets himself mixed up in the politics of the country, Raymond Wells produced the features. In the supporting cast are: Noble Johnson, Julia Ray, Al McQuarrie, Harry Mann, Ernest Shields, Grace MacLean and Francis MacDonald.

On the same day the Nestor one-act comedy, "Under the Bed," with Eddie Lyons, Lee Moran and Edith Roberts, will appear.

The feature for Tuesday, April 10, is the Gold Seal three-part Western drama, "Hair Trigger Burk," in which Harry Carey is the star, supported by Claire Du Brey and a big cast. The story was written by Eugene B. Lewis, and the production was made under the direction of F. A. Kelsey. The other Tuesday release is the Victor one-act comedy, "His Family Tree," featuring Eileen Sedgwick.

"Ring Rivals," a two-part L-Ko comedy, with Dan Russell in the role of a prize-fighter, will be released Wednesday, April 11. The Big U drama, "The Bugler," and the regular issue of the Universal Animated Weekly are the other Wednesday releases.

On Thursday, April 12, the Rex two-act human interest drama, "Uncle Johnny's Money," with Malcolm Blevins and Marjorie Ellison, will be released. The story was written by Henri Canard, put in scenario form by Fred Myton, and produced by George Cochrane. The Big U one-act drama, "The Desert Ghost," with Neal Hart, and the Laemmle drama of the sea, "The Silent Prisoner," with Ethel Grandin, are other releases of this date.

"The Signet Ring," the sixth adventure of the Yorke Norroy series, "The Perils of the Secret Service," written and produced by George Bronson Howard, will be released Friday, April 13. The Universal Screen Magazine, No. 14, and the Victor comedy, "Stop Your Skidding," will also appear Friday.

The Bison two-part drama, "The Kidnapped Bride," featuring Marie Walcamp, and the Joker comedy, "The Careless Cop," with William Franey and Gale Henry will appear Saturday, April 14.

On Sunday, April 15, will be released, "Her Primitive Man," a one-act drama under the Rex brand, with Jack Mulhall in the leading role. The Imp two-part drama, "The Eyes in the Dark," with Leah Baird, and the Powers split-reel, "Bloomer Bill Goes to Sea," a comedy cartoon, and "On the Streets of India," a Dorsey educational, complete the program.

During the week the fifth episode of the remarkable Universal serial, "The Voice on the Wire," entitled "The Spectral Hand," will be released.

Quartet of Fox Releases Announced for April

Theda Bara Reappears in "Her Greatest Love"—Gladys Brockwell, Stuart Holmes and Genevieve Hamper Programmed

THEDA BARA, Genevieve Hamper, Gladys Brockwell and Stuart Holmes are the players who head the casts of the first four April releases which William Fox announces. The order of the photoplays will be:

April 2, Theda Bara in "Her Greatest Love," a special production; also Genevieve Hamper in "Tangled Lives"; April 9, Gladys Brockwell in "Her Temptation."; April 16, Stuart Holmes in "The Derelict."



Mae March in Her First Goldwyn

Miss Bara's third super de luxe feature, "Her Greatest Love," is based on Ouida's widely read novel, "Moths." J. Gordon Edwards directed the picture, St. Augustine and Palm Beach, Fla., furnish scenic backgrounds. Adrian Johnson wrote the scenario. Harry Hilliard, Glen White, Walter Law, Alice Gale, Marie Curtis and Calla Torres are in the cast.

J. Gordon Edwards also screened "Tangled Lives," in which Genevieve Hamper has the lead. The cast includes Stuart Holmes, Robert B. Mantell, Walter Miller, Henry Leone, Claire Whitney, Genevieve Blinn, Louise Rial, Millicent Liston, William Gerald, and Hal de Forest. The story is by Mary Murillo.

A large company appears in support of Gladys Brockwell in "Her Temptation," which Richard Stanton filmed from the script by Norris Shannon. In the drama are: Bertram Grassby, Ralph Lewis, James Cruze, Beatrice Burnham and Carrie Clarke Ward. A psychic theme underlies the action.

Stuart Holmes is said to have done capable work in "The Derelict," written and directed by Carl Harbaugh.



Bluebird's Set for Release in May. Left to Right: Dorothy Phillips and William Stowell in "The Flashlight Girl," Lois Wilson and Allan Holubar in "Treason" and Violet Mersereau in "Miss Nobody"

Varying Themes in Four Triangle Presentations

Robert Harron, William Desmond, Bessie Love and William Hart Star in End of Month Releases—Love Strain Prominent

DIVERSE themes and widely differing localities are featured in the Triangle program releases for April 15 and April 22. Robert Harron and William Desmond are the stars of the pictures to be shown in first-run theatres during the week of April 15.

Harron will appear in the Fire Arts "transcontinental" drama of politics and love, entitled "An Old-Fashioned Young Man," written by Frank E. Woods and directed by Lloyd Ingraham. William Desmond will be starred in a Kay Bee war play of the Balkans, entitled "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the supervision of Thomas H. Ince.

The plot of "An Old-Fashioned Young Man" centers about the activities of a chivalrous youth, who takes it upon himself to vindicate the honor of a woman, running for the office of mayor of a large Western city, who is the victim of trumped-up charges circulated by her unscrupulous opponents in the political arena. In searching out the evidence that will unmask the instigators of this conspiracy, Harron is called upon to travel across country from coast to coast and visit eight or ten of the principal cities betwen Los Angeles and New York.

As "Paddy O'Hara," William Desmond is shown in the role of a young Hibernian war correspondent for a London newspaper. Upon the outbreak of hostilities between two imaginary Balkan principalities, O'Hara is chosen by his editorial chiefs to secure authentic news from the front. He not only secures one of the biggest "scoops" in modern journalism, but rescues the beautiful Princess Maryska, daughter of a mountain chieftain, and brings her home in triumph to share his Irish hearthstone.

Bessie Love and William S. Hart share honors as the stars of the Triangle feature releases for April 22. Miss Love will be seen in a Fine Arts comedy-drama, supported by George Stone and the Kiddies, entitled "Cheerful Givers," written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the star role in a forceful Kay Bee "thriller," entitled "The Desert Man," written by Martin Brown and Lambert Hillyer and directed by Hart himself, under the personal supervision of Thomas H. Ince.

As Judy, the daughter of an impecunious superintendent of an orphan asylum, Bessie Love has a part that gives her many opportunities to display her talents in finely shaded comedy and pathos.

In "The Desert Man," William S. Hart takes the part of a prospector who is frustrated in his search for gold, and finally takes refuge in the partially deserted town of "Broken Hope," where he is plunged into a series of exciting adventures.

"Sleeping Fires" Next Vehicle for Pauline Frederick

Pauline Frederick, whose most recent appearance was in "Sapho," is to play a completely different type of character in her next production, "Sleeping Fires," scheduled for release by Paramount, April 16.

Whereas "Sapho" was a heartless, uneducated seeker after pleasure, Zelma Bryce, the character assumed by Miss Frederick in the forthcoming Famous Players production, is a woman of high mentality and very evident refinement whose life is wrapped up in her little son. Her husband, attracted by a woman of an entirely different stamp, is doing everything in his power to force Mrs. Bryce to divorce him. Using the boy as a pawn in all his schemes, the frantic efforts of this devoted mother to keep the little chap in her possession, and the final arousing of her mother-love to a frenzy as she sees the boy being taken from her, give Miss Frederick great opportunity to display her powers.

Interesting Shorts Surround Two Dramas on Paramount List

BEULAH M. DIX'S latest "thriller," "The Cost of Hatred," and F. Hopkinson Smith's story "The Tides of Barnegat," head the Paramount program for the week of April 9th. In the former Kathlyn Williams and Theodore Roberts are starred, while in the latter, Blanche Sweet plays the leading role.

The story of "The Cost of Hatred" is of the alienation of the affections of Justus Graves' wife by Robert Amory and of the husband's fleeing the country after he has shot at the youthful lover. Eighteen years later Amory's son is sent as a diplomatic representative to the country where Graves is living, and the latter does his best to visit his hatred of the father on the boy. Graves' daughter however falls in love with the young man, and eventually they are married. Tom Forman, J. W. Johnston, Jack Holt, H. B. Carpenter, Charles Ogle, Lucian Littlefield and Lillian Rosine are in support of the stars.

"The Tides of Barnegat" is a drama of the life of a fisher-folk colony. Elliott Dexter, Tom Forman, Norma Nichols, Billy Jacobs, Walter Rogers, Harrison Ford and Lillian Leighton support Blanche Sweet.

The sixty-first edition of the Paramount-Bray-Pictographs picture "Mobolizing the Red Cross," the third of the Quacky Doodles, entitled "The Early Bird," the second installment of the "Animated Picto-Puzzles," by Sam Lloyd; and "Mission Life in California," the latter having been secured by Dr. Burbank Shattuck, professor at Harvard College.

In the sixty-second of the Paramount-Burton Holmes' Travel Pictures the traveler takes his fellow journeyers to Suez.

The Klever Komedy for this week entitled "His Military Figure," shows Victor Moore in the role of a West Point graduate, so as to gain the respect and confidence of the father of the girl whom he desires to marry. He is compelled to rig himself up in a corset-tight suit, which is instrumental in getting him into all sorts of comedy difficulties.



Scenes from the Clara Kimball Young-Selznick Production, "The Easiest Way," Taken from Eugene Walter's Famous Drama

"The Power of Decision" Metro Production, April 9

Frances Nelson is starred in "The Power of Decision," a Metro release of April 9. John W. Noble directed the production, and the cast includes Sally Crute, Richard Tucker, Fuller Mellish, Mary Asquith, Hugh Jeffrey and John Davidson.

Miss Nelson is seen as Margot, an artist's model whose only friend, a poverty striken artist, dies. At an auction sale of his few effects a noted illustrator is impressed and hires Margot. He later marries her, although already married. Margot later, to save her lover, denies a ceremony was gone through. In another city she meets Bland, a novelist, and although she does not care for him consents to marriage. For his book, "The Power of Decision," Margot's former "husband" Harding, is engaged to draw the illustrations, and tries to exercise his former power over the girl. After many complications Margot and Bland dispose of their troubles and are happy.

General Offer Wide Assortment of Two-Reelers

With the recent announcement of the Kalem Company that the "Ham" Comedies featuring Lloyd V. Hamilton and Bud Duncan are to be two reelers, the General Film Company will have for regular weekly distribution a quartet of two-reel series which offer to the exhibitor a wide range of subjects.

The "American Girl" series featuring Marin Sais, the group of O. Henry's filmed stories, and the Selig cycle of two-reel dramas which have been a feature of General Film Service, together with the "Ham" series, round out the group of two-reelers of varied subject.

Next "Fortune Photoplay"

R. Henry King, actor-director, is featured together with Lillian West in "Vengeance of the Dead," a forthcoming "Fortune Photoplay," the new series of four-reel dramas being distributed by the General Film Company.

Star Art Drama Quartet in April Announcements

Month's Releases Lean to Strong Dramas, with Jean Sothern, Alma Hanlon, Naomi Childers and Anna Nilsson Featuring

NAOMI CHILDERS, Anna Q. Nilsson, Jean Sothern and Alma Hanlon are the Art Drama stars who will be seen by exhibitors and fans during the month of April. The four stars will appear in releases remarkable for their variety of theme. These will be released on the one-a-week plan, following the usual Art Drama custom.

"The Inevitable," an Erbograph production, which stars Anna Q. Nillson, is the first of the month's features. This is released in April.

Second of the month's releases is "The Great Bradley Mystery," written by Edward Ellis. This was adapted from the stage play, which had a run in New York several seasons ago. Mr. Ellis is known as the author of "Any Night," a Princess theatre success. He also played Blackie Daw in the original production of "Get Rich Quick Wallingford."

Alma Hanlon stars in this production, with Edward Earle in support. Mr. Ellis also plays an important part. The story is a mystery tale, centered around a baffling murder. Three people might have killed Bradley, as all of them had sufficient cause. Which one did commit the crime, and how it was discovered, are worked out in the picture in an interesting manner. Richard Ridgely, well-known from his Edison connection, directed the play.

From the Van Dyke studios comes "One Woman's Ideal," a problem play of domestic life. Jean Sothern plays the lead, while Walter Miller is the heavy. Arthur Housman also has a leading role. The story was written and directed by Will S. Davis. April 19 is the release date.

The first picture starring Naomi Childers, whose acquisition by the U. S. Amusement Corporation was announced last week, will be "The Auction of Virtue," from the pen of Joseph Poland.

Miss Childers is said to have a role full of emotional possibilities. The story was written especially for the star. Herbert Blache directed the production, which is to be released on April 26.

Many Attractive Bluebirds Ready for April Distribution

VIOLET MERSEREAU will make another Bluebird appearance April 2 in "Susan's Gentleman," a romantic drama based on a story by Kate Jordan, the scenario by John C. Brownell, and the direction by Edwin Stevens. Maud Cooling, Sidney Dean, Beverly Barker and Robert Congston will be prominent in Miss Mersereau's support.

For April 9 the Bluebird attraction will be "The Pulse of Life," a Rex Ingram production, in which Wedgewood Nowell and Gypsy Hart will be featured. E. Magnus Ingleton wrote the story, a tragic tale simliar to others Mr. Ingram has specialized in of late. Wm. Dyer, Dorothy Barrett, Nicholas Dunaew and Millard K. Wilson will have important roles in support of the featured players.

Dorothy Phillips will be the star of Bluebird's April 16 feature "The Girl in the Checkered Coat." This feature will return Miss Phillips to the regular program after her adventures as star of "Hell Morgan's Girl," the "Bluebird Extraordinary," released on March 5 for distribution independent of the program. In "The Girl in the Checkered Coat" the requirements demand that Miss Phillips shall play two roles—sisters of opposite dispositions and assurance is at hand that in her screen career Miss Phillips has never had an opportunity to so display her abilities.

Joseph De Grasse, who also directed "Hell Morgan's Girl," directed "The Girl in the Checkered Coat," from Ida May Park's scenario with E. Magnus Ingleton's story the basis. Lon Chaney and William Stowell will, as usual be featured as Miss Phillips' leading support. Nellie Allen, Countess Du Cello, Mrs. Witting and Jane Bernoudy will be among the other players.

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A BLUEBIRD SPECIAL

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Backed by Mrs. Wm. Cumming Story, National Press and the entire 1500 Chapters of the "Daughters of the American Revolution," and with the endorsement of Secretary Baker and the leading officials in Washington, D. C., "THE EAGLE'S WINGS" comes to you as the greatest patriotic and most powerful preparedness film of the day. Those who have seen it pronounce it "MATCHLESS" as a master production. It is NOT a one night production. You can book it—advertise it and play it 3-4 or 5 days or better still for a full week with growing crowds each succeeding night. It's a house packer right. Book thru any BLUEBIRD Exchange.

HOW PICTURES ARE BOOKING

Pathe Sure of Record Results on "Mystery of Double Cross"

Two hundred and seventy-five representative exhibitors of New York attended a trade showing on Monday, March 26th on the New York Roof at which the first four episodes of "Mystery of the Double Cross," Pathe's latest serial were shown. The serial was accorded an enthusiastic reception and the New York branch is having a busy time arranging for bookings.

"We are convinced that 'Mystery of the Double Cross' will show to more millions of the American public than has any serial of the past," states J. A. Berst, vice-president and general manager of Pathe Exchange.

One of the important factors in the early bookings of a serial is the opinion of the trade paper reviewers, according to Pathe. The reviews of the latest serial which have been published in all of the leading trade papers are being used by Pathe as a strong selling argument.

In addition to the newspaper and magazine advertising, there is a full line of exhibitors' helps including advance slides, and art portraits of Mollie King, a full line of posters, a wide assortment of novelties, heralds and lobby displays.

Baby Marie Osborne's Latest Goes to Rialto

"Told at Twilight," considered by Pathe as the best of their Baby Marie Osborne features, will play the Rialto theatre, New York, the week of April 15.

This announcement bears out the reports from successful exhibitors throughout the country that this five-year old actress plays to as big business as any star in motion pictures. Those who have run "Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," and "Twin Kiddies" are losing no time in playing "Told at Twilight."

"Told at Twilight" is heralded as a clean, beautiful picture, and an attraction for every day in the week.

This time Baby Marie makes her way into the home and the heart of a melancholy old millionaire, and incidentally saves her father from all sorts of trouble by her intimacy with the old gentleman.

Chicago K-E-S-E Bookings

The Hamburger circuit has signed for the new K-E-S-E service, to begin April 16. The other Chicago houses who have contracted for the new service are: The 20th Century, Pastime, Harper, Kenwood, Hamlin and Armitage.

Harry Dull Buys "Maciste"

Harry Dull has opened offices at No. 2 Campau Building, Detroit, for bookings on "Marvelous Maciste," which he owns, for the state of Michigan.

Big Demand for Paramount's Preparedness Series

The Preparedness pictures issued in connection with Paramount Pictographs, are being sought by exhibitors in every section of the country, according to reports from the producers.

These single-reel features visualize the needs of the country, and were prepared with the collaboration and backing of the Government, and of some of the country's foremost army and navy experts. Frederick Palmer, perhaps the best known of war correspondents, directed the making of the subjects.

Theatres everywhere plan to run these pictures during National Duty Week, which is being promoted by the Associated Motion Picture Advertisers.

First O. Henry Film at Strand

Commencing April 8, the Strand theatre will show exclusively photodramatic adaptations of the famous O. Henry stories. The first picture of this series scheduled for presentation is "The Third Ingredient."



Enid Bennett, the Ince-Triangle Star, is in the Exact Center of the Film

United Houses Double Booking on "Broadway Jones"

J. J. Murdock of the United Booking Offices at the conclusion of the advance showing of George M. Cohan's initial Artcraft play, "Broadway Jones" at the Forty-fourth street theatre, increased the booking of the picture on his circuit from three days at each house to a week's run.

Mitchel H. Marks, president and general manager of the Strand theatre, New York, in a letter to Walter E. Greene, president of Artcraft, said: "Harold Edel, Max Spiegel and myself witnessed the initial performance of 'Broadway Jones' this morning. It is a most happy combination of star and play, well produced, and to our mind fitting the most popular taste and fancy. It is commendable efforts of this kind that will insure the stability of the business. We cannot too strongly endorse this production. We are sure that it will meet with favor and success wherever shown."

Among the notables present at the advance showing were Douglas Fairbanks, John Emerson, Holbrook Blinn, Marie Cahill, Mr. and Mrs. Jerre Cohan, Dennis F. O'Brien, Walter E. Greene, Joe Kaufman, Ben Mosley, J. J. Murdock, Adolph Zukor, Jesse L. Lasky, H. Whitman Bennett, Al Kaufman, John De Wolf, Carl Pierce, Mitchell M. Mark, Max Spiegel and Harold Edel.

Country-Wide Demand for Showing of "The War"

The General Film Company announces a large booking on the Official Government Pictures Company's series of Motion Picture Records of "The War." Prominent newspapers in some of the big cities of the country have taken up these pictures and are handling preliminary showings as benefits for war relief funds.

The showing of the pictures in Boston a few weeks ago at the Boston Opera House brought in what is believed to be the largest receipts ever received at a single performance in the world—the total being $60,000. A similar benefit in Hartford, Conn., last week also netted a tidy sum.

Exhibitor Puts "Womanhood" in Legitimate House

Having booked "Womanhood, the Glory of the Nation," the Greater Vitagraph super-production, for Springfield, Mass., exhibitor George A. Whitney showed his confidence in the picture as a show proposition by putting it on at the Court Square theatre instead of at his Bijou. At the former house it will play to a larger seating capacity and prices will rule at 50 cents and 25 cents. The booking begins April 2. The Court Square plays ordinary attractions of the legitimate stage.

LIVE NEWS FROM THE PRODUCERS

Walsh to Make "Black Beauty" Type of Picture

A story akin to the famous fictional tale "Black Beauty," and with a horse, already chosen, in the stellar role throughout, is the contemplated production of R. A. Walsh of the Fox forces, who directed "The Honor System."

"There have been several productions in the last year alone in which a dog has figured almost as prominently as the star," says the noted director, "and I have found a horse which is unquestionably the most intelligent animal I have ever seen.

"What my trainer has accomplished with him in the comparatively short time he has had him proves that he is capable of great development, too."

Raoul Walsh bought the horse, which he calls Ajax, last Fall while he was making "The Honor System," which William Fox is presenting at the Lyric theatre, in New York city.

Second "Better Baby Week" Announced by Paramount

Heeding the requests of exchanges and exhibitors, Paramount has set the first week in May as another "Better Babies Week," and in hundreds of theatres throughout the country the "Better Babies" subjects that Paramount issued on its screen magazine will again be shown. Last year's occasion proved a popular success.

The "Better Babies" pictures released in Paramount Pictographs were prepared under the supervision of the noted infant specialist, Dr. Roger Dennett of New York city, and were edited by the Woman's Home Companion which has been promulgating the movement for years.

Arbuckle's Leading Lady Warmly Heralded

Much is promised of Josephine Stevens, the latest Paramount star, who is "Fatty" Arbuckle's new leading lady, who will be seen for the first time in the comedian's initial release under the Paramount banner "The Butcher Boy."

Many adjectives are used in connection with Miss Steven's personality and looks, by Paramount. She is really a child of the theatre, being the daughter of Benjamin Stevens, late general manager of the Klaw and Erlanger interests, and Helen Beresford, also well known in the footlight world. She has played in the stage productions "The Argyle Case," "Daddy Long Legs," and "Captain Kidd, Jr."

Selig Studios Busy

Three companies are now at work at the Selig studios at Chicago, and two dramatic companies with star comedians are engaged in the production of "slap-stick" fun.

Box Office Favorites on Pathe, Apr. 15, Program

Florence LaBadie in Five-Part Drama; Mollie King and Mrs. Castle in Serials; Usual Surrounding Subjects Good

FOUR stars head the Pathe program for the week of April 15, 1917. They are Florence LaBadie, Mollie King, Mrs. Vernon Castle and Harold Lloyd, better known as "Lonesome Luke."

Miss LaBadie appears in a five-reel feature entitled "When Love Was Blind," written by Agnes C. Johnston. The cast supporting Miss LaBadie includes Thomas Curran, Boyd Marshall, Harris Gordon, Ethyle Cooke and Gladys Leslie. The picture was directed by Frederick Sullivan.

The fifth episode of "Mystery of the Double Cross" is called "The Life Current." It is claimed to be one of the strongest chapters yet, giving Mollie King opportunity to show her beauty and her ability, and critics well informed declare she carries off each feature of the current of life to a nicety.

Mrs. Vernon Castle appears in the fourteenth episode of "Patria," entitled "The Border Peril." It is characterized by some spectacular scenes in which as many as three thousand people appear.

The second "Lonesome Luke" two-reeler is called "Lonesome Luke on Tin Can Alley," and is said to be even funnier than "Lonesome Luke's Lively Life," which S. L. Rothaphfel ran at the Rialto theatre, New York. Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jameson are in the cast. The picture was directed by Hal Roach.



Marie Louise in First Frieder Feature

"Arid and Fruitful California" is seen in the fifth "Know America the Land We Love," Combitone Scenic release.

"Accepted Styles" is the title of the twenty-seventh Florence Rose Fashion release, the feature of which is a preparedness suit for patriotic young ladies. On the same reel with this is a Pathe-colored picture entitled "Odd Fresh-Water Creatures."

The International Cartoon and Scenic split reel consists of "Bringing Up Father," "Music Hath Charms," cartoon and "Button-Making," Industrial.

Hearst-Pathe News numbers 32 and 33 complete the program.

Wide Character Portrayal by Norma Talmadge

Norma Talmadge is given opportunity to depict several varieties of characters in the latest Selznick Picture release, "The Law of Compensation," the subject of a drama of modern social conditions, written by Wilson Mizner.

The star is seen first as a happy young girl in boarding school, and as the only child of a wealthy father. The next phase is the young married woman, in which Miss Talmadge portrays a distinct development of character as wife and mother. Later she plays the part of a mature woman.

The supporting cast includes Chester Barnett, Sally Crute, Frederick Esmelton, Mary Hall, Edwin Stanley and Fred G. Hearn.

Pretentious "Patria" Battle Requires 8,000 Men

A battle was staged in the fourteenth and fifteenth episodes of "Patria," in which modern warfare in its every phase, with the use of armored "tanks," dirigible balloons, aeroplanes, big guns, trenches, gas masks, gas attacks, liquid fire, barbed wire entanglements, etc., is shown and on a large scale. Director Jaccard had several miles of trenches, protected with barbed wire, dug in accordance with correct military plans drawn by regular U. S. Army officers.

In these and "opposing" trenches were eight thousand men, according to reports from the producers. Two dirigible balloons are shelled before the camera and fall to earth in flames. A battle plane is also destroyed. The crowning feature is said to be a realistic battle at night, with shells falling in profusion and hundreds of "star" bombs and flares, such as are used on the battle lines in Europe, brought into play.



(Left) Dorothy Dalton in "The Dark Road." (Right) Louise Glaum and Charles Gunn in "Sweetheart of the Doomed" (Centre) Seena Owen, Triangle-Fine Arts Star, on Her Broncho, "Butterfly"

"The Great Secret" Lengthened to Eighteen Chapters

AN extension in length of "The Great Secret" from fifteen to eighteen chapters is announced by Metro in response to requests from exhibitors. William Christy Cabanne adapted and directed the screen novel which stars Francis X. Bushman and Beverly Bayne.

After the first nine chapters had been shown, letters from exhibitors began to come in to the Metro offices stating that picture patrons were displaying keen interest in the serial, and requesting that it be extended beyond the limit at first fixed.

This instance is one of few on record where popular demand from public and theatre managers has necessitated the lengthening of a serial.

According to the producers, scores of exhibitors are conducting guessing contests as to the outcome of the story, and in some cases prizes are offered for the best essays on the serial, the winner to be the one who follows the screen story accurately and comes nearest a correct outline of the secret revealed in the last chapter.

More than 300 newspapers in the country are publishing the novelization of "The Great Secret."

Second Elliott Picture to Be Directed by Arthur Hopkins

ARTHUR HOPKINS, discoverer and producer of several successful dramatic attractions will be at the helm in the production of Maxine Elliott's second picture for Goldwyn.

Mr. Hopkins, who is one of the partners in the Goldwyn Corporation, has practically lived in that company's studios since the formation of the Samuel Goldfish, Edgar and Archibald Selwyn and Hopkins alliance, and is now ready to undertake his first cinema production.

While Mr. Hopkins has, from the beginning, occupied the position of chief of the Goldwyn producing staff, he has devoted the major portion of his time to a painstaking study of producing problems of the screen in preparation for his debut as a director of pictures.

Theatre and screen critics have felt that Mr. Hopkins' entry into the picture field would be the occasion for the introduction of new and beneficial innovations in film making, basing their deduction on his successful work in production of stage successes.

As his first subject he is said to have chosen a difficult story which promises to be the most ambitious of three features to be begun by Goldwyn, and one which affords Miss Elliott a wide dramatic opportunity.

In this, her second picture, the star will be supported by Marguerite Marsh, R. Leigh Denny, Donald Galleher, George Odell, Florence Ashbrooks and Helen Salinger.

Latest Selig Productions on General Program

"The Daughter of Gas-House Dan" is the latest of the Selig dramatic productions offered in General Film service. The story has to do with a "gilded youth" who has inherited from his father a tendency to sow wild oats.

The latest Selig comedy in General Film service is entitled "Bill and the Bearded Lady." It is a story of circus life and of a row among the "freaks" of the sideshow.

Sun Projecting Room Under New Management

The Sun Projection Room at 218 West Forty-second street has been taken over by S. Efrus and A. Weiss. Thoroughly renovated, with two up-to-date Simplex machines, a throw of sixty feet, and seating accommodations for seventy-five people, it is one of the finest rooms in New York City. Alfred Weiss is in direct charge.

Next Fairbanks "A Regular Guy" —Author Unknown

Starting a picture in the East and completing it in the West is what Douglas Fairbanks will do in connection with the production of his next Artcraft picture, "A Regular Guy." The scenario of "A Regular Guy" deals with a New Yorker who goes west, and presents a satirical subject, including a number of thrills, which, however, is secondary to a vein of melodramatic humor, the basis of the story. In this picture "Doug" hopes to bulldog a steer, ride a bucking broncho and perform a series of other stunts which he has been practicing for some time past.

Immediately following the completion of "In Again—Out Again," now being finished at the Gauntier studio in New York, Mr. Fairbanks will take a short vacation in Atlantic City, and will then return to New York to secure the metropolitan scenes for "A Regular Guy." The script of the new play is now receiving its final preparation for screening at the hands of Anita Loos. The author of the original scenario is a mystery and Business Manager John Fairbanks is still holding a check made out to "cash" for the careless sender of the script minus the author's name and address.

Rumors Stop Production

Aside from possible enlistments of motion picture players, the rumors of war have interfered with the production activities of the Mutual-Vogue studios to the extent of barring permission to photograph scenes around the Panama Canal which were prescribed in a comedy recently undertaken by the Vogue Company. As a result the subject will be shelved for the time being and another substituted in its place.

Lasky to Adapt "The Varmint"

Owen Johnson's widely read story of Lawrenceville School, "The Varmint," is to be adapted to the screen by the Jesse L. Lasky Feature Play Company with Jack Pickford in the stellar role.

Taxicab Farce is Linder's Next Essanay

"Max In a Taxi" will be the title of Max Linder's third Essanay Comedy. The European comedian, at his Culver City, Cal., studio, has nearly completed the filming of this production. It is scheduled for release the fourth Monday in April through the Kleine-Edison-Selig-Essanay Service.

Briefly, the story of "Max In a Taxi," is as follows: Max is in love with a beautiful young society girl. He has everything framed up to marry her when the stock market hits his fortune, and leaves him without a nickel. Max's hotel throws him out, holding his baggage. All he has to wear is what is on his back—a suit of evening clothes. Max leaps into a taxi, dons the chauffeur's long coat and cap, and is sitting at the wheel, when his girl and her mother catch sight of him. He tells them he owns the machine.

Complications develop rapidly when Max's girl desires a ride and he is unable to drive. She does, however, and then there is more trouble, finally winding up with the arrest of Max for theft of the machine just as he is about to marry the girl. Eventually all comes out happily.

Second Two-Reel "Luke" April 15

Characterized in reviews written after an advance showing, as a "riot of fun" the second Pathe's two-reel "Lonesome Luke" comedies, entitled "Lonesome Luke on Tincan Alley" comes to the screen on the Pathe program on April 15.

The comedy shows Luke as a pickpocket with a fake arm, the boss of Tincan Alley and the backer of a screamingly ridiculous prize fight ever filmed. How Luke wrests victory from seeming defeat is told in a mirthful manner.

Exhibitors from evry section of the country have written Pathe of the box office attraction of the new two-reel "Lukes" and exchanges are hard pressed by hundreds of requests for bookings.

One-reel pictures starring Harry Myers and Rosemary Theby, will soon be ready and Toto will leave for the Rolin West Coast studios at the end of his present season under Charles Dillingham, at the New York Hippodrome.

Filming Lockwood Feature in Mining Town

The Metro-Yorke Company is on location in Jerome, the heart of the Arizona mining district, making scenes for the Harold Lockwood feature, "The Secret Spring," a production which includes views of some of the most picturesque country of the Southwest.

The location is admirably suited to the picturization of "The Secret Spring," a story which calls for a typical mining town. Jerome fits into the story in many respects, as this city is the site of the great United Verde mines, practically owned by a single individual, who is in possession of what is said to be the richest hill in the world, a small mountain valued at three million dollars.

Vitagraph to Inaugurate Wide Ad Campaign

Publicity Department Enlarged; Closely Knit Publicity Campaign for Exploitation of Blue Ribbon Features

WITH the appointment this week, of Paul N. Lazarus and N. S. Stronge, who will respectively be in charge of the Advertising and Publicity Divisions of Vitagraph V-L-S-E, it became known that Vitagraph has had in process of development, for some time past, and it now is at the point of launching a comprehensive and intensive advertising and publicity campaign.

This campaign comprehends not alone the use of extensive advertising space in newspapers and billboards in the interest of Vitagraph exhibitors throughout the country, but involves also, a complete system of service in assisting exhibitors in the presentation and exploitation of Vitagraph subjects.

It is said that the plans for this effort, have been developed along the most thorough and scientific lines, the whole undertaking having been tested from every angle, and its effectiveness proved beyond the shadow of a doubt before any phase of it was finally accepted as part of the general undertaking.

"The Vitagraph Exhibitor," a new house organ, which is described as "a service magazine to exhibitors," will appear semi-monthly beginning with April 1. It is a four-page newspaper containing helpful suggestions and information having to do with the presentation of motion pictures and the operation of motion picture theatres. The publication will be sent to all managers and motion picture exhibitors in the United States and the Canadian territories.

Another phase of the advertising service to exhibitors which Vitagraph has recently started, is the Exhibitors Advertising and Publicity Plan Book, on each of the company's releases. This plan book provides the exhibitor with complete information regarding all advertising and publicity available on each Vitagraph Blue Ribbon feature.

This book is likewise handled by Mr. Laurence who will be responsible in the future, for the most of the other forms of direct advertising issued by this company.

It is said that the numerous other activities planned to tie up the national advertising of the Vitagraph Company with the advertising efforts of the individual exhibtor, will be announced at the time that this campaign becomes actually operative, which is now scheduled early in August. With the recent additions, Vitagraph's force of publicity and advertising heads is constituted as follows:

E. Lanning Masters, advertising and publicity director; Paul N. Lazarus, manager advertising division; Nat S. Stronge, manager general publicity division; Gordon Laurence, editor "Vitagraph Exhibitor;" Fred Schaefer, manager newspaper and magazine divlsion; Frederick James Smith and Miss Adele W. Fletcher, special writers in the publicity and advertising department.

Ethel Clayton in New Feature

Ethel Clayton is at work on a new World-Picture Brady-made called "The Stolen Paradise." Edward Langford is the featured male player in this production, and the cast also includes George MacQuarrie, Robert Forsyth, George Cowl, Lew Hart and Pinna Nesbit. The play is directed by Harley Knoles.



Naomi Childers as the American Joan of Arc in J. Stuart Blackton's Vitagraph Production "Womanhood, the Glory of the Nation"

Essanay's "On Trial" Nears Completion

Practically all the scenes for "On Trial," a forthcoming Essanay feature, have been filmed. The release of this production will be announced shortly. The photo play has been adapted by James Young from the Cohan and Harris stage hit of that title.

Sydney Ainsworth, James Young, Barbara Castleton and Corene Uzzell are in the cast.

Another Subject for Walthall Projected

Henry B. Walthall is studying the script of another Essanay feature, the preliminary scenes of which will shortly be filmed. The title of this picture has not as yet been selected. "Burning the Candle," Mr. Walthall's current Essanay feature, is having a record booking, according to reports from the Kleine-Edison-Selig-Essanay Service headquarters.

William Nigh to Next Direct Valeska Suratt

Valeska Suratt has just begun work on a William Fox production under the direction of William Nigh, who joined the Fox organization a short time ago. Miss Suratt herself returned a few days since from Tampa, Fla., where Kenean Buel has finished the scenes showing the star in the screen version of a famous Rider Howard novel.



Scenes from "Babette"

(Vitagraph-Blue Ribbon)

Screen Acquires Work of Porter Emerson Brown

Goldwyn Signs Author of "A Fool There Was" and Other Noted Works to Three-Year Contract, Effective April First

PORTER EMERSON BROWNE, author, playwright and novelist, as well as the creator of the new vampire type of picture, has signed a three-year contract, giving his exclusive screen services to Goldwyn Pictures Corporation. This contract is effective at once, with the delivery on April 1, of his first manuscript to Goldwyn for production.

There is cause for speculation in the fact that the producing concern does not set off the announcement of Mr. Browne's engagement with word that some noted player identified with the so-called "vampire" roles has also been secured. Whether or not any of its first stars are to essay screen work of this kind is a question which Goldwyn officers do not touch.

Mr. Browne is one of the best known of the younger American authors, and it is interesting to take account of the fact that his dramatic and screen productions have carried to fame several women who now rank among the highest stars of the stage or films. Miss Bara owes her worldwide vogue to the success she scored in her first picture work as the star of "A Fool There Was," which was Mr. Browne's dramatization of Kipling's "Vampire." Katherine Kaelred and Virginia Pearson both found advancement on the stage as stars in this production, and Robert Hilliard found in the leading male role of this play the greatest part he has had in his brilliant career.

Mr. Browne had a long newspaper career prior to writing "A Fool There Was." This work he followed with "The Spendthrift," in which Edmund Breese appeared.

McClure Head Plans Big Year—Finds West Favors Long Runs

NEW production plans of McClure Pictures include the making of at least twelve features a year. The specific announcement is also made that the next McClure series, to follow "Seven Deadly Sins," is to consist of nine big productions, connected as are the Sins subjects, but in a slightly different form.

The series will be divided into three groups of three dramas each, with the stories so told that an exhibitor who cannot devote nine consecutive weeks to showing the entire series will be able to book the nine plays and show them in three different periods as best suits his program.

Shirley Mason will again be the star, and other players of wide reputation will be engaged.

President Collins, now in Los Angeles, negotiating a studio, actors and directors, will shortly announce the title of the new nine-play series and the theme of the stories. A publicity campaign in magazines and newspapers, even stronger than that behind "Seven Deadly Sins," will be launched in behalf of the new series, such publicity having proven itself of incalculable value.

Mr. Collins on his trip West found exhibitors almost solidly against the daily change system and in favor of the full-week bookings.

"Exhibitors on the coast seem bewildered by the large number of features available," said Mr. Collins, "and competition between manufacturers seeking bookings is especially strong. I am convinced the most successful exhibitor is the one who books only the best and runs each feature for one week or longer. The exhibitor by this system has the pick of the market, and establishes his theatre as one where the fan always can find a play worth seeing.

"I find a strong demand for more pictures like 'Seven Deadly Sins.' These pictures are making money everywhere, and exhibitors are asking when they can have more like them."

Jasper Leaves Horsley

John Jasper, for the past year manager of the David Horsley Studios, has resigned according to an announcement coming from Mr. Horsley. The resignation will take effect March 31st. His successor has not yet been appointed.

Two Metros Starring Emmy Wehlen Almost Finished

"Sowers and Reapers," a Metro-Rolfe feature production with charming Emmy Wehlen as star, is being completed at the Rolfe studios under the direction of George D. Baker, author of the play. Exteriors were taken in Florida for this five-part photodrama, as well as for "The Duchess of Doubt," written by Charles A. Logue and John Clymer, work on which will be finished as soon as "Sowers and Reapers" is completed. Thus two pictures with Miss Wehlen as star, directed by George D. Baker, will be finished at almost the same time.

"Sowers and Reapers" is the life history of a great motion picture star whose early years are spent in poverty. George Stuart Christie, Kate Blancke, Walter Horton, Peggy Parr and David Thompson are in the cast.

Buck Connors to Submit Stories For Hart's Use

Following announcement from the Coast that Thomas H. Ince has secured the signature of William S. Hart to a new contract comes word that Buck Connors, the literary Texas ranger, who has contributed many successful stories to McClure's Magazine, the Saturday Evening Post and the Popular Magazine, has also been placed under contract to submit all of his future output to the Triangle-Ince organization with the object of allowing Ince and Hart first choice of any material they may think suitable for screen presentation.

Beban Back in Italian Role

After a brief departure in "The Bond Between," to the role of a Frenchman, George Beban in his next Morosco-Paramount picture "The Marcellini Millions" will revert to his favorite Italian characterization.

In this case he is an Italian truck gardener, and has many opportunities for comic and dramatic action not hitherto afforded him. Helen Jerome Eddy plays opposite Mr. Beban and other members of the cast are Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Farringtoon.



Scenes from Two Broadway Star Features Released by General: "Mystery of the Rose Gown," Right and Left; "Dimples and the Diplomat" (Lillian Walker), Center

Producing Activity of Goldwyn Is Setting High Mark

Jane Cowl and Madge Kennedy are the next Goldwyn players scheduled to make productions, and upon completion of these subjects the corporation will have six subjects ready for release. Barely four months old the producing company is establishing something of a record for rapidity of production.

Miss Kennedy's first screen appearance will be in a comedy that enjoyed an all season run on Broadway and played engagements throughout the country. Edgar Selwyn and Margaret Mayo have made the scenario.

Miss Cowl is at present reading a number of scripts that are at the disposal of Goldwyn and a decision on her vehicle will be made within a few days.

It is also announced that Mary Garden, now in Europe, will start on her first Goldwyn production in July.

Director Grandon Completes "Heart's Desire"

Francis J. Grandon, director of the Famous Players-Lasky Company, has just completed his second picture for that company, "Heart's Desire," with Marie Doro. As his story is laid along the Breton coast of France, it was necessary to transform the tropical scenery of Florida to the rugged atmosphere of the said coast.

"Caleb Conover" Nearly Ready

Director Colin Campbell is nearing the completion of "Caleb Conover," the latest of Selig features. There is said to be a large number of massive sets and spectacular scenes. George Fawcett will be the star. The cast announced in his support includes such players as Fritzi Brunette, Thomas Santschi, Eugenie Besserer, Harry Lonsdale, Goldie Colwell and others.

Conquest Has Enough Stories

So many good scenarios have been submitted for Conquest pictures that the concern is for the present no longer in the market for scripts.

Many Additions to Casts in Fox's East and West Studios

WILLIAM FOX announces this week the addition of many new players to the casts of pictures which are now, or soon will be, in work. To the William Farnum Company in the studios at Hollywood, Cal., are added Alan Forrest, Florence Vidor, Lillian West and Genevieve Blinn. Miss Vidor was seen in "A Tale of Two Cities" and Miss Blinn appears in "Tangled Lives," a Fox release for April 2.

Three newcomers to Fox Films have been assigned to roles in the next George Walsh feature, which Otis Turner will direct again. They are Florence Mayon, Kenneth Everett and Phil Gastrock. Mr. Walsh's leading lady will be Doris Pawn. Also in the cast are Willard Louis, William Burress and Josef Swickard. Mr. Swickard will be recalled for his portrayal of Dr. Manette in "A Tale of Two Cities."

George Walsh himself will have the part of a book agent in the photodrama.

June Caprice's new photoplay continues to make good progress. Ethel Cook, John Borkel, Harry D. Southard and Inez Marcel, who was in "The Mischief Maker," have been added to the cast of the production.

Stuart Holmes, attains the quarter century mark as champion pantomimic sinister with the completion of "The Derelict." Carl Harbaugh had charge of the direction.

"The Derelict" will be released on April 16. Mary Martin, June Daye, Carl Eckstrom, Dan Mason, Olive Trevor and Wanda Petit are in the picture.

Ida M. Park Full-Fledged Director in Bluebird Forces

LOIS WEBER, who did much toward establishing Bluebirds in public favor, having gone "on her own" in the producing field, left the way open for Ida May Park to represent the fair sex in Bluebird screen management. Miss Park has furnished scores of scenarios and has assisted her husband, Joseph De Grasse, in producing numerous Bluebirds. She has gone into the open for her first picture setting.

"The Flashlight Girl," scheduled as Bluebird's release for May 21, was Miss Park's first attempt at producing.

Lynn F. Reynolds, who has heretofore been Bluebird's "nature study" specialist as a director, will have a subject for comparison with Miss Park's work, directly following "The Flashlight Girl." The Reynolds picture will be "The Code of the Klondyke."

Incidentally, the Bluebird for May 7 has been pictured largely in the North Woods of New York by Violet Mersereau, under direction of Harry Millarde. "Little Miss Nobody" is the title, and the story was furnished by Robert F. Roden and Alfred Solman. Sidney Mason will be featured in Miss Mersereau's support, the company also including Clara Beyers, Helen Lindroth, Dean Raymond, John Mackin, James O'Neill and Willis Baker.

The Bluebird for May 14 will be still another subject done largely in the open. Its title, "Treason," indicates the military character of the piece. Allen Holubar (who directed the production) and Joseph Girard will be the featured ones, with Lois Wilson heading the company in support.

"Honest Japanese Schoolboy" to Be Seen in Pictures

Wallace Irwin's celebrated Japanese schoolboy, Hashimura Togo is to be visualized by the Lasky Company with Sessue Hayakawa in the stellar role. William C. De Mille, who has been devoting his efforts exclusively to the scenario department of the Lasky organization the past few months, will take up his directing activities, and stage the Reverend debut of Hashimura.

The picture, which will appear under the name of "Hashimura Togo" will make its appearance shortly after a production in which Fannie Ward is starred with Hayakawa supporting her.

Although the announcement concerning "Hashimura Togo" specifies only one picture, Mr. Lasky states that he has in mind a series of these pictures, as it is difficult to condense into one five-reel production the comic material furnished.



Constance Talmadge, Albert Sears, and Fine Arts-Triangle Stars and "Girl of the Timber Claims"

Growth of Pictures Makes Old Terms Unsuitable

Edison Studio Manager Explains Why Company Drops Term "Release" as of No Significance and Adopts "Published"

A BELIEF that the old forms of expression as well as the old methods of marketing in connection with the picture industry are unsuitable and inadequate for present day conditions, led to the Edison Company doing away with the term "released" and the substitution of "published" in connection with the advertising matter and publicity copy of the Conquest pictures. L. W. McChesney, manager of the Edison studios explained this departure recently.

"For some time past, I as well as others connected with the motion picture industry, have felt that the term "released" was too unflexible and too circumscribed in meaning to signify the process to which it was applied and a little reasoning will simply show that the industry has outgrown the word. When the production of motion picture first commenced on any substantial scale the producing companies were very limited in number and the pictures produced were of a nature that made them of temporary interest only. Under the circumstances, the development of the "release" system and the use of the now obsolete word was natural. Every company was striving to please the public by giving prompt service rather than good pictures.

"There might have been some excuse for this attitude toward pictures until very recently but I fail to see where any exists at the present time. Because of this, I believe that the one word that best expressed this attitude should be abandoned."

A. J. D. Biddle Is Treasurer of Argus Laboratories, Inc.

The Argus Laboratories, of which Horace D. Ashton is president, was incorporated at Albany last week, with the following officers:

The stockholders and directors of the company are: Horace D. Ashton, president and general manager; W. Whitewright Watson, vice-president; A. J. Drexel Biddle, Jr., treasurer; Professor Edgar J. Wright, secretary; Martin Justice, assistant treasurer.

Anthony J. Drexel Biddle, Jr., of Philadelphia, is in the real estate business in New York, and is also associated with his father-in-law, B. N. Duke. W. Whitewright Watson is vice-president of the Robert M. McMullen Advertising Company, and is associated with his father, Walter Watson, in other business interests.

The company will produce short subjects, as well as a Screen Magazine, under the editorial direction of Wallace Thompson, formerly of Paramount Pictographs and lately of the National Association of the Motion Picture Industry.

Frank T. Elliott, formerly of the National Association, is in charge of sales and distribution.

Selznick Buys German War Film

Lewis J. Selznick has secured "War on Three Fronts," the Captain Kleinschmidt German war pictures, which were recently given a trade showing at the Wurlitzer Hall, New York.



Leonce Perret, French Producer Now With Selznick

"Uncle Sam Awake!" Shown at New York's Hippodrome

A preparedness entertainment was given at the Hippodrome, New York, Sunday evening, March 25, at which the Rogson Film, "Uncle Sam Awake!" was shown.

The feature was introduced by Ambassador Gerard. This was his first public appearance since his return from Germany. The picture shows the Atlantic and Pacific coasts which will have to be protected in case of war or invasion, Wilson and his Cabinet, standing Army and Navy, recruits enlisting and training and as finished soldiers, scenes of American trench fighting, sham battle at Mexico, new scenes at West Point, United States coast fortifications, with large guns and mortars in action, laying of mines and explosion, wireless and telephone stations, and new motorcycle batteries.

Arrangements have been made with the Junior Patriots of America by the Rogson Film Company, Inc., to show this picture in the New England states and New York state to help raise funds for this worthy cause.

Many Interesting Subjects in Current Bray Pictographs

In the sixty-second edition of the Paramount-Bray-Pictographs is shown the ballet school of the Metropolitan Opera House of New York City, conducted by the toremost teacher of this art, Ottokar Bartik.

Dr. George B. Shattuck, one of America's foremost geologists, will show Paramount audiences the secrets of nature's creation of more than 100,000 years ago—old California.

"Paul Revere" of Death avenue, who astride a horse rides ahead of every train that runs down that street, where countless accidents have occurred, waving a red flag to give warning of the train's approach. On top of a skyscraper in the heart of New York exists the strangest stock yards in all the land. Here hundreds of cattle are found, waiting only until the butcher can turn them into steaks and chops.

Miss Nanny Goat will make her appearance in this edition of the Paramount-Bray-Pictographs.

Government will Censor Films Showing Ships of War

Initial steps have been taken by the Government authorities to apply a strict censorship in the event of war.

The Universal Film Company's Animated Weekly Department, which produces a news film each week, received the following communication, a copy of which was sent to each film manufacturer:

"Navy Department,

"Universal Weekly,
1600 Broadway, N. Y.

"Gentlemen:

It is requested that your company show no pictures in motion picture weeklies of American naval vessels, preparations and naval activities, and pictures of American merchant ships, unless the same have been properly passed upon by the authorities at the Navy Department.

"It is only by the co-operation of 'all hands' that information can be prevented from reaching possible enemies of the United States or their agents in this country.

"Similar letters have been written to other motion picture companies.

"Very sincerely yours,
(Signed) "JOSEPHUS M. DANIELS,
"Secretary of the Navy."

Actress Urges Action Against Fake Motion Picture Schools

Beatriz Michelena, who is starred in the latest release of the Ultra Pictures Corporation, advocates concerted action on the part of legitimate motion picture authorities against the fake schools of motion picture acting which are in operation throughout the country.

"These schools," declared Miss Michelena, "are doing much more harm than any of us realize. Their real pernicious influence is not the money they take away from the victimized pupils, but the false impressions they create through their advertisements and literature as to conditions in the motion picture profession."

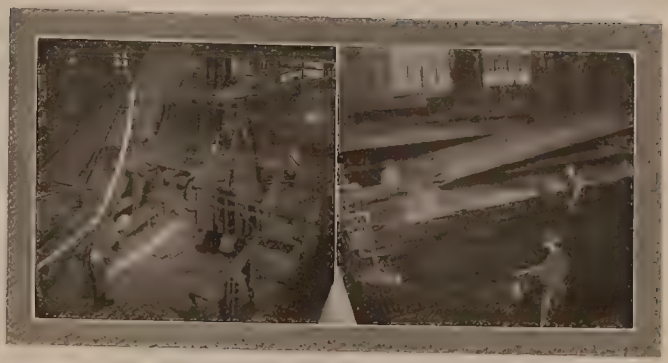
Williams-Roberts Make First Co-Star Appearance

When the Jesse L. Lasky Feature Play Company's production of Beulah Marie Dix's "The Cost of Hatred" is released by Paramount on April 9, it will present Kathlyn Williams and Theodore Roberts as co-stars for the first time.

The production was staged under the direction of George Melford. In the story Miss Williams plays two roles—that of Sarita Graves, the wife of Justus, and later, her own daughter Elsie. Mr. Roberts as Justus interprets an especially difficult role inasmuch as he is shown as a happy and devoted young husband, but is later embittered by the elopement of his wife.

Ebony Film Gets Chicago Studio

The Ebony Film Corporation, which has been releasing one-reel comedies, starring colored players, on a state right basis, have leased the United Photoplays Company studio in Chicago.



Interesting Industrial Scenes in "Reel Life" (Gaumont). Making Iron Pipe

First Scenes of New Bushman-Bayne Subject Being Taken

THE taking of the first interiors for the new Metro five-reel feature "The Voice of One," in which Francis X. Bushman and Beverly Bayne are co-stars has begun at the Quality Studios. These scenes are laid in the living rooms of a number of shacks located in a lumber region and furnishes much opportunity for local color and action incident to the home life of the lumberjack.

Director Cabanne has had much experience in filming mining and lumberjack camps and devoted much time to attaining accuracy in these particular scenes for "The Voice of One."

Besides the principals in the cast are W. O. (Pop) Kennard, Mrs. Sue Balfour, Dan Jarrett, Charles Ripley, Frank Leigh, Robert Anderson, Art Ortego and Miss Chichester.

There will be quite an array of extra people in the outdoor scenes, for Director Cabanne has planned to build a whole village with two saloons and an imposing main street. This location has not as yet been settled upon. It will be somewhere in the Northwest.

"The Voice of One" has been written by Director Cabanne and will furnish both Mr. Bushman and Miss Bayne with parts different from any they have hitherto played.

Timely Russian Atmosphere in Abramson's "One Law for Both"

THE return of Ivan Abramson and his group of players from Florida marks the completion of the Ivan Film Productions' latest special presentation, "One Law for Both." The story's situations, part Russian and part American, are said to be full of powerful, elemental emotions. Mr. Abramson because of actual experience so closely conversant with Russia and her people, claims to have foreseen the present happenings in his native land.



Victor Moore in "His Military Figure," Paramount-Klever Komedy, Released April 9

He considers it good luck to have procured the services of an exceptional cast for this, his biggest picture to date. Madame Jolivet as a Russian Joan of Arc, paying a price which even the maid of Orleans was not asked to pay, takes the lead in the Russian situations. Leah Baird appears in like manner in the American atmosphere. With Paul Capellani and Vincent Serrano, known respectively as leads with Clara Kimball Young and Pauline Frederick, supporting, the Ivan people feel sanguine that Mr. Abramson's work has found the best possible outlets of expression. James Morrison, Ivan's leading man for some time, has his share among the shining lights.

The length of the subject is approximately nine acts.

Fifth Fischer Production

Margarita Fischer's next production for Mutual will be in direct contrast to the heavy emotional role she portrayed in her recently completed picture, "The Devil's Assistant," which will be released April 2.

"A Night at Tarquizzi" is the title of this new vehicle, which will be the fifth production Miss Fischer has made for Mutual. It will be a light comedy, after the style of "Miss Jackie of the Navy."



Scenes from the Mutual Serial, "The Railroad Raiders"
Left to Right: Helen Holmes in the Midst of a Bit of Dare-Deviltry; the Star in a Familiar Pose; and One of the Thrills of the First Episode

Figures Prove Helen Holmes' Box Office Value

New Railroad Serial "Pre-Proven Product," Judging from $2,253,000 Report on First Signal Serial and Big Bookings of Other Pictures

INDICATIVE of their designation of "The Railroad Raiders," Helen Holmes' photonovel in fifteen chapters, as "A Pre-Proven Product," Mutual calls attention to significant figures relative of results in Miss Holmes' former productions.

As a money maker, and logically, therefore, a "patron satisfier," statistical facts indicate that "The Girl and the Game," the first Signal-Mutual serial of the daring actress, is far in the forefront of picture productions. Lease records and reports indicate that approximately $2,253,000 was paid to the theatres in admissions to see Helen Holmes in that production. The records on the bookings now in progress on "The Lass of the Lumberlands," indicate that the theatres are enjoying a nearly equal success with this subject.

"Demonstrated box office earning power like that is of very distinct significance to the exhibitor and of important meaning to the picture industry," is the observation of President John R. Freuler of the Mutual.

"It is with such statistical evidence before us that the Mutual Film Corporation is now making its plans, accepting and rejecting film distribution propositions and charting the corporation's course.

"We are interested only in proven products, in so far as the photoplay product may be proven."

The story of "The Railroad Raiders" is of the successful type of railroad adventure fiction. The plot revolves about a band of thieves preying upon the railroad, plotting and counterplotting. There are wrecks, hold-ups, hair-breadth escapes, manhunts, battles and perils and incidents of suspense without end.

Director McGowan is now at work upon the seventh chapter of the production—with six perfectly good negatives completed and delivered—a valuable assurance to the exhibitor of the delivery of the pictures on release dates.

The fifteen chapter titles are in the nature of an index to the action of the story: "Circumstantial Eidence," "A Double Steal," "Inside Treachery," "The Deal in Silks," "A Woman's Wit," "The Overland Disaster," "The Yellow Peril," "The Millionaire's Special," "The Fight for the Pass," "The Great Tunnel Disaster," "The Mystery of the Counterfeit Tickets," "Total Paralysis," "The Road Wreckers," "The Trap," and "Hearts and Trumps."

The cast chosen to support Miss Holmes is almost indentical with that of "The Lass of the Lumberlands," including: William Buhler, Katherine Goodrich, Florence Holmes, John Hemphill, Thomas G. Lingham, Leo D. Maloney, William Brunton, Will Chapman and Charles U. Wells.

According to the Mutual, advance bookings and reservations at a period three weeks before release date had set a record for totals at a similar period in the history of recent photonovel productions.

Brenon's Latest Marks Reappearance of Hazel Dawn

Hazel Dawn will make her first screen appearance in more than a year in the coming Brenon-Selznick production "The Lone Wolf." The company has just returned from New Orleans where exterior scenes for the picture were taken.

Miss Dawn will be seen as a young woman who, while in the pay of the police, pretends to be the accomplice of a coterie of powerful criminals. Love complicates her situation when she is called upon to get evidence against a young, master-crook, "The Lone Wolf." Bert Lytell takes the leading masculine role.

Baby Marie Osborn Has Her Own Company

It is announced by Pathe that arrangements have been made for a new series of Gold Rooster features with Baby Marie Osborne, to be released at regular intervals for the next two years. The four-year-old star who has won such popular favor is one of the principal stockholders in a new company, which has been formed to produce these features. She is under the management of W. A. S. Douglas, who was formerly connected with the advertising and production departments of Pathe, and is directed by Eugene Moore.

New Concern Settles on Big Tract Near Baltimore

With the purchase of a twenty acre tract of land by the Ker-Mar Picture Producing Corporation, Baltimore, is looking forward to having a miniature Universal City in its area.

Extensive improvements are to be made of the premises, situated near Herring Run, and a studio of large size, containing developing and printing room will be erected. The company will in all probability establish a zoo and jungle studio shortly, and already a number of animals have arrived.

The first Ker-Mar picture is a serial, entitled "The Haunted Millions," in which the entire cast is composed of negroes. The subject will be shown exclusively in negro theatres. A life of Booker Washington in five reels and "The Birth of a New Race," are other negro subjects announced.

The first picture for the general public is to be "The Prodigal Daughter," in which it is said one of the leading screen actresses will have the principal role.

Olive Thomas, Ziegfeld Star, with Thomas H. Ince

Considerable interest was aroused last week by the announcement that Thomas H. Ince has engaged Olive Thomas, the popular star of the Ziegfeld "Midnight Frolic," and featured beauty of a late edition of the "Follies," to create important roles in forthcoming Kay-Bee productions.

Miss Thomas, now in California, has already been assigned the lead in one of the first plays that Ince will do under his new arrangement with Triangle.

Miss Thomas made her screen debut a few months ago with Irene Fenwick in the Paramount production of "A Girl Like That," in which she created an excellent impression.

Galleher a Goldwyn Player

Donald Galleher, well known stage juvenile, has been engaged to play in Goldwyn's second Maxine Elliott picture. He is known to theatre-goers principally through his work, over a period of years, in "The Silent Witness," "The Battle Cry," "Judith Zaraine" and "Our Mrs. McChesney."

Bluebird Shifts Release Dates of Two Subjects

In the territory served by the New York branch of Bluebird, including New York as far north as Poughkeepsie, Long Island and Eastern New Jersey the pre-release of Bluebirds at S. L. Rothapfel's Rialto necessitates a change in issue for two features. "The Clock," shown last week at the Rialto is regularly scheduled for April 30, and "A Jewel in Pawn," to be shown at the Rialto, April 16, will be there on release date. To give Director Rothapfel the exclusive on "A Jewel in Pawn" the date for that picture has been switched with "The Clock" for New York only.

Consequently the correct release dates, announced to avoid confusion among exhibitors, will be: "The Clock," April 16; "A Jewel in Pawn," April 30, in New York territory only. Outside of the New York branch the release dates on both features will stand as originally scheduled.

Big Boston House Plays "Pride and the Devil"

Art Dramas production "Pride and the Devil," has been booked into the Modern theatre, Boston, which, occupying the position of the Rialto and Strand theatres of New York, has been noted for showing only the biggest features.

The engagement is for a period of two weeks, and is said to be but the first booking of a number of Art Drama series.

Strong Supporting Cast in First Fairbanks Film

Seen in support of Douglas Fairbanks in his initial Artcraft picture, "In Again —Out Again," are a number of well-known players, including Arline Pretty, Arnold Lucy, Ada Gilman, Frank Lalor, Walter Walker and Albert Parker. The production is expected to be completed in a few days. Artcraft officers report that they have already received a number of requests from exhibitors in the Western country for advance booking arrangements of this initial Fairbanks subject.

Ogden Co. Promises Highest Class Production

Expect to Set New Mark in Clean Five-Reel Comedy Dramas with Happy Actor—Author-Director Combination Working

IN the three-fold promising combination of Lillian Walker, film star; Aaron Hoffman, author, and Harry Revier, director, Ogden Pictures Corporation, believes they are bound to produce a class of pictures that will mark a step forward in the industry. Lester Park, general manager, who is completing arrangements for release methods and organization of a company to support Miss Walker, sums up the ideas of his company in its productions as follows:

"They will not be preachments, but five-reel comedy drama features fitted to Miss Walker's unquestioned talents. The directors' aim to have them answer the demand for cleaner, better pictures by combining the exposition of a basic, significant idea with high entertainment value. The distributing arrangement, which is being worked out, will give these features the widest possible circulation."

The Ogden studio will be the first motion picture studio to be placed in operation between Chicago and the Pacific Coast. Manager Park has been in the picture business for 14 years, and was the first man to exhibit a film in Utah. Albert Scowcroft, a leading Utah business man and also a pioneer in the film business, is president of the corporation. The secretary and treasurer is W. Fred Bossner, familiarly known to Broadway as "Boz." Mr. Bossner was for a considerable time expert "theatre doctor" for Paramount. J. J. O'Connor, associated for 16 years with some of the biggest manufacturing concerns in the country, is general representative. The other directors are: W. H. Battis, president of the Utah Construction Company, Mayor Abbot R. Heywood, of Ogden, and Fred G. Taylor, secretary and general manager of the Amalgamated Sugar Company; R. B. Porter, of the Dee interests in Utah, and Dr. W. H. Petty, director in many Utah organizations.

Contest Planned to Choose Art Drama Trade-Mark

Following the announcement recently made that Art Dramas had under consideration the advisability of holding a contest to secure a suitable trade-mark for the concern, the offices have been flooded with suggestions, none of which, however, have fully pleased Harry Raver, president of the company.

It has now been decided to hold a contest, though the details have not as yet been worked out. The contest will be open to all and Mr. Raver with several artists of note will act as a jury.

Artcrafts Go Well in Philadelphia

Boyd Cunningham, Artcraft manager for Philadelphia, has sold the "Poor Little Rich Girl" to the best theatres in all the larger towns in his territory. Arrangements are now being made to handle the towns of from 2,000 to 4,000 inhabitants by the proper scale of prices. This release has attained the largest popularity of any recent Mary Pickford in this section.

Critic Calls "Vicar" Most Picturesque Production

"The Vicar of Wakefield," the Pathe-Thanhouser super-feature, is receiving enviable mention in the newspapers of the cities in which it is being shown.

Robert Izant in "The Cleveland Plain Dealer," says: "The first photoplay to reach the screen bearing the hall mark of the Photoplay League is "The Vicar of Wakefield." This play without any doubt deserves this stamp of approval as it fully meets all the requirements in making a picture, one of the worth-while sort. The play is pictured in a red-blooded fashion, and there is nothing stilted about it. It is a most picturesque production.



Paramount Productions of Current Interest. Left to Right: House Peters in a Scene from the Pallas Release "As Men Love," Fannie Ward in the Lasky Farce-Comedy "A School for Husbands," and Another Scene from "As Men Love," in Which Myrtle Stedman is Co-starred

Telegrams of Good Will from Ince and Hart to Exhibitors

Telegrams were sent all first run Triangle exhibitors by William S. Hart and Thomas H. Ince on March 28. Hart's telegram read:

"I have this day renewed my contract with the Thomas H. Ince Triangle plays for a period of two years. My reason for doing this is because I consider the present lineup of Triangle the strongest of any in the country. I assure you that my efforts will be to make my future productions bigger and better than ever.

"W S. Hart."

Ince's telegram read:

"Are you cognizant of the fact that we have re-engaged the following famous and money-drawing stars for a long period: William S. Hart, Bessie Love, Louise Glaum, Dorothy Dalton, Enid Bennett, Charles Ray, William Desmond, together with the raving New York beauty, Olive Thomas? Do you realize that this is the strongest aggregation of recognized box-office attractions on any program today? In addition to the above we have the new de luxe Bessie Barriscale pictures for one year, the finest ever produced under my supervision, released monthly. These pictures, notwithstanding the fact of great extra cost in production, will be released on regular program. Have your exchange show you Bessie Barriscale in "The Snarl," to be released May 6. All of these pictures are produced in the finest equipped studios in the world, with the scenario department still headed by C. Gardner Sullivan, so progress and prosperity of Triangle should be assured.

"Thomas H. Ince."

Instructive Topics Embodied in Gaumont's Presentations

Gaumont has continued the introduction of timely subjects in its single-reel releases through Mutual for the week of April 22.

The first presentation of the week, "Tours Around the World," No. 25, on April 24, contains pictures of Moscow, the "holy city" of Russia, where the Czars have been crowned; Sarajevo, the Bosnian capital, where the present world war started, and Brest, the most western fortified seaport of France, and which, in the event of conflict, might become a United States naval base.

The second release is the Mutual Weekly, and then comes "Reel Life," No. 52, which issue marks the completion of the first year of life of the film magazine. For this number the following subjects have been arranged: Pictures of "A Tabloid Bungalow," "Red Clay Workers of Barbados," "An Altiscope Rifle for Trench Warfare," "Cargo Boats of Tomorrow," "Metal Spinning," and "Native Industries of the Sengalese in the Soudan."

Rothacker in Lecture Role

Watterson R. Rothacker of the Rothacker Film Company, gave an illustrated lecture before the members of the Cleveland Advertising Club at Cleveland on March 28. He spoke on the educational and advertising value of the motion picture.



Ernest Maupain and Nell Craig in a Scene from the K-E-S-E-Essanay Release, "The Truffiers"

Booking Firms Hold Show for Penna. Lawmakers

Favorably Impress Solons with Long Show in Which "Joan the the Woman" Features—Mutt and Jeff, Scenic, Triangle Also

SEVERAL prominent producing and booking firms co-operated in presenting on March 28 in the House of Representatives, Harrisburg, for the entertainment of the members of the Pennsylvania Legislature and their friends, an elaborate and varied program of motion pictures. It was the fourth annual affair of the kind, and though the specific motive of those who arranged the entertainment for the lawmakers is not made clear, it was very evident every effort was made to impress the solons favorably with regard to the motion picture industry.

The feature of the evening was Geraldine Farrar in "Joan the Woman."

The film was taken direct from the Forty-fourth Street Theatre, New York City, where it has been playing with so much success, and with it went twenty members of the theatre's fine orchestra, accompanied by Louis Maurice, the director. Jim O'Keefe, chief machine operator of the Forty-fourth Street house, went along to see that everything was done properly from the viewpoint of the men in the booth, and he was accompanied by three other operators from New York to attend to the minor details.

It was the first time "Joan the Woman" ever was shown in Pennsylvania, and the film play was the subject of enthusiastic comment by the legislators and their guests who filled the hall of the house to its utmost capacity.

Another firm to contribute to the success of the evening's entertainment was the Stanley Booking Company, of Philadelphia. This company not only provided the booth and motion picture machine that were shipped here from Philadelphia especially for the occasion, but sent along Mr. Gale as a sort of general supervisor of all the arrangements for the show.

In addition to the Farrar film, the exhibition included two Mutt and Jeff pictures, Catiline Island scenic and the Triangle's "Nicotine Baby." The performance lasted until after midnight.

Garson Hunting Studio

Harry I. Garson, of Detroit, and personal representative for Clara Kimball Young, is on a flying trip to California, where he went to secure a suitable studio for Clara Kimball Young productions. Mr. Garson, who is managing director of the Broadway-Strand theatre in Detroit, and who controls the output of Selznick pictures in Michigan, is expected back in Detroit the early part of April.

Epidemic May Bar Children from Detroit Houses

The Detroit Police Department threatens to prohibit the admission of children below certain ages to the motion picture houses unless the scarlet fever epidemic in Detroit subsides. At present there are 1,200 such cases in the city, and the number seems to be increasing instead of decreasing.

K. C. Club Queen in Pictures

The Kansas City Screen Club will send Miss Ivy Fuller of Manhattan, Kan., Queen of the Screen Club Ball, on March 6, to Universal City for a tryout in May. Miss Fuller won a prize in a beauty contest before the Screen Club event, while she was a student at the physical culture educational classes of Harvard in 1916.

CHICAGO NEWS AND COMMENT

Leaks in the Loop

The Fox Film Company's offices on the fifth floor of the Maller's Building have been remodeled and enlarged. The enlargement provides much needed space and isolates the various offices.

Geraldine Farrar in "Joan the Woman" began its Chicago run at the Colonial on Wednesday, March 28.

On Sunday, April 8, "Broadway Jones" makes its first appearance on the Loop at the Studebaker.

The Fox production, "The Tale of Two Cities," has been booked over the Hamburger circuit of theatres in Chicago.

A fire at No. 746 Milwaukee avenue last week put an abrupt end to the shows of two motion picture houses in the vicinity. The audiences, numbering about 1,000, filed out to the street in an orderly manner.

Chicago exhibitors, showing "Skinner's Dress Suit," are having Bryant Washburn, the star of that production, appear in person during the shows. Mr. Washburn in these appearances is attired in the original dress suit he wore in making the picture.

A publicity department has been added to the Selznick offices in Chicago. Its purpose is to assist exhibitors in advertising their pictures.

"The Black Stork" is to be seen soon in Chicago. It is reported that the production will follow Nora Bayes at the La Salle.

The Chicago Herald's contest photoplay, made by Essanay, began its showing in several of the Loop theatres last week.

The efforts on the part of religious leaders of Oak Park, a Chicago suburb, to prevent a vote on having Sunday moving pictures in the village failed. Judge Foell in the Superior Court dissolved a temporary injunction against it.

The World Film Company are making a local campaign for the "Mothers of France" production recently secured.

E. C. Jensen, former manager of the World Film's Chicago office, stopped off here on his way from New York to the coast. Mr. Rozelle, the present manager of the Chicago office, Joseph Friedman and others of his friends entertained him with a banquet before he entrained again.

A special exhibition of moving pictures depicting the operation of the Rothacker Film Manufacturing Company's laboratory and studio was the feature of an entertainment given at the University Club, Moline, Ill., on March 27.

comedies.

The Howard Theatre Company has been incorporated at Chicago for $25,000 by Sydney Oppenheim, Walter J. Bloch and others.

Gypsy Abbott, the Vogue comedienne, is visiting friends in town. She is accompanied by her five-year-old daughter.

Aaron Jones, president of Jones, Linick and Schaefer, announces the engagement of Ned Holmes as general manager for the exploitation of "Joan the Woman" in Illinois and Indiana. He will work in conjunction with Ralph Kettering in booking and generally supervising "Joan the Woman" in cities outside of Chicago.

C. W. Brown, formerly Chicago manager of the Trade Review, has severed his connection with that publication. Mr. Brown will be assistant to Terry Ramsaye, Mutual's publicity manager.

M.P.E.L.A. Establish Quarters for Exposition

Fourteenth Floor of Masonic Temple Taken; Activity Abounds in Offices; Two Committees Already Named

THE headquarters for the National Exposition of the Motion Picture Exhibitors' League of America were established last week on the fourteenth floor of the Masonic Temple, Chicago. Ludwig Schindler, manager of the convention plans, is in charge, and announces that within the next ten days preparations for the annual meeting will be in full swing. The convention will begin July 14, and will be held in the Coliseum.

Manager Schindler's office, according to the schedule, will be a hive of industry from now until the gavel calls the convention to order. Most of the minor details are already disposed of. The work on the program is said to be progressing encouragingly. Mr. Schindler announces that one of his earliest moves will be an appeal to the producers and accessory manufacturers to make an early reservation of floor space, in order that the exposition can be satisfactorily planned.

The personnel of two committees already appointed are as follows: Finance Committee, Peter J. Schaefer, of Jones, Linick & Schaefer Co.; Nathan Ascher, of Ascher Bros. Enterprises; Joseph Trinz, of Lubliner & Trinz, and Alfred Hamburger, of the Hamburger Enterprises. The Chicago Honorary Committee: George K. Spoor, Essanay; William N. Selig, Selig Company; Watterson Rothacker, Rothacker Film Company; George Kleine, Kleine Optical Company, and John R. Freuler, Mutual Film Corporation.

Exhibitors Attend Hearing of Guernsey Bill

A committee made up of the Chicago branch of the Exhibitor's League attended the hearing on the Guernsey censorship bill at the capitol, in Springfield, Ill., on Wednesday, March 28. Heading the committee was Dr. Sam Atkinson, secretary of the Motion Picture Freedom League, of Los Angeles.

Dr. Atkinson has been in Chicago for some weeks past fighting the Guernsey bill at every opportunity. He it is stated, is to take the initiative for the committee in the recommendation to kill the bill.

The sentiment on the proposed bill is tantalizingly divided. There are those among the exhibitors, who favoring the bill, are of the opinion that it is the only alternative and will take the censorship out of the hands of the police and politics. Those lined against it contend that the passage of the bill will only allow loopholes for more drastic censorship.

Kleine Forces Arrive

The forces of the Kleine general offices at New York and Chicago, which has been moved to Chicago, arrived here Sunday, April 1. They will occupy the eighth floor of the Chapin and Gore Building at 61-63 West avenue.

International Complications Narrowly Avoided by Theatre

Dunn and Zambreno, operators of the Bandbox theatre, Chicago, who took over the Paradise theatre, Milwaukee, this week, almost ran into international complications in the presentation of their picture: "Why Germany Will Win the War."

As an advertising feature they hung out a number of German streamers and dressed up several men in the uniforms of various countries, among them being a United States army uniform. A department of Justice operator, working in Milwaukee, ran across the man in the United States uniform and acting under a government regulation, which prohibits anyone not a soldier wearing the United States uniform, ordered the man off the streets and doff the uniform.

Incidentally, he suggested that the German colors come down and that the other men in the uniforms of the Allies and Central powers be laid off. The suggestion was immediately acted upon and the result is that a large American flag is now about the only attraction on the Paradise theatre front.

"Stunts" on Skinner's Dress Suit with Star Appearing

From Chicago, Milwaukee and Minneapolis comes news of special stunts on "Skinner's Dress Suit," including the personal appearance of Bryant Washburn, the star, in many theatres.

A Chicago exhibitor distributed cards among his North Side patrons reading, "Meet Me Face to Face," Bryant Washburn.—P. S. I'll be there in Skinner's dress suit."

In Milwaukee fifty news kids attired in dress suits and silk hats created a sensation as they did a serpentine dance through the main thoroughfare.

AMONG THE EXCHANGES

New Fox New York Exchange to Open April 12

Tenth Floor of Present Quarters to be Opened With Festivities—Winfield Sheehan and Jack Levy Complete Organization Plans

PLANS have been made at the home offices of Fox Film Corporation to signalize the formal opening of the new quarters on the tenth floor to be occupied by the New York Exchange.

Exhibitors from all parts of the territory covered by this exchange are expected to be present when Jack Levy and his force of seventy-five take possession April 12.

Mr. Levy has been in charge of the local branch since June, 1916. He and Winfield Sheehan, general manager of Fox Film Corporation, are attending to the preparations for the festivities. Prior to his appointment to his present duties, Mr. Levy was the manager of the Philadelphia office.

Invitations to be present at the coming event have been issued to every exhibitor served by the New York Exchange, but motion picture exhibitors, whether users of Fox program or not, will be welcomed.

The William Fox stars working in the Fort Lee, N. J., studios, who are not out on "locations" will make every effort to greet personally the men who show their pictures.

Just three years ago, in the days of William Fox's Box Office Attraction Company, the New York exchange was established on the fifth floor of the Leavitt Building in Forty-sixth street. As the Fox photoplays have forged their way to the front, more room and more employes have been needed.

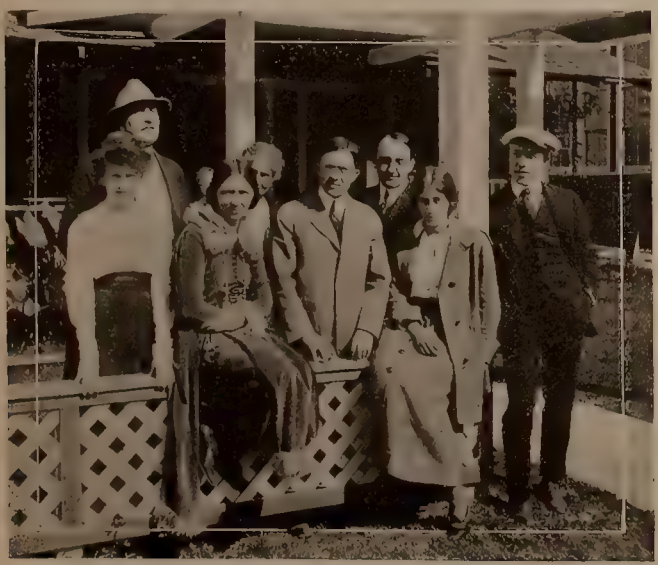
The immediate results following the announcement by Mr. Fox of his super de luxe productions for 1917 were so gratifying in point of volume of new business, that it became imperative to give the New York Exchange even larger floor space. Flags and bunting contribute to the gala decorations already in evidence about the new home.

In addition to the regular releases, Mr. Levy's office handles the Foxfilm comedies which are released weekly independent of the Fox program. Since January 1, 1917, it has also taken over the work of the branches in Newark, N. J., and New Haven, Conn. These changes have proved effective because of the advantages to the exhibitors through concentration.

The territory included in the activities of the New York Exchange is New York State up to Albany, Connecticut to the Connecticut River, and New Jersey as far as Trenton.

Branch Shift in Vitagraph

W. F. Barrett has been appointed manager of the Toronto office of Vitagraph V-L-S-E, succeeding L. H. Watrous, who goes to the Boston Exchange.



Balboa Scenario Staff

News of St. Louis Offices

Bob Worth, salesman for the St. Louis branch of Pathe, was notified by the home office in New York last week that he headed the list of a hundred of the most enterprising Pathe salesmen from all over the country, in placing Pathe films in the theatres of the country.

The L. C. F. Exchange, at 3313 Olive street, St. Louis, is now under the management of Joe Levy, who was appointed to the position on the resignation of F. J. Fegan, former manager.

Minneapolis Branch of General Guests of Meyer

In appreciation of the loyal support accorded him, Fred S. Meyer of the Minneapolis branch of the General Film Company tendered his employes and coworkers a "feast" on Saturday evening, March 10 at the American Girl room of the Canton Grill. The dishes of the dinner were named from famous stars and production of General, and during the evening a play, "Team Work," was given by members of the branch office. Screen time of the evening was scheduled as "403 minutes."

Noteworthy Booking Mark

J. S. Hebrew, Philadelphia manager of Vitagraph V-L-S-E, reports to the main office that during the week ended March 17, his branch booked 134 theatres in Philadelphia for an average run of a little less than two days each. As there are approximately 185 motion picture theatres Vitagraph Blue Ribbon features were shown in the majority of them.

IN AND OUT OF TOWN

P. A. Powers arrived in town last week from the Coast.

A. Hallow, representing the Standard Film Industries, Inc., of New York City, is now in Baltimore.

Guy L. Wonders, manager of the Wilson theatre, Baltimore, is in New York.

Will M. Elliott, handling "Joan the Woman" and "20,000 Leagues Under the Sea" out of Detroit, for the Barnett Film Attractions, was in New York last week, returning Saturday to Detroit.

C. Francis Jenken, of Washington, is in town.

Charles E. Bartlett, director, is on from Los Angeles.

R. Amsterdam, of the Masterpiece Film Attractions, Philadelphia, is in town.

JUST FOR FUN

By LONGACRE

WON'T some kind hearted director enlighten us as to why the Pennsylvania station and never the Grand Central is seen in pictures?

EDDIE MULLEN, who occupies a publicity desk in the Universal office, announced the acquisition of a son and heir last week and according to Eddie, who is nothing if not original, both mother and child are doing well. Under no conditions will the offspring become a press agent, nor will he be named after any picture star or president. Well, to coin, a phrase, congratulations, Eddie.

OUR idea of the height of scenario department efficiency is contained in the announcement made by the United States Motion Picture Corporation of Wilkes-Barre, Pa., offering five dollars a word for comedy ideas of fifty words or under. Wonder whether a, an, and the are included on the price list.

SCREEN warfare seems to have some of the horrors of actual conflict about it. McClure Pictures recently spent over four thousand dollars on some battle scenes.

CLOSEUPS of domestic animals have been unusually plentiful this week. It's a wonder some director doesn't offer a prize for the discovery of some new house pet.

THE mythical kingdom of Europe has lost its romantic glamour since the European war began. It ought to be easy for scenario writers to lay such stories in Asia or South America instead.

THOSE maxims of optimism which come from Douglas Fairbanks via Bennie Zeidman may be all very true. "Smile your way through life, it will be a cheerful tour," is one of his latest admonitions. Not that we're pessimistic at all but we wonder whether Doug would smile so much if he reviewed pictures every day of his life.

"THE actor may think he is working for money. He isn't. All that he wants is applause." Such words of wisdom from June Caprice. What would June say, we wonder, if on pay day she was handed a card bearing the words "Many thanks"?

"THE Alaska fiction market shows a healthy tone, since the production of 'The Barrier,' and almost any magazine, aside from a trade publication devoted to the cocoanut or banana industry, will pay extra rates for material containing the properly frapped atmosphere."

The above comes under the signature of "Alaska Bill" and is very obviously something of a cry in distress. But evidently the fellow who wrote it has not been in the picture business for any great period of time. Recollect the flood of "Where Are My——?" and "Where Is My——?" pictures a few weeks after Lois Weber's production "Where Are My Children?" made its appearance.

"· · · YET the teacher, so far as I have seen, always maintains her poise, her sweetness of temper, her willingness to shoulder burdens, and her interest in the children. · · · The school teacher? God bless her!"

William Farnum said a lot more in an outburst of sentimental reverie. Passing over the fact that the effusion is of immediate interest to the motion picture industry, we rise to ask where Mr. Farnum went to school? "Her sweetness of temper," indeed. As the school boy with a pillow on his south end remarked, "One can never tell when them movie stars are jesting."

SAM RORK'S "Mack Sennett Weekly," a four page sheet dwelling on the merits of Keystone comedies is one of the few bright spots in an otherwise dull existence. When he uses pictures of such alluring beauties as Edith Valk, Ethel Teare and Beulah Sunshine, one secretly longs for fare to Los Angeles and the freedom of the Keystone studio.

LILLIAN WALKER'S smile has "made her the idol of all people from pole to pole," which, take it from us is quite the height of a p. a's enthusiasm.

THE fact that among the "outcasts" of William Fox's "The Derelict," are a former physician, a poet, a former construction engineer and a writer is no reason why the picture should be advertised as containing an all star cast.

W. FRED BOSSNER, known as "Boz," disappeared westward several weeks since and now looms up on the horizon as publicity secretary for the thriving town of Ogden, Utah, as well as secretary and treasurer for the Ogden Pictures Corporation. One of his side partners is the mayor of Ogden.

BILLIE RHODES, it is said, carries insurance on her eyes. The cute way she has of casting them about is rather dangerous at that.

FROM under the heading, "Nursery Rhymes," by Dick Willis, we select the following dedicated to Myrtle Stedman. In its masterly conception, its potent meaning, and its spontaneity of rhythm, it is only equaled by the Tidden Ballades now being extensively quoted throughout the trade. Mr. Willis is certainly crowding the Bronx poet for honors and further rivalry betwixt the twain, as it were, will be watched with exceeding interest.

Oh Myrtle, oh Myrtle, tell me if I ask it,
Why did you star in the "Valley O'Moon?"
"Peer Gynt" and "Wild Olive," it sure was a task, it
Sure brought you th' "American Beauty" soon.
Oh Myrtle, oh Myrtle, oh Myrtle quoth I,
How is it your prestige has gone up so high?
To blaze your name upon the sky,
May others join you? Aye, by and by.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., April 14, 1917**

EDITORIAL

Alexander Woolcott, dramatic critic of the New York Times, grew wrathy and we dare say almost foamed at the mouth, when Elsie Ferguson announced her intention of taking up picture work. The esteemed critic asserted that the business of picture production is one that every good actor despises. Then the only good players of real prominence it might seem are Maude Adams and John Drew, Julia Arthur and Laurette Taylor, and —who else is there anyway? Then, according to the Woolcott formula, William Gillette is a miserable actor, Emily Stevens just now engaged in putting over a bad play with a brilliant performance, must rank with the poor ones and has beens, Mary Pickford is, of course, a wretched actress, and Sarah Bernhardt was never any good at all we deduce. As for Mae Marsh, Douglas Fairbanks and Miriam Cooper, there is no hope for them at all, and Milton Sills and H. B. Warner and Henry Walthall have nothing to look forward to in an artless field. And if one is to fit the news to all that Alexander prints such a versatile actor as Charlie Chaplin must needs go back and begin over again.

LOCAL NEWS

—Wilbur Bates is doing work for the debutante co. of the film bus. entitled Paraita, he having forsaken his desk at Arrow.

—Vic Johnson has said goodbye to the Kalem family to do p. a. work for the Williamson Bros., w. k. as inventors of submarine shows.

—New Rochelle is all right again now as Bert Adler is back with Ed Thanhouser's company of that place.

—Geo. Irving's latest show, "God's Man" is due for exhibition on the day following publication and those in the know say fine things about it.

—Walt Hill is said to be one of our most patriotic citizens, he singing the w. k. song "Stand By Our President" on almost any and every occasion these days.

—Edward Earle, the w. k. Metro leading man was a visitor the wk. just past.

—J. S. Blackton's big show "Womanhood" was given projection at the B'way on Sun. last. Some show, J. S., is our unsolicited sentiment.

—Mrs. and Double H. Van Loan had a box for "The 13th Chair" one night last wk., in which ye ed. and others sat, detracting considerable attention from R. Arbuckle, a picture comedian, who occupied the next box.

—Bill McGrath, now settled in the Chicago office of the m. p. news writes in that the windy city is also dirty. Cheer up Bill, and become acclimated.

—Late News: William Brooks is the name of Ed Mullen's infant. 'Tis rumored that he will frequently be called Bill for short.

NEWSY REPORTS FROM ALL SECTIONS

Minneapolis Planning for Convention Session

Committee Planning Big Exposition—Entertainments for Attendants Specially Planned—Exhibitors' Discussion

AT the meeting held last week at the West Hotel, Minneapolis, the larger part of the time was devoted to discussing the progress of the Convention Committee on its work for the big convention to be held May 1, 2 and 3.

It was unanimously decided that an exposition involved so much work by the members that the important matters would be neglected and the purpose of the convention lost sight of. Therefore, it was agreed that merely a convention would be held this year, with all the day hours devoted to the several important matters which are now under discussion by the Northwest Exhibitors' Corporation, and the evenings to the entertainment of the out-of-town exhibitors.

All entertainments for the members of the Motion Picture Exhibitors' Corporation of the Northwest will be absolutely free. The form of entertainments have been fixed as follows:

A banquet to be given at the West Hotel, which promised to be the best ever given, full of fun and entertainment. A grand ball for the exhibitors and public, which will positively be the biggest ball ever given by the Northwest exhibitors. A midnight show, at which will be represented the best talent the Twin Cities can furnish. A cabaret entertainment, which will satisfy the hearts of all exhibitors.

The Northwest Exhibitors' Corporation wants it understood by their out-of-town members that this entertainment will not be paid for by the individuals, but by the organization, and promises the exhibitors the best time they have ever yet enjoyed at any convention.

Meetings will be held every day, and all the matters which have attracted so much attention of late, and which mean so much to the exhibitors, will be ably taken care of. Arrangements will be made for the exchanges to meet the out-of-town exhibitors and have ample time to display their new features.

Nebraska Censor Bill May Die in Committee

The censorship bill at present before the Nebraska Legislature has little chance of passing despite that it was approved on first reading in the House, according to a statement of an influential legislator made last week.

The press of other bills has so far kept this particular one in the background and a committee of the legislature has been appointed and is busy weeding out all but the most important bills.

"Even if the censor bill, as a special order, survives this cutting process" the lawmaker is quoted as saying, "I and many others I know will kill it. It is a useless bill."

If this measure does not survive, the numerous attempts to get censorship Sunday closing, fire protective and occupation tax laws in Nebraska will have been in vain, all other bills having been killed.

News Film Aids Recruiting

The Hearst-Pathe News is aiding the government by running patriotic titles designed to promote recruiting in both army and navy.

Capt. Bonavita, Famous Trainer, Killed by Bear

Captain Jack Bonavita, animal trainer at the David Horsley studio, died last Monday evening from injuries received an hour previous in an encounter with an eight-foot polar bear in the training arena at the Horsley plant.

Bonavita has served as trainer for eighteen years, and during that time won for himself an international reputation. Eight years ago when attacked by lions at Luna Park, he lost his arm. He has been clawed in many parts of his body. No one was near the training arena at the Horsley studio when Bonavita was first attacked.

When Count Pietze, another trainer arrived after hearing the noise, he found Bonavita on the floor with the bear over him. The animal was shot by a traffic officer who was called.

The funeral was held Wednesday evening so that his many friends of the film industry could attend. The burial was in charge of the Elks.

Preparation Made for F. I. L. M. Clubs Convention

The F.I.L.M. Clubs throughout the country, aspiring to become a national association will hold their annual convention at Chicago, beginning May 8. There are fifteen of these clubs in as many large cities of the United States. All will be represented and every manufacturer of film is invited to send a delegation of members.

The chief business during the convention will be the forming of a national association. A constitution and by-laws will be drafted and officers elected. The committee in charge of the arrangements for the convention at Chicago are: William H. Jenner, secretary; Harry Weiss and H. W. Drucker.



Left and Right: Gail Kane as a Creator of Costumes. Center: A Glimpse of the American Film Company's Studio at Santa Barbara, Cal.

Imperial Tax May Be Laid on Nova Scotia Houses

Taxation of the theatregoers of the Province of Nova Scotia, the rate of taxation ranging from one cent on a five cent ticket to ten cents on a ticket costing more than fifty cents, is provided for in a bill recently introduced into the House of Assembly by Premier George E. Murray. This bill, which amends the act governing theatres and cinematographs, states that each person attending a performance at a theatre shall pay upon admission thereto a tax to His Majesty for the use of Nova Scotia, the tax collected to be approximately twenty per cent. of admission fee.

The measure provides that the tax be collected by the owners of the theatre by means of tickets issued by the Board of Censors.

Kansas Review Body Named

Governor Capper of Kansas has appointed the new censorship board, and it assumed its duties in Kansas City, Kansas, April 1.

This board, however, is not called "censorship," but the "Board of Motion Picture Review." There will be no appeal board, but appeal may be taken from its decisions to courts of the counties.

Following are the members who will pass on the pictures to be seen by Kansans: Chairman, Mrs. J. M. Miller; Mrs. B. L. Short, and Miss Carrie Simpson, who was a member of the old board.

New Concern Forms to Handle Art Dramas in Southwest

Under the name of "Southwestern Art Dramas, Incorporated," F. M. Sanford and L. C. McHenry, two well known exchange men in the Southwest territory, have organized to handle the Art Dramas program in that section. The company has taken over a floor in the Fotoplay Building in Dallas, Texas.

Mr. Sanford is president of the concern, Mr. McHenry vice-president and assistant general manager, and A. Feickert, secretary and treasurer.

Detroit Exchange Brevities

Paul C. Mooney, district manager in the central west for William Fox productions, announces that on April 1 a branch office will be opened in Indianapolis to take care of bookings in the state of Indiana.

M. S. Bailey, division manager at Detroit for the Detroit Universal Company, has resigned to become president and general manager of the Metropolitan Company, specializing in animated cartoon film advertising, with offices in the Peter Smith Building.

Will M. Elliott, recently assistant manager of the Detroit exchange of Vitagraph, and former special representative and publicity director for the Detroit office of Paramount, has been appointed manager of the Detroit office of the Barnett Film Attractions, Peter Smith Building. This firm has Michigan on "20,000 Leagues Under the Sea" and "Joan the Woman."



World Film Sales Managers, Central Section
Left to Right, Standing: Robert Cotton, Detroit; Ricord Gradwell (General Manager), New York; G. T. Landis, Indianapolis; Harry Heyman Omaha
First Row, Sitting: Harrist Hurst, Cincinnati; E. A. Eschmann, Cleveland; Felix F. Feist, New York; L. A. Rozelle, Chicago; J. R. Levy, Minneapolis
Second Row, Sitting: G. N. Montgomery, Kansas City; Jack Weil, St. Louis

The Fable of the Wise Guys Who Were Blind

By WATTERSON R. ROTHACKER

ONCE upon a time the moving picture business made oodles of money quickly, and apparently easily, for many men who waxed rich and eloquent and who employed press agents.

And these reputation-building boys got busy and busted into big type and preferred positions early and often with columns that made the story of El Dorado look like a split reel industrial.

Press pens made dimes dollars and built a statue of Opportunity entirely of celluloid; and the Dear Public read, envied and nervously toyed with the purse strings.

Then along came the Wallingford horde, grabbed a few facts, some fabulous figures, and juggled them publicly, prominently and promisingly, and the stage was set for the Special Edition bandits who star in the separation act.

Moving picture corporations grew like Topsy—a flock of Topsies—and the mantle of easy-gotten wealth draped over the shoulders of a crowd of our well-known pioneers, was some glittering garb. The fit wasn't always exact, and the style era had changed, but—gosh!—how becoming and alluring it seemed to those looking in from the outside.



Geraldine Farrar as Joan of Arc in Cecil De Mille's Cardinal Production, "Joan the Woman"

And so, a lot of summer resort literature was printed, peddled and perused, and the come-on conversation interested a flock of people who ambished to be in the "among those present" crowd with Selig, Kleine, Laemmle, Blackton, and the other big time magnates.

Not a few of those who arrived on the one-a-minute schedule aspired to crowd Mary Pickford or Douglas Fairbanks off the screen, and sometimes the promoter threw in this opportunity along with a stock certificate in exchange for a certain amount of real money, or an iron bound mortgage on the old home, or a lien on the Victrola, flivver or Saturday envelope.

Occasionally, after having garnered the coin, some of these promoters had the presence of mind to actually start a picture, but more often they didn't let a small matter like that interfere with the more important business of selling certificates.

So we find the moving picture business classed by many with the South Sea Bubble and wild cat gold mines, and we have more than a few indignant "investors" who believe that Baron Münschausen and Captain Kidd are more representative of the moving picture industry than Thomas A. Edison.

The bee does his work well on people who fall for the get-rich-quick idea and the fakers continue to horn in on our "reel" industry and spread the gospel of untruth.

Moral: Hold a dollar close to your eye, and you can't see the sun.

Penna. Legislators See "Joan"

On Wednesday evening, March 28, a special invitation exhibition of Cecil B. De Mille's production, Geraldine Farrar in "Joan the Woman," was given at the Hall of the House of Representatives in Harrisburg, Pa., for members of the House and Senate of Pennsylvania as well as the state officials. Louis Maurice, director at the Forty-fourth street theatre.

IN THE STATE RIGHTS FIELD

Edgar Lewis' Latest Bought by Frank G. Hall

"The Bar Sinister," Lewis' First Film to Follow "The Barrier," Sold to Newark, N. J., State Rights Man—Sale Involves Unique Agreement

EDGAR LEWIS' latest photodrama, "The Bar Sinister," the first to be produced since the release of "The Barrier," has been bought by Frank G. Hall, a prominent state rights' buyer of Newark, N. J., at a price said to have been $150,000.

The deal was consummated a little over a week ago, shortly following Mr. Lewis' return from the South, where "The Bar Sinister" was produced.

Mr. Hall bought the picture without having seen it, basing his decision on Lewis's past performances. Lewis is now at work cutting, assembling and writing in the titles. He expects to have the film in shape for a trade viewing some time during the first week in April.

According to Charles "Feature" Abrams, who handled the financial details of "The Bar Sinister," the sales agreement signed by Mr. Hall when he took over the picture provides that Mr. Lewis must spend a minimum of $30,000 in trade paper advertising.

"The Bar Sinister" will contain nine or ten reels, and relates to life in the turpentine country of the South. It contains a fight scene, which is said to excel that in "The Barrier."

Mr. Hall has not yet announced how "The Bar Sinister" will be handled. It may be sent out at a road show, or it may be sold territorially.

Among the other productions to which Mr. Hall controls the state rights in New Jersey are: "Joan the Woman," "Twenty Thousand Leagues Under the Sea," "The Whip," "The Garden of Allah," "Beware of Strangers," "Enlighten Thy Daughter," "Civilization" and "Wars Women."

Michigan Exchanges Report Big Demand

Solid bookings until May 26 are reported by J. O. Brooks, manager of the Madison Film Exchange, Detroit, in connection with "The Crisis," which that exchange owns in Michigan. It ran for three weeks at the Washington theatre, Detroit, and is to be brought back in March for a return engagement.

"Bookings are being asked by exhibitors in every part of Michigan, large and small," said Charles Muehlman, manager of the State Film Company, Detroit, in connection with "Civilization." This feature will start an indefinite engagement at the Washington theatre, Detroit, in March.

Longer runs and increased bookings are reported in Michigan by J. W. Loranger, manager of the Paramount Exchange in Detroit.

Masterpiece Buys Rights to "The Ne'er-Do-Well"

Korson and Amsterdam of the Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa., have added another feature to their state rights purchases this week by a deal with Sol. L. Lesser of San Francisco for the Eastern Pennsylvania and Southern New Jersey rights to "The Ne'er-Do-Well."

"The Ne'er-Do-Well" was originally presented in this territory at the Forest Theatre at $1 prices, where it played three weeks to capacity business.

"Beware of Strangers"

Leon D. Netter, of the Masterpiece Film Attractions, 1201 Liberty avenue, Pittsburgh, Pa., has purchased the Ohio rights to William N. Selig's production, "Beware of Strangers," featuring Thomas Santschi.

Four Prints of "Civilization" Being Used in Michigan

Four prints of "Civilization" are being used in Michigan by the State Film Company, 221 Broadway Market Building, who control the state rights.

Six weeks have already been secured in Detroit on one print, which is in addition to the three weeks' engagement at the Washington theatre.

"Civilization" is being sold to Michigan exhibitors on a flat rental basis, instead of percentage, which is the case with most of the big features.



Sol Lesser

"Who's Your Neighbor" to Be Sold Territorially

The Masterdrama Productions, Inc., at 116 Nassau street, New York, have begun production on Willard Mack's story, "Who's Your Neighbor?"

Masterdramas Productions, Inc., was formed by Edward Small, for many years a prominent vaudeville man, and Herman Becker, treasurer of the Robert Warwick Film Company.

S. Rankin Drew has been secured to direct "Who's Your Neighbor." Prominent in the cast are Evelyn Brent, Christine Mayo, Frank Morgan, Anders Randolf, William Sherwood, George Myeroni, Franklin Hanna, Dean Raymond, Mabel Wright, Gladys Fairbanks and others.

When completed, "Who's Your Neighbor" will be distributed on the state rights plan.

Stars of "Sin Woman" to Make Personal Appearance

Announcement is made that the seven-reel photoplay, "The Sin Woman" has been completed. The picture is the product of the George Backer Film Corporation, of which George W. Lederer is the general director.

The principal stars of the picture are Irene Fenwick, Reine Davies and Clifford Bruce.

It is the plan of the company to send these stars on tour to the various cities where the picture will be shown.

Augustus Thomas, George Hobart and Winchell Smith have been commissioned to write half hour talking and acting prologues to the filmed story. It is the Lederer-Backer plan to take the stars to the principal city of each state where state rights buyers may require co-operation, and through the medium of the novelty attract popular and critical attention to the picture.

"The Witching Hour" Sold for Western States

Lester Park, representing the Photoplay Exchange of Salt Lake City, Utah, has consummated a contract for his organization with President William L. Sherrill of the Frohman Amusement Corporation for the exclusive rights to the Frohman master production, "The Witching Hour," for the territory of Colorado, Wyoming and Utah.

Christie Comedies Sell in West

Charles E. Christie, business manager of the Christie Film Company, has closed contracts for the release of Christie Comedies in all states except Iowa, Kansas, Missouri and Nebraska. In addition, the company's subjects are going to Australia and the Orient, and negotiations are now under way for European and South American rights.

Philadelphia Ideal Exchange to Handle Griffith Reissues

The newest exchange to enter the state rights field in Philadelphia is the Ideal exchange, 235 N. 13th street, where it occupies an entire three story building. Albert Teitel, general manager of the Ideal Exchange is well known as the former president of the Ideal Laboratories and studios at Hudson Heights, N. J.

The Ideal exchange has a New York office at 206 Broadway.

The building occupied by the Philadelphia office was erected especially.

The Ideal intends handling Griffith reissues. It has also acquired the rights to A. and H. M. Warner's releases of the Ella Wheeler Wilcox poem pictures, including "Meg's Curse," "Angel or Demon," "A Married Coquette," "Divorced," and "Lord, Speak Again" for Eastern Pennsylvania and New Jersey.

Robert Elters, well known in Philadelphia because of his connection with several large exchanges, is manager of the Philadelphia exchange.

Sherman Film Releasing Co. Formed in Boston

A new corporation, The Sherman Film Releasing Company, chartered under the laws of Massachusetts and composed of New England men, has entered the moving picture field to purchase features on a state rights basis.

A. B. Fox, of Newton, Mass., a merchant, is president, and Alexander Rose, an attorney of Boston, is treasurer.

The first feature acquired by the company is William N. Selig's "The Crisis," now playing in St. Louis, Louisville, and Pittsburgh. It is the intention of these men to open up shortly in Boston at one of the leading theatres for an indefinite run.

Many Inquiries Come Regarding Lois Weber's Latest

Following the announcement that the Lois Weber seven-part feature production, "Even As You and I," had been booked for the Rialto theatre and was to be subsequently released on the state rights plan, inquiries have come in to the Lois Weber state rights department, 1600 Broadway, from leading film men in all parts of the country. Those who have been able to view this picture have been unanimous in declaring it a great film achievement.

The cast is headed by Ben Wilson and Mignon Anderson. Others in the cast include Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack. The story is by Willie Woods and the scenario by Maude George.

"Ne'er-Do-Well" Selling Rapidly

Sol Lesser, who bought the Selig production, "The Ne'er Do Well," for sale on the territorial plan, reports that the picture is selling rapidly. Mr. Lesser has taken hold of the production and is exploiting it through his own organization. He is gratified at the results so far and expects to announce the complete sale of territorial rights in the near future.



Comedy Flashes from the La Salle Film Producing Company's Studio. Left: Scene from "Discords in 'A' Flat." Right: Director De La Parelle Making a Scene for "His Cannibal Wife"

"The Whip" Is Well Received by New York Newspapers

"THE WHIP" was shown to the New York public for the first time at the Park theatre on Sunday, March 25, and the receipts for the day are reported to have been in excess of $2,200.

The criticisms of the daily newspapers follow:

"All the thrilling incidents of the play are retained and additional episodes even more thrilling are offered."—World.

"Two record successes have already been credited to the great melodrama 'The Whip,' and yesterday afternoon it began what will surely be a third. . . . All the great scenes are reproduced with telling effect and in many cases are more thrilling than when they were given on the stage. . . . The scene of the railroad accident is no pasteboard thing; it is the actual smash of one train into another, a wild, thundering rush and then the blazing wrecks on the trackside."—American.

"It is more plausible in its new than in its original form, because the ubiquitous camera has photographed numberless episodes that could not be placed upon the stage. . . . Most thrilling of all is the collision of the express train with the car in which the Whip was being transported. . . . A real railroad and train were rented and there was no doubt about the reality of the crash."—Times.

"One of the most gripping things that ever has been shown upon the screen is the race between the motor car and the Saratoga Express, which is rushing on with certain death for the Whip. . . . Add to this perfection of staging and telling, an excellent cast, and you have a few of the reasons why 'The Whip' is one of the best photodramas produced this season."—Tribune.

"Probably one of the best train-wreck scenes to be used in a motion picture play. It was staged recently at Greenwood, Md., and a complete train equipment was destroyed in the rear end collision. The train at full speed crashes into a car, which is lifted clear of the tracks, the boiler of the engine explodes, and the train tumbles over an embankment and takes fire. The Saratoga race course in the height of the season is also shown and the races are exciting."—Sun.

"The scenes of the race course are not old English ones, but were photographed at Saratoga Springs, and one sporting group was caught at the Long Branch Horse Show in New Jersey."—Herald.

"A thriller out-thrilled, best describes the screen version of 'The Whip.' . . . The great advantage of the camera over the limited area of a stage was probably never more pronounced than in the screening of this highly pleasing tale."—Mail.

"The screen version is bigger and more exciting than was the stage presentation."—Globe.

"The photography is as good as has been seen in any motion picture ever exhibited. The scenes at Saratoga are particularly effective. No better pictures could have been made of two handicap races on the historic track at the Spa."—Evening Sun.

"'The Whip' was retold with even greater force as a motion picture full of thrills."—Evening Telegram.

"One of the most sensational melodramatic photoplay pictures that has ever been produced."—Evening Journal.

The production seems destined for a long stay at the Park.



Maurice Tourneur, Producer of "The Whip"

"The Birds' Christmas Carol" Ready for State Rights Buyers

THE Frieder Film Corporation of Chicago and Lankershim, Cal., makes its initial bow with a five-part offering of Kate Douglas Wiggins' story, "The Birds' Christmas Carol," work on which was completed recently at the big Lankershim studios.

"The Birds' Christmas Carol" numbers its readers by the million and has been one of the most popular of the entire Houghton Mifflin line.

The big Eastern publishing house refused numerous offers before disposing of the film rights owing to Miss Wiggins' determination that it be produced with the care and artistry that made her story so popular.

The direction is under the sole management of Lule Warrenton, one of the best known directors on the Pacific Coast. Mrs. Warrenton bears an enviable record. She is generally recognized as having no peer in the handling of child players.

Four-year-old Mary Louise is the star of "The Birds' Christmas Carol," and, needless to say, has done the role full justice. Her film work has been varied and successful despite her youth.

"The Birds' Christmas Carol" will be handled on a state rights basis. It is the first of a long line of all worth-while multiple-reelers founded on plays and novels of wide repute, which have so far found universal favor.

Producers of "Trooper 44" Will Make Series

DIXON BOARDMAN, president of the E. I. S. Motion Picture Corporation, under whose personal supervision the five-reel feature "Trooper 44" was produced, announces that in all probability he will now proceed to make a series of features, each complete in itself, but each enlisting the services of the Mounted Troopers as a picturesque background.

It is also announced by the E. I. S. concern that they have inaugurated an "Exhibitors' Advisory Department," and upon application to the publicity bureau of the concern the E. I. S. people will be glad to furnish not only press sheets, cuts and general publicity matter, but also give special advice as to the best means of advertising "Trooper 44" in the particular sections in which it may be played. The picture is being sold on state rights.

In this connection it is interesting to note, say the heads of the concern, that legislation is now pending in thirteen states for the establishment of a state police, and, in fact, in New York state such a bill has been already passed by the Senate. The above-mentioned fact, it is pointed out, lends peculiar advertising value to "Trooper 44," particularly as ex-President Roosevelt has stated that the mounted police force would make magnificent cavalry in time of warfare.

L. Rosenbluh Says Pictures Must Be Built for Market

Louis Rosenbluh, directing head of the Variety Films Corporation, believes that a picture must literally be "built to order" for the state rights market, or else it will not succeed.

"It was something less than a year ago," said Mr. Rosenbluh "when I decided that the Independent market was growing in importance again, and reaching that stage of development where it could absorb big, important productions. At this time, I made an affort to secure productional arrangements looking forward to the creating of a story, based on theme, which, according to a prominent legislator, was to be widely discussed in various stage law-making bodies.

"After considerable difficulty, I secured a productional arrangement with a big producer, who placed at my disposal, such of his numerous, well-known personalities as were available.

"I could have had big stage names, but selected instead, known screen personalities who had attracted me by their previous work. Then I chose a director who had earned an excellent name for his artistic, dramatic productions.

"Then I gave them unlimited time in which to make the picture. And six months later I received the finished negative. I could have disposed of it at once, I presume, for it was a very interesting picture, with big moments, powerful climaxes and sufficient heart interest to compel comment. And the subject, even six months ago was timely. But I wanted to study my field."

Trade Showing for "Fated Hour" to Be Given April 9

The Cines Film Corporation announces that a trade showing of their latest production, "The Fated Hour" will be given state rights buyers, reviewers and all others interested, at the Simplex projection room, fifth floor of the Candler building, New York, at three o'clock Monday afternoon, April 9.

"The Fated Hour," according to Cine officials, is a melodramatic six reeler.



Myron Selznick, Purchasing Agent Lewis J. Selznick Enterprises, Inc.

"The Deemster" Sold in Many Territories

B. Amsterdam of the Masterpiece Film Attractions, of Vine street, Philadelphia, has purchased "The Deemster" for the states of Delaware, Maryland, District of Columbia and Virginia. The deal was completed on Wednesday, March 28. Mr. Amsterdam, who is associated with L. Korson, will present "The Deemster" in the National theatre, Washington, the week of April 23 for a run of four weeks, and the same week in a legitimate theatre in Baltimore for a period of two weeks, and possibly more.

Mr. Amsterdam is arranging a press club showing at Washington the week of April 16. He advises that he will handle "The Deemster" throughout his territory as a road attraction, playing all the larger cities.

Harry Schwalbe of the Peerless Feature Film Exchange, of Vine street, Philadelphia, Pa., completed a deal in the last week with the Arrow Film Corporation for the nine-part Hall Caine drama, "The Deemster," for eastern Pennsylvania. Mr. Schwalbe will present "The Deemster" possibly at the Chestnut Street Opera House, Philadelphia, in the course of the next five or six weeks on an elaborate scale.

F. E. Backer, president of the Dreadnaught Film Corporation, who recently purchased the Arrow production, "The Deemster," by Hall Caine, for New Jersey, will present this attraction at the Goodwin theatre, Newark, N. J., on April 15.

W. E. Shallenberger, president of the Arrow Film Corporation, left for Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine production, "The Deemster," for a group of Middle Western states. This will leave territorial rights on the Arrow production pretty well disposed of.

Mutt and Jeff Cartoons Go Up to One Thousand Feet

In celebration of the anniversary of Bud Fisher's animated cartoons of Mutt and Jeff, H. Grossman, the distributor, has decided to increase their length from 500 feet to 1,000 by the addition of an educational subject of a scenic or industrial nature.

According to Mr. Grossman, exchanges buying Mutt and Jeff films will be given the full-reel subjects on an unusual basis, made possible through his activities in the foreign market.

Mr. Grossman already has on hand several thousand feet of carefully selected educational subjects.

Germanic War Films Timely

The recent German offensive and retreat along the western front has drawn attention to the Germanic Official War Films' production, "Germany and Its Armies of Today," which is being disposed of on the state rights plan.

While the Germanic Company's films do not show the fighting, they make up for the lack of this feature by depicting economic conditions and industrial activities far within the peaceful zone.

THE EASTERN STUDIOS

PETITE Gladys Leslie is coming in for many kind words from her employers these days, and ambitious plans are being made for her.

Recently Edwin Thanhouser, believer in the theory that with proper material a star can be developed almost over night, declared he was fully warranted in his contention by the manner in which Miss Leslie had come to the front. Van Dyke Brooke, new director of the "find" goes farther and states he is certain the actress will make a profound impression.

JOE KAUFMAN, director of George M. Cohan's first Artcraft picture, "Broadway Jones" met with a painful auto accident last week at Englewood Heights, N. J. Mr. Kaufman was returning home from the studio in his machine through a heavy fog which settled behind the Palisades when he ran into another car head on. Mr. Kaufman suffered from several painful lacerations and after treatment was taken to his home in New Jersey where he is resting.

WHEN Albert S. Hart, a six-footer, went so far in his pursuance of realism as to fail to "pull a punch," Montague Love, after a period of sweet forgetfulness spent on the floor of the Peerless studio, found himself coming to and attempting to ask the stereotyped "Where am I." Failing in that effort a physician was called. With an extremely stiffened and pained jaw, and a broken wrist, Mr. Love will for the next three weeks remain in idleness.

JACK DEVEREAUX, who played the juvenile lead in "Her Father's Keeper," the first Triangle feature made at the new Yonkers studio, prior to the advent of Allan Dwan as supervising director of the plant, is being featured in the current production, and will also have prominent parts in forthcoming releases under Dwan's personal supervision.

ALL of Viola Dana's studious hours in Red Cross technique have not been wasted. Recently she was able to render first aid assistance to two of the players supporting her in her forthcoming Metro-Columbia production when Robert Walker, George Morling and Fred Kallgren severely cut their hands in a struggle for possession of a knife in one of the tense scenes in "Lady Barnacle."

"I'm sorry they were hurt," commented the little star, "but it was fine practice."

BY strange coincidence Ada Gilman, who appeared in Douglas Fairbanks' first starring vehicle on the speaking stage, also plays a supporting character in his first photoplay produced by his own company for Artcraft Pictures, "In Again-Out Again."

When "Doug," as a budding stage star was about to appear in his big part for the first time Miss Gilman spent over an hour soothing the nervous actor. Her kind words finally had their effect on Fairbanks who scored a big hit. The next day Miss Gilman was surprised to find her dressing room filled with flowers and a note of deepest appreciation. As "Doug" became more widely known Miss Gilman, who is now some sixty years old, prized the little note more highly and when he returned to his dressing room at the studio recently, after finishing his first scene for "In Again-Out Again," he was surprised to find on his dressing table the same note neatly framed together with a huge bouquet and another note from Miss Gilman wishing him success in the initial picture produced by his own organization.

THEDA BARA has almost completed work in the second super de luxe production which J. Gordon Edwards has been directing at St. Augustine, Fla., and will return to the Fort Lee studios in the first week in April.

"THE Maelstrom," the new vehicle for Earle Williams, has been completed at the Vitagraph studio by Director Paul Scardon, in spite of numerous drawbacks. Mr. Williams and Dorothy Kelly did the final scene last week and the script was turned in as finished along with a sigh of relief by the director.

On one day, during production, five members of the cast were out through illness. At another time two of the players were knocked out while staging fights. Later John Robertson while doing a drop through a trap with Earle Williams was so severely injured he was out for several days.

MAE MARSH, who made one of the screen's most charming "boys" in "The Wharf Rat," will return to masculine garb for a portion of her second Goldwyn production, now being made by John W. Noble.

In anticipation of the rapid completion of this subject Goldwyn has already selected Miss Marsh's third production which will get under way the latter part of April.

GOLDWYN'S wide exploitation of Mae Marsh is not to interfere with the career of her popular sister. Photoplay fans with whom Marguerite Marsh is a favorite will be glad to learn that Marguerite has been given an important role in the second Goldwyn picture in which Maxine Elliott is to appear and which was begun last week under direction of Arthur Hopkins.

EVERY star is said, by the P. A.'s at least, to have a hobby. Now it is discovered that Alma Hanlon's is the collection of battle flags.

The Art Drama star recently bought at the auction of a prominent millionaire's collection, what was described as the flag carried by Joan of Arc in the battle of Orleans, and has added it to her collection of the colors of all nations and periods.



Rector's Gold Room as a Studio
June Elvidge, Director Romaine Fielding and Carlyle Blackwell Are Seated, Working Out a Scene for "The Crimson Dove"

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THOMAS H. INCE is to supervise a greater portion of Triangle films made on the West Coast. The last week has seen indications of increased activities at the Culver City studios, and the transfer of a number of former Fine Art players to that studio.

Mr. Ince intends to increase his producing staff to ten directors. The number heretofore having been six and seven. Then, too, at the studio there is work going on toward the building of a new enclosed stage of the same type as the others built heretofore. Several months ago it was announced the studio costing a half million dollars was complete. The additional stage is to be built at the extreme south of the lot, just beyond stage No. 3.

In the past few weeks, Mr. Ince has added two director to his staff, Roy Nye and Victor Schertzinger. It is understood he will not have under his supervision, any of the former directors at the Fine Arts studio, although Chester Withey, whose most recent production was "The Bad Boy," starring Robert Harron, has a contract which continues for a number of months. Mr. Ince, it is understood, desires to use only directors who have learned his manner of picture production. All of the directors who have been with him for several years are of the Ince school, and the list includes Reginald Barker, Raymond West, Walter Edwards, Charles Miller and William S. Hart. All of these advanced from either assistant director or actor to the position of director.

A number of former Fine Art players under contract with the Majestic Company are now engaged at the Ince studio at Culver City. Alma Rueben is playing opposite William S. Hart. Bessie Love, it is stated, is shortly to be cast in a subject, and Mildred Harris is already playing in a picture at the Ince plant.

OWING to the illness of Charles Miller, Albert Cowles, a member of the Ince scenario staff for the past several months, was this week pressed into service as a director. Until Mr. Miller recovered, Mr. Cowles stood behind the megaphone by the side of a camera, and directed Dorothy Dalton and others appearing in the subject. Mr. Cowles is said to have made good as a substitute, as could be expected from the stage training he has had under such men as Belasco and Charles Frohman.

William S. Hart is next to be a '49er, for he this week began the making of a Triangle film written by J. G. Hawks, which prescribes such a role. The story for this Ince subject is spoken of as one of the Bret Harte type, and especially suited for Mr. Hart, and Alma Rueben, who will play the feminine lead opposite. She will be remembered as the heroine in "Truthful Tulliver."

A large portion of one section of the Ince studio has been converted into a veritable Holland-like village setting. Canals and buildings of suitable type have been built, and these are being shot under the direction of Raymond B. West, who has Bessie Barriscale for star in a coming subject written by J. G. Hawks. The supporting cast for this play includes Howard Hickman, Margaret Thompson, Jack Livingston, and others.

Too much realism is worse than not enough, according to a decision by Charles Ray, following the making of a sensational East Side fight scene under the direction of Victor Schertzinger this week.

DIRECTOR REGINALD BARKER, Clara Williams, an other Ince players totaling in all fifteen, are home from San Francisco, where they spent ten days making dock scenes and others aboard an ocean liner. This photoplay was written by J. G. Hawks, who is a native of San Francisco, and spent all his boyhood days there.

Thos. H. Ince has engaged another leading woman in the person of Olive Thomas, who has for the past two years been with Ziegfeld's "Follies." Miss Thomas arrived at the studio this week, and will shortly begin work in her first Triangle-Kay-Bee production.

The first studio to adopt electrical advertising, is the plant of Thomas H. Ince at Culver City. For the first time the mammoth electric sign built on top of the three-story wardrobe building was flashed on this week. This has three separate parts. At the top is a large circle in the center of which a flame starts and spreads to the edge. After this is shown, the name of Thomas H. Ince is flashed on in white within the ball of fire, and then the words Triangle Studios is spelled out, while below in a triangle are the trade-mark letters Kay-Bee, flashed on and off alternately. The sign is approximately sixty feet in length, and stands about forty feet above the roof of the administration building, from which point it may be seen for about ten miles in either direction. It was built and erected by the Greenwood Sign Company, Western, which has branches in a number of cities.



James P. McGowan, Director of "The Railroad Raiders," the Latest Mutual Serial Featuring Helen Holmes, Caught Just After Action

WITH the rainy season over, Universal City is to take on greater activities. In fact, the past week has seen the employment of great numbers of extra players required for big scenes, the making of which have been delayed until weather conditions were settled. Twenty of the twenty-six directors are daily at work, and statistics gathered one day during the past week show that sixty-two automobiles, six of them big forty passenger sight-seeing cars, were needed to convey the producing companies to outside locations in Pasadena, the mountains, on the deserts, and at the beaches. On this day, more than 700 people were engaged for extra parts.

But few new productions were taken up at U City this week. Of the number, two are two-reel subjects, one will consist of three reels, and another of five. The Lyons-Moran Nestor organization is making "A Rag Time Riot," and the Jokers are still at work on the two-reel subject, "Twenty Thousand Legs Under the Sea." Henry McRae is directing a thriller entitled "Dropped from the Clouds," which will feature Eileen Sedgwick. A number of the Universal cowboys take part in the picture, which includes some sensational aeroplane work. The George E. Marshall Western Company, which has Janet Eastman and Neal Hart playing the leads, is making "Ole Turns the Tables." Director Marshall wrote this two-reel story, and is using several of the Universal cowboys in its making.

Herbert Rawlinson, who has been on a vacation, is back at work as the featured player in a five-reel subject, entitled "Hands Up," adapted from a story by George Bronson Howard. Playing opposite Mr. Rawlinson is a new leading woman for Universal films, Alice Lake, who was introduced on the screen by Roscoe Arbuckle when he was working in the East, and came West, and was with him at the Keystone. Jack Conway will direct this picture.

Ruth Stonehouse is taking the part of an uncontrollable inmate of an orphan asylum in a three-reel comedy-drama, "A Lovable Thief," which Miss Stonehouse is directing herself.

THE Universal Serial Company filming the ten episode subject, "The Voice on the Wire," with Ben Wilson and Neva Gerber in the featured roles, and Stuart Paton the director, are now on the ninth episode. Upon the completion of this serial another of sixteen episodes will be taken up. It is an adaptation from the story by Joseph Roach, titled "Loot."

A number of Universal companies will complete the multiple reel subjects on which they are now working within the next few days. Included in this list are: "The Fires of Rebellion," being made by Ida May Park, featuring Dorothy Phillips and William Stowell; Lynn Reynolds Company making "The Three Guardians"; "The Kentucky Cinderella," being filmed by Rupert Julian; and Allen Holubar, who is directing the making of "The Adirondack Affair." The Jack Mulhall Company filming "Speeding Up Susan," will not complete their subject for a week or ten days. This consists of four reels, and will be the first one of this size turned out for the new Universal program.

Delegates to the thirty-sixth annual convention of American Association of General Baggage Agents in session in Los Angeles, spent a day at U City this week as guests of General Manager H. O. Davis. On another day Mr. Davis had as his guest Colonel John B. McDonald, who is making an inspection of the artillery and cavalry of the West coast and mountain states.

NOW that the eighth episode of the Mutual-Signal serial "The Railroad Raiders" has been completed, Director J. P. McGowan has arranged with Frank H. Spearman to write the fiction version of the Helen Holmes serial. Mr. Spearman is author of "The Girl and the Game," "Whispering Smith," "Held for Orders," and many other popular novels. The fifteen installments will appear simultaneously with releases of the serial in a large number of metropolitan and small city newspapers.

The recently purchased Pullman car was crushed to pieces Sunday, when a very realistic wreck was staged at a sharp turn on the Salt Lake railroad, half way between Los Angeles and Pasadena. The car, while being moved forward by a passenger train at the rate of thirty miles an hour, left the track and rolled down a forty foot embankment. Following this a wreck crew of the railroad cleared up the debris in the usual way. The scene was made at a point where the boulevard parallels the railroad, and scores of auto parties stopped and offered to aid in taking the injured to a hospital. According to the script, two people were killed, but in reality no one received a scratch. The making of the wreck was witnessed by a crowd estimated to consist of two thousand people. The wreck scene will be a part of the sixth episode, "The Overland Disaster."

THE Al. E. Christie Company is engaged in filming "Practice What You Preach," which will introduce Hazel Alden, their new leading woman. It is a farcical tale of a lover fooling the parents by masquerading as a minister who is to marry their daughter, and in the end the minister does marry her, but he is not the groom. Neal Burns, Eddie Barry, George French and Stella Adams make up the cast.



George Kuwa, Japanese Actor (Corona)

LEASE has been taken on the studio at Santa Monica by a new organization, the Baron Long Film Company. Mr. Long is the owner of the Vernon Country Club, near Los Angeles, and Sunset Inn at Santa Monica, and his company will make Sunset Comedies consisting of one-reel. Albert W. Hale will be general manager of the company and supervise the production.

Lou-Tellegan arrived at the Lasky studio early this week, and will shortly begin directing there.

Harry Irwin, formerly head of the property department at the Ince studios, has been engaged by the Lasky Company, and the former head of the property department there, H. C. Higgins, has been promoted to the art department, where he will work with Wilfred Buckland.

The Mary Pickford Company went to Santa Cruz this week for coast scenes for the coming Artcraft subject, which it is said has to do with early frontier life of the days of the vigilantes. Elliot Dexter, Horace Carpenter, Charles Ogle, Director General Cecil B. de Mille, Jeanie McPherson, Director of Photography Alvin Wyckoff, were in the party which in all included about twenty.

Director Robert Thornby, Vivian Martin, Sessue Hayakawa and other members of the Lasky Company are home from San Diego, where scenes were made early this week.

WITH three companies working at the David Horsley studio now, two of these making multiple reel subjects of five reels or more, gives the plant an atmosphere which bespeaks the result of Mr. Horsley's recently negotiated contracts with the Mutual Film Corporation.

The fourth subject of the Crane Wilbur-Mutual Series, "The Eye of Envy" is in the making. Mr. Wilbur with co-director Harrish Ingram being in charge of the production. This picture will serve to introduce a new leading woman whom Mr. Horsley engaged recently while in New York—Miss Crosby.

General Manager W. A. S. Douglas this week saw the making of the first series of the new "Little Merry Sunshine" pictures by the Lasalida organization, being directed by Eugene Moore. The first picture to be made will be titled "When Baby Forgot." The Lasalida Films, Inc., as stated exclusively in recent issue of MOTION PICTURE NEWS, has leased space at the Horsley studio, and all productions will be made there. The personnel of the spporting cast has not entirely been decided upon, but Frank Newberg will be the leading man. Director Moore was selected by Pathe to direct the "Merry Sunshine" pictures. He was formerly affiliated with Thanhouser, where he was in charge of the Gladys Hulette release.

John Jasper, who for the past year has served as business manager of the David Horsley studio, tendered his resignation this week to become effective March 31, and a contract has been made with Norman Manning to succeed Mr. Jasper.

Mr. Manning has served in this capacity at the studios of the Balboa Amusement Producing Company, Long Beach, since the inception of Horkeimer Bros. in the film industry more than three years ago. Mr. Manning thoroughly understands every phase of motion picture production, and his acquisition to the Horsley forces will no doubt prove very beneficial to that organization.

A contract for services of Milton Farney, director of the Cub Comedy Company, was renewed this week by David Horsley. Recently George Ovey was placed under a new contract, all of which points to the fact that Horsley Cub Comedies will continue on the Mutual program for many weeks.

AFTER a week spent in the decidedly Western mining town of Jerome, Arizona, the producing company of the Yorke-Metro organization, headed by Harold Lockwood returned to Los Angeles Friday. Jerome, Arizona, the producing unit officers found an ideal place for filming scenes for the coming release, "The Hidden Spring." The United Verde Mines owned by Senator Clarke, the greatest producers within the boundaries of the United States, are located at Jerome, and it was around these that many of the scenes were made. Hundreds of the miners worked with the players in many situations, and the company was given the privilege of using any streets or buildings while they were there. E. Mason Hopper is in charge of filming this production, and the scenario was prepared by Richard V. Spencer.

F. J. Balshofer arrived in Los Angeles this week after spending several weeks in the East. Part of this time was devoted to investigating the film market in Eastern cities, and upon his return he announced he had come to the conclusion, better stories and better productions were needed, if motion pictures retained their present position as the most popular amusement of the American public. For this reason he

plans to take more time in the making of each Harold Lockwood subject, and considerable more money will be spent for the filming of each one. Scenarios are now in preparation for "The Haunted Pajamas" adapted from the Frances Perry Elliott novel and for the "Yellow Dove" from the story by Geo. Gibbs.

MANY of the big scenes for the coming Selig production "Caleb Conover, Railroader" were made this week by Director Colin Campbell, part of the time more than four hundred people being used. A local legitimate stage theatre was leased for several days, and here a rousing political meeting continued for days. George Fawcett is a featured player of this photoplay, he appearing in the name roll.

"The Lad and the Lion" is in production under the direction of Al Green who has Vivian Reed, William Machin and Al Filson as principals. This picture will consist of five reels or more, and is by Edgar Rice Burroughs, author of "Tarzan the Ape." The photoplay will be of a melodramatic type, containing a number of sensational scenes, including a spectacular wreck.

The Wing-Tholhurst Micro Comedy is a new novelty film shortly to be introduced. A producing organization composed of Wm. E. Wing, scenario writer and director, and Louis H. Tholhurst, microscope expert has completed its first subject and is now working on additional ones.

It is the plan of these producers to combine microscopic motion pictures with comedy situations, and in their first reel they show the effect of a new eye salve which gives to the eye microscopic power. A number of interesting scenes are worked in showing the flow of blood in veins of the hand, the capers of a flea, the actions of a lady-bug and many similar shots.

Mr. Wing is a well-known scenario writer, having been affiliated with Selig for a number of years and later has free-lanced a large number of well-known photoplays. This is the second time the Louis H. Tholhurst method of making microscopic motion pictures has been used. The first was for inserts in the Fine Art-Triangle picture "The Microscopic Mystery." Pictures are taken under a light which does not kill the microscopic subject being photographed. The combination of comedy and microscopic views make a very interesting novelty picture that will add merit to a program.

MARY ANDERSON and Antonio Morino are to be co-starred in the next Vitagraph subject, directed by William Walbert. The title of this is "The Lady Sheriff."

The Big V Comedy Company under the direction of Lawrence Semon with James Aubrey as featured comedian, has this week filmed "Flat Heads and Flivers" of one-reel. Most of the subject was made on exteriors and consists of a new line of comedy situations concerning the well-known twentieth century article for conveyance.

Rose Tapley who is making a tour of the country to interest Women's Clubs in films arrived in Los Angeles Wednesday, and will spend several days here. She has engagements for appearing before a number of local organizations.

THE Chaplin-Lone Star Company, completed the filming of "The Cure," and it was shipped East early this week. This subject is said to be entirely different from former Chaplin comedies as chases and other speed scenes have been eliminated. Throughout, Mr. Chaplin continues with his funny little trot, but depends more upon comedy in the situation than upon slapstick, but he sticks most ardently to his well loved stick. The story is laid at a mineral springs, where the comedian appears in a Palm Beach suit, straw hat and his magical cane.

The Caulfield Photo Plays Company, have completed the first four releases for the Mutual program, the one-reel standard feature being made under the direction of Scott Sidney.

Billy Rhodes, the star of this series will be seen first in "Her Hero" and following this will come "When Mary Took the Count and in Walked Uncle" and "The Kleptomaniac."

President S. S. Hutchinson of the American Film Company, Signal Films Corporation and Vogue Films, Inc., departed East Saturday, March 24, after spending four weeks at the West Coast studios. While no statement was given out by Mr. Hutchinson, it was learned that no changes of any importance concerning future policy of the producing companies are to be inaugurated in the near future.

Hollywood Hookum

April 14, 1917 NEWS MORE NEWS

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

With the arrival of Spring this week, a hankering for the great outdoors overcame us, and while wanderin' about hopin' Spring Fever germs would bite us, we came smack dab into a sign the full length of a one hundred foot building. Adjustin' our specks we were able to see the six foot letters spelled Christie Comedies. Two minutes later we were in the midst of the melting pot of comedies, parlor and kitchen.

Al Christie was makin' scenes at one end of the block with Neal Burns as a kittenish young lover, and Betty Compson was the fussed-up bride elect. She looked just like one, but we can't say it was from practice. Eddie Barry was wearing the cloth as a substitute, and George French charged him with stealing his stuff. George is worse than a village squire for marrying people.

On the other end of the block Hen. Lehrmann was manipulatin' a megaphone. Hen. really needs one for his voice is not at all strong. Billie Ritchie was all spruced or rather waxed up, about the mustache, and Gertie Selby looked mighty fetchin'. Ssh! she had on silk pajamas.

Right in the center of this cross fire of comedy was Charley Sebastian, our former mayor. He's workin' in the movies now. Doc. Stafford was telling him how to act, and from the property man we learned our former mayor's life was soon to be seen on the screen. We bet there'll be some people that won't like what they show about graft.

The studio is an interestin' place. We couldn't get the hang of any of their stories, but they acted just like they knew what they was doin'. Charley Christie showed us through the property room—we call it a museum. Yes, sir, there's a box in there—big one—they keep to put hats in that Al. Christie breaks up. When anything goes wrong, Al. throws his hat in the ring and jumps on it. The auditin' department didn't tell us what it cost a month to buy Al. hats, but its safe to say his beefsteak is not smothered in onions every night.

Sunshine all week.

Welcome to our city, Mr. Seely, general sales manager of Pathe.

Ham, Bud and Al. Kalemites, week-ended in the vicinity of Tia Juana race track.

Charley Chaplin has gone and spent $58,000 for new dominion of Canada 5 per cent. war loan bonds.

Dusty Farnum is planning on putting out his potatoes on Good Friday, now that spring is here.

Society note: Marin Sais gave a branding party last Sunday, the guests being her co-workers of the Kalem studio.

Al. Green is kind enough to say he'd rather work with the most temperamental player than wait for lions to do what he wants.

Congratulations are due Cecil deMille—He's a father. The boy is three and a half years old, and was adopted from an orphanage.

Bill Bertram played Indian this week along with directing for Balboa, just for diversion, and they say Bill made an excellent Indian.

The Elks of Boston have notified Franklyn Farnum that friends have made him a life member, and now Franklyn's in training for the goat.

Julian Eltinge claims he does not want to go in pictures, but nevertheless is said to have told Tom Ince he might consider an engagement.

The entire editorial staff of HOOKUM extends congratulations to Willie Hearst for placing Kitty Kelly in charge of the motion picture department of his Chicago Examiner.

Si Snyder, who sends Hookum lots of copy, is home from New York, and of all the bad things he saw there—well, we have too much respect for our publication to repeat them.

Bill Worthington is not moving around as brisk these days because a great big piece of scenery fell on his leg—and well there were no bones broken, but Bill limps a little.

Requisitions—that's a popular word at Ucity—one day this week called for eleven pianos, and Property Master H. Sims had the time of his proping career in stretching six to that number.

WAS Douglas is so tall, and his star is so small, that two extreme sets of furniture had to be bought this week for their respective office and dressing room at the Horsley studio.

Jack Hawks, who writes photo-dramas for Thomas H. Ince, was insulted the other day by a fellow asking him if he wrote scenarios. Jack is proud of the profession, but just don't like that word.

Albert Washington Hale is back from a jaunt to New York, and after being in town two days has organized, capitalized and incorporated a new motion picture company. Albert W. claims it's the climate.

Ford "Ingersoll" Beebe, who writes the P. A. copy for J. "Pep" McGowan, claims the first line on Motion Picture News advertising rate card is wrongly spaced, and substitutes the following: "Advertis ingrates."

Truely Boardman and Paul Cinema Hurst attempted to prove their superiority in the matter of markmanship, using a barn as a target. The farmer says they're still going, and he's hotter than ever under the collar.

The Long Hairs' Chamber of Commerce staged a colonial ball this week, and by the aid of silk hats, military costumes and ambassador's decorations from the prop rooms of the Horkheimer Brothers studio, they made it quite a natty affair.

Tom Lingham had a scene in the Signal "Railroad Raiders" in which he was run over by a train, and in order to get his head low enough for the locomotive to clear, he had to root his nose in the cinders. It is now well bandaged.

Having seen our fire department make a number of runs for motion picture companies, Charley Christie lost faith in them last week, and instead of turning in an alarm when his house caught on fire, he put the fire out himself. Charley's hand will be well in three or four weeks.

Conscience stricken tourists who crawled under the tent, so to speak, at Ucity, have been sending in two and four bit pieces to the film municipality, and it has been decided to turn this money into a benefit fund for the guides. The week's receipts amount to a dollar seventy-five, and H. R. Hough, auditor, has asked for a bond to take care of the receipts.

A small boy has been employed to climb over the Lasky studio and recapture Mae Murray's pet monkey, the efficiency department having found that much of the star's time and wardrobe could be saved by such addition to the producing staff of Robert Leonard.

Ham and Bud, that Kalem team, last week figured out a scene technically right, in which all the players enter from the left and exit to the left. Space prevents complete diagram and description of such a scene. Plans will be forwarded by Ham and Bud upon receipt of postage and paper.

SCREEN EXAMINATIONS

"The Whip"

(Paragon—Eight Reels)

REVIEWED BY GEORGE N. SHOREY

MAURICE TOURNEUR has made a very fine photodramatic production of this famous melodrama; it has all the old earmarks, naturally, for Mr. Tourneur could not make it over into another play entirely; it has been so elaborated and changed, however, that only the melodramatic main points of the play will be recognized as making the success of it in pictures.

There is meat enough to this plot to warrant its making a fine feature of ordinary length, and the real talent of Mr. Tourneur



The Tables Are Turned

has been used in developing the incidental plot to sustain interest through a two-hour show. He has succeeded admirably. Our only criticism would concern minor flaws in the wreck scene.

The theme of the picture in general follows the original play by Cecil Raleigh and Henry Hamilton in its essential thrills, and a wonderful touch is given the introduction of the characters by the fox-hunt, the hounds in cry, and the introduction of even the live fox in a very clever close-up. The incidents of the horse-show and the race-track scenes are handled in a manner beyond comparison with ordinary previous attempts at this sort of thing.

"The Whip" is a much better than ordinary picture, because it has been so painstakingly done. It is properly a "feature," and doubtless will be a box-office winner from the fame of the play. It can safely be advertised as a big production and will fulfil expectations in this respect. We would not say the interest is evenly sustained through the entire production, but there are several big punches and several notable touches of directorial genius that entitle the picture to a place on the honor roll.

THE STORY AND PLAYERS

Joe Kelly (Alfred Hemming), bookmaker, "has it on" Baron Sartoris (Paul McAllister) and his consort, Mrs. D'Aquila (June Elvidge), who are guests of Judge Beverley (Warren Cook), whose daughter Diana is loved by Hubert Brancaster (Irving Cummings).

Kelly forges a check of Brancaster's and uses the two villains as false accusers to convince the Beverleys that he is a worthless sort. Meantime, Harry Anson (Dion Titheridge), a jockey in the employ of the Beverleys, and his sister Myrtle (Jean Dumar) know the secret that "The Whip," an uncontrollable but very fast horse has become docile and will win the handicap event in the coming races at Saratoga.

Brancaster, learning of this, wagers twenty to one with Kelly on "The Whip." Sartoris, who seeks to dishonor Myrtle, learns of this and plans to wreck the car in which "The Whip" is shipped to the race-track. The plot fails, because Brancaster learns of the villainy and races to the car just in time to release the horse and jockey as the limited crashes into the car. Joe Kelly, turning on his accomplices, sets Brancaster right, and the tables are turned in favor of Brancaster, who, with his fortune retrieved, is reinstated.

"High Finance"

(Fox—Five Reels)

REVIEWED BY F. G. SPENCER

THIS is a feature that will go well anywhere, for it carries a finely developed plot, the picturization is uniformly good, and the small love affair running through it is so delicately handled as to reflect great credit upon the director, Otis Turner. The photography of the Western scenery, and particularly of the mine shaft, is commendable; and the interiors, too, are well selected and clearly reproduced.

The theme carried throughout is that "money is easy to get, if one is not particular how he gets it"; and George Walsh, in proving this theory, acquits himself well, as doubtless his father, whom he stung for $100,000, will readily admit.

THE STORY AND PLAYERS

Preston Platt (George Walsh), after a particularly strenuous night of revelry, is called to account by his wealthy father, Jonathan Platt (Herschell Mayall), and informed that his allowance, long overdrawn, would be immediately stopped. The son, suffering from a headache of the "morning after" variety, remarks: "Oh, I didn't know you wanted me to go to work," and adds: "Oh, shucks, money is the easiest thing in the world to get, providing you don't give a damn how you get it." He therefore, under the name of William Black, applies for and obtains a position as guide and valet to a most effiminate youth, Ethelbert Vanderpool (William R. Marr), and goes West with him to inspect the Free Booter mine, in which Ethelbert is interested. Free Booter stock has been a drug on the market, and many a joke has been cracked at its expense. Further, Preston Platt recalls the fact that Pringle, his former valet, had some such stock, which he decides to turn to good account.

Pringle, therefore, is instructed to go to Jonathan Platt and buy a little more Free Booter stock, merely as a means of greasing the skids. Then a few hundred pounds of rich ore are shipped to the mine, a fake explosion is staged, and the rich deposit discovered.

Of course, the papers carry an account of the rich find, and Preston's father and a business rival try to beat each other getting to the mine to buy options, or maybe outright control. Pringle, the former valet, conducted himself well, and unloads his stock for $100,000 to the first arrival. Jonathan Platt, annoyed at being unable to reach the mine in time, buys a half interest from this purchaser for $100,000. The certified checks have changed hands, the son makes his appearance, and the discovery of a shipping tag convinces the buyers they have been buncoed. But the son has made good his boast, and is reinstated in the good graces of his father.

"The More Excellent Way"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

CYRUS TOWNSEND BRADY'S story is exceedingly difficult to express in motion pictures. Vitagraph has given it a beautiful, and in fact an exceedingly meritorious production.

Charles Richman, as the man too old to win the young girl's passionate love, in competition with a young blood, whose youth and dash alone attracted the girl, is an ideal type for such a part. We liked his handling of the role of John Warburton as well as anything of the kind we have ever seen.

Anita Stewart, as the girl who didn't know how impossible it was to give up her passion for the man of her own age, until she had wedded the man who appealed to her through his goodness of heart and soul, met the requirements of such a difficult

part exceedingly well. In fact, if there is anything to be questioned about the popularity of this picture it must be in the story itself, which depends for its pulling power entirely on the tenseness of such a situation as is created here.

We would say in houses appealing to the highest class of patronage, such as the Rialto and the Strand (Manager Rothapfel has announced this picture for presentation at the Rialto), this play will be a big card. Where so-called "punch," with variations and not merely one tense situation elaborated is called



Chrissey Realizes She Does Not Love John

for audiences may get restless. Sex appeal, however, can usually be depended on for strong pulling power, and this is decidedly a play with strong sex appeal to adult audiences.

THE STORY AND THE PLAYERS

Chrissey Deselden (Anita Stewart) is John Warburton's (Charles Richman) ward. When Robert Neyland (Rudolph Cameron), a ne'er do well, with an inherited taint for liquor, to whom Chrissey is engaged, insults her in an intoxicated condition, Chrissey shrinks to protection to her guardian, and impulsively accepts his offer of marriage.

After the ceremony, when John demands the kiss and affection he expects as a husband, he finds Chrissey cold as ice. Then he is told that she never promised him love.

He discovers her with Bob, and utterly discouraged, he leaves her. She goes to Reno, to get a divorce, and while there Bob tries to ruin John in the stock market.

When Bob wires for Chrissey's money, to use in this nefarious way, John's old friend, Col. Taylor (Chas. Stevenson) wires her the facts, and she refuses, with the result Bob, instead of John, is ruined. Bob commits suicide and then she realizes she is now mature enough to appreciate her patient, but always loyal husband. He receives the first real kiss and both are for the first time really happy.

"Mr. Dolan of New York"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

JACK MULHALL is featured again in "Mr. Dolan of New York," as a prize fighter who poses as a prince and wins the heart of a fair princess. Mr. Mulhall attempts to essay a light and easy, devil-may-care manner and to emphasize the humorous side of his role. His success is not at all marked. Besides, in the togs of the ring, in which he appears often, his physique hardly corresponds with the reputation given him by the author.

The story was written by Raymond Wells and produced by the author from a scenario by Fred Myton. The story, a comedy, is very scant, and in appreciation of this fact perhaps the releasing company again has recourse to the subtitle as a means of padding. The spectator must absorb such witty phrases as "The next time I go with you, I'll stay home," and like bits of brilliance. The scenes and settings are average, the support fair, while the photography is passable.

THE STORY AND PLAYERS

Jimmy Dolan (Jack Mulhall), an American fighter, loses a bout in Paris, and as Thomas Jefferson Jones (Noble Johnson), his trainer, has bet their bank roll on it, the results are rather disastrous. Along comes Count Conrad (Albert MacQuarrie) from a mythical kingdom and bribes Jimmy into posing as Prince Frederick in order that he may humble Princess Alicia (Julia Ray). Jimmy in the togs of a prince makes a big hit at the court, wins the love of Alicia and the admiration of her father (Harry Mann). Even when the real Prince Frederick appears and Jimmy has to go back to his profession, the princess still asserts her love for him and journeys to Paris with the king to see him win his great fight.

Francis MacDonald, Grace Maclean and Ernie Shields are in the supporting cast.

"As Men Love"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WITH House Peters, Myrtle Stedman, J. W. Johnston and Helen Eddy, an all-star cast has been assembled around a good plot idea, and E. Mason Hopper has given us a five-reel, beautifully staged production; but for nearly three full reels it is introductory, "getting acquainted" with the characters—nothing else.

And no audience will appreciate being dallied with for more than half an hour until enough plot can be gathered together to finish with the right dash and interest. The first reel is devoted to showing the faith of the lover in his sweetheart, and the friendship between the two men who were to be forced into rivalry later by the peculiar twist to the plot. The second reel is devoted to showing the innocence of the country girl and the danger of her being spoiled in the fast company of Diana Gordon, which is none too easy to grasp by those who have seen Miss Stedman in her many previous roles as the innocent and placid one. The third reel leads up to the impulsive declaration of love by Diana to Paul and his sacrifice to save Keith's feelings. In each one of these three reels a single scene or two of a little



Paul Does Not Like Developments

child is injected, why appears later, when she is the central figure of the plot.

From the point when, a little more than half way through the play, Diana confesses her love for Paul and he, seeing Keith observing them, pretends he is the disloyal one and so leads Keith to scorn him, though still holding his faith in Diana, the story is appealing and forceful, as will be seen from the accompanying synopsis.

Myrtle Stedman has an impossible role, for her. The others are perfectly cast and do splendid work. But who can imagine Miss Stedman faithless to her true lover and vampiring the other man? Even though, in the last scenes, as the repentant wife she is great.

THE STORY AND PLAYERS

Boyhood friends, Keith Gordon, wealthy architect (J. W. Johnston), and Paul Russell, surgeon, especially skilled in infantile paralysis cases (House Peters), mutually discuss Keith's

love for Diana, his wife, and are very happy in one another's company. Diana (Myrtle Stedman) is obsessed with a love for Paul; and when Marjorie (Helen Eddy), Keith's innocent sister, comes to visit them from the country, she cannot bear to see Paul falling deeply in love with her. When she hears Paul about to propose to Marjorie she finds a pretext to interrupt them, and throws herself at Paul's feet. Just then Keith comes in, and thinking only of the terrible blight on Keith's happiness if he shall discover Diana's unfaithfulness, Paul lets Keith believe he is the one at fault.

Marjorie also sees the apparent perfidy of her lover.

Meantime, an epidemic of infantile paralysis is rampant, and Keith's little child is stricken. Diana calls Paul to their aid, but Keith refuses "even the life of his child from such a source," but mother-love winning against the fear of confession of her own shame, Diana confesses and is forgiven by Keith. Paul and Marjorie are united, and true love and old friendships are cemented with a new solidity born of the great test.

"Captain Alvarez"

(Vitagraph Re-Issue—Five Reels)

REVIEWED BY GEORGE N. SHOREY

OF the original cast in this famous picture, Edith Storey is now perhaps the most widely popular as an "advertised" star. It is to be regretted that her role as the heroine does not furnish her more of a chance to impress her art upon the picture, but her role is of sufficient importance to advertise her as a lead.

The great popularity of this picture, which entitles it to reissue as a classic, was due both to the story and the remarkable cast noted below. Today, especially, the theme should prove a popular one, dealing with South American intrigue, and while the battle scenes may seem tame to some, in the light of the realism we now demand in such scenes, they can still be calculated to stir up real enthusiasm, and are very well handled.

The story, by H. S. Sheldon from Paul Gilmore's well-known play, was picturized by Marguerite Bertsch and directed by Rollin Sturgeon.

Rapid action, good dramatic sequence, and fine character portrayals are especially notable in this production. The hero shows his prowess in riding, swimming and other stunts of an athletic nature to great advantage.

There can be no doubt that audiences will enjoy this play as much today as they did at the time of its first issue.

THE STORY AND PLAYERS

Robert Wainwright (William D. Taylor), an American, finds himself in a hotbed of revolution when he arrives in Argentine to look after a business interest there. Rosas, tyrant (George Stanley), is much hated; Tirzo (George Holt) is his private assassin and spy. Don Arana, prime minister (Otto Lederer), has a daughter, Bonita (Edith Storey), with whom Wainwright falls instantly in love, who secretly despises the tyrant regime. Himself horrified at the brutality, Wainwright joins the revolutionists and uses the name "Captain Alvarez."

Through the interception of notes he is captured by Gonzalo (George Kunkel), chief of police, but swims to safety. Meantime, Tirzo, jealous of Wainwright, plans to kidnap Bonita. Overhearing this plot, Wainwright, with the help of Bonita's companion, Mercedes (Myrtle Gonzales), comes to save Bonita, and coincidentally the tyrant is overthrown by the revolutionists just in time to rescue Wainwright from Tirzo, who traps him at Don Arana's house.

"When Love Was Blind"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THIS picture is lacking in vigor and precision. It appears that either the director, the censor board or the editor is responsible for its defects. Certain situations are not made very clear. The relationship betwen Eleanor and Lester in the early scenes is not readily grasped. Nor can one countenance the break between them when it is precipitated by such a trite incident as the scene in which Eleanor discovers Lester comforting a housemaid after she has been insulted by a butler. Such weaknesses have rather a poor effect on the whole. Supposedly, Lester is the hero, but one is seldom able to admire or sympathize with him, as he is not revealed as such until the end.

Agnes Johnston is the author, while Frederick Sullivan directed. Florence La Badie in the role of Eleanor gives a performance at first full of sympathetic appeal, although in the later scenes she becomes rather colorless. Gladys Leslie does a good piece of light work, and the rest of the cast, selected from the Thanhouser stock, is capable.

THE STORY AND PLAYERS

Eleanor (Florence La Badie), a blind girl, loves Burton Lester (Boyd Marshall), an artist. She discovers that he is unhappily married to Ruth (Ethyle Cooke). Lester engages a doctor and



An Awkward Situation

after a time Eleanor's sight is restored. She leaves him, and it is only years later, after Eleanor has become noted as a painter, that she again meets Lester, now divorced from Ruth. Whatever misunderstanding existed between the two is then smoothed over.

Thomas Curran, Inda Palmer, Harris Gordon and Ida Darling are others in the cast.

"20,000 Feats Under the Sea"

(A-Kay Company—Eight Hundred Feet)

REVIEWED BY GEORGE N. SHOREY

THIS initial release of "A-Kay" will tickle the children, and the grown-ups who like "trick-cartoons" nearly to death. While the idea that gives the picture license to run eight hundred feet without a stop in the burlesquing of "Twenty Thousand Leagues Under the Sea," one does not have to see the Universal big production first to appreciate the kind of humor evidenced in the burlesque.

Paul Terry, who "animated" this picture, clearly has a fine sense of the ridiculous in all forms. He shows the "Captain" on a barrel, which navigates over or under the water, with equal facility. He makes hundreds of feet of comedy drawing the tropical fishes in their briny element at play. His take-offs are near enough characteristic of the originals to make the fun all the greater. The "cow-fish," with horns like a cow, and the mermaid leading a dog-fish, are samples of the great ingenuity shown in this travesty on undersea wonders.

There is not a dull moment in this eight hundred feet, which we are told is the longest cartoon on record; few titles and those well placed and really humorous, help rather than hinder the continuity. Several of the "big scenes" in the play are taken off with the keenest appreciation. But first, last and always such a picture as this will turn the kids almost inside out with enjoyment.

"The Law of the North"

(Kleine-Edison—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

HERE is a picture that pleases the eye and twangs the nerves that thrill. It is chock full of good acting, plenty of action and, above all, has the very best of photography to augment this. It abounds with plot and intrigue, and has the good red-blooded Northland as its background.

Shirley Mason is the announced star of "The Law of the North," but the caliber of her satellites in the cast, and the scope allowed them, demands equal praise for all. The story has Love as its backbone, with the usual byways of honor and dishonor

leading to a happy culmination for righteousness. The eye-pleasing element of the production is its snow scenes, its dog-teams, log cabins, and other plentitude of detail, as faithfully reproduced as Robert Service or Jack London ever succeeded in doing with the printed description.

The others of the cast, all real luminaries in the light of their accomplishments, are: Pat O'Malley, as a corporal in the Northwest Mounted Police; Richard Tucker in the role of the trading post factor, and a corking good villain. Sallie Crute, in a half-breed characterization, is one of the props of the picture, and Charles Sutton, Fred Jones and Robert Keggerris makes their various parts shine.

THE STORY AND PLAYERS

North of Fifty-three, amid the Canadian wilds and snows, the scene is laid. It is an English trading post. Also the station of an arm of the Northwest Mounted Police. Lieutenant Graham (Charles Sutton) commands. His daughter, Edith Graham (Shirley Mason), comes from London and school to stay with him. Two members of the trading post immediately have marital ambitions. One is Corporal John Emerson (Pat O'Malley), and the other is Reginald Annesley (Richard Tucker), the rich, idling young factor of the post.

The corporal's love is sincere, but he hesitates, and for a time is lost through Edith's misunderstanding of his actions with the half-breed girl of the post (Sally Crute). In the meantime the young factor betrays the half-breed girl, throws her aside and makes hot love to Edith. The half-breed starts out for revenge. The factor kills her. Circumstances lay the blame upon Corporal John. Edith makes a few discoveries; lays a clever trap for the factor, and in his vanity he admits the crime. At this crisis a shot through the cabin window ends the life of the factor. It was the Law of the North.

"Apartment Twenty-Nine"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WE were gratefully surprised at the novel twist which made this really a suspense story which the audience could not guess out beforehand. In the main it is expected, of course, that the events pictured are a "frame-up," but that the "frame-up" is a friendly affair is the surprise, for we are so used to the simple and obvious in pictures nowadays we had thought this was just another one.

From which it can be seen that "Apartment 29" has exceptional merit in its plot, and we will add that Earle Williams is



Hiding from the Police

seen at his best, and the rest of the players, including Ethel Gray Terry as "The Girl," and Denton Vane, are well cast.

So thoroughly unexpected was the denouement that it is to be doubted if some of the audience will be able to get the plot clearly, but as in most mystery stories, that does not make so much difference so long as the start and finish are plain and the happy ending is supplied.

Plenty of action, a murder trial seen in a dream, hiding the hero in a wardrobe trunk and his escape by the fire-escape and auto route, and other characteristics of the regulation detective thriller are in evidence.

We consider this one of the best Vitagraphs in some time. Edward Montagne wrote the scenario and Paul Scardon directed.

THE STORY AND PLAYERS

Stanley Ormsby (Earle Williams), dramatic critic, decides to "pan" the first night of the latest show in town. The playwright pleads with him over the cafe board, but "nothing doing"—the play is too improbable, impossible.

While he is writing his "review" a messenger boy brings him an assignment from his city editor. Following it, he finds himself in a room with a murdered man and a woman in a dead faint; the police arrive; he is accused of the murder; he tries to escape, and is helped by his friend, Bobby Davis (Denton Vane), and is hidden in a wardrobe trunk by his friend's "wife" (Ethel Gray Terry), the girl; then he learns this woman is not his friend's "wife"—she confesses the murder; he makes a sudden decision to repay her charity to him by saving her, and the chase is on. Before it is finished he has helped capture a couple of crooks and then he learns it was all—up to the time he decided to rescue the girl—a "frame-up" to convince him the playwright had depicted actions even so bright a man as he could do. He decided to rewrite his criticism—and marry the girl.

"A Million Bid"

(New De Luxe Edition Vitagraph—5 Reels)

REVIEWED BY GEORGE F. WORTS

AFTER having seen "A Million Bid," it is easy to understand why people claim that that is the picture which made Anita Stewart famous. "A Million Bid" was produced about two years ago, and it has been reissued on a de luxe scale as a Greater Vitagraph production.

This is one of those rare combinations of an excellent story well adapted to the screen, enacted by a good cast and directed shrewdly. The gowns look a little old-fashioned, and Miss Stewart did not possess a few of the tricks of camera magic which she has since cultivated, but the net result of the piece is favorable. Since the film was made, it is doubtful if any of the shipwreck scenes of later productions surpass the foundering of the so-called "Rhoda."

THE STORY AND THE PLAYERS

At the death of her father (Charles Kent) Agnes Belgradin (Anita Stewart) and her mother (Julia Swayne Gordon) go abroad. Shortly before their departure, Widow Belgradin succeeds in separating her daughter from a young doctor, Loring Brent (E. K. Lincoln), with the proviso that if they continue to love one another at the end of the year, they may marry. In the interim she confiscates outgoing and incoming letters. Agnes, abroad, meets an Australian millionaire (Harry Morey) and is compelled by her mother to marry him. The millionaire's yacht, "Rhoda," on which they take their honeymoon, founders. The bride is saved, returns to America and marries Dr. Brent, who has become a famous grain specialist. Some time later the supposedly drowned husband reappears, after the order of Enoch Arden, but with a shattered memory. Dr. Brent agrees to operate. His wife realizes that her first husband's restored memory will result in a stigmatized reputation for her and for her child's name. Fortunately, he dies under the knife.

"The Price of Her Soul"

(Variety Films Corporation—Six Reels)

REVIEWED BY PETER MILNE

THE drug traffic has a good many dramatic possibilities. It is almost as fruitful to the scenario writer as is the double standard theme. Reed Heustis, author of "The Price of Her Soul," has gone deep into the intricate rottenness of the traffic in his 'script and has evolved therefrom a highly sensational melodrama. Subtlety was not Mr. Heustis' aim. He calls a spade a spade, and consequently when he wants to show a beautiful woman degraded to the point of insanity by constant use of the "devil's powders" he shows it in detail. If you and your audience have sensibilities, prepare (and prepare the audience) to shed them when "The Price of Her Soul" enlightens your screen.

But to condemn the picture for its frankness would be far from just. Without the shadow of a doubt it will be a smashing success in certain communities. The Strand and Rialto theatres of New York have come to be regarded as something more than mere picture houses. One speaks of them as more of a standard by which certain pictures can be classified. So it is easy to say that "The Price of Her Soul" would fare poorly in places of

such a type—it would hardly strike a congenial note in the neighborhood house either—but happily for the state rights buyers there are many other theatres in a position to thrill their patrons by the fearlessness of their entertainment and at the same time perhaps "teach a great moral lesson."

Gladys Brockwell as Ailene Graham gives a striking performance in the stellar role, and her support is capable to the last. That the production is good in every detail may be vouchsafed by the mere mention of the name of the director—Oscar Apfel. The story is presented with all due regard to atmosphere and moves with an even swiftness that all the time keeps the interest at an unusually high pitch.

THE STORY AND PLAYERS

Ailene (Gladys Brockwell), a social worker, meets Snap Gun Connor (Jack Standing), a gambler. Both are impressed. Later Snap Gun learns that Ailene's father, Graham (Monroe Salisbury), posing as a respectable citizen, is in reality head of the drug traffic which has numbered Ralph Connor (Jack Abbot), Snap Gun's brother, among its victims. To teach Graham a lesson, he kidnaps Ailene and forces her to take drugs. When she is only a wreck of her former self he gives her back to her father. Graham's lesson has been learned, and he severs all connections with his terrible trade. With that Snap Gun proceeds to cure Ailene and afterwards marries her. Ralph is also restored to his sweetheart, freshened for a new start in life.

Eleanor Crowe, Brooklyn Keller and Willard Louis are others in the cast.

"The Test of Womanhood"

(Joseph R. Miles—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS picture has impossible inconsistencies and a serious confusion of story, which are hard to reconcile with the present-day standard of production. Pretentious sets, showing a mythical "Turanian" city of the Old World, are spoiled in their effect by obviously modern locations and flashes, even including our familiar telegraph pole and electric lights.

These defects could be overlooked, however, if the story had a clearness and continuity that would be understood by an audience,



The Struggle in the Tavern

and if several of the heavy scenes had not been rendered lacking in effect because of the impossible situations required to be imagined as true.

Stuart Holmes does his best to put over an impossible hero.

THE STORY AND PLAYERS

Akkadia is overrun by its militant neighbor. Turania. War is rampant, and Carl, a Turanian officer (Stuart Holmes), revels with his brother officers in unbridled lust. Marie, an Akkadian governess, takes his fancy. And for trying to protect her mistress from his insults she is rewarded by a personal assault. Recovering from a dazed unconsciousness, she tells her story and how she found lying beside her, murdered, her sweetheart's brother. Carl, courtmartialed, tells the truth, that he really loved Marie, and came to his senses just in time to leave her unharmed, and that the murdered man was killed by him in self-defense.

After a series of complications, including the rescue of Marie from the hands of her own sweetheart, who has ordered her executed for the death of his brother, this man and woman of war-ravaged countries are united in love, based on each having stood the fire test trial of manhood and womanhood.

"The Family Honor"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

WITH a story furnished by Adrian Gil-Spear which is peculiarly French in character and not always adaptable to the tastes of the American public, "The Family Honor" maintains average interest throughout its body, but fails to convince in its climax. The sight of a father who places honor above love com-



The Second Meeting

manding his son to kill himself—attempting to force him to kill himself—is not altogether natural. One is more apt to smile than to thrill at it. The character of the actress, Marcia, is, too, rather an unsympathetic one. An announced vampire in the opening scenes, the author has chosen to transform her into a heroine on his own account. Says he: "Marcia, you're a heroine now; act like a lady," and she proceeds to do so, although she herself goes through no marked transposition of character. Such acts on the part of an author seem to emphasize any artificiality that the story possesses.

The cast of "The Family Honor," headed by Robert Warwick, by unusually good work, has managed to put the story over to some extent. Mr. Warwick has less to do than usual, but plays his role with his usual force and feeling. Henry Hull and June Elvidge register effectively in the more prominent roles of Anthony Wayne and Marcia. The direction of Emile Chautard is in general satisfactory.

THE STORY AND PLAYERS

Anthony Wayne (Henry Hull) becomes infatuated with Marcia (June Elvidge), an actress, and forsakes his fiancee (Berda Holmes). Marcia shortly tires of the boy. His brother, Captain Stephen Wayne (Robert Warwick), in attempting to straighten out his brother's affair, falls in love with Marcia himself. Straightway she reforms, seeing in Stephen the man she really loves. Anthony falls in with bad company and robs his father (Alec Francis). The old gentleman is attempting to force Anthony to commit suicide, when Stephen arrives and accuses himself of the deed. With this the father's eyes are opened to his mistake and he pardons his sons, accepting Marcia into his home as the wife of Stephen, while Anthony goes back to his fiancee.

"The Girl in the Checkered Coat"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

AS a vehicle to permit Dorothy Phillips to offer two strikingly contrasting characterizations, "The Girl in the Checkered Coat" is a very good thing. In its dramatic substance it is rather lean, but the author, E. M. Ingleton, has provided sufficient material for a story of gathering interest, which winds up in a climax that is sensationally melodramatic if not altogether logically motivated. A fine production has been tendered it by Director Joseph De Grasse.

Miss Phillips accomplishes much in delineating the characters of Mary Graham and "Flash" Fan. By the skilful application of makeup she appears as a sweet young girl on the one side and a sneaking pickpocket on the other. It is not stretching the point in the slightest to say that it is hardly possible to believe that the actress is both Mary and "Flash." Only the most detailed examination brings the fact to light, so one can pardon the assertion of the Bluebird people in a brace of leaders that Miss Phillips does unusually clever work. But an audience is not blind, and just in passing, Miss Phillips' brilliance might be left for the public to discover, which it certainly will.

THE STORY AND PLAYERS

"Flash" Fan (Miss Phillips), a pickpocket, is tracked to her lodging house by the police. In the room next to hers is Mary Graham (Miss Phillips), a worn out shop girl, who has collapsed from starvation. "Flash" hastily wraps her checkered coat about Mary, and as a consequence the innocent girl is arrested. An investigation brings out the fact that the girls are sisters. The mistake is discovered and she is allowed to go free. She enters the household of Miss Maitland (Mrs. A. E. Witting) and shortly becomes as a daughter to her. Her romance with David Norman (William Stowell) progresses and culminates after Hector Maitland (Lon Chaney) has introduced "Flash" into his aunt's home as a maid, intending to rob her of her valuables. Both "Flash" and Hector are defeated in their scheme.

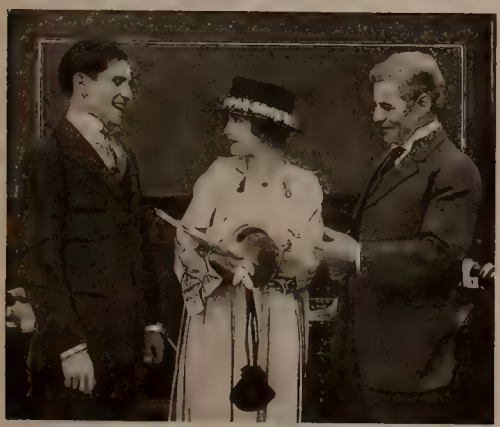
"Her Official Fathers"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

A COMEDY of the lighter sort, "Her Official Fathers" makes delightful impression, due to the presence of Dorothy Gish in the stellar role. There is nothing at all approaching heavy in the makeup of the story, though it manages to maintain the interest and create a sustaining thread of suspense despite the lack. Miss Gish is at all times effective in her part, plays her scenes with a nice appreciation of their comedy values and is as attractive as ever in appearance.

Roy Somerville prepared the scenario from a story by Hugh S. Miller, while Joseph Henabery and Elmer Clifton directed.



Winfield Proceeds to "Shine Up"

The work of all parties concerned is adequate. Frank Bennett gives quite his best to the role of the bank clerk and the support, consisting of some of the best known members of the Fine Arts stock, is excellent.

THE STORY AND PLAYERS

After the death of her father, Janice Webster (Dorothy Gish) is left to the guardianship of the several directors of a bank. The two hostile vice-presidents of the directorate (Sam De Grasse and Fred Warren) desire control of Janice's fortune, and while one courts her himself the other gives the job to his son (Milton Schumann). She, however, disappoints them both by marrying Peabody (Frank Bennett), a clerk in the bank.

F. A. Turner, Jennie Lee, Richard Cummings, Charles Lee, Hal Wilson and Bessie Buskirk constitute the support.

"The Bond Between"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THAT George Beban and Donald Crisp are a good team in providing story and direction for the character star to have full opportunity to display his well-known emotions seems to us most apparent from this picture.

We do not think Mr. Beban registers as well as a French dear old gentleman as he did in his previous Italian characters. The character of the son seemed considerably warped out of naturalness, and the father's kisses and adoration gained sympathy for the old man, of course, and so it did not make so much difference.



The Old Music Master Strikes a Sympathetic Chord

The covering of the painting with water color and the melodramatic robbing of the museum were points that added much for the part of the audience who would be bored to death by merely the character interpretation, no matter how finely done.

An inward smile will be given the handiness with which the old watchman found lantern, matches, etc., on the desk at which he was already conveniently sitting when the lights went out.

"The Bond Between" will appeal greatly to average Paramount audiences; the action is fast and the plot runs smoothly, although the trick of covering with water color might have been a little more plainly explained at the start.

Mr. Beban's special appeal through the heights and depths of pathos do not register, however, anywhere near as strong in this play as in his previous ones. The tears are missing.

THE STORY AND PLAYERS

Jacques Duval (Colin Chase), art student, is the idol of his old father, Pierre (George Beban); when Pierre, appointed night watchman of the big art museum, finds one of the most valuable frames empty, and recalls that Jacques had just left, he can only assume his son stole the picture. Especially when he enters the son's studio just in time to find a detective there accusing the son of taking the painting, which is there on an easel. In fact, the son is the innocent dupe of a crook, Vaux (Eugene Pallette), who used him to smuggle several such paintings through the customs, covered with cheap water color. And Jacques has just discovered the fraud and gone to inform the police.

Pierre in an instant says he is the guilty one, and not until Jacques comes and gets him from his cell does he know how fully his love for his son is deserved.

"Sweetheart of the Doomed"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

"SWEETHEART OF THE DOOMED" presents Louise Glaum in the role of an adventuress who is changed for the better through love. The story, though it contains at times unusual appeal and presents a story that is on the whole dramatic, the ordeal with which the author has chosen to inflict the woman

prior to giving her final happiness tends to weaken the effect of the whole. It is quite probable that in the war hospitals of Europe there have been cases where nurses posed as sweethearts, mothers or sisters of their soldier-patients merely to allay their delirium. But when one is treated to the sight of Miss Glaum in her part of Honore Zonlay going about among the hospital cots and playing the sweetheart to all the doomed, the scene falls down somewhat dramatically. The zeal of the writer seems to have gotten the better of his perspective. This is also shown in the subtitles, which are far too emotional and sentimental to be read without a smile.

Miss Glaum is given more opportunities for acting in "Sweetheart of the Doomed" than she has had in some time, and accepts them all. The production given the story by Reginald Barker leaves nothing to be desired.

THE STORY AND PLAYERS

Honore Zonlay (Louise Glaum), a notorious adventuress, lives to make all men pay for the treachery of one man. She ensnares General Durand (Thomas Guise) by posing as the protege of another general (Roy Laidlaw). When Durand learns her true identity he casts her off. Honore at last meets her ideal in the person of Paul Montaigne (Charles Gunn), a dispatch bearer. He is willing to overlook her past. When war comes he is reported to have died in service, and Durand, in a spirit bordering on revenge, places her in a hospital as sweetheart of the doomed One day Paul is brought in, severely wounded. He is given up for dead, but the care and nursing of Honore restore him to health.

"Patria"

(International-Pathe—Tenth and Eleventh Episodes)
REVIEWED BY PETER MILNE

THE tenth and eleventh episodes of "Patria" were staged out West and Marie Walcamp and a whole troop of daredevil cowboys put new life into the action. These numbers were also directed by Jacques Jaccard, who well knows how to handle Western melodrama. The riding of the cowboys is indeed sensational. Even more so is their falling. And aside from this ensemble spectacular stuff there are feats of daring that make one gasp, performed by the leading players themselves. Mrs. Castle and Milton Sills jump from a cliff into a bed of bushes, so winding up the tenth episode with an extra thrill.

The eleventh number, "Peace Which Passeth All Understanding," has to do with a Mexican border raid. The man who wrote the title was a satirical gentleman, to be sure. There is fighting and murder aplenty in the two reels, and in the end Patria asks the heavens for an answer to it all. It is quite superfluous to add that the action in both episodes is keyed at top speed all the time. The serial lover will go into ecstasies over it.

THE STORY AND PLAYERS

In the tenth number Patria (Mrs. Castle) arrives in the West with Captain Parr (Milton Sills). Baron Huroki (Warner Oland) plans a raid on Patria's ranch, and while she is out riding it takes place. She herself is any minute in danger of capture by Huroki and his followers, and it is only by skilful maneuvering that she manages to escape, accompanied by Parr.

In the eleventh number the Mexicans raid the home of the Morgans, carry off the daughter Bess (Marie Walcamp), kill the little son and mother, and attempt to deal out a like fate to the older son, but he succeeds in escaping to Patria to tell her the sad story.

"The Hidden Children"

(Metro—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS play may appeal to those who have read Robert W. Chambers' colorful story, but to others it will be a puzzle. Oscar Apfel is accredited with having both adapted and directed the production. Either in his hands or the cutting room such havoc has been wrought with the story itself that an average audience will wonder what it is all about, and we are certain Mr. Chambers would not recognize it as his creation.

For one thing, too much is left to titling, and that handled in a poetic, rather than a dramatic, mood.

There are Indians, and more Indians, and they do not seem very real. There is a hop-skip and-a-jump narrating of a double-barreled plot of a girl seeking her mother and a boy fascinated by the girl. The dramatic incidents which caused the hero and heroine to become "hidden children," the reason of the story itself, we would say, is barely referred to, even in the titles; instead, "suspense" seems to be sought.

And the result is flat failure to register the big punches that could have been there.

Robert Chambers wrote a story that is dramatic in spite of its strange incidents. It is not a story that does not so readily adapt itself to the pet star requirements of the modern photoplay, and here, we presume, the director's troubles began. But that does not excuse so badly mixed and poetic a plot resolving itself mostly into the wandering of two love doves through the forest, with faithful Indians, and hostile Indians, and some early colonists for good measure, and a few fights the audience hardly knows what-all about.

This picture is nowhere near up to the Metro standard, and even the stars cannot save it from being dull.

THE STORY AND PLAYERS

An ancient custom of the Indian tribes is to "hide" children with a friendly tribe, later to be brought back to their own tribe as sacred and pure of blood. Two hidden children, Evan (Harold Lockwood) and Lois (May Allison), meet and love. But Lois will not trust man, and not until Evan has saved her mother from being assassinated by a cruel Indian chief, is his complete happiness with her made possible.

"The Web of Life"

(Gold Medal Photoplayers—Five Reels)
REVIEWED BY GEORGE WORTS

THE most ambitious point attained in this picture occurs when one man forces another to marry a girl at the point of a gun when the other man intended to do something entirely different. The second high point is reached when a young mother walks down the street in negligée with her baby. Such incidents have made "The Web of Life" interesting, but little else.

The author's intentions may have been led astray by an erratic director, for a deep and compelling theme is introduced early in the play, and immediately dismissed. The laborious introduction of a great-grandfather, grandfather, father and son, to point out that the son is the only one of the line having black sheep inclinations, and the further presentation of a girl "who sprang from clean-souled, clean-bodied country folk" leads the observer to the conclusion that here is to be a struggle of some depth between the forces of heredity.

The play lacks observation. Inaccurate judgment has been displayed in gauging the importance of different steps in the development of characters and story. Emphasis is laid upon unimportant scenes, while the approach to every climax is skimmed over. The most serious objection is that the high points of its drama are built on false grounds.

Miss Hilda Nord made a serious and determined effort at injecting life into her difficult part. James Cruze also did his best with the scattered material at hand. The other players were rather indifferently cast.

THE STORY AND PLAYERS

A dissipated youth (George Soule Spencer) goes to the country to reform, meets a girl (Hilda Nord), induces her to go to the "big city," where he attempts to have a fake marriage ceremony performed. The girl's childhood friend (James Cruze) intervenes and furnishes a genuine minister. The husband continues to indulge in other ladies' company until after a baby is born. Arriving home one night, he finds his wife in a compromising situation with her life-long friend. After several months of separation, explanations are made, the husband reforms, and everything ends happily. In the cast with Hilda Nord and James Cruze, who are starred, are George Moss, Redfield Clarke, George Soule Spencer, Billy Quirk and Frank Holland.

"The Clock"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

"THE Clock" scored a decided success at New York's Rialto. It is a light comedy, ingeniously evolved, and much of the humor is derived from its subtitles. These are composed of very natural-spoken lines, and are good for many a laugh. Aaron Hoffman is the author of "The Clock." He has kept away from the conventional in more ways than one, and Director William Worthington, it appears, has carried out his ideas to a good degree. Mr. Hoffman didn't bother at all about drama. There is very little of it present. The episode in which the villain hires a crook to steal the clock is rather forced, to tell the truth, but

then one doesn't have to take it seriously. It's the comedy that counts, and "The Clock" can unhesitatingly be termed excellent in this respect.

Franklyn Farnum is featured as the extremely unpunctual hero. His personality is attractive, and he benefits largely by the role provided him. One thing, however, Mr. Farnum should exercise more care over his make-up in the close-ups. A fetching smile doesn't get the smiler anywhere if the border of grease paint can be seen by the eye. Agnes Vernon is a very pretty and natural heroine, while the support is of the best.

THE STORY AND PLAYERS

Jack Tempest (Franklyn Farnum) gets into all sorts of trouble because he is never on time. His fiancee, Vivian (Agnes Vernon), becomes peeved at his excuses, and her father (Mark Fenton) becomes angry and takes her away to the country. Jack receives word that a distant uncle has died leaving him a clock, which he must wind at ten every night, setting the alarm for six in the morning. If he doesn't hold to these stipulations he loses a fortune. The peculiar inheritance proves the making of him, and then, after he's smoothed matters over with Vivian, he discovers that she was his "distant uncle."

Frank Whitson, Frederick Montagu and Willis Marks contribute good performances.

"The Mystery of the Double Cross"

(Pathe—Fifth Episode)

REVIEWED BY PETER MILNE

THE mystery enshrouding the dual personality of Philippa Brewster becomes more clouded than ever in this episode, entitled "The Life Current." Bentley, the heavy, proposes to her and is accepted, and when Peter Hale asks her for an explanation, none is forthcoming. The identity of the Masked Stranger still remains unknown.

THE STORY AND PLAYERS

After Bentley (Ralph Stuart) has been accepted by Philippa (Mollie King), he resolves to get Peter (Leon Barry) out of the way. He is captured and tied to a gas jet preparatory to hanging. The Masked Stranger comes to his rescue, and in a fight with Bentley accidentally wounds Peter. He is taken to a hospital and immediately operated upon. In the midst of the operation one of Bentley's gang cuts the electric wires of the hospital. The Masked Stranger arrives just in time to hold them together that the doctor may go on with his work.

"The Cure"

REVIEWED BY WILLIAM J. McGRATH

(Mutual-Chaplin—Two Reels)

THERE is but one thing to be said against each succeeding Chaplin picture. That is, that it gives one too exclusive a taste in their comedy seeking among the films. To see one Chaplin after the other, and add one's laughter to the widespread echo,



A Meeting of Old Friends

means that there is very little else among the fun-making films that will satisfy that taste. The newest Chaplin, "The Cure," tops off the feast of fun he has furnished in the past in great style.

One of the big points in its favor is the fact that Charley works almost throughout the entire picture in his maudlin, gyrating, fish-eyed character of the "funny drunk." In this characterization he made his first fame in vaudeville; in it he is well-night inimitable, and chuckles always change to convulsions with an audience when the plot of his pictures calls for alcohol to be mixed with his antics. The action in "The Cure" all takes place at one of those "health water" resorts.

Charley, of course, makes his entrance early as a "patient" seeking a cure for his alcoholic tastes. Every move thereafter is a signal for laughter as carefully obeyed as a railroader's orders. To seek superlative terms for each Chaplin comedy as they come forth is a hardship and an impossibility. The last one always makes me think that there is nothing new to be concocted by Charley as laugh-making stunts. But the scenario of "The Cure" has a plentitude of new business in it that disperses the idea that there is nothing new under the sun for Chaplin.

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"Variety":—
"Above the average and one of the better class of programme features."

In Preparation "Marie Doro" in "Heart's Desire"

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Lone Point Feud" episode of Kalem's "Daughter of Daring," series. One reel. The rapid pace of thrills and good drama set by Kalem in this series is well maintained in the present episode. The practice established by a new director of introducing themes other than those dealing strictly with the railroad, and of distributing the main thrill over several minor ones has greatly increased the interest. The story deals with the fight between the railroad system and the town of Lone Point. The settlement of the feud comes abruptly, when the leading spirit of the community, "Squire Briggs," pursues his runaway daughter who is eloping with the railroad's superintendent. He catches them in time to give his parental blessing, a climax which comes as a surprise, taking into consideration the conflict developed during the story, between the two men.

"The Railroad Smugglers," an episode in Kalem's "Daughter of Daring" series. One reel. The Mexican border situation is taken advantage of in this episode. A secret service man furnishes suspense in peeking through windows, a habit which grows somewhat forced before the reel is over. Helen discovers that a supposedly reputable farmer of the Lone Point neighborhood is smuggling arms over the border to the Mexicans. The story is good, and things happen rapidly. The Kalem motorcycle is used effectively.

"The Vulture of Skull Mountain," an episode of Kalem's "American Girl" series. Two reels. Frederick Bechdolt furnishes an excellent story in which bandits and exciting road scenes predominate. The "Vulture" is a bandit of the Jesse James stamp, who holds up Roger King, a wealthy westerner, when the latter crosses Skull Mountain. Madge King (Marin Sais) with the superintendent of the King ranch rescues him after a hard chase. They find, in the house of the "Vulture," a young woman who was imprisoned several days before and whose father, in a delirious state, galloped up to the King ranch dangling from his horse. An effective device is used, in the form of a large rock, delicately balanced, which is set to crash upon Roger King by the pull of a wire. The Vulture ties King to the wire. He is freed by the superintendent.

Selig-Tribune. No. 27. (Mon., April 2.)—Aeroplanes equipped with motorcycles, latest innovation of military flying corps, Los Angeles, Cal.; American Women's League for Self-Defense march, New York City; new armored motor equiped with generator for wireless and searchlight, Lynbrook, L. I.; 600 missions being restored, San Fernando, Cal.; new motor bus line inaugurated with Mayor Thompson and ex-Governor Dunne as first passengers, Chicago, Ill.; how to prepare a dinner for five at a total outlay of sixty-five cents; 700 sailors from interned ships transferred to military fortifications, Philadelphia, Pa.; re-mobilizations of 71st Regiment, New York City; new sleeping bag adopted by United States Army, Los Angeles, Cal.

"Doubles and Troubles" a Kalem one-reel "Ham and Bud" comedy. The observer of this picture has the feeling that perhaps the director is "kidding" him. Ham and Bud are duplicated by double exposure and sometimes by substitution. Ham and Bud are waiters in a Bowery cafe, and they are impersonated by two supposed crooks, in reality, Ham and Bud in different make-up. The substitution is obvious, although the piece is amusing on the whole. A pretty girl, name unknown, heightens the entertainment.

Metro

"The Awakening of Helena Minor." (Drew Comedy—One Reel.)—The potency of flattery, in a very much over-exaggerated form, is the basis of comedy in this offering. Hubby is very much stuck on himself, and wifey decides to take advantage of it, with great success. She persuades him to buy her fine clothes to match baby blue eyes. 'Nuff said.

Mutual Program

"Freed by Fido." (Vogue. Sat. March 31. Two reels.)—This film crowded as it is with situations that are laughable still has a fine touch of humaneness running through it, and should prove a welcome addition to the Vogues that have gone before.

Lillian Hamilton, a society girl, prevailed upon her father to escort her and her friends through Chinatown. While in a cabaret show, the proprietor of the place steals Fido from their automobile, his idea being to use the dog to lure Lillian back to recover same. She returns to the dive, is bound and gagged and thrown into a basement room, where she is discovered by Fido, and the dog manages to tear the ropes which bind her, and so she is freed.

"Mutual Tours, No. 21." (Gaumont. Tues., March 27. One reel.)—In this picture the spectator is conducted to Funchal, the capital of the Madeira Islands and the many picturesque features of these luxuriant isles are pointed out. The habits and customs of the inhabitants are amply dealt with and the party is then conducted to Rostov on the Don, an important seaport of Russia, where the parks, monuments and many other features of interest are shown upon the screen; thence the journey to Ajaccio, the capital of Corsica is made and the many interesting scenes of Napoleon's birthplace are presented. The reel concludes with a view of a number of French battleships riding at anchor at Ajaccio.

"Mutual Weekly, No. 117." (Gaumont. Wed., March 28. One reel.)—The high standard of efficiency in this series is well sustained in this latest number which deals with incidents along the Somme with the Allies, the Harvard boat crew commencing practice, wrecking of a freight train at Medford, Mass., blocking traffic, what men are wearing, U. S. orders fleet of U-boat destroyers at Boston, Mass., Occidental hotel at Los Angeles burnt to the ground, annual celebration of Evacuation Day at Boston, Mass., Ambassador Gerard welcomed home. U. S. destroyers Monaghan and Sterrett visited by girls at Galveston, Tex., American ambulances leaving Paris, France for the front and school boys fly kites of their own make at Los Angeles, Cal.

"Reel Life, No. 48." (Gaumont. Thurs., March 29. One reel.)—Weaving Navajo blankets is the opening picture of this reel, followed by an exhibition of the uses of the pulmotor, an interesting show of Swedish gymnastics, the famous Herald clock in New York City, winter sports in Florida, aeroplaning and aquaplaning, the latter sport requiring remarkable coolness and nerve. In all, it is a very interesting film and is a worthy companion for it predecessors.

Universal Program

"Nabbing a Noble." (L-Ko. Wed., April 4.)—In which a nobleman changes places with his valet prior to his visit to a family and pays the penalty when the valet runs off with the pretty daughter of the house. Phil Dunham, featured in this, does his usual comical work and is ably supported by Lucille Hutton, Charles Inslee and Merta Sterling.

"Somebody Lied." (Victor. Two reels. Thurs., April 5.)—A good comedy-drama, in which both husband and wife pose before each other as angels with wings and each finds the other out in a serio-comic manner. This is a release quite out of the ordinary and is benefited largely by two good performers. Harry Carter as the husband is excellent and Priscilla Dean makes a charming opposite. Virginia Lee and Earl Page are others. E. M. Ingleton did the story for Ben Wilson's direction.

"The Perils of the Secret Service." (Imp. Two reels. Episode Number 5. "The Man in the Trunk." Fri., April 6.)—Further adventures of Yorke Norroy and Carson Huntley are set forth in this number of the series. Norroy making use of his art of makeup impersonates a Mexican insurrecto and frees Huntley, who is held captive and tortured to give up a secret concerning plans of a machine gun. Kingsley Benedict, Jay Belasco and Roberta Wilson continue in the leading roles. The episode is frankly melodramatic and has many wildly impossible spots, although it seems destined to be appreciated by the lover of the Bronson-Howard secret service stories.

"The Burning Silence." (Bison. Two reels. Sat., April 7.)—This melodrama, written and produced by A. W. Rice, is rather obscure in its opening passages and the mystery element is stretched just a little too far. The closing scenes which reveal the two friends to one another as enemies, owing to their controversy over a woman are intense and well done. James Farley, George Pearce and Jane Bernoudy are the principals.

"A Boob for Luck." (Joker. Sat., April 7.)—This comedy by Jack Cunningham concerns itself with a chase after a lottery ticket and the complications that arise during it are excellent. William Franey, Gale Henry, Lillian Peacock, Milburn Moranti and the usual Joker support, appear to fine advantage.

"Crooks and Crocodiles." (L-Ko. Sun., April 8.)—Trick work, which causes a number of stuffed crocodiles to have prominent roles in this comedy is sometimes obviously mechanical and sometimes ridiculously funny. Fatty Voss and a good supporting cast disport themselves to advantage in it, although it is an episodic affair with no story as an excuse for its existence.

"The Voice on the Wire." (Universal Special. Two reels. Episode 4. "The Next Victim." Week of April 2.)—Ben Wilson is again supported by a capable cast of heavies who interpret their mysterious roles with dash and go. Much underworld action with drug-abusers in the foreground, runs throughout this installment, which is very well staged and photographed. The interest of any spectator will be intense whether he has seen any of the preceding episodes or not, as mystery runs rampant and the effort to figure out what it is all about fascinates one like playing with puzzle cut-out pictures. If there is a solution and it is at all logical, anyone seeing these two reels will travel far to view it.

"Mixed Matrimony." (Nestor. Mon., April 2.)—A highly amusing comedy in which two young people destined to marry by a will change places with their respective servants so they may look each other over incog. Eddie Lyons, Lee Moran, Edith Roberts and the usual Nestor support appears with the addition of Jane Bernoudy, who does some good comedy work. It was written by Fred Palmer.

"The Magpie." (Gold Seal. Three reels. Tues., April 3.)—A comedy-drama or rather melodrama is offered here. It was made in the East under the direction of Edwin Stevens, who worked on a story by George Smith. It depicts the manner in which a society girl, who is the exact counterpart of a light-fingered Liz, succeeds in saving her father's valuables from a burglar. Some of the comedy miscarries, but all in all the picture is average. Tina Marshal is featured while others are Claude Cooper and Monty Brace.

"The Star Witness." (Laemmle. Two reels. Wed., April 4.)—A heart-interest story, in which two of the players are newcomers, is presented here and several conventional situations covered with a slight veneer of originality put it nicely over. The central figure is the hard-working husband, who derives only a scant salary from a department store, and who is accused of being a shoplifter on circumstantial evidence. The children are material in effecting his exoneration. Lee Hill, Mina Cunard, Elizabeth Jones, Lena Baskette and Ernest Shields make up the cast. Jack McDermott directed while Grant Carpenter wrote the story.

"Under the Bed." (Nestor. Mon., April 9.)—An amusing comedy by Eddie Lyons, in which the hero believes he has murdered a man and so is easily dominated by a burlesque crook. Lee Moran in this latter part, and the author as the hero, contribute their usual good work, while the support includes Harry Nolan, Edith Roberts, Fred Gamble and Mrs. Witting.

"Hair Trigger Burk." (Gold Seal. Three reels. Tues., April 10.)—A typical Western in which Harry Carey plays the hero to his heart's content. His pal, before dying, asking him to do his best to keep his son from learning that he was a robber. The complications which the fulfilment of the promise cause are exciting to say the least, and are handled after a good fashion. Teddy Brooks, Claire Du Bray, Vester Pegg and Bill Gettinger are in the cast. Eugene B. Lewis is author.

"His Family Tree." (Victor. Tues., April 10.)—Both husband and wife have a passion for pedigrees and high sounding names and are easily taken in when I. M. Bunk comes to town and preys upon their susceptibilities. Allen Curtis, in directing this comedy written by Tom Gibson, has gotten the most from the opportunities offered and has turned out a meritorious picture of its kind. Milton Sims, Eileen Sedwick, Ralph McComas and Charles Haeffle are the leads.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 8. The Cloud (Jean Sothern), Van Dyke 5
Mar. 22. A Man and the Women (Edith Hallor and Leslie Austen), U. S. Amuse. 5
Mar. 29. The Law That Failed (Alma Hanlon and Edward Ellis), Apollo..... 5
Apr. 5. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 12. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 19. A Mother's Ordeal, (Jean Sothern), Van Dyke 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) 5
Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Coming In Again-Out Again, (Douglas Fairbanks ..... —

Bluebird Photoplays

Mar. 12. Mutiny (Myrtle Gonzales, Val Paul and George Hernandez) 5
Mar. 19. Polly Redhead (Ella Hall)..... 5
Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely)..... 5
Apr. 2 Susan's Gentleman (Violet Merserau) 5
Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart) 5
Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short)..... 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips)..... 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Merserau) 5

Fox Film Corporation

Mar. 12. Love's Law (Joan Sawyer and Stuart Holmes)..... 5
Mar. 12. A Tale of Two Cities (Wm. Farnum), Special..... 5
Mar. 19. The Blue Streak (Wm. Nigh and Violet Palmer) 5
Mar. 26. High Finance (George Walsh)..... 5
Apr. 2. Her Greatest Love (Theda Bara)... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 9. The Derelict (Stuart Holmes)..... 5
Apr. 16. Her Temptation, (Gladys Brockwell) 5
Apr. 23. She, (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5

Kleine-Edison-Selig-Essanay

Mar. 12. Little Lost Sister (Selig)..... 5
Mar. 19. Satan's Private Door (Essanay).... 5
Apr. 2. The Law of the North (Shirley Mason) 5
Apr. 16. Builders of Castles (Marc MacDermott), Edison 5
Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay 5
Apr. 30. The Faith of Nancy, (Tom Santschi and Bessie Eyton), Selig..... 5
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay 5

McClure Pictures*

Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)..... 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Mar. 12 The Mortal Sin (Viola Dana), Columbia 5
Mar. 19. His Father's Son (Lionel Barrymore and Irene Howley), Rolfe.. 5
Mar. 26. The Hidden Children (Harold Lockwood and May Allison), Yorke.... 5
Apr. 2. The Waiting Soul (Mme. Petrova). 5
Apr. 16. A Magdalene of the Hills (Mabel Taliaferro), Rolfe..... 5
Apr. 9. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 6. The Secret Spring (Harold Lockwood and May Allison), Yorke... 5
May 13. The Belle of the Season, (Emmy Wehlen), Rolfe 5

Mutual Film Corporation

Mar. 12. My Fighting Gentleman (William Russell), American..... 6
Mar. 19. The Painted Lie (Anne Wilbur), Horsley 5
Mar. 26. Motherhood (Marjorie Rambeau), Powell 5
Mar. 26. Sunny Jane (Jackie Saunders), Horkheimer 5
Apr. 2. The Devil's Assistant (Margarita Fischer), Pollard..... 6
Apr. 9. A Daughter of War (May Ward), Mutual Special..... 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American 5
Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5

Paramount Pictures Corporation

Mar. 12. Sapho (Pauline Fredericks), Famous Players 5
Mar. 15. The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky 5
Mar. 19. The Dummy (Jack Pickford), Famous Players..... 5
Mar. 22. The Spirit of Romance (Vivian Martin), Pallas..... 5
Mar. 26. The Bottle Imp (Sessue Hayakawa), Lasky 5
Mar. 29. As Men Love (House Peters and Myrtle Stedman), Pallas..... 5
Apr. 2. The Bond Between (George Beban), Pallas..... 5
Apr. 5 The School for Husbands (Fannie Ward), Lasky..... 5
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas..... 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players..... 5
Apr. 26. The Squaw Man's Son (Reid, Stedman and King), Lasky..... 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Undying Flame, (Mme. Petrova), Lasky 5
May 14. The Marcellini Millions, (George Beban), Morosco 5

Pathe Exchange, Inc.

Mar. 11. The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players 5
Mar. 18. Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser 5
Mar. 25. Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa..... 5
Apr. 1 Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Lucy Palmer and Robert Vaughn), Thanhouser..... 5
Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra..... 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon). Thanhouser.. 5
Apr. 22. The Hunting of the Hawk, (William Courtenay, Marguerite Snow and Robert Clugston), Astra 5

Red Feather Productions

Mar. 12. (Double Attraction.) The Girl Who Lost (Cleo Madison), and Border Wolves (Neal Hart)..... 5
Mar. 19. The Scarlet Crystal (Herbert Rawlinson) 5
Mar. 26 The Fighting Gringo (Harry Carey and Claire DuBray..... 5
Apr. 2. The Bronze Bride (Claire MacDowell, Frank Mayo and Eddie Polo) 5
Apr. 9. Mr. Dolan of New York (Jack Mulhall) 5
Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5

Selznick Pictures

Jan. 7. Panthea (Norma Talmadge)..... 6
Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Mar. —. The Easiest Way (Clara Kimball Young) 6
Mar. —. The Law of Compensation (Norma Talmadge 5

Triangle Distributing Corporation

Mar. 8 Back of the Man (Dorothy Dalton) 5
Mar. 11. A Love Sublime (Wilfred Lucas), Fine Arts..... 5
Mar. 15. The Little Brother (Enid Bennett), Ince-Kay Bee..... 5
Mar. 18 A Daughter of the Poor (Bessie Love), Fine Arts..... 5
Mar. 18 Blood Will Tell (W. Desmond), Ince-Kay-Bee 5
Mar. 25. A Woman's Awakening (Seena Owen), Fine Arts..... 5
Mar. 25. The Square Deal Man (Wm. S. Hart), Kay-Bee..... 5
Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay Bee 5
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee..... 5
Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts..... 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee 5

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) 5
Coming—The Passion Flower (Beatriz Michelena) ..... —

Vitagraph—V-L-S-E

Mar. 12 Arsene Lupin (Earle Williams)..... 5
Mar. 19 Aladdin from Broadway (Edith Storey and Antonio Moreno)..... 5
Mar. 26 The More Excellent Way (Anita Stewart and Charles Richman)..... 5
Apr. 2. A Million Bid (Anita Stewart and Harry Morey) 5
Apr. 2 Babette (Peggy Hyland and Marc MacDermott) 5
Apr. 9 Apartment 29 (Earle Williams)..... 5
Apr. 9. Captain Alvarez (Edith Storey)..... 5
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 5
Apr. 16. Her Secret, (Alice Joyce and Harry Morey) 5
Apr. 23. Sally in a Hurry (Lillian Walker) 5
Apr. 30. The Hawk (Earle Williams)..... 5
May 7. The Capt. of the Grey Horse Troop, (Antonio Moreno and Edith Storey) 5

World Pictures

Mar. 12—The Dancer's Peril (Alice Brady) 5
Mar. 19. The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche) 5
Mar. 26. As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes)..... 5
Apr. 2. Man's Woman (Ethel Clayton and Rockcliffe Fellowes)..... 5
Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) 5
Apr. 16. Forget-Me-Not (Kitty Gordon)..... 5
Apr. 23. SPECIAL FEATURE—Title not announced ..... —
Apr. 30. Darkest Russia (Alice Brady)..... 5
May 7. The Page Mystery (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
May 14. The Wit of a Woman. (Muriel Ostriche and Arthur Ashley)..... 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 9. Tree Animals ..... 500 feet
Apr. 16. Feeding the Smaller Animals...500 feet
Scenics
Apr. 9. Our World as it Appears to the Ant, and Study in Sand..... 1 reel
Apr. 16. New York to Florida..... —

Foxfilm Comedies

Mar. 26. His Merry Mix-up (Charles Conklin) .....2 C
Apr. 2. Bathhouse Tangles (Porter Strong).2 C
Apr. 9. A Footlight Flame (Charles Arling).2 C
Apr. 16. The Film Spoilers (Chas Conklin).2 C
Apr. 23. His Love Fight (Hank Mann).....2 C

General Film Company

BROADWAY STAR FEATURES
Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80
ESSANAY
The Shooting Star, 5, and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel 21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel..... 21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890
FORTUNE PHOTOPLAYS
The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88
KALEM
The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D..... 21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D 21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D..... 21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D..... 21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92
SELIG
The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top..... 21870
Selig-Tribune, No. 28, 1 Top..... 21875
Mr. Bingo the Bachelor (John Lancaster), 1 C 21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top..... 21889
Selig Tribune, No. 30, 1 Top..... 21893
Bill and the Bearded Lady, 1 C..... 21894

Metro Pictures Corporation

Monday, April 9, 1917
DREW—Putting It Over on Henry (Mr. and Mrs. Sidney Drew).....1 C
SERIAL—The Great Secret (Chapter 13), 13), Francis X. Bushman and Beverly Bayne .....2 D
Monday, April 16, 1917
DREW—Handy Henry (Mr. and Mrs. Sidney Drew) .....1 C
SERIAL—The Great Secret (Chapter 14), Francis X Bushman and Beverly Bayne.2 D

Mutual Film Corporation

Monday, April 9, 1917
MONOGRAM—Shorty Reduces the High Cost of Living (13th of "Adventures of Shorty Hamilton"), 2 D.....05411-12
Tuesday, April 10, 1917
GAUMONT—Mutual Tours Around the World; Parks and Gardens of Paris, France; Lisbon, Capital of Portugal; Volendam, Holland, 1 Trav..... 05413
Wednesday, April 11, 1917
MUTUAL—Mutual Weekly, No. 119, 1 Top..... 05414
STRAND—Her Hero (Billie Rhodes), 1 C 05415
Thursday, April 12, 1917
CUB—The Gypsy Prince (George Ovey) 1 C 05416
GAUMONT—Reel Life; Wine Making in France, A Flying Torpedo, Dancing for Health, An Ice Scooter, Indian Basketry, A Novel Home Entertainment, 1 Mag 05417
Friday, April 13, 1917
MONMOUTH—The Metzer Murder Chapter 4, "Jimmy Dale" Series), 2 D.....05418-19
Saturday, April 14, 1917
VOGUE—Jolted Justice (Paddy McQuire), 2 C.....05420-21
Monday, April 16, 1917
MUTUAL SPECIALS—The Cure (Chaplin, No. 10), 2 C.....05422-23
MUTUAL SERIALS—A Double Steal (Episode No. 2 of "The Railroad Raiders") 2 D.....05423-25
MONOGRAM—Shorty Lays a Jungle Ghost (14th of "Adventures of Shorty Hamilton"), 2 D.....05436-37
Tuesday, April 17, 1917
GAUMONT—Mutual Tours Around the World; Copenhagen, Denmark, Russian Caucasia, Salzburg, Western Austrai, 1 Trav.....054318
Wednesday, April 18, 1917
MUTUAL—Mutual Weekly, No. 120, 1 Top 05439
STRAND—When Mary Took the Count (Billie Rhodes), 1 C..... 05440
Thursday, April 19, 1917
CUB—Somewhere in the Mountains (George Ovey), 1 C..... 05441
GAUMONT—Reel Life; New Legs for Soldiers, Fishing Through Ice, A Traveling Dairy, A Vest Pocket Water Sterilizer, A Mock Bull Fight, Making Iron Pipe, 1 Mag..... 05442
Friday, April 20, 1917
MONMOUTH—A Fight for Honor (Chapter 5, "Jimmy Dale" Series), 2 D..05443-44
Saturday, April 21, 1917
VOGUE—Masked Mirth (Ben Turpin), 2 C.....05445-46

Paramount Pictures Corporation

Monday, April 9, 1917
BURTON HOLMES—In Old India, 1 Trav.
KLEVER KOMEDY—His Military Figure, 1 C.
PICTOGRAPH—No. 62, 1 Mag.
Monday, April 16, 1917
BURTON HOLMES—Among the Holy Hindus, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 63, 1 Mag.

Pathe Exchange, Inc.

Sunday, April 8, 1917
Patria, No. 13, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 4 (Kidnapped), (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D.
Max and the Fair M. D. (Max Linder), Pathe, 1 C.
Florence Rose Fashions, No. 26 (Rose), Fash.; Picture Postal Cards (Japan), Pathe, Sc. Color, Split reel.
Know America the Land We Love, No. 4 (Arizona), Sc., Combitone, 1 reel.
Wednesday, April 11, 1917
Hearst-Pathe News, No. 30, 1 Top.
Saturday, April 14, 1917
Hearst-Pathe News, No. 31, 1 Top.
Sunday, April 15, 1917
Patria, No. 14, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 5 (The Life Current) (Mollie King, Leon Barry and Ralph Stuart), Astra, 2 D.
Lonesome Luke on Tin Can Alley (Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jemison), Rolin, 2 C.
Florence Rose Fashions, No. 27 (Rose), Fash. and odd fresh water creatures (color. educ.), Split reel.
Know America the Land We Love, No. 5 (Arid and Fruitful California), Sc., Combitone, 1 reel.
Wednesday, April 18, 1917
Hearst-Pathe News, No. 32, 1 Top.
Saturday, April 21, 1917
Hearst-Pathe News, No. 33, 1 Top.

Triangle Komedies

Sunday, April 8, 1917
A Berth Scandal.....1 C
The Bookworm Turns.....1 C
Sunday, April 15, 1917
Her Birthday Knight.....1 C
A Winning Loser.....1 C

Universal Film Company

Monday, April 9, 1917
NESTOR—Under the Bed (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02318
Tuesday, April 10, 1917
GOLD SEAL—Hair Trigger Burk (Harry Carey and Claire DuBray), 2 D..... 02319
VICTOR—His Family Tree (Eileen Sedgwick), 1 C..... 02320
Wednesday, April 11, 1917
L-KO—Tom's Tramping Troupe (Phil Dunham) 2 C..... 02321
UNIVERSAL—Animated Weekly, No. 67, 1 Top..... 02322
BIG U—The Bugler, 1 D, Re-issue..... 02323
Thursday, April 12, 1917
REX—Uncle John's Money (Malcolm Blevis and Marjorie Ellison), 2 D.... 02324
BIG U—The Desert Ghost (Neal Hart), 1 D..... 02325
LAEMMLE—The Silent Prisoner (Ethel Grandin), 1 D, Re-issue..... 02326
Friday, April 13, 1917
IMP—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"), 2 D..... 02327
UNIVERSAL—Screen Magazine, No. 14, 1 Mag..... 02328
VICTOR—Stop Your Skidding, 1 C, Reissue 02329
Saturday, April 14, 1917
BISON—The Kidnapped Bride (Marie Walcamp), 2 D..... 02330
JOKER—The Careless Cop (Gale Henry and Wm. Franey), 1 C..... 02331
Sunday, April 15, 1917
REX—Her Primitive Man (Jack Mulhall), 1 D..... 02332
POWERS—Boomer Bill Goes to Sea (C-Cart.), and On the Streets of India (Dorsey Educ.), Split reel..... 02333
IMP—The Eyes in the Dark (Leah Baird), 2 D, Re-issue..... 02334
UNIVERSAL SPECIAL—The Voice on the Wire (Eisode No. 5), (Ben Wilson and Neva Gerber), 2 D..... 02336
UNIVERSAL SPECIAL—The Purple Mask (Episode 16, "A Prisoner of Love") (Grace Cunard and Francis Ford), 2 D..... 02335
Monday, April 16, 1917
NESTOR—Follow the Tracks (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02338
Tuesday, April 17, 1917
GOLD SEAL—For Lack of Evidence (Tina Marshall), 2 D..... 02339
VICTOR—It Happened In Room 7, 1 C 02340
Wednesday, April 18, 1917
LAEMMLE—Chubby Takes a Hand (Wm. V. Mong and Zoe Rae), 1 D..... 02341
L-KO—Love and Blazes (Phil Dunham), 2 C 02342
UNIVERSAL—Animated Weekly, No. 68, 1 Top 02343
Thursday, April 19, 1917
VICTOR—The Topsy Turvy Twins (Carter DeHaven), 2 C..... 02344
BIG U—The Pace That Kills (Claire McDowell), 1 D..... 02345
REX—The Sorceress (Herbert Rawlinson and Cleo Madison), 1 D (Re-issue)... 02346
Friday, April 20, 1917
IMP—The Perils of the Secret Service Episode No. 7, "The International Spy"), 2 D..... 02347
UNIVERSAL—Screen Magazine, No. 15, 1 Mag..... 02348
VICTOR—Tit for Tat (Hobart Henley), 1 C-D (Re-issue) 02349
Saturday, April 21, 1917
BISON—The Tell-tale Clue (Molly Malone),), 2 D..... 02350
JOKER—Take Back Your Wife (Gale Henry and Wm. Franey), 1 C..... 02351
IMP—The Blazing Secret (King Baggot and Leah Baird), 1 D (Re-issue).... 02352
Sunday, April 22, 1917
POWERS—A Good Story About a Bad Egg (C-Cart), and Intimate India Dorsey Educ.), Split reel..... 02353
BIG U—Her Great Mistake (Marie Walcamp), 2 D (Re-issue)..... 02354
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 6) (Ben Wilson and Neva Gerber), 2 D..... 02355

Vitagraph-V-L-S-E.

Monday, April 9, 1917
A Spring Idyl (Paula Blackton).....1 D
Captain Jinks and Himself (Frank Daniels)..1 C
Slop Heads and Slivers (Hughie Mack)....1 C
Monday, April 16, 1917
The Little Strategist (Paula Blackton).....1 D
Bombs and Blunders (Hughie Mack).....1 C

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues..... ....

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, for a Wife!.....1 reel
Feb. 15. Bride and Gloom (Special Release) .....2 reels
Feb. 19. Hubby's Night Out.....1 reel
Feb. 26. Kidding Sister.....1 reel
Mar. 5. As Luck Would Have It.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.

Eskay Harris Feature Film
Alice in Wonderland.....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 reels
The Awakening of Bess Morton.....5 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

D. W. Griffith
Intolerance .....9 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Jaxon Film Corporation
Strife (George LeGuere).....5 reels

Juvenile Film Corporation
Apr.— 1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers 2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants..... ....
July—19. Casey the White-Wing..... ....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct..... ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh..... ....

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THIRD - - -	19,990	"
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TABLE OF CONTENTS

SELLING PICTURES INTENSIVELY. (WM. A. JOHNSTON) 2313
EDITORIAL 2314
WHEELER BODY'S BILL PROPOSES TAX ON ALL BRANCHES 2315
BIG EXHIBITORS ORGANIZE CO-OPERATIVE BOOKING SYSTEM 2317
PARALTA "REPEATS" TO COST EXHIBITOR NOTHING 2318
SAENGER AND FICHTENBERG MERGE INTERESTS IN SOUTH 2319
VIM COMEDIES TO BE SOLD ON STATE RIGHTS PLAN 2319
CHILDREN'S SATURDAY PERFORMANCES A SUCCESS IN NEW YORK 2322
"TO KILL DAILY CHANGE EVIL—RENT FILMS BY TERRITORY" 2323
Selznick Gives Program Another Scorching 2320
Real Service that Distributors Are Anxious to Give 2321
"Downfall of a Mayor" Will Be Ready May 15 2324
Choose "Womanhood" as Recruiting Stimulus 2324
"Skinner" Gets Big Send-Off in Indianapolis 2329
Initial Arbuckle Comedy Ready April 23 2330
Vita. to Inaugurate Wide Adv. Campaign 2339
Screen Acquires Work of Porter Emerson Brown 2340
Growth of Pictures Makes Old Terms Unsuitable 2342
First Scenes of New Bushman-Bayne Subject 2343
Timely Russian Atmosphere to Abramson-One Law for Both 2343
Figures Prove Helen Holmes Box Office Value 2344
Ogden Co. Promises Highest Class Productions 2345
Booking Firms Hold Show for Penna. Lawmakers 2345
M. P. E. L. A. Establish Quarters for Exposition 2347
New Fox New York Exchange to Open April 12 2348
Minneapolis Planning Convention Session 2350
The Fable of the Wise Guys Who Were Blind 2351
Edgar Lewis' Latest Bought by Frank G. Hall 2352
"The Whip" is Well Received by New York Newspapers 2353

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Lines) 2325
Live Wire Exhibitors 2327
Advance Offerings of the Programs 2330
How Pictures Are Booking 2336
Live News from the Producers 2337
Chicago News and Comment 2347
Among the Exchanges 2348
Just For Fun (In and Out of Town) 2349
Newsy Reports from All Sections 2350
In the State Rights Field 2352
The East Coast Studios 2355
In and Out of West Coast Studios 2356
Tabloid Reviews 2367
Features—Current and Coming 2368
Short Subjects—Current and Coming 2369
State Rights—Current and Coming 2370

ACCESSORY NEWS SECTION

Editorial 2375
Projection (Union Announcements) (Slides) 2376
The Camera 2384
Music and the Picture 2387
Building and Furnishing (Directory of New Theatres) 2390

SCREEN EXAMINATIONS

"Apartment Twenty-Nine" (Vitagraph) 2362
"As Men Love" (Pallas-Paramount) 2360
"Bond Between, The" (Pallas-Paramount) 2364
"Captain Alvarez" (Vitagraph Re-issue) 2361
"Clock, The" (Bluebird) 2365
"Cure, The" (Chaplin-Mutual) 2366
"Family Honor, The" (World Film) 2363
"Girl in the Checkered Coat, The" (Bluebird) 2363
"Her Official Father" (Triangle-Fine Arts) 2364
"Hidden Children, The" (Metro) 2365
"Law of the North, The" (Kleine-Edison) 2361
"Million Bid, A" (New De Luxe Edition Vitagraph) ... 2362
"More Excellent Way, The" (Vitagraph) 2359
"Mr. Dolan of New York" (Red Feather-Universal) 2360
"Mystery of the Double Cross, The" (Pathe) 2366
"Patria" (International-Pathe) 2365
"Price of Her Soul, The" (Variety Films Corporation) .. 2362
"Sweetheart of the Doomed" (Triangle-Ince) 2364
"Test of Womanhood, The" (Joseph Ropes) 2363
"Web of Life, The" (Gold Medal Photoplayers) 2365
"When Love Was Blind" (Thanhouser-Pathe) 2359
"Whip, The" (Paragon) 2359
"20,000 Feats Under the Sea" (A-Kay Company) 2361

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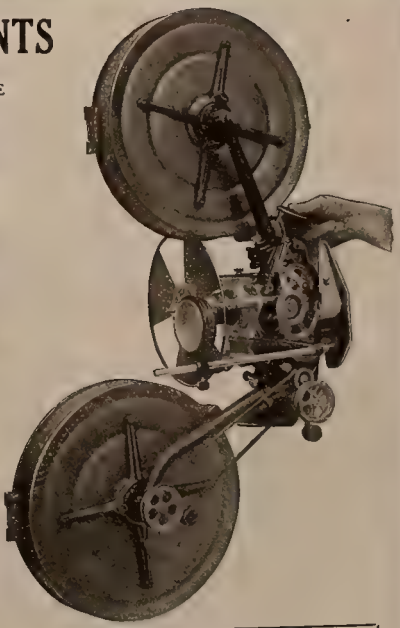
– SECTION OF MOTION PICTURE NEWS –

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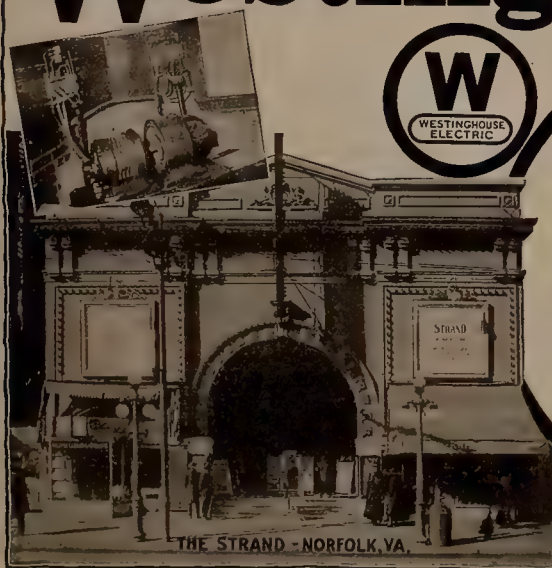
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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Operators' Licenses

THE motion picture film, when of the inflammable type, is dangerous unless properly handled. The care which is taken with it cannot be too great, yet, when properly handled by a competent person, there is but little danger. An insurance man the other day was comparing film with gasoline. He made the remark that when automobiles were first used the rates were high because of the supposed great danger, but that now they are getting used to them, scale of rates is reduced. The same will be the condition with film when our fire boards become accustomed to it.

The principal danger now is from carelessness or lack of knowledge on the part of the operator rather than from any actual danger from the film itself. A rather startling statement was made to me the other day which bears out this point. A well known machine manufacturer was giving a demonstration before a certain fire board to which he made the statement that ordinary inflammable film was comparatively safe. To prove it he lit four ordinary parlor matches and held them while burning against a piece of film traveling through his machine at normal speed—15 minutes to 1000 feet. The matches finally burned out without making an impression on the film. It can be seen, therefore, that film traveling through a machine under normal conditions is not dangerous. This test is interesting, but it does not prove that danger is not continually present, for it is.

TOO great care cannot be taken nor should an operator be allowed to run a machine until he has been thoroughly trained and made ready for his job. We have a law in New York that no man should run a machine without a license, but the trouble has been that these licenses could be obtained before the man was qualified to even enter a projection room. All that had to be done was to go to one of the so-called operators schools, learn some facts by heart, and answer the questions put to him by the examiners. His actual knowledge was a blank, yet he received a license and if he could get a job he was a first-class operator. This is wrong.

Take a much less responsible task and one which needs less knowledge and brains—the operating of a trolley car. Here a man not only has to know what each lever will do under certain conditions, but he must have a certain apprenticeship under a motorman who has proved his worth and knowledge before he is allowed to operate a car alone. If this is so in this case, how much more important it is in the case of motion pictures.

It is for this reason that we hope to see the amendment to section eighteen of article two of chapter twenty-six of the laws of 1909, introduced by Senator Walker at Albany on March 15, 1917, passed. The amendment reads as follows:

"A license shall not be granted to an applicant unless he shall have operated a moving picture projecting machine and its connections, in an enclosure or operating room, in a theatre, hall or other place devoted to the public exhibition of moving pictures, for a period of not less than six months prior to the date of the application; the application must be in writing and must be accompanied by the affidavit of the applicant to the same effect."

THIS will mean that before any man is allowed to operate in a theatre he must have had proper training. It will put the burden of responsibility on the shoulders of the examiners and will relieve the theatre manager of the moral responsibility which he has to a greater or less extent at the present time. The more responsibility which can be put on the examiners the better, for it is up to them to see to it that no man works in a theatre unless he is qualified; and if it is put up to them, as it should be, they will be made responsible for allowing an incompetent man to receive a license. It is a move that should meet with the support of all competent operators.

This to a large degree will do away with our fire risk, high insurance rates, etc., and will hasten the time when all inside and outside the industry will become accustomed to the motion picture film as they eventually must.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. G. SHERMAN

Operator's License

THE proposed ordinance introduced to the Board of Aldermen of the City of New York by Alderman Robitzek, to amend subdivisions 1, 2 and 3 of Section 43 of Article 2, Chapter 3, of the Code of Ordinances, relating to operators of motion picture machines, had a hearing at the City Hall, Friday, March 30. Present at the hearing were H. S. Wynkoop, Chief Inspector of the Department of Water Supply, Gas and Electricity; E. C. Stewart, representing the International Projection Association; Joseph Tyroler, president of Local 453, I. A. T. S. E. of Westchester County, who is also an Examiner for the City of Yonkers, and I. G. Sherman. The proposed amendment reads as follows: Be it ordained by the Board of Alderman of the City of New York, as follows: Section 1. Subdivisions 1, 2 and 3 of Section 43 of Article 2, Chapter 3, of the Code of Ordinance relating to the operators of motion picture machines, is hereby amended to read as follows:

"Section 43. Operators of motion picture machines. (1) Licenses required. No person shall operate any motion picture apparatus or any connection thereof, unless he shall have been duly licensed as hereinafter provided. (2) Application for a license. Any person desiring to act as a motion picture operator shall make application for a license as such to the Commissioner of Water Supply, Gas and Electricity, who shall furnish to each applicant blank forms of application, which he shall fill out and file with the Commissioner, and such application must be accompanied by the affidavit of the licensed operator to the effect that the applicant has served as an assistant to such licensed operator for a period of not less than six months prior to the date of application, except any person who has operated a motion picture machine and its connections for not less than six months may present his own affidavit stating that he has so operated a motion picture machine and its connections in an enclosure or operating room in a theatre or hall devoted to the public exhibition of motion pictures. (3) Examination. The Commissioner shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided each applicant shall be given a practical examination under the direction of the Commissioner, and further provided that no license shall be granted to an applicant unless he shall have served as an assistant to a licensed operator for a period of not less than six months prior to the date of the application. This Ordinance shall take effect immediately."

After carefully reading the proposed amendment and listening to the expressions of those present, the board decided to take the matter up in Executive Session, there being many points which had not been covered and for which no provision had been made.

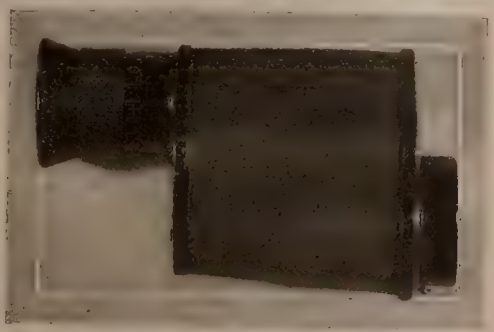
The Board of Aldermen were most considerate and desirous of enacting some law that will be equitable to the operators of Greater New York, and we await further developments. There is need of some sort of an amendment whereby the "home" operators will be protected and yet give the out-of-town licensed operator a chance, particularly the union operator who is licensed in some other city and who is temporarily operating in New York. It is my understanding that the Department of Water Supply, Gas and Electricity now issue permits to these men which allow them to so operate, and in this way no great injustice is done. The one serious point at issue seems to be concerning the apprenticeship clause, and it is to be hoped that the honorable board will evolve some plan whereby this clause can be covered in such a way as to be agreeable to all concerned. We will have more to say on this subject later.

Busy Screen Co. Representative

GRANT HETH, Michigan representative for Minusa screens, has been appointed manager in Detroit for the branch of Erker's, at 35 East Grand River avenue. Mr. R. E. Miller, present manager, will return to the St. Louis office in several weeks. The Minsua screen will continue to be represented in Michigan by Mr. Heth just the same.

Third Eye for Operators

IT has long been recognized as a fact that all operating rooms, thoroughly equipped, should also contain a good glass whereby the operator would be enabled at all times to make careful scrutiny of the picture being projected, and thus keep it in perfect focus. This is especially true where the length of throw is very great. I have visited many operating rooms, and in nearly all of them have found some sort of a glass for this purpose. Some of these glasses were absolutely worthless, their magnifying power being nil. It was only recently that I discovered what I believe to be an ideal glass. This glass is called a "Monocular," from the fact that it only calls into use one eye, and as it is possible to so arrange it by various adaptations, such as a wire frame to encircle it, allowing it to be brought into position at the operator's port for observation of the picture, and thrown out of position when not in use, thus leaving the hands of the operator free to perform his other duties, it should meet with great favor among operators. The monocular resembles a power field-glass, or a prism glass that has been cut in half longitudinally, and that is what it really is. With the high quality of lenses used and the perfected prism, the enlargement of the object under observance is very great, and it will allow the operator a more detailed view of the picture being projected than any glass I have yet seen. Local unions where this glass has been shown have been loud in its praise. Manufactured by the Crown Optical Company, Rochester, N. Y., makes of the well-known "Marlux" projection lenses, is sufficient guarantee as to its quality. To those interested in this "third eye for operators," I refer them to S. E. May, manager, Crown Optical Company, Rochester, N. Y., who will be pleased to give them any further information. It is worth while investigating, and you are under no obligations in doing so.



A Handy Range Glass for Small Screens at Long Range

Lucas Supply Company Issues Catalogue

MR. HARRY K. LUCAS of the Lucas Theatre Supply Company, Atlanta, Ga., has just issued for the trade a most attractive 150-page catalogue, showing the various lines of goods carried by his company.

The stock includes everything for the theatre, from the projection booth to the screen, as well as the various accessories for the lobby and the house itself. Mr. Lucas states in the front of his catalogue, that owing to the uncertain conditions brought about by the European war it is next to impossible to quote prices accurately from day to day, and that the cost of the various equipments are subject to change without notice. Caution is given. This must be borne in mind in the case of every dealer in the country and when ordering from catalogues, the exhibitors should remember that they are ordering, subject to this variation in price.

International Projection Association

AN association of motion picture operators under the above heading was chartered on February 28, 1917. The organizers and temporary officers are as follows: A. Polin, president; Harry Scherel, vice-president; Morris J. Rotker, recording secretary, and Edgar Stewart, chairman of the board of trustees. The purpose of the association is to promote projection by the exchange of ideas, lecture courses, etc. Club rooms are to be opened wherein the members may come together and enjoy the social and other benefits to be derived through such intercourse. Any motion picture operator holding a city license is eligible for membership in the I. P. A. The next meeting is to be held at the Cortland Casino, 585 Cortland avenue, near 151st street, Bronx, New York, on Monday, April 9, at 12 o'clock midnight. The question that might be asked is answered by Brother Stewart in these words: "It is not a union; it will not play politics. It is a fraternal and social association; simply this, nothing more and nothing less." If it is kept that way there does not appear to be any reason why the International Projection Association should not meet with great success. And they have my best wishes.

Geneseo, Illinois

G. C. H., Geneseo, Ill., writes: *"As I have not been a reader of the* NEWS *for any length of time, and have only been operating for about six months, I cannot find anything relating to my trouble in the books I have, so will come to you for a little assistance. I am operating a Powers's 6A machine, and find that the intermittent sprocket is worn a great deal. Would you advise me to get a new sprocket and try to fit it myself, and can I do so, or would it be better for me to get a new sprocket all ready to put in. If so, please advise me what a new intermittent movement consists of, and the price of same."*

Answer: I believe that I have treated this in some previous issue, but for your benefit will say that I do not think it possible for you to do a successful job in installing a new sprocket on the intermittent, for you say that you have only been operating for about six months, and this is a rather difficult job for even an experienced operator to handle. The better way would be for you to send to the factory and get an entire intermittent movement, already assembled, and by following the directions that come with it you should be able to install it, and then return the old one for an overhauling. The entire framing carriage, with all parts assembled, ready for quick instalation, can be purchased for less than $30.00, and the insurance against faulty results upon the screen, through improper fitting of parts, is well worth the small outlay, and you will then have what practically amounts to two machines, for the intermittent is the heart of the projector.

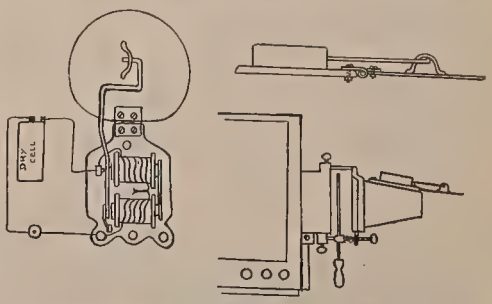
Ground Blows Fuses

M. J., New York, writes: *"Will a ground on the lower carbon jaw of the lamp blow a fuse when the arc is struck? If not, what is liable to happen? Will a ground in the rheostat, connected on the negative side and placed on a conductor, blow a fuse when striking the arc? If not, what would happen?"*

Answer: To answer your questions in rotation I will number them. (1) If you were getting your current from a two-wire system and it was insulated and the ground was heavy enough it would blow the fuse. But if it was a three-wire Edison system with a grounded neutral, and the neutral was attached to the lower carbon jaw, nothing would happen. (2) Covered in answer no. 1. (3) It would depend upon the "ground" as to what would happen under the conditions you have outlined. If one of the coils were grounded to the frame of the rheostat, and the frame itself was insulated from the ground, nothing serious would happen, though you might get a shock should you accidentally touch the rheostat. Were it an Edison three-wire system and the rheostate was on the neutral, it would not make any difference as to whether the rheostat were insulated from the ground or not. Another point to consider is this: If the rheostat were one consisting of two rows of coils and one of these coils on one side should sag against a coil on the opposite side in such a manner as to cut out a portion of the resistance, then you would in all probability have a short circuit, and in this case the fuses would be almost certain to blow. This is rather a difficult subject to explain with brevity, but I hope that I have made it sufficiently clear in the above.

Novel Light Cut Off

C. A. N., Waterloo, Ia., sends in a most novel light cut-off, which is herewith reproduced for the benefit of operators who may want to construct one for their own use. The illustration will give you a good idea as to the manner of making and attaching to machine. Take an ordinary electric bell and cut off the tongue that holds bell; then drill holes for the hinge.



Cut the hammer off and extend the arm as shown so that it engages in the loop of dowser; this dowser can be made of size to fit the cone of any machine. To make the dowser work successfully, connect the coils and negative wire with the contact breaker direct, leaving the grounded binding post dead. This gives the hammer, or arm, just one strong tap, releasing dowser. If otherwise connected it will perform a series of movements or vibrations and will not prove satisfactory.

The way to use this device is to have two bells, one on each machine. One bell on machine and push button on the other. When changing over, for instance, you happen to be on the opposite machine to that which is running, all that is necessary is to push the button and take care of the machine you are about to operate. In that way you need not be afraid of the tailpiece breaking off and catching fire while you are busy at the other machine.

This appears to be a very good stunt indeed, and it is submitted in the hope that other operators will want to try it out. The dissolving effect can be obtained without the necessity of overhead rods, etc., and will present a more attractive appearance. Come on, you operators who have ideas, and let the "other fellow" benefit by your experience. Send in your suggestions and we will do the rest.

Film Catches

H. A. B., Milwaukee, Wis., asks: *"Can you inform me the cause of the film catching on the intermittent sprocket? I never had this trouble before and have been running my machine over a year. It seems that whenever a loose patch or bad spot in the film reaches the aperture it will catch on the intermittent sprocket and rip off a piece of film and wrap it around the sprocket in such a way as to choke the machine and stop it. Can this be remedied, and how?"*

Answer: The remedy is quite simple. Get a new sprocket. This fault is no doubt due to the sprocket having become badly worn and the teeth undercut in such a way as to catch the film in pulling it down past the aperture, but not being able to release it again, and this causes the sprocket holes on one side or the other to become stripped and wind about the sprocket. It hardly seems possible that this would cause the machine to become so choked up that it would cease running, unless *you were not paying strict attention to the operation of the machine.* When this happens it should never tear more than six inches, or possibly a foot of film, for if you were giving your undivided attention to the operation of the machine it could be stopped almost instantly, and thus save this unnecessary wear and tear upon the film.

Slides for "The Eternal Sin"

An attractive set of advance slides has just been prepared for the Selznick enterprises on "The Eternal Sin." These slides are hand colored and contain good advertising possibilities. They were manufactured by the Excelsior Illustrating Company, 219 Sixth Avenue, New York.

It's the Quality that Counts

WHEN ordering Slides for features consider the Quality. It is important to have the best art work in your slides to make the advance announcement successful for the Exhibitor.

WE are in a position to submit to you extraordinary ideas for your Slide advertising. Designed by our artists who are specialists in this line. If you are looking for something new get in touch with us.

Excelsior Illustrating Co.

219 Sixth Ave., New York City

A TIMELY PATRIOTIC SLIDE



FOR EVERY AMERICAN EXHIBITOR

BEAUTIFULLY HAND COLORED

PRICE 25c POSTPAID

SEND FOR COMPLETE PATRIOTIC SLIDE LIST

NOVELTY SLIDE CO.
115 E. 23rd ST.
NEW YORK

SERVICE and QUALITY

When you are in need of a Machine or supplies send your order to us. We carry a large stock of all goods for the Moving Picture Theatre and we will fill your orders on receipt,

AMUSEMENT SUPPLY COMPANY

Largest exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Powers, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.

3rd Floor, Mallers Bldg.,
Cor. Madison St. & Wabash Ave., - - Chicago, Ill.
WE SELL ON THE INSTALLMENT PLAN

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA CINÉ PRODUCTS COMPANY
SAINT LOUIS NEW YORK
SCREENS BUILT BY BRAINS

ANNOUNCEMENT slides have already been prepared by the Excelsior Illustrating Company, 219 Sixth avenue, New York City, for the Douglas Fairbanks feature, "In Again—Out Again," presented by Artcraft Pictures Corporation. This is the first production produced by Douglas Fairbanks' own company. The slides contain new advertising ideas, are hand-colored, portraying a good, clear, crisp announcement.

THE Radio Mat-Slide Company, 121 West 42nd Street, who are manufacturers exclusively of Radio Mat Typewriter Slide, announce that since the general publicity given in the newspapers on the probable outbreak of war, that exhibitors are using their slides to make announcements on this timely topic. Dealers are sending in repeat orders, and it is said that they are adding many new dealers to their list.

THE Greater New York Slide Company, 154 West 45th Street, state that they are increasing the production of their unbreakable mica slide. This slide is also made up into a clock slide. The exhibitor can change the hands to any hour or minute and flash on the screen the exact time. This courtesy is appreciated by the patrons who haven't time to stay for the showing of the entire program.

THE Easter slides released by the Excelsior Illustrating Company, New York, have met with marked success. Mr. Knoppelman, general manager of the company, in speaking of these slides, said that they had made up only one design for this occasion, but that he had placed the art work in the hands of his best artist to secure the most attractive announcement possible. He also said that he had received a great many orders from exhibitors requesting special patriotic slides.

THE screen will, no doubt, play an important part in aiding the United States Government in recruiting men for services in the Army and Navy. The following telegram was sent to Mr. Carl Laemmle, of the Universal Company, by Mr. Josephus Daniels, Secretary of the United States Navy.

"You have Department's permission to display slides and trailers on moving pictures requesting American youths to join the Navy. Thank you for your patriotic offer. Please confer with Commander Bennett, Navy Publicity Bureau, 318 West Thirty-ninth street, New York, regarding suitable texts for slides. Department has wired him instructions."

Commander Bennett has supplied text matter for the slides, and the Universal are calling on exhibitors to show the slides as part of their patriotic duty to this country.

The Novelty Slide Company of New York have prepared the slides. Every American exhibitor should place his screen at the disposal of the government; make this your contribution to the good cause.



Interior Allen Theatre, Calgary, Alberta

UNION ANNOUNCEMENTS

Chicago I. A. T. S. E. Ball April 25

CHICAGO Local I. A. T. S. E. will hold their annual ball on April 25 at the Emerald Motion Picture Studio, No. 1717 North Wells street. President J. P. Armstrong and Fred E. Havill head the committee in charge.

San Francisco's Searchlight Attractive

THE Searchlight theatre one of San Francisco's newest motion picture theatres located at 28th and Church streets, San Francisco threw open its doors to the public during the month of August last year.

The theatre is operated by Seymour and Porter under the managership of George Seymour and has been doing capacity business since its opening night.

The plans for the theatre were drawn up by Welsh and Carey, well-known architects of San Francisco. The measurements of the house are fifty feet in width by one hundred feet in depth, and is a frame building.

The lobby of the theatre measures 15 feet in width and 25 feet in depth and contains several display frames of brass and some of wood. The interior of the theatre is finished in cream and chocolate colors the side walls being divided into panels making neat and attractive appearance.

A gas heating system has been installed instead of the usual steam or furnace heat. The theatre is lighted by the semi-indirect method, electricity being used. The seating capacity of this house is 400, the opera chairs having been furnished by Heywood Brothers and Wakefield.

The projection room is equipped with two Simplex projectors and a Wagner White Light Converter. The length of throw is 75 feet onto a screen of special construction.

The program for the week is made up of Triangle, Fox, Mutual and Universal productions, there being from 6 to 8 reels shown at each performance, admission prices are 5 and 10 cents, the same price for both matinee and evening.



Interior of B. S. Moss' New Flatbush Theatre

S. R. O. with Clear Vivid Films

Just as important as the story told is the way it's told. Even the best film stories can be killed by poor screening. They are more likely to become hits when projected through

Bausch and Lomb Projection Lenses

Scientifically computed to intensify every detail on the film, and insure brilliant illumination to the edge of the screen. They are the result of 60 years' experience in manufacturing lenses and optical instruments of greatest accuracy and refinement.

Regularly supplied with Edison and Nicholas Power machines. Procurable at all exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.
926

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
ASK FOR CATALOGS
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.



C & C ConvarC
For Moving Picture Arc Lamps
DELIVERS true direct current from alternating current, producing STEADY WHITE LIGHT PROJECTION OF TRUE COLOR VALUE, NO FLICKER OR FLARE.
And three times the illumination on a standard screen up to 120 ft. throw as compared to the alternating current arc for the same current.
It is also most economical for voltage reduction of direct-current service lines to the 60 volts, required at the arc. It is vertical in form and runs in ball bearings. It is a special machine, designed especially for motion picture work.
Write for information and Booklet E. R.
C and C Electric & Mfg. Co.
GARWOOD, N. J. 213

STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"After trying out sample carbons which you gave me, I find that they gave me very good satisfaction, both as to light and cleanliness. Kindly enter my order for 100 5/8 cored."

The following dealers stock *Star Carbons* and you can obtain from them the carbons you have been looking for. Try them with a trial order.

S. B. Leland,
97 State Street
Montpelier, Vt.

M. P. Machine Co.,
139 Pleasant Street,
Boston, Mass.

Stern Mfg. Co.,
1033 Race Street,
Philadelphia, Pa.

Palmere & Homand,
412 E. Lexington Street,
Baltimore, Md.

A. N. Feldstein,
294 Theodore Street,
Detroit, Mich.

The H. Lieber Co.,
24 W. Washington St.,
Indianapolis, Ind.

Kansas City Mach. & Sup. Co.,
313 Walnut Street,
Kansas City, Mo.

Swanson & Nolan Supply Co.,
1744 Curtis St.,
Denver, Colo.

Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
76 Turk Street,
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.,
Clovis, New Mexico.

Queen Feature Service,
Potter Bldg.,
Birmingham, Alabama.

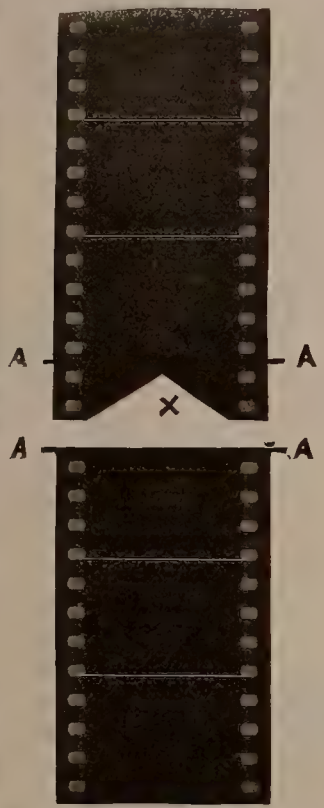
If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1" x 12 plain cored
Prices on application
¾" x 12 plain cored
Prices on application
⅞" x 12 plain cored
$11.00 per 100
⅝" x 12 plain cored
$8.50 per 100

JONES & CAMMACK
Sole Importers
12 Bridge Street
New York City

Odd Film Splice

A. C., Grants Pass, Oregon, sends in his interesting letter, a diagram of the way in which he splices his film, and says in part: *"In looking through the Projection Department of the* NEWS, *I have seen many ideas from other operators which have been of great help to me, so now I have one of my own that I am submitting to them, and would also like your opinion on it. It is the way in which I splice my film, and I believe the diagram will explain itself. In splicing, make the cut as shown at X and make lines A meet. This gives you a solid sprocket hole base and makes a soft and pliable patch. The cutting out of the center portion prevents the patch from becoming hard and stiff. Sometimes I lap two sprocket holes, and at other times three, but I find that three makes too big a lap."*



Answer: At first I was inclined to throw aside the diagram as being N. G., but studying it awhile, and finally taking a piece of film and giving it a try, I came to the conclusion that there was some merit in the scheme. I have always favored the one-hole patch, but I can see now where your method has much in its favor. First, the two-hole sprocket base will give a greater surface for the cement, and secondly, the center, being cut out, will do away with the clicking noise that is so noticeable when an extra heavy patch passes through the projector. Operators might try this stunt, and see if it will do the things I think it will.

Mercury Arc Rectifier

W. Young, Ohio, asks: *"Is it possible to change a Mercury Arc Rectifier that has been working on a 110 volt supply from a three-wire system to a 220 volt supply; that is the two outside wires of the same system, and how should I go about it? Also please be so kind as to explain the action of the rectifier. For your kindness in responding at an early date accept my thanks."*

Answer: In regard to the Mercury Art Rectifier, that's where I live. For a number of years I operated almost exclusively on current taken through a rectifier, and from all I have read on the subject, as well as my own experiments, I believe the changing from 110 to 220 volts will be a very simple matter. Simply change the position of the two link connections shown at "B-B" on page 2254 (October 7, 1916, issue of the MOTION PICTURE NEWS). In that illustration the links are in position for use on 110 volts. To operate on 220 volts all that would be necessary is to loosen them and connect to binding posts marked "X-X." The starting and maintaining in action of the rectifier may be explained briefly as follows: When the machine switch is closed and the carbons touched, or the arc is struck, the shaking magnet is excited and operates a plunger in such a manner as to tip the

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Brass Rails
3. Building Materials
4. Cameras
5. Camera Lenses
6. Carbons
7. Chairs
8. Chair Upholstery
9. Change Making Machines
10. Condensers
11. Converters and Transformers
12. Developing and Printing
13. Developing Materials
14. Developing Tanks
15. Disinfectants and Perfumes
16. Economizers and Rheostats
17. Electric Signs
18. Elevators and Escalators
19. Exterior Lighting
20. Film Cabinets
21. Film Carriers
22. Film Cleaners
23. Film Dyes
24. Film Stock
25. Fire Extinguishers
26. Floral Decorations
27. Gas Engines
28. Heating
29. Interior Lighting
30. Interior Telephones
31. Lithographs
32. Lobby Display
33. Metal Ceilings
34. Motors
35. Mural Paintings
36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Saftey Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

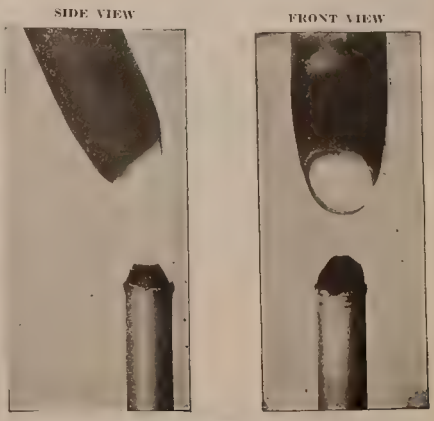
State.....

tube. In tipping the tube the mercury that is in the starting anode is spilled and flows into the mercury cathode. This forms a bridge, over which the current flows through the various parts of the rectifier, so on back to the generator. The current is now flowing through the mercury instead of the tilting magnet, which has now become weakened to such an extent as to allow the tube to resume an upright position, and breaks the stream of mercury between the two electrodes. The heat of the arc which has now been formed vaporizes some of the mercury and this vapor reduces the resistance of the path between the two electrodes and starts the arc, being immediately picked up by the main anodes. The current is now sufficiently strong to operate the cut-out magnet, which cuts the starting resistance and tilting magnet out of circuit while the rectifier is working. The alternating current now flows through, or into, each anode alternatively, passing current through the cathode to the arc lamp. As this is the positive wire, the negative returns to the neutral point of the main reactance; thus it is that the current flows only in one direction through the arc lamp. The rectifier is dependent upon the action of the tube, which is in effect an electrical check valve. When the mercury has become vaporized, as described in starting, the metallic vapor acts as an electrical conductor and allows the current to pass from either of the solid anodes to the mercury cathode, but as the mercury offers a high resistance at its surface and acts as a check valve, it will not allow the current to pass from it to either of the solid electrodes, and so the current must flow from the anodes to the cathode. I might say here that on my return from the I. A. Convention I stopped off at the "Electric City," and was shown by G. H. MacClellan, of the General Electric Company, a device which I am hopeful of seeing installed wherever the G. E. Rectifier is in use, in conjunction with two projection machines. I am under orders not to give this device any publicity, but feel that I must whet the curiosity of operators who have tried to overcome the difficulties which they have met with in "stealing" the light. I am fondly hoping that I will soon be permitted to give out the dope on this device, and I am sure it will be a godsend to such operators as mentioned above. And when permission is granted me, I will go the limit to describe in full its wonderful possibilities.

I hope all brother operators will keep this department posted as to anything new or unique in the industry.



Attractive and Imposing Exterior of the Royal Theatre, Kansas City



Actual photographs showing side view and front view of arc. Trim 5/8" "National" and upper and 9/16" Silvertip lower.

SILVERTIP

Here is the reason why the new Silvertip negative projector carbon for direct current has received the unqualified endorsement of operaters the country over. The picture tells the story!

Its distinctive features of small diameter and heavily plated surface insure a steady, non-flickering arc together with high current carrying capacity without heating.

Both mean dollars and cents to the careful operator.

Send today for our booklet describing this carbon

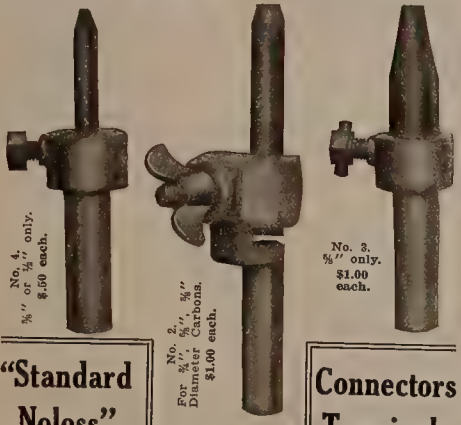
NATIONAL CARBON COMPANY, Cleveland, Ohio

"Standard Noloss" Carbon Economizers



No. 1. For 1", ¾", ⅝" Diameter Carbons.

Greatly diminishes carbon waste and materially increases the life of your arc lamp. Accurately made from Best Grey Iron—heavily copper plated.



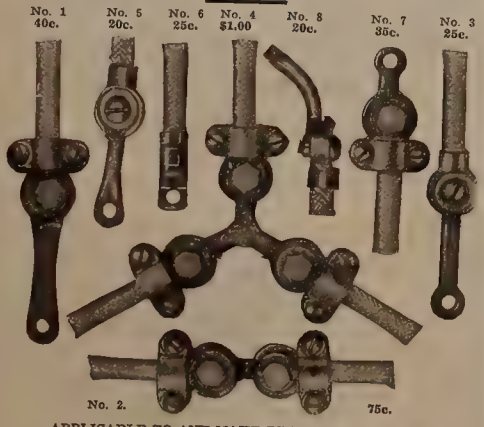
No. 4. ⅜" or ½" only. $.50 each.

No. 2. ⅝", ½" Diameter Carbons. $1.00 each.

No. 3. ⅝" only. $1.00 each.

"Standard Noloss" Connectors Terminals

Eliminates arcing at contacts, burnouts, breakdowns, effects saving in wire cost, annoyance, and loss of patronage. Made of the Best Copper Alloy.



No. 1 40c. No. 5 20c. No. 6 25c. No. 4 $1.00 No. 8 20c. No. 7 35c. No. 3 25c.

No. 2. 75c.

APPLICABLE TO ANY MAKE PROJECTOR LAMP, OR RHEOSTAT.

If Unobtainable Through Your Dealer Order Direct.

American Standard Motion Picture Machine Co.

Manufacturers of World's Best Projection Apparatus

Chicago Office 509 Masonic Temple 110 West 40th Street, New York Boston Office 228 Tremont Street

THE MASTER MODEL STANDS FOR PERFECT PROJECTION

Pictures Not the Same Density

Ithaca, New York, writes: "Am using two Powers's 6B machines, motor driven; Speedco Arc Controller; Hallberg Rotary Converter, with two arc control instrument board and a Hallberg Economizer, with a double throw switch for emergency only. Using Speer carbons, ¾-inch top and ⅝-inch bottom; current at the arc is 55 amperes at 52 volts. Have a 142½-foot throw, and am getting a picture 17½ feet wide. We are running pictures only, giving three shows a day, featuring Paramount, Triangle, World, Vitagraph, Artcraft and Selznick productions. It seems to me that I have an excellent equipment and that I am projecting a very good picture, but the manager complains that the light is not steady; being bright and then dim, and I am at a loss to understand this (the hands on both the ammeter and voltmeter show no variation, other than three or four amperes), unless it is the dark scenes he is complaining about. We ran "Panthea" a few days ago, and the print was very dark, and the manager thought by raising the amperage it would help. I then used all we had, but it seemed to make no difference on the dark scenes, only making them more noticeable by the glaring of the picture when a light scene was shown. Now, I claim that the fault lies in the film and not in the apparatus, but he thinks it is either



Exterior, Balderson Theatre, Ontario

me or the equipment. If I am wrong, I should like very much to know it, and if the manager is wrong, I should like to know that also."

Answer. There seems to be no question but that you are right in this instance, for, if as you say, the meters show no variation other than the three or four points which are caused by the burning of a longer arc, the fault must lie in the film itself. The equipment cannot be blamed for this, neither can you. A number of films have had this fault, some of them more than others. And I think it is due to the method in which the printing is carried on. There seems to be a "flicker" in the film itself, as if the lights were burning unsteadily; at times above capacity, and at others far below capacity. While I am not into the secret of the various methods of developing and printing positives, I know that the complaint of your manager is a just one, and, instead of blaming you, he should take it up with the exchange, and they in turn with the manufacturer. The only remedy that I could suggest under existing conditions would be to give the dark scenes all the amperage you have and cut down on the lighter scenes; this will call for your whole attention, but is the nearest way that you can be assured of fairly good results with film that has not the same density in its entirety. Should that condition be present in every picture you show, that would be something else again, and would call for a deeper probing as to the why and wherefore. Would like to hear from you again regarding this, and hope that your manager will realize that an operator cannot put on perfect results unless he has the right tools to work with, the tools in this case being clear film.

Let me hear from you again, and as often as you can. In the meantime I will endeavor to get other operators' views on the same question.

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THE CAMERA

The Commercial Aspects of Color Cinematography

THE following communication on "Natural" Color Cinematography has just been received from a writer who, while formerly prominent in photographic journalism, has been actively identified with the motion picture industry in recent years:

"According to the newspapers and trade journals, there appears to be at the present time a revival of interest in 'natural' color cinematography. As this is a subject in which I have taken great interest for the last twenty years, perhaps you will be kind enough to admit a few remarks in right of the further fact that, anterior to my interest in cinematography, I was also concerned in the subject of ordinary (or still) photography in 'natural colors.'

"As I write, the sun is shining in a clear, blue sky, and the hues and colors of the objects within my view are vivid, brilliant, and pleasing to the sense of sight, i.e., they are in 'natural' colors. For the purposes of this letter I have asked those around me if they would not like to see accurately reproduced on the screen of a motion picture theatre the beautiful and highly colored scenes which I and they are at this minute enjoying. Those scenes include some magnificent views of the Hudson River, with shipping, people, traffic, to add animation to the spectacle—an ideal test subject for any 'natural' color process.

"But it is at present impossible to create in the brain by chemical and physical means the same sensuous impression as the scene itself. Why? Simply because you are dealing with imperfect substitutes for sunlight—the haloid salts of silver, aniline dyes, and the electric arc. It defies the wit of man to use these things in any known way or combination of ways to produce pictures on the screen which have the versimilitude of nature so marked and convincing that the human brain recognizes them as passable imitations of or substitutes for the originals. The illusion is always incomplete; perfunctory, imperfect. It must be so, of course, as every schoolboy knows. Why not be honest, therefore, and abandon these absurd claims to 'natural' color results? Why not frankly give the public what it wants, viz., photographic hand or stencil color films which please by their brilliancy and contrast?

"Commercially there isn't a dollar in the 'natural' color processes. Scientifically, of course they are interesting. Practically, they fail to please the vast majority of movie goers.

"*Ignis fatui* have misled people from time immemorial. Transmutation, the restoration of suspended animation, photography in 'natural' colors are things which appear to be inherently impossible of achievement."

In Reply:

Since the foregoing communication has been extensively circulated, and since it well expresses the arguments of the picture makers who have large investments tied up in ordinary (black and white) motion picture propositions, it appears desirable to set forth the facts regarding color photography and cinematography in order that misapprehension may be avoided with regard to the practicability and commercial worth of natural color cinematography. In that which follows *facts* shall, therefore, take the place of promiscuous assertions, and it will be our endeavor to set forth in unbiased manner the exact status of motion pictures in natural colors.

Knowing our correspondent as we do, and having due respect for his scholarly mind and literary prowess, we are surprised that he should circulate a critique on color cinematography without being in possession of exhaustive data on the subject, and without having attempted to verify all of his statements by an investigation of all of the processes which have reached the demonstrable stage.

Considering now in detail the points brought forth by the correspondent, we agree that such a colorful and animated scene as he describes might well be taken as the test subject for a motion picture color process. Such scenes have been recorded by color-cameras with varying degrees of exactitude, and it has recently been shown that views of such character and, in fact, objects comprising a much greater range of "natural colors" may be faithfully reproduced by color cinematography.

In the past some unsuccessful attempts along this line are on record, it is true, and not all of the methods now being exploited can be said to faithfully reproduce the coloration of the objects about us, but in addition to the chemical and physical means mentioned by the correspondent, the physiological aspects of the proposition have recently come in for some consideration by the color cinematographers.

The physiological aspects of color perception, as applied to photography, were taken into account years ago by F. E. Ives, of Kromskop fame, and upon delving into the photographic writings of our correspondent we note that at one time he specifically recognized the possibility of reproducing "natural" colors by photography through recourse to the principles of the Young-Helmholtz-Maxwell theory of color vision. This was years ago (1899), however, and he may well be pardoned the slip of memory, but we have next to consider his remarks concerning the inadequacy of halogen-silver emulsions, aniline dyes, and the electric-arc for the purpose of photographically reproducing the sunlit scenes and objects about us.

It is a considerable length of time since the correspondent was actively interested in photography, and in ensuing years tremendous advances have been made in the science and practice of photography. With the rationale of these improvements perhaps he is not fully acquainted, but it should be apparent to all who are in any way interested in color photography (or cinematography) that the pictures are, in the majority of instances, recorded by the light *of the sun itself*.

Let us now see what we can expect of the analine dyes as vehicles by which to record or reproduce the colors of nature. There are literally tens of thousands of aniline dyestuffs capable of duplicating any color, hue or shade which man can conceive of. From the days of Ives and his Photochromoscope up to the present era it has been known, and amply demonstrated, that by the selection and admixture of suitable dyes (anilines, of course) one can construct color filters which are capable of reproducing, with scientific exactitude, the fundamental color sensations just as they have been determined by authorities—such, for instance, are Maxwell, Helmholtz, König or Abney. Moreover, the dyes their apparent hues are due to selective absorption, which is the exact manner in which the hues of natural objects are produced. The apparent hue of most objects in nature is due to the fact that they have selectively absorbed some constituents of the sunlight which falls upon them, and the color of dyes is made apparent in the same way.

The limitations of the haloid salts of silver as regards responsiveness to the less refrangible spectrum rays was for years a serious obstacle to the proper recording of color values (luminosities) by photography, but here also advances have been made, and now the makers of photographic materials—even those manufacturers who skimped on the silver in their emulsions in our correspondent's photographic days—are regularly supplying dry-plates and films which are capable of portraying the relative luminosities of objects photographed, just as they appear to the normal eye.

Now what about the competency of the electric-arc as a substitute for sunlight? Upon spectroscopic examination it is readily apparent that the constituent rays of the electric-arc crater are capable of so stimulating the retina as to form white and consequently all other colors, while the luminosities of the fundamental sensation colors as excited by the electric-arc are not sensibly different from the sensation luminosities of noonday sunlight. This was demonstrated before the Royal Society of London by Sir William Abney, and proven by physical measurements of a refined nature.

If, therefore, our photographic emulsions, our coal-tar dye-

stuffs and our D. C. projection arc are capable of so functioning as to photographically record and reproduce colors with a near approach to actual correctness, should we not be able to produce and exhibit "movies" which satisfactorily approximate the coloration of the originals?

To the unbiased investigator who is minded to examine the results of the color cinematographers it will speedily become apparent that "natural" colors can be satisfactorily reproduced by several systems of color cinematography which have "arrived" within the last year or two. Inasmuch as no two pairs of eyes are identically responsive to a given color scheme, it follows that color pictures which appear vivid to some observers may seem dull to others; still it is a fact, and duly upon record, that at least one or two processes have proven capable of reproducing in brilliant and steady (non-flickering) manner a range of colors of sufficient extent to gratify even the most critical spectator. In the case of such processes it is clearly no deception to term them "natural" color processes.

It is to be noted that our correspondent mentions "stencil color" processes as a commercial possibility. We wonder if he is acquainted with the details of the method by which "stencil colored" cinematograph positives are prepared. We have seen this process in operation and can testify to the exquisite accuracy with which a stencil cutting machine (for film images) must work. When it is realized that a separate stencil band must be cut for each color to be applied to the positive print, and that in addition to the vast amount of time consumed in the cutting operation, and the unavoidable waste of material, it is not difficult to believe our assertion that the "stencil coloring" process is far more costly in operation than any method of color cinematography proposed to date—to say nothing of the inaccuracy of color rendition. This latter defect is inherent in a hand-colored or stencil-colored film positive, for the colors are degraded by admixture of black due to the image deposits, and colored films prepared in such manner cannot rival in saturation the color effects produced by some of the cinematographic processes.

In the same category with the stencil and hand-colored film positives belong the double and triple toned film positives, which, as a result of chemical processing, exhibit mongrel images consisting of a polyglot mottling of impure colors.

In the final analysis we see, therefore, that the only manner in which "natural" colors may be reproduced upon the motion picture screen is by photography—by a process which fulfils scientific requirements and may be expected to yield satisfying results. Evidence is before the open-minded that the proposition is possible of attainment, while, commercially, such color films are not appreciably more difficult to prepare than are ordinary (black and white) films.

Some of the largest producers of motion pictures are at present interesting themselves in the details of color film production, and color cinematography, far from being an "Ignus Fatuus" impossible of attainment, will eventually be recognized as a definite and commercially important advance in the art and science of cinematography. A. S. C.



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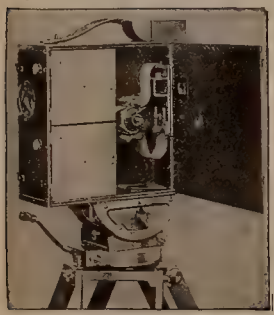
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THE Williamson Brothers, "Submarine Film Company," Longacre Building, New York City, have established a music department, and intend to have arranged and published a perfect musical score for every one of their coming film productions.

The department in question will be under the direct personal charge of Mr. M. Winkler of the Carl Fischer Music Publishing House. Mr. Winkler has achieved an enviable reputation in this particular phase of amusement, and is recognized as an authority upon the subject of music for motion pictures. In addition to acting as Musical Editor for several of the foremost trade papers, he has arranged music for such productions as "War Brides," "Idle Wives," "Eternal Sin," etc. Mr. Winkler also arranged musical scores for different state right buyers for such productions as "The Common Law," "The Ne'er-Do-Well," "The Dumb Girl of Portici," and many others.

As the first step in the perfection of his organization, Mr. Winkler has engaged the services of M. L. Lake, a composer of exceptional reputation, who is already engaged in preparing the musical themes for the first new production of the Williamson Brothers.

After the original compositions are completed by Mr. Lake, the incidental music and arranging will be taken in hand by Mr. Winkler, the completed score will then be carefully timed to the picture, and will correspond to the exact running time. In order to make these scores available to the small exhibitor, a plan has been devised whereby the exhibitor can rent them from his exchange or from the executive offices of the company at the smallest outlay.

"HIS FATHER'S SON"

(Metro Pictures)

(Reviewed on page 2032)

"Dawn of Love," by Bendix, is the Theme

1—"College Life," March by Frantzen until—T: "Father a connoisseur in bonds."
2—"Continue pp" until—S: "Boys playing poker."
3—"Continue ff" until—T: "Pack up Perkins."
4—"Continue to action" until—R: "Rival collector also a rival in finance."
5—"Romanze" (6/8 Allegretto) by Rubens until—T: "Ardens titled guest."
6—"Continue or repeat to action" until—T: "The collector's daughter."
7—"Continue lively"—until—T: "The prodigal's return."
8—"Loves Conflict" (3/4 Moderato) Characteristic by Tobani to action ff during dispute until—T: "Dabney wants to make a bluff."
9—"Serenade" (3/4 Allegretto Grazioso) by Chaminade until—T: "The wise little boy with the bow and arrow, etc."
10—"Theme" until—T: "Perkins believes that the early bird, etc."
11—"Pirouette" (Moderato) by Fink until—T: "Dabney is surprised to find, etc."
12—"Organ to action" until—T: "That night his credit still good."
13—"Entr' acte Valse" by Helmesberger until—T: "Armed with a fifteen cent copy, etc."
14—"Theme" until—S: "Butler telling story to girl."
15—"Raindrops" (Intermezzo) by Saumell Tympany Rolls during struggles, etc., also during explosion until—T: "Curses the will blew up."
16—"Long Agitato" begin pp then to action until—T: "And with my sister kidnapped, etc."
17—"Funeral March" by Chopin (play it ff to create enough fun, etc., until—T: "Courting the mistress, kissing the maid."
18—"La Brunette" (Valse de Concert) by Severn until—T: "After three weeks."
19—"Violetta" (4/4 Allegretto) a concert piece by Herman until—T: "In honor of his titled guest."
20—"Organ to action" improvise on theme, etc., until—T: "Leave my employ."
21—"Organ continue ff" (short scene) until—T: "The party being in the excitement, etc."
22—"Language of the Roses" Air de Ballet (Valse Caprice) by Kretschmer until—T: "In the wee 'sma hours."
23—"Long Mysterioso" or organ to action until—T: "The fight."
24—"Agitato to action" until—S: "Old man coming down the stairs."
25—"To Spring" (6/8 Allegro Appassionato) by Grieg ff during disputes with ad. lib. Tympany Rolls until—T: "What the devil do you mean, etc."
26—"Theme" until—* * * * * * END.

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MUSIC AND THE PICTURE

A New Field for American Composers

THE great American opera has not yet been composed. Who knows but what the photoplay will be the field from which will spring the flower of American music?

The old masters have drawn their inspirations from the literary sources of their period, and all of them have had their themes, which formed the foundation of their works. Music has always had a cause. To depict emotions lies at the bottom of every musical composition. To express musical thoughts and ideas was always the aim of the great composers, but they did not always succeed. It was left for Wagner to be the inventor of the musical thought, i.e., to express the human emotion in musical ideas (motifs)—but, alas, some of his followers have gone to extremes. Suffice it to say that he established certain musical ideas which cannot be separated from the emotions which they express without accompanying their expression by word.

We have automatically become accustomed to associating musical ideas with our feelings without knowing the reason for doing so. We unconsciously express these feelings in pantomime with facial expressions. If we hear pretty music, we smile; should we hear a gruesome theme, we shudder; do we hear sad music, we are moved to sorrow, and so on. But the old masters would rely on the words, either in the lyrics or by the way of title to help them out—so we have "Traumerei" and "Serenade" and "Spring Song."

But why was it necessary to give them a title? Was not the music itself sufficient to express the thought? Shall we say that they were musical thoughts and ideas in the "making," for now when we hear these themes we know instinctively what they express? The great new field within the boundless area of the photoplay is now open to the composer. The undesignated emotions are flashed before him in rapid succession, the wordless dramatic ideas are unfolded before him in such a wonderful panorama that it is only necessary for him to link his musical thoughts to them with all the power of his imagination. The musical ideas which he has been collecting for years now find their expression in the scenes and emotions enacted before his eyes. No longer does he have to wait for his inspirations; they are at his very door.

A composer need not state that he is going to write a tone-poem on the "Tempest." The "Tempest" is prepared; all he needs to do is to express it in musical language.

For the photoplay there are no limitations, and so to the music writer for the silent drama the field is the world.

Who is the man who will write this greatest of all photosymphonies? Only he is capable who can embody in his music not only the effect upon the ear, but the deep expression which speaks from the inmost soul. The sad strain in the primitive music of the Russian peasant is evident from the depressed condition of his very soul, and not from studied harmonic combinations in the class-room. Music from the soul speaks to the soul. The true actor makes his hearers feel rather than see the emotion, and so it must be with the musical expressions of the photoplay music composer.

This is why William Furst, who wrote the successful score for "Joan the Woman," spent weeks in the atmosphere of the studio with the players who were enacting so stupendous a production, which has become an epoch in the motion picture history.

The real beauty of this special music cannot be gleaned in one hearing. Music students will do well to go and see this picture with the purpose of studying the music, and go often, since it furnishes as much enjoyment and study as going to the opera. There are moments when the audience is moved to heights of emotion and enthusiasm to rise to their feet, but one must not forget that the music has played an important part to attain this result.

To write an opera some composers have spent years in suitable surroundings. Mr. Furst did his work in a few short months; part of it was done on the train from Los Angeles to New York. The score is equally as large as many operas, since it takes almost three hours to perform.

We would not go as far as to call this a great "American Opera," but up to the present time it is without doubt the greatest modern composition for the photodrama. The Cardinal Film Corporation is to be complimented on giving opportunity for this stupendous step in the right direction for the cause of music with the photoplay.

J. C. ROEBER.

"THE GIFT GIRL"

(Bluebird Photoplay)

Reviewed on page 1716)

"Orientale" (6/8 Allegretto) by Cui is the Theme

1—"Padisha" (Intermezzo) by Loraine until—T: "And there in the indefinite."
2—"Finale from "Ariele" Allegro by Bach begin pp then to action until—T: "Uzum Hassan the Vizier."
3—"Continue to action" until—T: "Although the Vizier."
4—"Dramatic Tension No. 2" by Reissiger until—T: "The child grew up."
5—"Oriental Characteristic" by Verdi until—T: "Prince Malos Tutors."
6—"Theme" until—T: "Abu Becker the Shiek."
7—"Oriental Love Theme" by Winkler until—T: "In the moonlight."
8—"Moonlight" (Moderato) by Finck until—S: "The fight."
9—"Short Agitato" to action until—S: "After the fight."
10—"Valse Suite" by Brahms until—T: "The marquis had a son."
11—"Good Medley on College Songs" until—T: "Rokaia arrives in Paris."
12—"Intermezzo" (4/4 Moderato) by Bohm until—S: "Auto accident."
13—"Allegro by Bach" to action pp or ff until—T: "This young lady has met."
14—"Nocturno" (9/8 Andante) by Grieg until—T: "In a week," 15—"Intermezzo" (3/4 Allegretto) by Pierne until—T: "Prince Malek having escaped."
16—"Theme" until—S: "Door slowly opens."
17—In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "A week later."
18—"Good Medley of College Songs" until—T: "Into the night."
19—"Home from the Club" Characteristic introducing "We won't come home 'till morning" by Lauerendeau until—T: "Rokaia was paid to care."
20—"Melody" (4/4 Moderato) by Kretschmer until—S: "Hindoos in room."
21—"Star Dreamer Oriental Serenade" by Bendix until—T: "You must come with me."
22—"Theme" until—S: "Steps of house."
23—"Berceuse" (4/4 Andante) by Iljinsky until—T: "Down with the star."
24—"Allegro by Bach" until—T: "Louise and the prince struggle.
25—"The Tempest" (Eight minutes hurry) by Lake until—S: "Marquis looks at Doctor."
26—"Love Theme" by Herzberg until— * * * * * * END.

"HIGH FINANCE"

(Fox Production)

(Reviewed on page 2359)

"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis is the Theme

1—"Theme" until—T: "Jenk's rival Jonathan Platt."
2—"Continue to action" until—T: "And now we come to Preston Platt."
3—"Home from the Club" (Characteristic) by Laurendeau until—T: "He is not feeling very well this morning."
4—"Repeat Home from the Club" Note—this repeat is very important until—T: "Tell him to come to the office."
5—"Continue to action" until—T: "Mrs. Vanderpool has two interests in life."
6—"Schoen Rosmarin" (3/4 Moderato) by Kreisler until T: "I'm going to take a ten mile spin."
7 "Galop pp" until—S: "On road."
8—"Continue to action" (watch for railroad effects) until—S: "Interior of office."
9—"Garden of Sunshine" (Serenade) by Lincoln ff during disputes—T: "Nell's bluff to get away."
10—"Continue to action" until—T: "Guard this stock with your life."
11—"Canzonette" (2/4 Allegretto) by V. Herbert until—T: "I ain't afraid, etc."
12—"Zephyr" (a western Episode) by Trinkaus. Note: Omit all effects unless "necessary" until—T: "If you want to serve drinks, etc."
13—"Continue ff" watching shots until—T: "That was nothing, another day, etc."
14—"Indian War Dance" by Smith begin pp watching shots then to action Allegro Tempo until—T: "Far be it from me to boast."
15—"Organ to action" until—T: "The day when white and black begin, etc."
16—"Theme" until—T: "At Booter City Mr. Vanderpool, etc."

17—"Reverie" by Vieuxtemps (4/4 Andante) until—T: "The abandoned Copper mine.
18—"Continue to action" until—S: "Mrs. Vanderpool finds cone."
19—"Continue ff" until—T: "Money is easy if you don't care."
20—"Valse Caprice" by Rubinstein until—T: "You hav'nt heard anything of my boy."
21—"Romance" (3/4 Andantino) for Violin and Piano by A. Hegner—T: "The city Club Pringle makes an acquaintance."
22—"Continue to action" until—T: "High Finance."
23—"Extase" (9/8 Andante Moderato) by Ganne until—T: "The only way to save the girl."
24—"Continue pp" until—T: "Late that night."
25—"Mysterioso" watch explosion until—T: "Great news for high financiers."
26—"Chanson Joyeuse" (6/8 Allegro) by Ravina until—T: Both "Are you following me."
27—"Continue pp" Note—watch Cuckoo Clock. This effect is important until—T: "That clock makes me nervous."
28—"Continue to action" until—T: "About midnight Pringle makes a discovery."
29—"Organ short scene" to action until—T: "More high finance."
30—"Short Galop" to action until—T: "You might as well confess."
31—"Organ short scene" to action until—S: "Automobiles on road."
32—"Continue Galop" to action watching explosion until—T: "Oh Henry I can never afford another one."
33—"Continue pp" until—T: "Let bygones be bygones."
34—"Second Valse" by Godard until—T: "They fell for it."
35—"Theme" until—* * * * * * END.

"POOR LITTLE RICH GIRL"

(Artcraft Picture Corporation)

(Reviewed on page 1713)

This picture does not suggest any Theme

1—"Skaters' Waltz" by Waldteufel. Note—Play introduction only and repeat if necessary until—T: "Mary Pickford as Gwen."
2—"Skaters Waltz" by Waldtenfel. Note—Begin with figure 1 until—T: "The poor little rich girl's father."
3—"Romanze" (3/4 Andantino) for Violin by Hegner to action until—T: "And every morning at the stroke of ten."
4—"Hyacinth" (Intermezzo) by Hatch until—S: "Dancing teacher and Gwendolyn."
5—"Continue in 4/4 Tempo" same tempo as on screen until—T: "The dreaded four o'clock drive."
6—"Romance" (6/8 Allegretto) by Rubens until—T: "Empty Hearts! Empty Lives, etc."
7—"Baby Sweetheart" (Pizzicato Serenade) (6/8 Moderato) by Corri—S: "Organ grinder in street."
8—"Organ watch action" and produce necessary effects until—T: "Go and grind the organ for her."
9—Continue "Baby Sweetheart" until—T: "Mr. Organ Grinder I'd like a dollars worth of music."
10—"Silence" until—S: "Organ Grinder starts to play."
11—"Organ watch action" and produce necessary effects pp during scenes organ until—S: "Servants stop the organ grinder from playing."
12—"Organ" watch sudden stop followed by
13—"Short Agitato" pp until—T: "It was my fault mother."
14—"Heloise" (2/4 Andantino) Intermezzo by Langey until—T: "The anticipated to-morrow."
15—"Continue to action" until—T: "Well I'm a bear."
16—"Continue or repeat" ff Tympany Roll during Gwendolyn's fall until—T: "Gwendolyn bit me."
17—"Continue to action" until—T: "Give Susie Ann Gwendolyn's best lace dress."
18—"Intermezzo" (2/4 Presto) by Arenski until—T: "So they punished the poor little rich girl."
19—"Serenade Hongroise" (Moderato) by Jonciers. Note: (this number is Hungarian only in name) until—T: "I'm Mikey Doolan the leader, etc."
20—"Gavotte" by Gosse. Note—play lively according to action until—T: "Now you've spoiled my best fight."
21—"Continue pp" until—T: "Gwen's father who's wealth is more apparent."
22—"Organ to action" until—T: "Exterior street scene."
23—"Short gruesome Mysterioso" (with orchestra) until—T: "Wuxtria! Wuxtria! Panic in Wall Street."
24—"Adagio Cantabile" from B Minor Sonate by R Strauss until—"No they tried to but I'm still fighting them."
25—"Continue ff" until—T: "The eleventh mile stone on Gwen's lonely path."
26—"Passacalle" (3/4 Allegro Moderato) Intermezzo by Gregh to action T: "Gwen's father in his financial dilemma."
27—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Gwendolyn near toys."
28—"Continue to action" until—T: "Society celebrated Gwen's birthday."
29—"Ballerina's Vision" Valse Lento by Braham until—S: "Gwendolyn coming along."
30—"Continue pp" until—T: "The leader of the smartest."
31—"Continue to action" until—T: "Get her to bed we'll be late."
32—"Prelude from the first Carmen suite" by Bizet to action pp or ff until—T: "The spell of the drug."
33—"Organ to action" until—S: "Gwen rolls down the stairs."
34—"Tympany Roll" followed by
35—"Fairy Tales" by Komzak. Note: begin with second (6/8 Allegretto Movement) to action until T: "The child's mind wanders."
36—"Continue pp" until—T: "Take you, for instance, etc."
37—"Organ to action" pp until—T: "Organ grinder in view."
38—"Organ produce effect" of organ grinder until—S: "Gwendolyn in bed."
39—"Organ improvise to action" until—T: "And then began the frenzied struggle."
40—"Cradle Song" by Bach (Andante) for Strings only until—T: "You'll never find happiness."
41—"Continue to action" until—T: "Here in the forest dark and deep."
42—"Organ to action" until—S: "Girl dancing on lawn."
43—"Lady Edna" (Pizzicato Caprice by Bennet) Note; without introduction to action until—T: "The hopes of dreamland lure the little soul."
44—"Continue to action" pp during interior scenes until—T: "Happiness, Happiness we have found it at last."
45—"Song D'Enfant" (4/4 Andanto, no troppo) by Gabriel until—T: "Early morning brings the man."
46—"Continue to action" until—T: "Oh, I love Mud."
47—"Continue pp" until— * * * * * * END.

"THE BARRICADE"

(Reviewed on page 2029)

(Metro Production)

"Dream of the Flowers" (4/4 Andante) Flower Song by Cohen is the Theme

1—"Among the Lilies" (4/4 Moderato) by Frey until—T: "Amos Merill, President, etc."
2—"Berceuse" (Andante) by Iljinsky until—T: "Gerald Hastings, a young Wall Street broker."
3—"Continue to action" until—T: "John Cook, the man from the West."
4—"Organ to action" (short scene) until—T: "At the home of Mrs. Reginald.
5—"Any fine concert number" for Violin and Piano. Note—must be produced on Violin and Piano only. Watch action very carefully and stop with musicians (on screen) together.
6—"Silence" until—T: "She is Hope Merill."
7—"Organ improvise pp" until—T: "In the stillness of the great office building."
8—"Extase" (Andante) by Ganne until—T: "Flashback to Mrs. Reginald's guests."
9—"Intermezzo" by Whelpley until—T: Letter I am too old, etc."
10—"Continue ff" until—S: "Old man with gun."
11—"Continue ff with ad. lib. Tympany Rolls" until T: "The lie, the cowardly excuse, etc."
12—"Continue or repeat to action" until—S: "Cook in his room undressing."
13—"Theme" until—T: "After the books of the United Securities Company, etc."
14—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—S: "Girl enters office."
15—"Continue lively" until—S: "Girl leaves."
16—"Continue to action" until—T: "In a short time a tea time call, etc."
17—"Sieste" (Moderato) by Laurens until—T: "Like Ingomen, etc."
18—"Theme" until—T: "You need not worry about the power."
19—"Continue to action" until—T: "The golden peal of wedding bells."
20—"Open with Bell Effects (Chimes) followed by Mendelssohn Wedding March as an organ solo. Play Wedding March as long as necessary, then continue on organ" until—T: "After the fatal step in the privacy, etc."
21—"Any Place in Heaven" by Loehr to action until—S: "Bird cage in view."
22—"Continue pp" with ad. lib. bird effects until—T: "The new home built upon the quicksands, etc."
23—"Three Songs by Brahms" until—S: "Cook knocking at door."
24—"Produce effect" to action while playing pp until—T: "Don't you dare come near me."
25—"Theme ff" during disputes until—T: "Weeks later."
26—"Piano Solo" improvise to action (watch screen very carefully) until—T: "Gerald Hastings was a constant caller."
27—"Silence" until—S: "Gerald at piano."
28—"Piano improvise to action" until—S: "Gerald stops playing piano."
29—"Organ improvise" to action until—T: "The following evening."
30—"Fourth Symphony in F minor" "Andantino in Modo di Ganzona" by Tschaikowsky until—T: "In my business, I'm compelled, etc."
31—"Continue ff" until—T: "When the great day arrived."
32—"Long Agitato" to action start pp until—T: "I have just found out it's Hastings."
33—"Another Agitato" to action until—T: "You here?. What does it mean?"
34—"Rustle of Spring" (2/4 Agitato) by Sinding to action until—T: "We've won, the market is closed."
35—"Organ to action" until—T: "Home wherein everything, etc."
36—"Serenade" (4/4 Moderato) by Drigo until—T: "Yes, on my knees I have come."
37—"Theme" to action until— * * * * * * END.

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The Allen, Calgary, Up-to-Date Theatre

THE Allen Theatre, owned and operated by the Allen Theatre Company, Limited, located in the heart of the business district of Calgary, Alberta, at 117-119 Eighth avenue, is of modern construction.

Construction plans were drawn up by J. C. League, and the house was completed during 1914. The theatre measures 50 feet in width and 120 feet in depth, and is constructed of concrete, brick and steel.

The front of the theatre is neatly finished. The lower part is very plain, while the upper part of the building is finished in Roman Ornament, on most approved lines. An electric flash sign about twenty-five feet in height, having an abundance of different color lamps upon it, adorns the front, keeping the theatre in the eye of the public at all times.

The ground floor of the building is occupied by the auditorium and two small stores. The lobby, which measures 20 feet by 25 feet, is finished entirely in white Vermont marble and tile. The box office is constructed of black and white marble, plate glass, topped with a stain glass dome. The doors leading into the inner lobby are finished in mahogany, with small plate-glass windows in them. The box office is equipped with a Temco Automatic ticket-selling machine. Display frames in the lobby were furnished by the Newman Manufacturing Company.

The interior of the theatre is artistically decorated, the side walls being divided into panels, with border of plastique ornament, finished in gold, the panels being covered with tapestry cloth, and terminating in huge Gothic arches. The ceiling is also divided into panels with artistic borders.

Rest rooms, with colored matrons in attendance, is one of the many features that makes the house so popular.

The seating capacity of the theatre is 854; 554 orchestra seats and 300 balcony, finished in mahogany, were all furnished by the American Seating Company of Chicago.

The projection room is at the rear of the balcony, and is equipped with two Power's projectors of a late type. The length of throw is 70 feet onto a Mirroroid screen. The Indirect lighting system is used, fixtures being of the chain-suspended type, bowls being of metal.

For ventilating and heating, the American Blower system has been installed, this method working out to perfection. A Kimball pipe organ of large dimension and a 10-piece orchestra furnish the music for the pictures.

Famous Players' film service is used, all Paramount pictures being secured through their exchanges. There are seven shows daily, 5 or 6 reels being shown at each performance. The theatre advertises by means of bulletins, billboards and in the leading daily newspapers. Frequently novelties are distributed among the patrons.

Elaborate Crandall House Planned

ANOTHER large picture house is to be added to Washington's amusement group. This comes as the sixth of the chain of Crandall theatres, which are located in the important sections of the Capitol City. It will be known as the Metropolitan and will be at Tenth and F streets, forming the third of the amusement structures planned for this new motion picture district. The others are the two houses of Marcus Loew—the Columbia, now in operation at Twelfth and F streets, to be much enlarged, and his new theatre shortly to be built on Thirteenth and F.

With a wide frontage on F street, which will be the entrance, the Metropolitan structure will have an L-shaped base, offering ample space for the plans for one of the largest amusement structures in the city. The acquisition of the property, it is stated, involved the outlay of about $450,000, and the theatre will cost $800,000. Plans are in the hands of Reginald W. Geare, who is also the architect for Crandall's Knickerbocker, now under construction at Eighteenth street and Columbia road.



Exterior Allen Theatre, Calgary, Alberta

Mr. Geare is incorporating some novel designs to combine beauty, electrical display and color scheme with comfort for the patrons. The seating capacity will comprise 1,400 on the first floor, 900 in the balcony and 200 in the loge box tier. A promenade lounge will be located between the first and second floors, 30 by 70 feet, reached by an inclined plane. This will be used for dancing and the serving of tea and light refreshments.

Busby Theatre One of the Largest in Oklahoma

THE Busby theatre of McAlester, Oklahoma, is one of the largest theatres in the state of Oklahoma. It is controlled by the McAlester Theatre Company and operated under the management of A. C. King.

The house was completed in January, 1916, and has all of the latest modern improvements, such as are to be found in newly constructed theatres. It is located in the business section of McAlester and is constructed of brick and white stone, stairways, etc., being of cement and cast iron. Measurements of the structure are 100 feet in width by 150 feet in depth.

The front of the theatre is artistically finished with white stone and white woodwork trimmings. There is a small store on each side of the entrance to the lobby, which ought to prove good investments as refreshment parlor or bootblack parlor. Above the entrance doors leading into the lobby, which measure 30 feet by 45 feet, is a large glass-covered canopy and a huge stained glass window, which measures about thirty feet in height. The interior of the theatre is finished in cream color. An overhead fan ventilating system, used in conjunction with a steam heating system, keeps the house at a comfortable temperature at all times.

The theatre has a seating capacity of approximately 1,400, there being 557 seats on the main floor, 437 on the balcony, and something over 375 gallery seats. The American Seating Company furnished the chairs. Indirect lighting system is used, the fixtures being of the bowl-shaped chain suspended type.

The projection room, in charge of Dick McCulley, is equipped with two Power's 6 A. motor-driven machines. The length of throw is 56 feet onto a Mirroid screen. A generator set is also used.

The Busby has the largest stage of any theatre in the state of Oklahoma, measuring 45 feet by 90 feet, large enough to accommodate the most pretentious road show now traveling.

The music for the pictures is furnished by a piano. For the vaudeville acts an orchestra is maintained.

Paramount, Metro, Pathe, Bluebird, and all big state right productions, are shown at this theatre. Mary Pickford, William S. Hart, Florence Lawrence and Marguerite Clark prove popular favorites here.

There are four performances daily, consisting of 5 or 6 reels each. The admission prices are five and ten cents. The management of the theatre advertises extensively in the daily newspapers and on billboards.

Empress an Up-to-Date Canadian House

THE Empress theatre of Kamloops, B. C., is an up-to-the-minute house located on Seymour street in the business section of Kamloops. The theatre is owned by C. O'Keefe and operated under the direction of A. K. MacMartin.

The structure is composed of brick, concrete faced, measuring 45 feet in width and 110 feet in depth. Mr. Bell of Vernon, B. C. was the architect.

The front of the theatre is finished in the Adams style of architecture and is well lighted for night display by arc lamps, incandescent electric lights and an electric sign.

The lobby which measures 18 feet by 18 feet is neatly decorated. It contains many brass display frames which were manufactured by the Winnipeg Brass Fixture Company. The box office is centered between the two doors leading into the theatre and is constructed of plate glass and concrete. The doors leading into the theatre are finished in mahogany and have French plate glass mirrors set in them.

The interior of the theatre is attractively finished in brown lending a comfortable and homelike atmosphere to the house. The walls are paneled and white scrolls in plastique ornament put the finishing touches to the interior.

Steam heating and electric lighting is used.

The theatre has a seating capacity of 600; the comfortable opera chairs having been furnished by the American Seating Company of Chicago.

The projection room which is in charge of Frank J. Suave is equipped with a Power 6A motor driven projector. The length of throw is 90 feet onto an aluminum screen.

A four piece orchestra consisting of piano, violin, cello and traps and drummer furnish the music for the picture. For certain pictures an organ is used.

Fox, World, Bluebird, Mutual, General, Famous Players and all high class productions are shown at this theatre. There are two shows daily consisting of 6 reels each and matinee on Wednesday and Saturday. Admission prices are 5 and 10 cents at matinees and 10 and 15 cents in the evening.

Mr. MacMartin, who is a "Live Wire," has opened a nursery with a nurse in charge for matinee performances. This is to encourage mothers to come and bring their babies along with them.

The theatre advertises extensively in the daily newspapers, on billboards throughout the city and by distributing heralds.



The Busby Theatre Boasts an Unusually Attractive Exterior, Combining Dignity With Opportunities for Neat Display



The New Liberty Theatre, Oklahoma City, as Shown in Architect Baily's Drawing

Organ Inventor Attends Installation

DANIEL W. BARTON, inventor of the Bartola organ, and Charles E. Pyle, manager of the Bartola Company, went to Pontiac, Mich., last week, where they aided in opening the new Oakland theatre. It is said to be one of the finest motion picture houses in the state. A Bartola organ has been installed.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The building of the Bank of Coronado, at Coronado, which is approaching completion, is to have a theatre annex on the Loma avenue side, with a spacious lobby entrance from the Orange avenue front. The theatre structure, work on which will begin immediately, will be 95 by 145 feet in ground dimensions, will seat 1,000 persons and will have the most artistically and beautifully designed and decorated proscenium and boxes of any playhouse in the bay region. The auditorium will have an unusually lofty ceiling, and the seating arrangements will be on a liberal scale. In the basement of the building will be located the steam-heating plant for both the theatre and the bank building.

IDAHO

After the expenditure of $9,000 in remodeling one of the storerooms in the Raymond Hotel property, owned by James B. McCrane, the Paramount theatre at Lewiston, Idaho, has been opened to the public, with Allen H. Hilton as manager. The theatre is 36 x 100 feet in size and has a seating capacity of 500. It is the intention of the owner to install a balcony, however, which will add 200 more seats. The house has been beautifully decorated inside and the outside is provided with a large marquee. Two rest rooms open off the lobby. Allen Hilton, the manager, is well known throughout the West. He has been in the motion picture business since 1908. For the opening, a six-page supplement to the Lewiston Tribune was



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gotten out in which the house is minutely described and which also contained stories of the films and stars to be presented to the theatre. Paramount Pictures will be shown, together with some features from the Metro program.

Buhl is to have a new theatre. Mike Neilson has taken out a lease on a store building which he is having remodeled for a picture house with a seating capacity of 300. It will be called the Fox theatre and Fox films will be shown.

ILLINOIS

Work is being rushed on the interior finishing of the new Princess theatre, the concrete floor having been laid and the steam heating plant and apparatus installed.

INDIANA

The Zulora theatre at Indianola has been reopened after a temporary shutdown due to inclement weather.

In the event of the Irwin estate not rebuilding the Irwin opera house structure at Goshen destroyed by fire recently, Hiram F. Kidder, owner of the two lower floor rooms east of the alley arcade, may convert them into a modern motion picture theatre and either lease it or manage it himself, in conjunction with his son-in-law, Chester R. Leas. The proposed house will be one story in height, but beyond this Mr. Kidder's plans would be formulated when he learns the intention of the Irwin estate.

Manager B. J. Vought of the Columbia City Amusement Company announces that in the near future there will be a 400-seat theatre in the city, a new building to be erected for the purpose. Full details on the project are not now ready for publicity, but it is an assured fact that the proposition will be put through and that vaudeville will probably be run in connection with the good movies, which local patrons have been pleased ot view since the Columbia City Amusement Company took charge of the local movie houses over a year ago.

KANSAS

J. N. Thouvenell, of Winona, is making active preparation to replace the opera house, which was destroyed by fire a short time ago. Already the debris has been cleared away and reconstruction will be under way early in April.

MICHIGAN

The Oakland amphitheatre in Pontiac opened to the public on March 28 with "A Poor Little Rich Girl." The theatre seats 1,500 and is one of the finest in the State, representing an investment of over $150,000. It is in fact a magnificent playhouse, when taking into consideration that Pontiac has only about 22,000 inhabitants. Harry C. Griffin is house manager, and he announces that the policy will be vaudeville on Monday and Tuesday of each week, with feature photoplays the balance of the time. Prices will range from 10 to 35 cents, and there will be daily matinees, with two shows at night. Bookings have been made through the World, K. E. S. E., Vitagraph, Pathe and Artcraft exchanges. Harry Goldstein is vice-president and general manager.

NEW JERSEY

Roselle Park now has a motion picture theatre, which was opened recently by Alphonse Goettler, a New York theatrical man, formerly connected with Henry T. Savage. The auditorium of the Borough Hall having been remodeled and redecorated makes an ideal theatre, and allows for a seating capacity of approximately 700. It is aimed to present high-class features twice daily.

NEW YORK

James N. Van Allen recently closed a deal for the purchase of the Fleming property at the corner of Albany and Second streets, Little Falls, from Dr. James W. Fleming, of Utica, executor of the estate. The wooden buildings now on the property will be razed and in their stead will be erected a modern motion picture theatre. Further details will be announced later.

PENNSYLVANIA

Bids are invited from builders and contractors by the Hoffman Company, Philadelphia, architects, for the construction of the new Stanley theatre at the southwest corner of Nineteenth and Market streets. Plans that have been completed call for one of the most elaborate moving picture theatre buildings in the country. The structure will be of steel and concrete and will be fireproof throughout. It will have a seating capacity of 4,000. Inclines leading to the balconies, loges, a new ventilating system and a hydraulic moving stage will be among the features. The building will have a frontage of 130 feet on Market street by a frontage of 180 feet along Nineteenth street.

VIRGINIA

Jake Wells, head of many picture houses of Richmond, returned home recently and reported that he had secured control of the downtown picture houses in Atlanta. The theatres to be controlled by the reorganization of the interests there are the Rialto, Odeon, Strand, Vaudette, Alamo No. 1, Alamo No. 2, Alpha, Criterion and Savoy.

The new organization will tend to create better business methods in the motion picture business of Atlanta. Extensive improvements will be made in all of the houses, and Atlanta will be given better pictures under better conditions.

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Mr. Wells has just returned from a tour of the cities on the circuit of which he is the guiding spirit, and found conditions excellent. The show houses are all doing good business and the people generally are optimistic.

James Velas, of Wheeling, has let the contract for the erection of a new theatre to be erected at Wheeling. The theatre will be called the Liberty and it is expected to be completed by early fall.

It will be one of the latest theatres in the Stogie City and will seat 2,500. It will be beautifully decorated and will be up to date in every respect. The building will be fireproof throughout and will have many features.

WASHINGTON

Wilbur Robinson of the Bijou theatre, Northport, has purchased lots at Center and Fourth streets and will erect a modern movie theatre building as soon as weather conditions permit. The second story will contain a dance hall.

The new Pantages theatre at Tacoma will soon be ready for occupancy, the Jones building in which it is to be housed, fast approaching completion. The exterior on the Broadway and Ninth street fronts are to be finished in glazed terra cotta, and the structure will be one of the most imposing in the city.

WISCONSIN

The "New Butterfly," Kenosha's latest theatre, was opened March 17 to capacity business. The theatre is located on Milwaukee avenue and is opened by Ernst Klinkert and Charles Pacini.

If negotiations now pending do not go awry, Sturgeon Bay will shortly have a grand motion picture theatre. John N. Felton, of Appleton, is behind the project and from present indications the new venture will be an assured fact by early fall.

The Community Moving Picture theatre, 55th and Greenfield avenues, will open to the public on March 28. The house was built by Geo. E. Loebel, proprietor of the West Allis House, and is first-class in furniture and equipment.

Mr. Loebel, who will manage the house, promises the best pictures that money can buy.

Supply Firm Establishes Northern Offices

THE Independent Film and Theatre Supply Company, with offices in Montreal, Toronto and Winnipeg, have opened a branch exchange and supply depot in St. John, N. B., with S. Starfield, a former city salesman in Montreal, as resident manager. Under a separate head, but with the same management, the Perkins Electric Company is also establishing a branch supply in St. John. Together with these, Mr. Starfield is to have oversight of the Standard Film Service exchange, which until recently handled the Metro pictures.



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RADIUM

GOLD FIBRE SCREEN

First Aid—and Sure Aid—to the Exhibitor who is being Injured by Projection Ailments

Radium Gold Fibre Screen, Inc.
Leon Schlesinger, Gen. Mgr.
220 W. 42nd St., New York City.

Get This Book On

"BERGER'S" Classik STEEL CEILINGS



IT will show you how to make the interior of your theatre permanently attractive and safe at reasonable cost.

It shows hundreds of artistic ceiling designs and many installations.

Ask for "Classik" Book D. M. N.

The Berger Mfg. Co., Canton, Ohio

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco Los Angeles
Export Dept.: Berger Bldg., New York City, U. S. A.

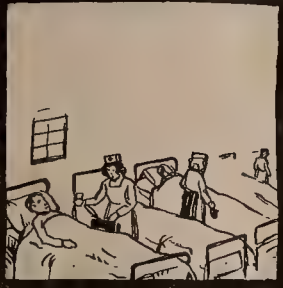


How can an advertiser continue advertising? By giving YOU value.

MOVIE CHARITY BALL



UNDER AUSPICES
MOTION PICTURE EXHIBITORS
OF GREATER NEW YORK
AT
TERRACE GARDEN
58TH ST. BET. LEXINGTON AND THIRD AVES.





TICKETS PROCURABLE AT MOTION PICTURE THEATRES, STUDIOS-SCREEN CLUB, TYSON—AND McBRIDE AGENCIES, AND LEAGUE OFFICES

ENTIRE NET PROCEEDS TO
AMERICAN RED CROSS

ADMISSIONS
COUPLES $5.00
LADIES $2.50

COMMITTEE HEADQUARTERS
218 W. 42nd ST. BRYANT 3210

YOUR ATTENDANCE AIDS IN MAKING POSSIBLE THE PROPER MEDICAL ATTENTION TO **OUR BOYS** IN CAMP, IN THE FIELD, AT THE FRONT, IN THE SUB MARINE ZONES



The La Salle Film Co.

Producing

LAFCO COMEDIES

Watch for announcement of date and method of release

STUDIO { Los Angeles, California

EXECUTIVE OFFICES { 111-W. Monroe St., Chicago, Illinois

·LAFCO COMEDIES·

THE WILLIAMS PRINTING COMPANY, NEW YORK

I Have Written a New Booklet

and I want you to have a copy—that is, if you are truly interested in—



How to secure the supreme degree of film quality.

The commercial-advertising value and possibilities of moving pictures.

How perfect developing and printing is obtained.

How scientific management and modern equipment make possible superior pictures at ordinary prices.

How to efficiently and economically produce a photoplay.

All this, and more, is explained and illustrated in the 24 page booklet which will be sent to you promptly, postage prepaid, provided you enclose ten cents in stamps with your request.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

APRIL 21, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

The

Paramount

"issue" is Monday and Thursday

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. De Mille, Dir. Gen.

VOL. XV-NO. 16

PRICE 10 CENTS


BLUEBIRD PHOTOPLAYS inc
Present
VIOLET MERSEREAU
in
"LITTLE MISS NOBODY"
A Mysterious Romance of the Big Woods
Written by Alfred Solman & Robert S. Rodin
Directed by Harry Millarde
E. Trundquist.





Louise Huff and House Peters

make an unusually attractive stellar combination in their forthcoming picture. The large following of these stars will enjoy a most unusual story which displays the power of these stars.

"The Lonesome Chap"

is a story of a wealthy young miner who after having been betrayed, takes as his ward, the daughter of an employee who has been killed in an accident. House Peters is again seen in "rough and ready" costume and Louise Huff as the little school girl is doubly charming.

Coming April 19th

Paramount Producers believe in giving consistent support, cooperation and assistance to every exhibitor using Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

Controlled by **Famous Players-Lasky Corp.**

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

"FATTY" ARBUCKLE



presented by Jos. M. Schenck in

"THE BUTCHER BOY"

Released April 23rd

If you want to put new "pep" into your town, more people into your theatre, more money into your pocket, get the "run" and "price" of the Paramount Arbuckle Comedies from the nearest Paramount Exchange whether you are now doing business there or not.

Do you want to fill that up?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

JC JAXON COMEDIES JC

Feature Your Comedies!

"POKES AND JABS"

comedies are *worth* featuring. They will bring back to the theatre a steady stream of satisfied patrons, because they are so undeniably *funny*. And the world loves to laugh!

Bob Burns and Walter Stull are featured in "Pokes and Jabs" as they were in the Vim releases on the General Film Program, and the new open market productions are

Better–More Elaborate–Funnier

Advertise a "Pokes and Jabs" day every week. Make an asset of the comedy on your program

JAXON FILM CORPORATION

CANDLER BUILDING NEW YORK CITY

Territorial Franchises being awarded. Wire for information concerning your district.

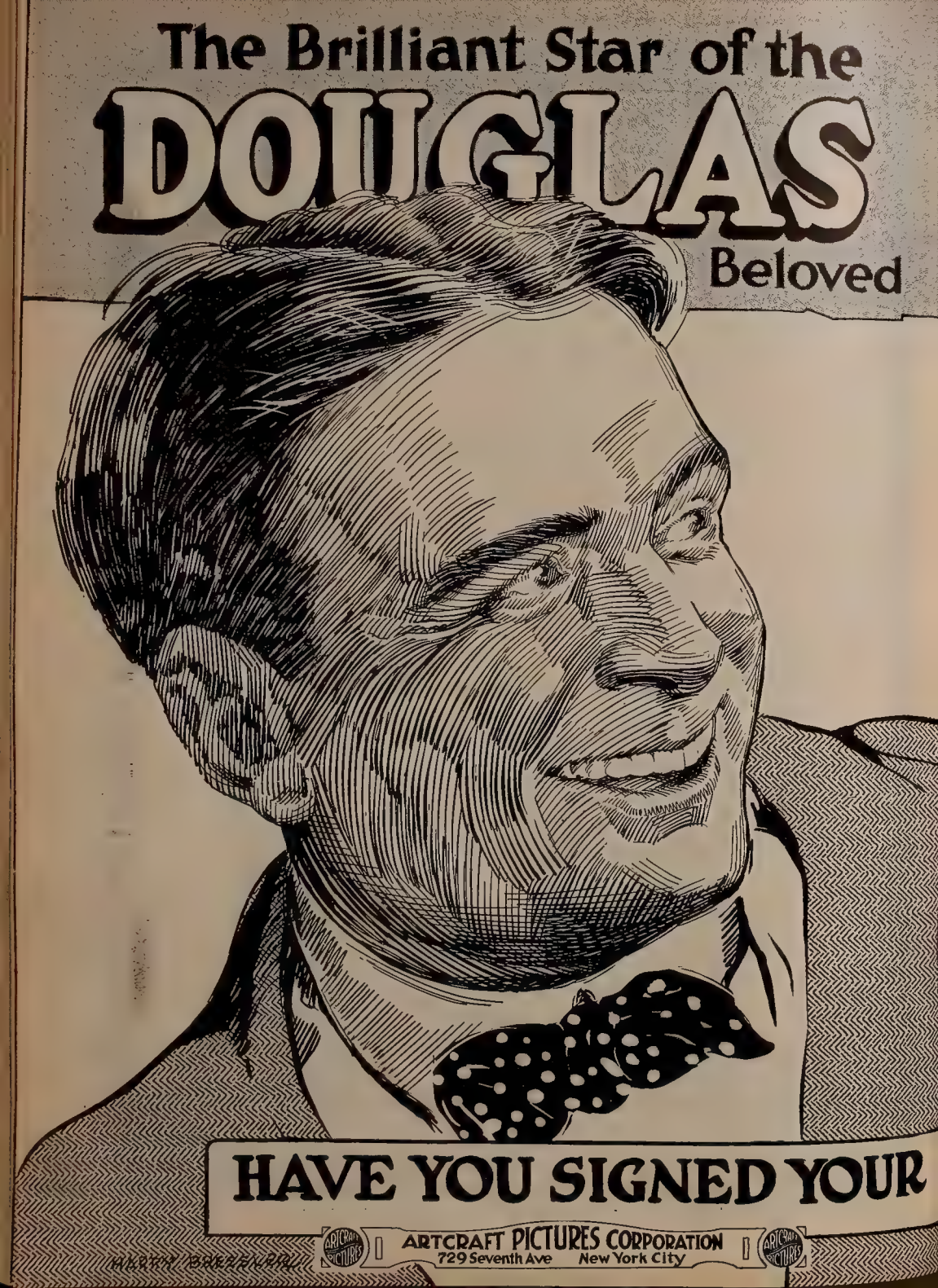
POKES AND JABS

Many a packed house is directly traceable to an advertisement in the "News."

The Brilliant Star of the

DOUGLAS

Beloved



HAVE YOU SIGNED YOUR

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave New York City

American Film Firmament ~

FAIRBANKS

Idol of the Millions of Movie Fans

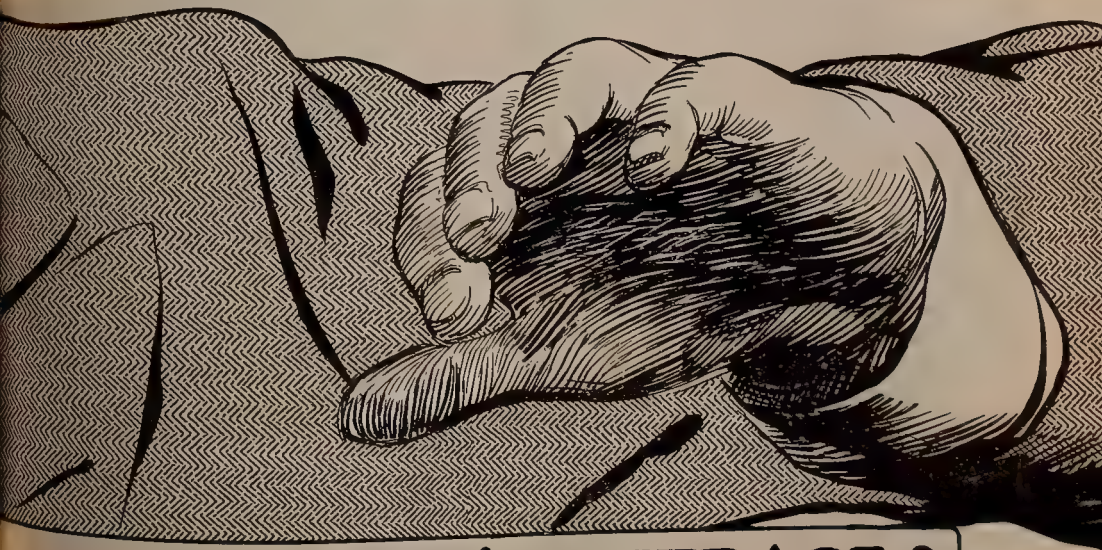
Artcraft announces that his first production

"In Again — Out Again"

BY ANITA LOOS
Directed by
JOHN EMERSON

will be

RELEASED APRIL 30th



FAIRBANKS' CONTRACT ?

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

GREATER VITAGRAPH

J·STUART BLACKTON'S
SOUL STIRRING SPECTACLE

"WOMANHOOD, The Glory of the Nation"

Featuring
ALICE JOYCE
HARRY MOREY
And an All-Star Vitagraph Cast



SCORES A
TRIUMPH AT
The Broadway Theatre, New York

Enormous Crowds and Splendid Press Reviews Forecast Country Wide Landslide for "WOMANHOOD"

New York Evening Journal

" 'Womanhood' is a film of the hour. It is needless to mention the cast, as they are all stars, acting to perfection. Practically every important government official, men notable in public life for their efforts in the cause of preparedness, and every army and navy officer stationed in the East, attended the opening performance."

Morning Telegraph

"Fifteen hundred American men and women were aroused to enthusiasm last night at the premier of 'Womanhood.' They threw convention aside and yelled, stamped and cheered during some of the more stirring moments of the play. 'Womanhood' is a decided triumph from a photo-artistic point of view. The battle scenes have even more power than those in 'The Battle Cry of Peace.' Directing and photography triumph in the scenes in which Zeppelins are sent crashing into the sea."

Evening World

"If you have seen 'Womanhood, the Glory of the Nation' reel by reel, picture by picture to the very end, you can say that you have seen something worth seeing. Here is no commonplace 'movie,' but an appealing and convincing spectacle built on romantic lines."

New York American

" 'Womanhood' differs from most military plays in that, instead of containing several thrills, it is one long thrill. It is indeed a soul stirring spectacle. Throughout, there runs a beautiful love story. The technical work of the film has been excellently managed."

New York Tribune

"Great outburst of patriotism at film's premier. 'Womanhood', almost the first propaganda picture to carry conviction, is excellently staged and wonderfully well cast."

New York World

"Because of its patriotic appeal and timeliness, there is no question that 'Womanhood' will win great popularity all over the country. Its battle scenes are of marvelous pictorial effectiveness."

New York Herald

"A patriotic rally developed at first showing of 'Womanhood' at the Broadway Theatre last night. Had a recruiting officer been there, he would have had a busy night, the spectators being moved to applause and cheers."



How can an advertiser continue advertising? By giving YOU value.

GREATER VITAGRAPH

Thomas Dixon's MIGHTY MESSAGE OF WARNING

"The FALL OF A NATION"

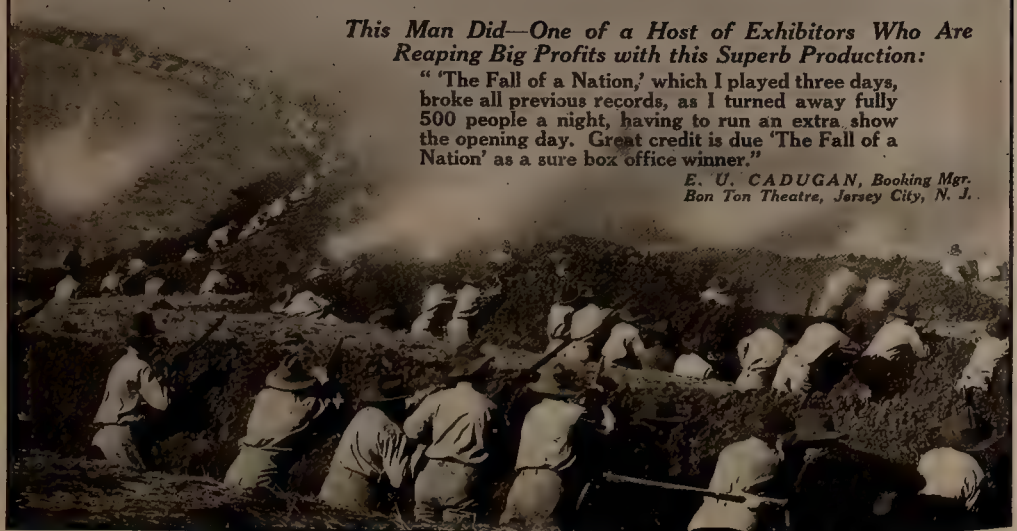
In Seven Awe-Inspiring Parts
With Special Musical Score by Victor Herbert

Show This Master Spectacle Now— When National Enthusiasm is Running High—And Break All Box-Office Records

This Man Did—One of a Host of Exhibitors Who Are Reaping Big Profits with this Superb Production:

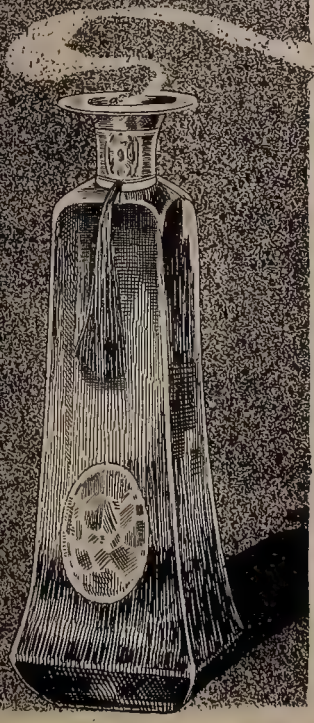
"'The Fall of a Nation,' which I played three days, broke all previous records, as I turned away fully 500 people a night, having to run an extra show the opening day. Great credit is due 'The Fall of a Nation' as a sure box office winner."

E. U. CADUGAN, Booking Mgr.
Bon Ton Theatre, Jersey City, N. J.



Presenting
The Dashing Young Screen Star
Jack Mulhall
in the Great American Play
"THE HERO OF THE HOUR"
A Brilliant 5 Act Production
At Last
A New Kind of Photoplay
Written and directed by
Raymond Wells
Book through any Universal Exchange





ABSOLUTELY DISTINCTIVE

THIS splendid five-reel production, "THE HERO OF THE HOUR," featuring dashing Jack Mulhall, is the kind of feature that makes people love to go to moving pictures. It is absolutely distinctive. It's the kind of play that every theatre clamors for but rarely gets. It's the kind of play that sends people away bristling with enthusiasm for more pictures of this kind. It's a crackerjack. Book it for the popularity it will bring your house. It's ten to one you'll play it and repeat.

How can an advertiser continue advertising? By giving YOU value.

If you are not on the mailing list of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Fil

TWO GREAT OFFERINGS

"The Voice on the Wire" Serial and "The Perils of the Secret Service" Series Winning Everywhere

NOTABLE as have been the many past successes produced by the Universal in the serial field, there are none which in so short a time have taken that firm hold upon the minds of the fans which brings them back, episode after episode, as has "The Voice on the Wire." The mysterious voice, giving its ghostly warning over a disconnected telephone, baffling at every turn the ingenious traps laid for it by John Shirley, private investigator, stimulate the curiosity and apparently raise in the minds of the audiences the same perturbation that Ben Wilson, in the character of Shirley, so ably depicts on the screen. Beautiful Neva Gerber, Shirley's charming and capable assistant, whom he has rescued from the clutches of a gang, also has the fans guessing. Like Cronin, the chief of police, they do not know whether she is "on the square" or not. And so they come back night after night in the hope of finding some clue that will settle, in their own minds at least, the cleverest mystery story ever filmed. The story is from the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls" and many other notable successes. It was directed by Stuart Paton, the successful producer of the Universal's stupendous spectacular submarine drama, "20,000 Leagues Under the Sea," and bears every evidence of his master hand. Supporting Mr. Wilson and Miss Gerber are Joseph Girard and a large and brilliant cast. The production is lavish in the extreme, and is well worthy of the phrase, "The Universal's latest and greatest serial." Fans, Exhibitors and Exchange men alike are enthusiastic and, as everyone knows, that is proof positive that a serial is big and very much worth while, as an entertainment and as a profitable box office attraction. Bookings may be made through any of the 73 Universal Exchanges or through the Home Office of the Universal. For those Exhibitors who for any reason do not care to run a serial or connected film story, the Universal has prepared a remarkable novelty in the form of seven two-reel dramas, each COMPLETE IN ITSELF, released under the general title of "The Perils of the Secret Service." The stories were written by the famous American novelist George Bronson Howard, world-traveler, playwright and author of "God's Man," one of the literary sensations of a decade. The stories here offered are based on the famous "Yorke Norroy" series which appeared in a magazine of wide circulation recently, and it is gratifying to note the eagerness with which their filmization has been greeted. As Yorke Norroy, diplomatic agent of the Secret Service, Kingsley Benedict, the popular Universal star, has the opportunity of his career. Cool, suave and resourceful, he holds his audiences in breathless suspense, always to triumph in the end. He is supported by a different Universal woman star in each of the seven stories and the entire series give a wonderful example of this capable actor's versatility. The series was directed by Mr. Howard at Universal City and are as pleasing and fascinating as they are unusual.



Ben Wilson and Neva Gerber, Leading Man and Woman in "The Voice on the Wire."



Kingsley Benedict in a Scene from "The Perils of the Secret Service."

THE MAGAZINE OF THE SCREEN

Popular One Reel Feature Is the Universal Screen Magazine. "Universally" Made—Universally Demanded

IT takes a popular magazine years and years to build up a circulation that is worthy of noting, but it took the "magazine of the screen" but a few short weeks to leap into a popularity that brings millions of moving picture patrons to see it every week in thousands of theatres all over the country. The Universal Screen Magazine began right because the brains back of it knew what the public wanted. It is to "instruct, inform—to amuse and entertain." And that is exactly what people go to the "movies" for. There is something to please everyone in any audience. There are cooking and housekeeping lessons for the women; also beauty hints and many other matters pertaining to woman's widening sphere. For the kiddies there are genuine juvenile subjects—our dumb animal friends, nature studies, travelogs in the great cities of the world; there are pictures that show you how any number of things are made; there are patriotic and preparedness subjects; there are shown in operation the marvelous inventions of science depicting industrial progress, and there are the remarkable films showing animated sculpture, wherein you see the modeling clay take shape before your astonished gaze. There is no wonder that the Universal was compelled by popular demand to release the Universal Screen Magazine every week instead of twice a month as originally planned. It is rapidly taking its place in the minds of both people and Exhibitors as the biggest one-reel feature in the world today. Book through any Universal Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



World's Greatest Cook and Housekeeper "Shows How" on the Universal Screen Magazine.

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

PROFITS PROVE PROGRAM'S POPULARITY

Exhibitors Giving Universal Program Show Are Reaping Good Profits and Growing in Popularity

IN every section of the country there are Exhibitors who have found that switching from "features" to program they have changed their business from one of loss to one of profit. Any Universal Exchange man can give you the actual proof whenever you want it. The reason is that the public don't care to arrive at a theatre late and find that they must see the last half of a feature first; in other words, look at a picture backwards. They like to go to the movies when they feel like it, stop in for a few good short and varied subjects, and leave feeling that they had their money's worth. On the Universal Program there is always something to please everyone, no one is ever disappointed. If one subject does not please there is sure to be several that do, and the patron goes out to BOOST YOUR HOUSE.

SPECIAL RELEASES

On the Universal Program for the Week of April 30, 1917

THE "specials" on the Universal Program are the type and class of picture that you like to use to strengthen your entire program. They may cost you a little more money, but they are worth it for the added business that they bring you. In fact, they are the pick and cream of the entire week's program, and as such they are released as specials to enable you to make a quick and sure selection.

SPECIAL ATTRACTION—"THE BRAND OF HATE" (Five Reels). All Star Cast.
NESTOR—"WHAT A CLUE WILL DO" (One-Reel Comedy). Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"THE CABARET SCRATCH" (One-Reel Comedy). Dan Russell.
GOLD SEAL—"BILL BRENNAN'S CLAIM" (Three-Reel Western Drama) Neal Hart and Janet Eastman.
UNIVERSAL ANIMATED WEEKLY—No. 70.
IMP—"A MIDNIGHT MYSTERY" (Two-Reel Mystery Drama). Thomas Jefferson and Betty Schade.
UNIVERSAL SCREEN MAGAZINE—Issue No. 17.
L-KO—"SCRAMBLED HEARTS" (One-Reel Comedy). Billie Ritchie.

REGULAR RELEASES

On the Universal Program for the Week of April 30, 1917

THE so-called "regular" releases on the Universal Program are the sterling subjects—high class dramas, comedies, etc.—that constitute the backbone of the mighty Program which has more, and gives more quality and greater quantity than all competition combined. Look them over and you will see why they are popular and why you should communicate with your nearest Universal Exchange regarding bookings TODAY.

VICTOR—"FLAT HARMONY" (One-Reel Comedy). Eileen Sedgwick.
VICTOR—"POTS AND POEMS" (Two-Reel Comedy-Drama). Matt Moore and Jane Gail.
BIG U—"THE PENALTY OF SILENCE" (One-Reel Drama). Wallace Reid.
VICTOR—"A DARLING IN BUCKSKIN" (One-Reel Comedy). Gertrude Astor.
BISON—"LITTLE MOCCASINS" (Two Reels). Millard K. Wilson and Edyth Roberts.
JOKER—"LEFT IN THE SOUP" (One-Reel Comedy). Gale Henry and William Franey.
BIG U—"TRUE TO THEIR COLORS" (Two Reels). Grace Cunard.

THE two lists given above combined constitute the complete weekly Universal Program Service—the entertainment that is making more Exhibitors' successful today than all other forms of film entertainment combined. If you are not familiar with Universal Program Service and want to get next to something that will net you real profits, write or wire your nearest Universal Exchange for full paticulars and PROOF today. Or address the Home Office as above.

IN STEP WITH THE TIMES

Universal Animated Weekly Shows Timely Topics

WHETHER it is the latest operation of a U-boat, or preparedness parades, or the interior of a munition factory, or the launching of the latest U. S. Naval vessel; a storm in Indiana, the unveiling of a notable statue, a great auto race, or thrilling scenes of the pilots of the air, you may depend that Universal Animated subjects are not only live and timely, but that they are shown first on the screen by that enterprising organization. That is why the U. A. W. is the first choice of



Chicago High School Cadets Show Preparedness. Universal Animated Weekly.

fans all over the country, and why it will draw a crowd on the dullest day in the week, when even a big feature will not pull them in. Ask your nearest Universal Exchange or write direct to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

PROFITABLE PROOF

Universal Comedies Prove that as Laugh-Getters They Are Money-Getters

THE cold, cold cash is what proves the merit of a comedy. Especially is this true of Universal Comedies, because they are among the first to appear and the same brands are making friends and money for Exhibitors still. In Joker, L-KO and Nestor Comedies the Exhibitor has a choice of three distinct kinds of comedy—each a supreme laugh-getter — the sort that makes the fans ask for "more" of the same. Ask your nearest Universal Exchange to show you one or each and then arrange for a big comedy night and give your patrons a rare treat. It will build popularity, prestige and profit for you.



Gale Henry Joker Comedies

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Better to read fifty advertisements than to miss the one YOU need.

Goldwyn Pictures

Goldwyn Declines

GOLDWYN Pictures Corporation will deal *face to face* with the exhibitors of America through its own branch offices in all of the important distributing centres.

This decision means that we have declined one million dollars in cash from men ready to pay in advance for regional franchises or become our zone partners.

No middlemen will step in between Goldwyn's owners and the Goldwyn exhibitors. No outside agents or third parties can do for the theatre-owners what *Goldwyn itself can do.*

Our other reasons in the adjoining column will interest you:

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

Goldwyn Pictures

A Million Dollars

THE right kind of parents never send their children to institutions or farm them out to strangers. Goldwyn wishes to follow its productions into your house and aid you in their presentation.

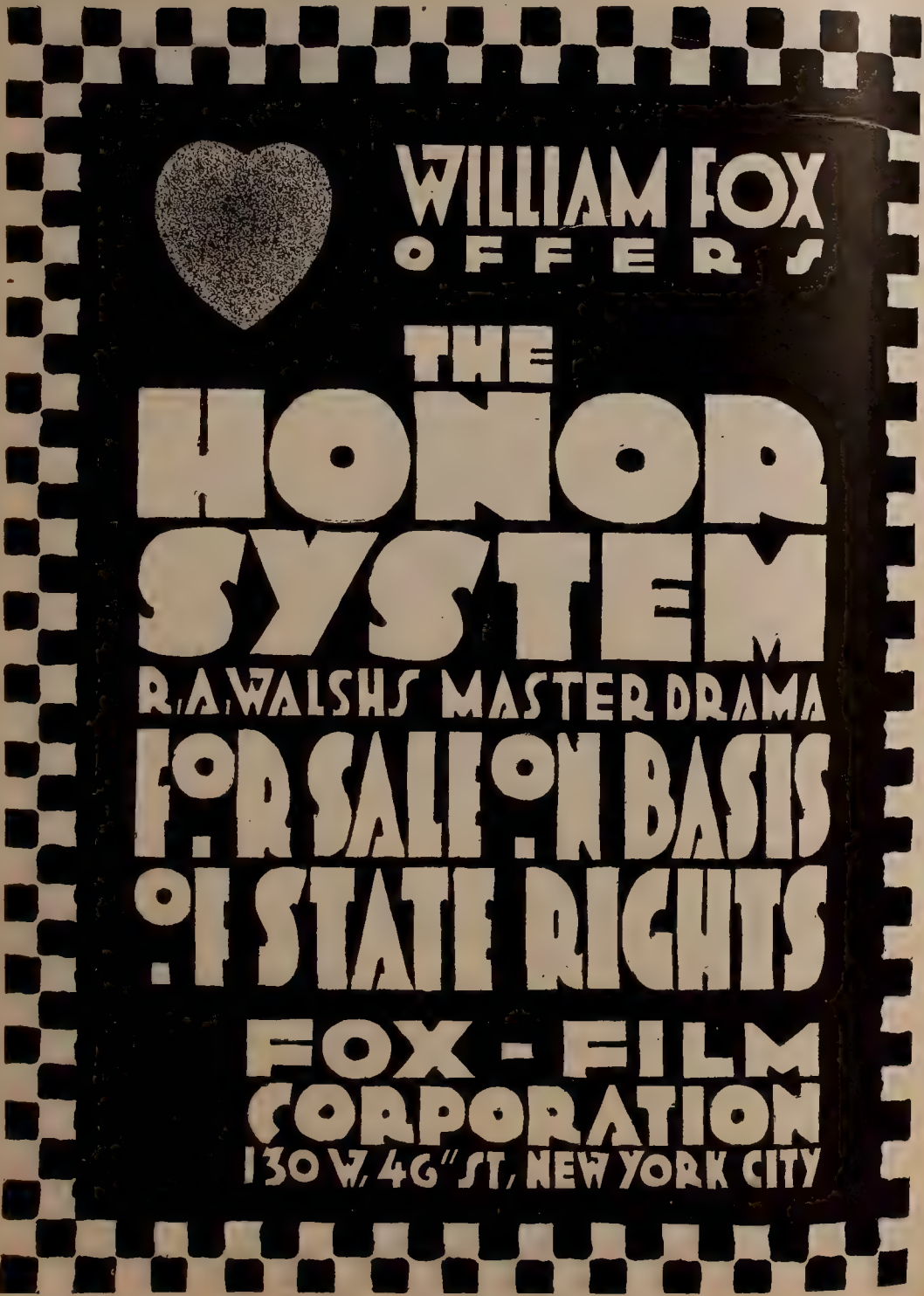
This important decision is made because we have tremendous confidence in our productions, our stars, our authors and our future achievements.

By using other people's money Goldwyn could have escaped assuming great risks. But we have the courage as individuals to stand behind the organization we have created and the policies to which we have committed our membership.

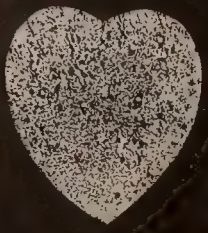
Goldwyn Pictures Corporation

16 East 42d Street, New York City

Telephone: Vanderbilt 11


WILLIAM FOX
OFFERS
THE
HONOR
SYSTEM
R.A.WALSH'S MASTER DRAMA
FOR SALE ON BASIS
OF STATE RIGHTS
FOX-FILM
CORPORATION
130 W. 46TH ST. NEW YORK CITY

NOW PLAYING 3" MONTH
LYRIC THEATRE, BROADWAY
AND 42" ST, NEW YORK CITY
TO CAPACITY BUSINESS



THE
HONOR
SYSTEM

A STATE RIGHTS MAGNET
TWO TERRITORIES SOLD
CHOICE STATES ARE OPEN

FIX YOUR DATES NOW
FOR NEW YORK OR NEW JERSEY
BOOKINGS :: APPLY
THE HONOR SYSTEM BOOKING OFFICE
4" FLOOR, 130 W. 46" ST.
PHONE 9300 BRYANT NEW YORK CITY



WILLIAM FOX

PRESENTS

VALESKA SURATT

IN

A MARVELOUS PICTURIZATION OF 'SHE'

ADAPTED FROM SIR RIDER HAGGARD'S UNIVERSALLY FAMOUS NOVEL

WONDERFUL SETTINGS
GORGEOUS EFFECTS

SCENARIO BY **MARY MURILLO**

DIRECTED BY **KENEAN BUEL**

FOXFILM
COMEDY SERVICE
RELEASE FOR WEEK OF APRIL 23
HIS LOVE FIGHT

FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 21, 1917

"THE SINGLE CODE" IS SECOND CRANE WILBUR MUTUAL PICTURE

THE second of the Crane Wilbur series of Mutual Pictures is released the week of April 16. "The Single Code" is its title. It is five reels in length and contains innumerable, powerful situations. Thomas Ricketts directed it. Mr. Wilbur is surrounded by a capable company headed by Florence Printy.

Deals With Old, Old Problem.

The story of "The Single Code" deals with an old, old problem. It raises once more the question of whether the man is equally entitled to blame with the woman—whether there should be a single code of morality equally applicable to men and women. Mr. Wilbur appears in the role of Hugh Carrington, a young purist, who writes and preaches "I believe in a single code of morality. Why blame the woman for a sin for which you condone the man? I say man is the greater sinner, for he is of the stronger sex." Yet when sin enters his own home and both himself and his bride falter in the path of righteousness, he seeks absolution for himself and condemns his helpmate. Crying, "You are different. You are my wife!" he rushes away, and so the double standard wins a new advocate.

Released Week of April 16.

"The Single Code" is released the week of April 16. Bookings on it can be made now at any Mutual Exchange. "The Painted Lie," the first of the Wilbur productions released as Mutual Pictures, is showing to tremendous success. There are four others still to come. Reservations can be made for all of them at this time.

Coming Ann Murdock Film Has Big Setting

In "Outcast," the coming Ann Murdock production which is to be one of the first offerings of the Empire All Star Corporation to the Mutual Pictures, a 112 foot stage setting, representing Monte Carlo, will be shown. It depicts the famous gambling resort with true fidelity and is one of the largest ever erected. Still another big scene in this same picture depicts the Hotel Savoy, London. More than a hundred players appear in support of Miss Murdock in these massive sets. Reservations on the Empire All Star productions in which Miss Murdock will be seen can be made now at any Mutual Exchange. The exact release date of the first of these Mutual Pictures will be announced later.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant.....	
.....	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame.....	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment....	Mary Miles Minter
The Single Code.....	Crane Wilbur
Week Beginning April 23d.	
The Debt.....	Marjorie Rambeau
The Wildcat.....	Jackie Saunders

CHAPLIN'S "THE CURE"

Depicting Charlie's Adventures At a Modern Health Resort

RELEASED APRIL 16th

"The Cure" is finished. It is the tenth and newest of the Mutual-Chaplin Specials. April 16 is its release date. The public is eagerly waiting for its screening, as newspapers all over the country have mentioned its coming. In "The Cure," Charlie is shown seeking rest and recuperation at a modern health resort. He arrives with a strange assortment of baggage and promptly proceeds to imbibe of the medicinal "waters." As fellow guests at the health resort, Charlie finds a strange assortment of individuals. Some of them he finds it hard to get along with, while others he finds wholly delightful. One has to actually behold the scenes in the steam-room, in the massage-room, and in the lobby of the resort to appreciate fully the uproarious comedy that Chaplin creates. Laughs fairly bubble over one another. Each bit of "business" is funnier than the last. And the end of the picture contains the biggest surprise of all. All the old favorites—Edna Purviance, Eric Campbell and others—are given innumerable chances to display their talent, and all of them avail themselves of the opportunity afforded. Bookings can be made now on "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "Behind the Screen," "The Pawnshop," "The Rink," "Easy Street" and "The Cure." Detailed information regarding prices and dates can be secured from your nearest Mutual Exchange.

Exhibitors showing "Mrs. Balfame," the first of the Nance O'Neil series of Mutual Pictures are helped by the window displays on the Atherton novel which, in a new edition, is being prominently displayed at bookstores everywhere.

MARY MILES MINTER STARTS NEW SERIES WITH "ENVIRONMENT"

ANOTHER Mary Miles Minter five-reel feature is released by Mutual Film Exchanges everywhere the week of April 16. "Environment" is its title. It is the first of the second series of Mutual Pictures starring Mary Miles Minter. It was written and directed by James Kirkwood. The American studios at Santa Barbara, California, were used for its staging.

A Quaint New England Story.

"Environment" is a typical Minter production—sweet and wholesome, filled with smiles and tears. It is laid in a quaint, old fashioned, New England village. Miss Minter is cast as the daughter of the village loafer and ne'er-do-well. On graduation day she meets for the first time the new minister, who promptly proceeds to fall in love with her, though her clothes are not so fine as those of her girl friends, and her home is anything but inviting. Through a strange combination of circumstances the heroine is placed in a decidedly bad light before the minister. For a time he thinks her anything but a "good" girl. But the old saying that "The darkest cloud has a silver lining" is aptly illustrated in this picture, for just when all seems hopeless to the little heroine, everything is explained satisfactorily to the pastor and the daughter of the village loafer becomes the bride of the minister.

Strong Supporting Cast.

George Fischer is again Miss Minter's leading man in this picture. Assisting them in the production appear such favorites as George Periolat, Margaret Shelby, Jack Vosburgh, Harvey Clark, Lucille Ward and Al Vosburgh. "Environment" is now booking at all Mutual Exchanges. Exhibitors are still packing their theatres with the first Minter Series and open dates can be arranged for them also, enabling a manager to arrange a whole Minter week for his house if he so desires.

"A Daughter of War" Is Timely Released

Just now while things are at fever heat—while bands are playing and recruits are rushing to the colors, exhibitors have an opportunity of doing their bit to aid the country by showing "A Daughter of War." This is a Mutual special feature in five acts, starring May Ward. Its scenes are laid in 1776. It is released April 12th. Rouse patriotism among your patrons. Stimulate recruiting. Book "A Daughter of War" at your nearest Mutual Exchange.

MUTUAL

S.S. HUTCHINSON, *President*

AMERICAN FILM COMPANY, Inc.

Presents

MARY MILES MINTER

in

"ENVIRONMENT"

Written and directed by JAMES KIRKWOOD

A story of laughter and tears. Laid in a quaint old New England village. Having for its central figures the daughter of the town loafer and the new minister.

"Environment" is in five acts. It's the first of the new Minter Series of Mutual Pictures. Released through Mutual Exchanges the week of April 16th.

Coming: "ANNIE-FOR-SPITE" *With* MARY MILES MINTER



MUTUAL

DAVID HORSLEY

Presents

CRANE WILBUR

in

"THE SINGLE CODE"

Dealing with the old old problem of who to blame—the man or woman? Hugh Carrington preaches a single standard of morality, but when his own loved one is involved becomes an advocate of the double code.

Second of the Crane Wilbur Series of Mutual Pictures. In five acts. Directed by Thomas Ricketts. Released through Mutual Exchanges everywhere the week of April 16th.

Now playing:—"THE PAINTED LIE"
With CRANE WILBUR



MUTUAL

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

in

"THE CURE"

Tenth and newest of the Mutual-Chaplin Specials. Depicting Charlie's visit to a health resort. His indulgence in the health-giving waters is hampered by a private stock of liquor he imports. The scenes in the "steam room" and the "massage department" will cure any grouch.

NOW BOOKING AT ALL MUTUAL EXCHANGES

"THE FLOORWALKER"—"THE FIREMAN"—"THE VAGABOND"
"ONE A.M."—"THE COUNT"—"THE PAWNSHOP"—"THE RINK"
"BEHIND THE SCREEN"—"EASY STREET" *and* "THE CURE"

Released on Monday April 16th.



MUTUAL

Monmouth Film Corporation
Presents

"The Mitzer Murder"
Released April 13th

As the fourth episode in the new series of mystery-detective tales—released now for the first time as Mutual Featurettes under the general title

Jimmie Dale
Alias "The Grey Seal"

featuring
E. K. LINCOLN
PAUL PANZER
DORIS MITCHELL
EDNA HUNTER

Brains against brawn—For pure love of adventure, a millionaire clubman pits his wits against the minions of the law. The contest that develops will hold audiences spellbound in their seats. Sixteen absorbing stories—each complete in two reels. Four featured stars.



Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, General Manager
Directed by HARRY McRAE WEBSTER

NOW Booking At All Mutual Exchanges

How can an advertiser continue advertising? By giving YOU value.

MUTUAL

SIGNAL FILM CORPORATION

Presents

HELEN HOLMES

The Fearless Film Star

in

THE RAILROAD RAIDERS

A Stupendous Motion Picture Novel in 15 Chapters.

ACTION - PUNCH - THRILLS!



MUTUAL

Patron Acceptance:

Due to the threatened railroad strike the whole country is now interested in railroading. Right now—while railroads are in the public eye—show your patrons Helen Holmes' newest success—"The Railroad Raiders". Nothing could be more timely. Theatre patrons everywhere accepted "The Girl and the Game". It delighted them. "A Lass of the Lumberlands" was a tremendous hit. It satisfied all audiences. Now the *third* Helen Holmes success is ready. It's "The Railroad Raiders". Its timeliness and its sustained interest make it a feature that will be readily accepted by your patrons. You can book "The Railroad Raiders" at any Mutual Exchange NOW.

Released one chapter each week beginning MONDAY, APRIL 9th



Directed by
J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL STRAND COMEDIES

Caulfield Photoplay Company *Presents*

"AND IN WALKED UNCLE"

The Third of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Jack and Mary were newly-weds. Jack's uncle was a woman hater and had threatened to disinherit any of his relatives who even so much as glanced at a girl. Then along came Eddie to visit the honeymooners. And right on top of that in walked Uncle. Jack insisted Mary was Eddie's wife and for a time they had Uncle going South — but at last — well the end of this Strand comedy is a scream—and the biggest kind of a surprise. Released Wednesday April 25th. A new Strand Comedy every week.

Booking NOW at all Mutual Exchanges

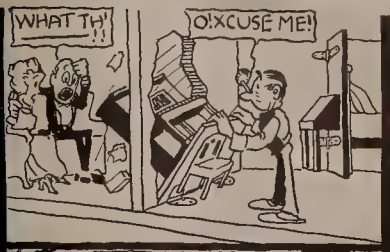
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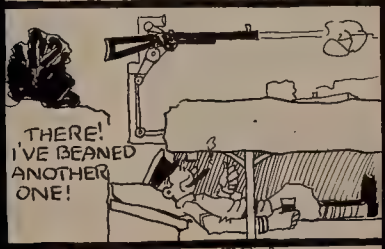
A TABLOID BUNGALOW



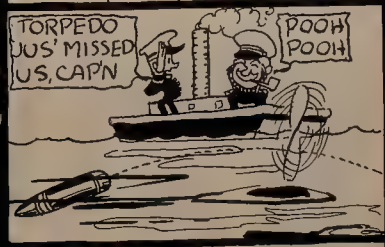
RED CLAY WORKERS OF BARBADOS



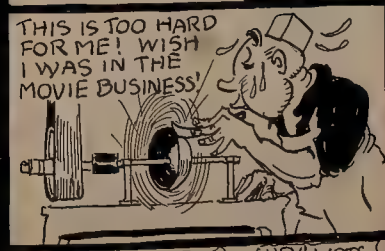
AN ALTISCOPE RIFLE



CARGO BOATS OF TOMORROW



METAL SPINNING



LIFE IN THE SOUDAN



MUTUAL REEL LIFE No.52 Released Apr.26

Kicking the slats out of the cradle

Yea, bo! That's just what this reel is doing.

The kickingest, fightingest, make-'em-want-it-againest single-reel in the whole industry is "Reel Life", Gaumont's Mutual Magazine in Film.

"Reel Life" sits with its feet in the Gulf of Mexico, and its hands in the Atlantic and Pacific, while it cools its head in Hudson's Bay. It covers the country as king of the magazine single-reels.

"Reel Life" is faster than a Cuban revolution, more interesting than a centipede putting on its boots, and more profitable (for what you invest) than Standard Oil.

Step right up, gentlemen, and get your order in right away for one day a week. You get all the best pictures of things worth writing about in magazines. And your patrons come back next week for more.

Any Mutual Branch Will Accommodate

Gaumont Co.
FLUSHING, N.Y.

David Horsley's

CUB COMEDIES

featuring

George Ovey

—a brand of one reel subjects upon which an exhibitor can depend for consistent high grade comedy of the better sort.

Next Subject, Released April 19

SOMEWHERE IN THE MOUNTAINS

Book through any exchange of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

2009 South Main Street

Los Angeles, Cal.

THE
NATIONAL FAVORITE

EXHIBITORS-THE PUBLIC-AND THE PRESS UNITE IN JOINT PRAISE
FOR
SELIG'S ROMANTIC STORY OF PANAMA

"THE NE'ER-DO-WELL"

BY
REX
BEACH



THE EVIDENCE!

RE-BOOKINGS-EXTENDED ENGAGEMENTS HAVE PROMPTED THESE EXCHANGES TO QUICKLY CLOSE FOR THEIR TERRITORIES

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Lewis J. Selznick, 729 7th Avenue, New York

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WESTERN PENNA., OHIO, WEST VIRGINIA AND KENTUCKY
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MASS., RHODE ISLAND, CONN., VT., N. H., & MAINE
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MICHIGAN
Harry Garson, Detroit, Mich.

E. PA., SO. NEW JERSEY, DELAWARE, VA., D. C., MD.
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NO. & SO. CAROLINA, TENNESSEE, GEORGIA & FLORIDA
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A PASSION THROBBING DRAMA THAT LIVES; AND A WORTHY SUCCESSOR TO REX BEACH'S OTHER TRIUMPH "THE SPOILERS"

MILLIONS HAVE READ THIS OVERWHELMING STORY AND MILLIONS ARE SELLING ITS GIGANTIC SCREEN ADAPTATION WITH ITS POWERFUL THEME, DAZZLING ACTION AND INSPIRING SCENES

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"THE EASIEST WAY"

By Eugene Walter
A Perfect Picturization of
America's Greatest Play

Directed By
ALBERT CAPELLANI

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SELZNICK PICTURES



JOSEPH M. SCHENCK
Presents

NORMA TALMADGE

In

"THE LAW OF COMPENSATION"

By
Wilson Mizner
Directed By Julius Steger
and Joseph A. Golden.



SELZNICK PICTURES



BERT LYTELL HAZEL DAWN

HERBERT BRENON

Presents

THE GREAT MYSTERY DRAMA

THE "LONE WOLF"

By Louis Joseph Vance

With

HAZEL DAWN & BERT LYTELL

By Permission of Ziegfeld & Dillingham

The Facinating Story of the World's Cleverest Crook and the Prettiest Secret Service Agent

BIG! BIG! PICT GREAT NOW

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HARRY RAPF

Presents

ROBERT WARWICK

In "THE SILENT MASTER"

Adapted from E. Phillips Oppenheim's Wonderful Story of Adventure.

"THE COURT OF ST. SIMON"

Directed By

LEONCE PERRET

The most celebrated of all French Producers of Motion Pictures.

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WORLD PICTURES BRADY-MADE

ALL World-Pictures Are "SPECIALS"



CARLYLE BLACKWELL
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GAIL KANE
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ALICE BRADY
In
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KITTY GORDON
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ROBERT WARWICK
JUNE ELVIDGE and HENRY HULL
In
"The Family Honor"

WORLD-PICTURES BRADY-MADE

TRIANGLE

Begging King Solomon's Pardon

There *is* Something New Under the Sun.

It is Triangle's *new booking policy.*

You can read all about it, Mr. Exhibitor, in the news columns of this magazine.

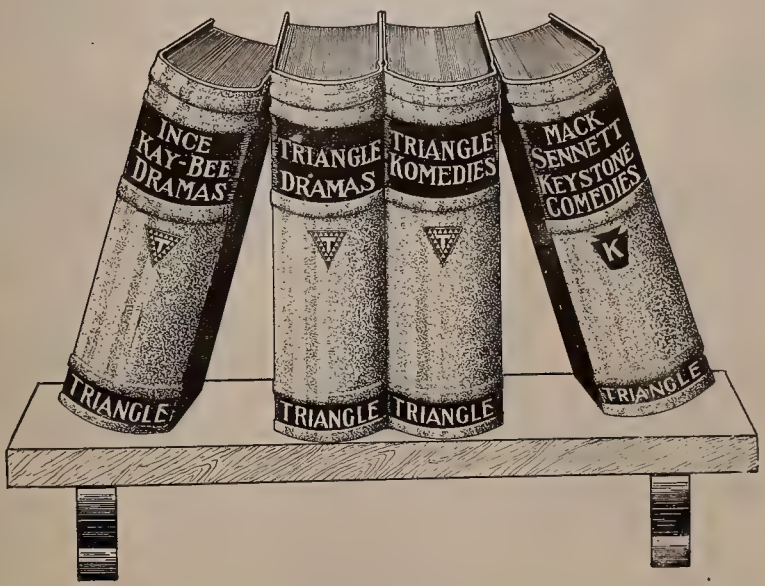
This policy means the dawning of a new day—a day of *solidly-based prosperity and success*—for every exhibitor who heeds the call.

Read our message. If you are a Triangle exhibitor, it means much to you. If you aren't, it means everything—the solution of your biggest problem; the assurance of better days than have been possible under any existing system.

Triangle Bulletin No. 222 gives *detailed information* of the new plan. Be sure you get your copy.

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TRIANGLE



The year's best "Books"

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The SUPREME QUALITY of THANHOUSER-PATHÉ PRODUCTIONS IS PROVEN BY THESE SPLENDID PRESS CRITISIMS



THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

N. Y. World.

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

Exhibitors' Trade Review.

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."

Sunday Telegraph.

A MODERN MONTE CRISTO

"Used just the underlying theme of the novel—namely, revenge—and provided a vivid, colorful tale and one almost as elaborate in presentation as the transference of the original story might be to the screen."

New York Mail.

THE IMAGE MAKER

"The broad sweep of color supplied by the followers of the ruler of the Nile and the Arabs of to-day are in keeping with the character of the story."

Moving Picture World.

HER NEW YORK

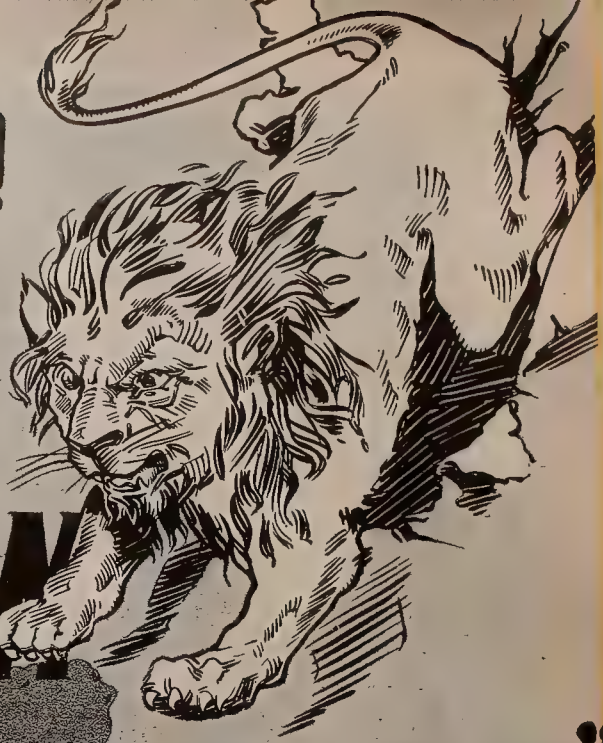
"Isn't it a remarkable thing what a film-producing firm can do with a good scenario? Thanhouser has released for Pathe's program one of the best—yes, one of the very best—features ever turned out."

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DID YOU EVER SEE SUCH NOTICES?

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STATE RIGHTS!



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LATE STAR OF "THE WITCHING HOUR" IN

"The WOMAN AND THE BEAST"

WITH

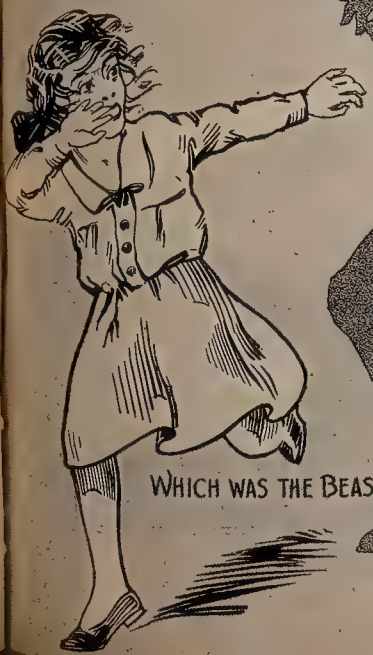
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KATHRYN ADAMS AND J.H.GILMOUR

SENSATIONAL-BUT CLEAN

5 GRIPPING ACTS

PRODUCED BY
ERNEST C. WARDE

FROM THE STORY BY
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WHICH WAS THE BEAST?

FOR SCREEN INSPECTION APPLY

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PRESENTS



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IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
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METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE



"In all of our experience in the Moving Picture Business
(and we started with the game in its infancy)
we have never had a Serial that has
proven so wonderfully strong as

PATRIA

With

Mrs. Vernon Castle"

Aronson and Browne
Amusement Enterprises, Raleigh, N.C.

Written by Louis Vance

Produced by Wharton Inc. for
INTERNATIONAL

Released by Pathé

Pathé

Reason No. 5 why you should book

MYSTERY OF THE DOUBLE CROSS

The Star -

Mollie King

Winsome, talented, and beautiful "Kick In", her first Pathé picture, established her as a popular favorite. The Tremendous Advertising campaign on the "Mystery of the Double Cross" has made her a powerful box-office attraction.

Miss King does the best work of her career in this serial. Your audiences will come back for fifteen weeks to see her.

Produced by Astra
under the direction of Wm. Parke


Pathé
Mollie King
star of Pathés
MYSTERY OF THE DOUBLE CROSS


Pathe
A Superb Gold Rooster Play in Natural Colors
May Blossom
with
Pearl White
The Most popular of all Stars.
A Picture of the rarest Beauty, with the most Picturesque backgrounds, filled with the Spirit of Spring
Produced by Astra.



PATHÉ GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"During the past seven or eight years we have shown almost all the feature productions that have been released through the various companies. None have seemed to please our patrons or secure for us the business that Pathé Gold Rooster Plays have. We have yet to see an uninteresting story, a poorly cast production or inferior quality in Gold Rooster Plays and no exhibitor will regret booking these features." Charles Sweeton, Gen'l M'g'r.
North End Amusement Co. Evansville, Ind.


Pathé
"Little Mary Sunshine
(Baby Helen Marie Osborne)
Pictures are the Greatest
on the Market to-day"
I.C.Rush Electric Theatre, Clifton, Kan.
Book Her In
Sunshine and Gold
Released April 29,
and find out why.
Produced By Balba.

Pathé

"The new two reel

Lonesome Luke Comedies

are in that small class of preferred comedies."

Peter Milne
in the Motion Picture News



Harold Lloyd
Star of the Comedies

Produced by
Rolin

One two reel comedy a month


Pathé
The Irresistable
Florence La Badie
Known and admired everywhere,
in the five part Gold Rooster Play
When Love was Blind
Produced by Thanhouser
Released April 15th
WHAT THE CRITICS THINK OF MISS LA BADIE
The Motion Picture News says of "Saint,Devil and Woman",another picture in which Miss La Badie starred:"Florence La Badie plays her part exceedingly well and as a result the production can be ranked with the best of its kind." Motography says of the same picture:"This picture, featuring the irresistable Florence La Badie,fulfills all requirements in stirring action and realistic artistic production."

WEEKLY AMERICAN WAR NEWS SERIAL

MR. EXHIBITOR:
YOUR PATRONS WANT THE LATEST WAR NEWS IN PICTURES TO-DAY.

A MOST INTERESTING PROPOSITION FOR WEEK RUN HOUSES.
A REAL FIND FOR THE STATE RIGHT BUYER.
A LIFE SAVER FOR THE INDEPENDENT EXCHANGE

SOMETHING NEW,
ILLUSTRATED TITLES AND TINTED SCENES IN A WEEKLY

AMERICAN WAR NEWS



STATE RIGHTS FOR SALE

FREDERICK W. BROOKER PRES.

WIRE NOW!

CINEMA WAR NEWS SYNDICATE
LONGACRE B'LD'G, NEW YORK

READ THIS—ACT NOW AND THEN PACK YOUR THEATRE

EXHIBITOR AND STATE RIGHTER!

IT WILL PAY YOU TO READ THIS CAREFULLY

WHAT IS OUR AMERICAN WAR NEWS SERIAL?

A graphic record of America's entrance into the European War, our program of industrial and military preparedness, our development of American resources to aid our cause, and of our stirring campaigns by land and sea in defense of American rights.

It will be issued in weekly instalments of one reel, as events dictate. These releases will not only mark the apex of modern war correspondence in subjects, but in quality of film also. Titles will be tinted and illustrated, fade-ins, dissolving effects, and fade-outs will be used, and a general high standard of screen excellence will characterize the pictures.

THE FIRST EXCLUSIVE AMERICAN WAR NEWS WEEKLY.
THE ONLY INDEPENDENT WEEKLY.

YOUR OWN PRODUCTION

This will be your own production, direct to you from your own camera correspondents who work under the supervision of Captain Robert R. Reynolds. Prints will be sent you with no name or trade-mark thereon, for attaching to your individual leader (furnished by us).

EXHIBITED AS YOUR EXCLUSIVE NEWS SERVICE.

ADVERTISING

Most alluring advertising matter will be supplied you at standard rates. Twenty-four, three, and one-half sheet lithos in regulation colors, slides, set photos with each release, souvenir American flags, printed news bulletin blanks for posting war bulletins, life size paintings of your special war correspondent for lobby display and autographed photos for distribution to your patrons are being gotten ready for arousing local interest in this greatest of war pictures.

MUSIC

Patriotic national and sectional song and march scores will be supplied for musical accompaniment.

THE STRAND PRESENTS;
THE STRAND AMERICAN WAR NEWS
CAP'T R.R. REYNOLDS
SPECIAL CORRESPONDENT FOR THE STRAND THEATRE

A MOST INTERESTING PROPOSITION FOR WEEK RUN HOUSES
A REAL FIND FOR THE STATE RIGHT BUYER
A LIFE SAVER FOR THE INDEPENDENT EXCHANGE

OUR CORRESPONDENT—YOUR SPECIAL CORRESPONDENT

We have very fortunately had opportunity to select Captain Robert R. Reynolds, former Captain of cavalry, author and journalist, as staff chief of a battery of cameramen and staff correspondents who will be distributed throughout the various units of the American forces and will work under Captain Reynolds' direction. These cameramen will expose thousands of feet of negative each week in order that in the final assembly a varied selection of good, crisp, vital news will be presented in the reel released each week.



Captain Reynolds himself will be stationed at the most important bases in order that information may be obtained at first hand and that your film will be "hot from the barrels of the foremost rifles." His military training, his wide acquaintance in army circles, his ability to handle motor car, aeroplane or charger, will avail peculiarly to place him in a position to get up-to-the-minute news, and his journalistic training will insure only what is real news and of genuine human interest.

Captain Reynolds will be presented to your audience as YOUR special correspondent.

CINEMA WAR NEWS SYNDICATE

wire us today for particulars

FREDERICK W. BROOKER
PRES.

LONGACRE BLD'G, NEW YORK

"'The Barrier' is the greatest photo-drama ever produced," say press, critics and public everywhere.

Literally every one of the thousands that are packing big theatres to see "The Barrier" declare it the most wholesome, most enjoyable entertainment ever offered in picture form.

THE BARRIER

Powerful Photo-Drama from Great Book by

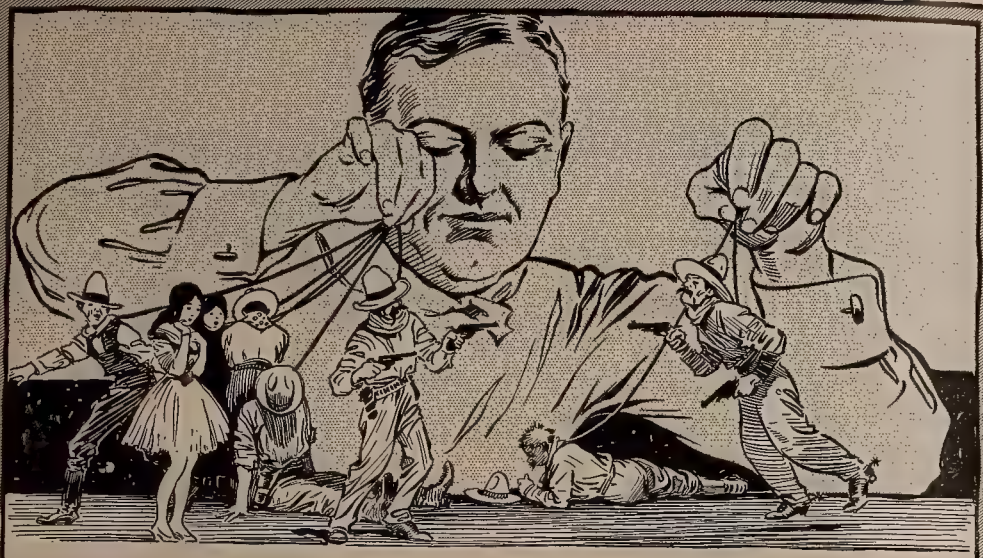
REX BEACH



The fame of "The Barrier" has spread all over the country. Applications for advance bookings are pouring in daily. It is the year's greatest box office attraction. Wire or write for bookings today. Be the first to show "The Barrier" in your locality.

REX BEACH PICTURES CO., INC.
440 Fourth Avenue, New York

FOREIGN BUYERS Communicate immediately with J. FRANK BROCKLISS
Room 705, 729 7th Ave., New York Tel. 8296 Bryant
How can an advertiser continue advertising? By giving YOU value.



Entrancing Romances in Pictures

The O. Henry story is the story you can never forget. With a swift, sure hand he sets his simple stage, fills it with delightfully human and absurdly romantic men and women whom he alone could portray, and makes them play out those droll comedies and pathetic tragedies which will live forever in the hearts of millions of people all over the civilized world.

O. Henry stories make motion pictures you can never forget. They bring to life upon the screen the vivid, picturesque, whimsical characters—the quaint, surprising situations—the sudden, unexpected climaxes that move you to laughter or to tears.

O. HENRY

BROADWAY STAR FEATURES

These Wonderful pictures have a vast audience ready-made, for practically the entire population has read the O. Henry Stories.

Each O. Henry picture is a faithful reproduction of the story, with all the great author's whimsicality and droll humor. Each is beautifully produced under the direction of Thomas R. Mills.

Millions of people are waiting to see the O. Henry Pictures. Their box office value is far above the average. Book them now—be the first to show them in your locality.

DISTRIBUTED BY GENERAL FILM CO., Inc.

General Film Service

COMEDY

Everything entitled comedy isn't comedy. The Exhibitor has learned this fact to his own expense and to the sorrow of his audiences. The audiences have paid their good money for promised laughs and have felt like crying.

Good comedy is not easy to produce. As much time, thought and care must be put into comedy production as in other plays—more, sometimes!

The Selig Polyscope Company is releasing a number of one-reel farce comedies. Up to date they include, "No Place Like Home," "Over the Garden Wall," "Everybody Was Satisfied," "Mr. Bingo, the Bachelor," "Bill and the Bearded Lady," and "Romance and Roses."

General Film Company reports these comedies are fulfilling a long felt want; that they are being booked on sight. If you like *good* comedy for your theatre, book the Selig comedies.

"The Daughter of Gas-House Dan," a drama of love and politics, is the latest Selig multiple reel drama announced for General Film Service. There's a lot of action and a gripping plot.

TRADE S MARK

Selig Polyscope Co.

Chicago, Ill.

GENERAL FILM SPECIALS

Aim Before You Fire!

When you are hunting big game you take careful aim before you shoot. Random shots bring poor results. Are you firing at random or aiming carefully to get good photoplays? When an ESSANAY "BLACK CAT" feature or the "IS MARRIAGE SACRED?" series are sighted pull the trigger quick. You are sure to bag a good one!

Read how the exhibitors of Chicago rate these two series in their own reviewing service:

"'Is Marriage Sacred?' 'The Pallid Dawn'—Essanay drama featuring Marguerite Clayton, Edward Arnold and Ernest Maupain. Subject is interesting; good clean entertainment. Will be enjoyed and go over very good with any audience. Acting, photography and scenery very good. Rated 95." Don't fail to book "The Wifeless Husband" and "Meddling With Marriage."

"'Black Cat Feature' 'Aladdin Up-To-Date,' Essanay comedy-drama featuring Bryant Washburn. Subject is both pleasing and interesting. Will go good with any audience. Photography, acting and settings good. Rated 90." Be sure to book "The Finish," April 7; "The Ham What Was," April 14; "Be My Best Man," April 21; "Local Color," April 28; "Pass the Hash, Ann," May 5; "The Clock Struck One," May 12.



ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago



KLEINE EDISON SELIG ESSANAY

WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes



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K-E-S-E PRODUCERS OF PICTURES FOR THE FAMILY K-E-S-E

A magazine's success is measured by its advertising. Look at the "News!"

ART DRAMAS

George H. Wiley
Presents

Jean Sothern
in
"A Mother's Ordeal"

A fascinating Photodrama graphically depicting a woman's battle with society. Interpreted by an exceptional cast of picture players including

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BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 936 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 128 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.
SAN FRANCISCO—SOL LESSER, 224 Eddy Street.
LOS ANGELES—SOL LESSER, 518 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

Produced by
Van Dyke Film Corporation
Written and Directed by Will S. Davis
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1400 BROADWAY, NEW YORK

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VALUABLE TERRITORY OPEN

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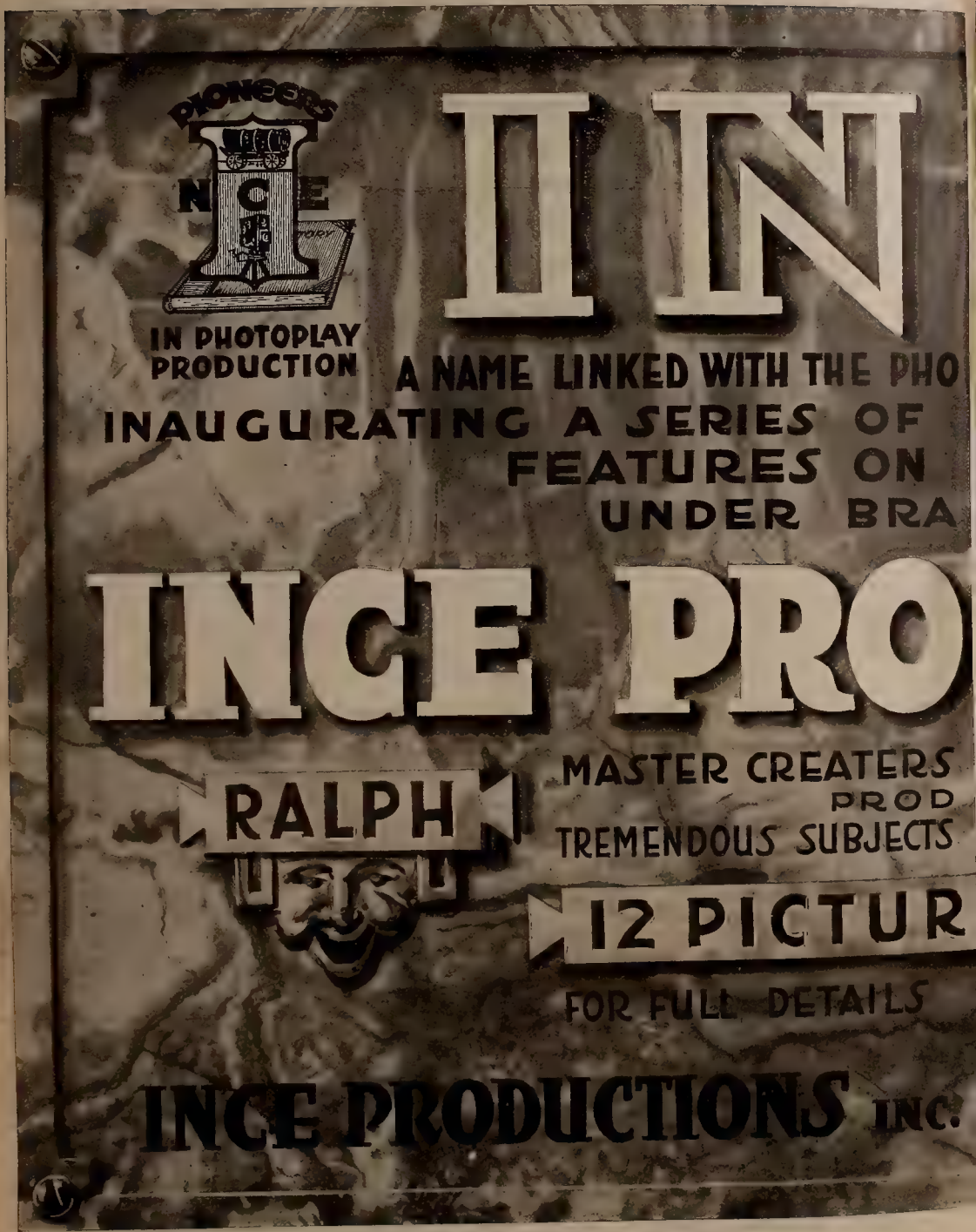
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Sixteen Productions Already Issued

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INAUGURATING A SERIES OF FEATURES ON
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TREMENDOUS SUBJECTS
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MOST IMPORTANT HIGH CLASS
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LEADERS FOR A DECADE
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IN SEVEN REELS

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ES A YEAR

COMMUNICATE WITH

TEMPORARY HEADQUARTERS,
1600 BROADWAY, Suite 805 NEW YORK

AT LAST---THE SERIAL SUPERLATIVE

"THE TWISTED THREAD"

By H. M. Horkheimer

starring

KATHLEEN CLIFFORD

soon

Ready for Release

Produced by

BALBOA

(The House of Serials)

HORKHEIMER BROTHERS

Stake Their Reputation on the Assertion That

"THE TWISTED THREAD"

Will Surpass Every Previous Continued Screen Story in the Film World, Past or Present, as to

STORY PRODUCTION STAR

ONE THOUSAND DOLLARS will be forfeited to Charity if a Board of Review, representing the Motion Picture Press, does not substantiate this claim

EXHIBITORS

will also be interested to hear that more of the famous, cunning

"LITTLE MARY SUNSHINE PICTURE PLAYS"

will soon be released by BALBOA

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SMASHING

STATE RIGHTS NOVELTY

HALL CAINE'S

Gripping Drama of Human Emotions

THE → DEEMSTER

WITH A SPLENDID CAST INCLUDING

DERWENT HALL CAINE

A NOVELTY THAT WILL INJECT VARIETY
INTO EXHIBITORS' BOOKINGS

ARROW FILM CORP'N, TIMES BUILDING NEW YORK CITY

NEW YORK RUN BEGINS

BROADWAY THEATRE, APRIL 15

Many a packed house is directly traceable to an advertisement in the "News."

"TROOPER 44"





An Unusual Request

was made by Governor Whitman for the privilege of a private showing of "Trooper 44" for the Governors of New York, New Jersey, Pennsylvania, Maryland and Delaware and their aides-de-camp on the occasion of their conference to devise effective means of co-operation and action during the war.

The interest of the Governors was so intense that the E. I. S. Motion Picture Corporation was then requested to show the picture before the members of the Senate and Assembly and other officials of New York State. This showing of April 3rd in Albany evoked enthusiastic applause and appreciation.

Although this drama is in no sense a propaganda picture, the producers of "Trooper 44" are now deluged with requests for showings of this film in the thirteen States where legislation for the creation of a State Police is pending.

The E. I. S. Motion Picture Corporation announces that it is not at liberty to make any more private showings of this picture since the enormous interest aroused must be conserved for the advantage of

the state right buyers

E. I. S. Motion Picture Corporation

203 WEST 40TH ST., NEW YORK CITY, TELEPHONE BRYANT 8155

OR THE SALES AGENT

JOS. R. MILES - 220 W. 42D ST., N. Y. CITY

E.I.S. E.I.S.

Unanimously Proclaimed an Epoch

GOD'S MAN

WITH

H. B. WARNER

3,500 People crowded the Rialto Theatre on Wednesday morning last and with one accord placed their stamp of approval of "God's Man" as

THE GREATEST MOTION PICTURE PRODUCTION OF THE AGE

—— READ WHAT THE CRITICS WRITE ——

"The Frohman Amusement Corporation's picturization of George Bronson Howard's . . . novel stands as the most intense dramatic picture of extra reels of both recent and distant date."
Peter Milne in **MOTION PICTURE NEWS.**

"The most striking photoplay of a modern story I have ever seen."
Agnes Smith in **MORNING TELEGRAPH.**

"One of the most beautifully staged, well acted and effectively produced pictures that has ever been shown."
Harriette Underhill in **N. Y. TRIBUNE.**

"'God's Man' will prove a winner."
Adam Hull Shurk in **DRAMATIC MIRROR.**

"A masterful production. An unusual theme given an unusual treatment."
C. W. Graves in **MOTOGRAPHY.**

"A feature film in all that the name implies."
E. C. Whitton in **N. Y. CLIPPER.**

"Stupendous; gripping; vital; an appeal to everyone's heart."
Elaine Ivans in **EXHIBITOR'S HERALD.**

"'God's Man' is an ambitious photoplay dealing with an ambitious story. There is no denying the effectiveness and high quality of both."
Tom Kennedy in **EXHIBITOR'S TRADE REVIEW.**

"Forcefully human and effectively truthful."
"WID."

"'God's Man' should set a new pace in filmdom."
J. E. Edwards in **THE BILLBOARD.**

"I consider 'God's Man' one of the three or four really great pictures which have been produced. . . . Many pictures have all the qualities of greatness except story. 'God's Man' has all that the others have, plus story."
S. M. Weller in **N. Y. REVIEW.**

TERRITORIAL BOOKING PRIVILEGES NOW BEING ALLOTTED

The Frohman Amusement Corporation

WILLIAM L. SHERRILL, President

18 EAST 41ST STREET, NEW YORK CITY

THE FLORA FINCH LAUGHACTORY POINTS THE WAY TO S. R. O.

---FIRST RELEASE---

APRIL 22

A TRAVESTY
ON
"WAR BRIDES"
---2 REELS---

THEN 2 RELEASES PER MONTH
FEATURE LITHOS, ETC.

FLORA FINCH

IS AS POPULAR AS
WEBSTER'S DICTIONARY
—AND IN COMEDY JUST
AS STANDARD!

WRITE US FOR THE
EXCHANGE IN YOUR TERRITORY

FLORA FINCH COMEDY FILM CO.

H. CROSSMAN DISTRIBUTING CO. 729 SEVENTH AVE., N. Y. C.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.







The Warfare Of The Flesh



The reason why this is a STATE RIGHT PICTURE is because it has the same relation to a Program picture that a BEST SELLER has to an average book. It has all the talking points and HIGH SPOTS that are essential to the success of a STATE RIGHT PRODUCTION. It is rich in subject matter, in title, in presentation, cast and exploitation ideas from the box-office viewpoint. It is a safe and sane investment for the safe and sane BUYER and EXHIBITOR. The theme is a spiritual as well as a material analysis of the eternal conflict between mind and matter. It is a BROADSIDE against slanderers of VIRTUOUS WOMANHOOD.

Here is the cast:—

Sheldon Lewis, who starred in The Iron Claw; Walter Hampden, who starred in The Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of The Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston.

The feature was produced and directed by EDWARD WARREN, maker of many successful state right attractions.

Wire bids for Territorial Rights to H. Z. Levine, Business Manager, 1482 Broadway, New York City.



EDWARD WARREN *Productions*

PICTURES FOR THE CLEAN-MINDED MILLIONS

THE STORY THAT HAD

13 MILLION READERS

IN MUNSEY "ALL STORY" WEEKLY

WHO KNOWS?

— QUIEN SABE —

WITH

BETTY BRICE

SUPPORTED BY

CHARLES ARLING

AND A STRONG CAST

A CHOICE PRODUCTION

THE AWAKENING

People demand clean pictures and are willing to pay for them —nine tenths are clean minded— the other one-tenth look for the lurid—Which will you cater to, the nine-tenths, or the one-tenth?

Here is Actual Proof

State Rights for New York and New Jersey sold to James McAvoy, 353 East 125th Street, New York City, while this picture for the clean minded is in the making.

REPUTATION PAYS

COMING THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL.


She stood in the path of the man she loved and sought the wrong way out
COLUMBIA PICTURES CORPORATION presents
Little VIOLA DANA
IN
GOD'S LAW and MAN'S
From the Novel by Paul Trent
A METRO wonderplay
in Five supreme acts
Directed by
John Collins
RELEASED ON THE METRO PROGRAM APRIL 23.



METRO-DREW COMEDIES

stamp
the theatre that uses them
as a
High Class Theatre!

ONE EVERY WEEK

ESTABLISHED SUCCESS OF ALL SERIALS

ARE YOU SHARING IN THE BIG PROFITS?

Wm. Christy Cabanne's master serial

The Great Secret

Story by Exed de Gresac

WITH

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Produced by SERIAL Producing Co. **18 CHAPTERS** *Presented by* QUALITY Pictures Corp'n.

BOOKING THROUGH METRO EXCHANGES

Cosmofotofilm Co INC.



George Loane Tucker

Announces

That offers are now invited for The United States and Canada, or any part thereof

for

"The Manx-Man"

by

Hall Caine

Address all communications to

Cosmofotofilm Co Inc.

World's Tower Bldg. 110 W. 40th Street, N. Y. C.

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-Man"





Think This Over!

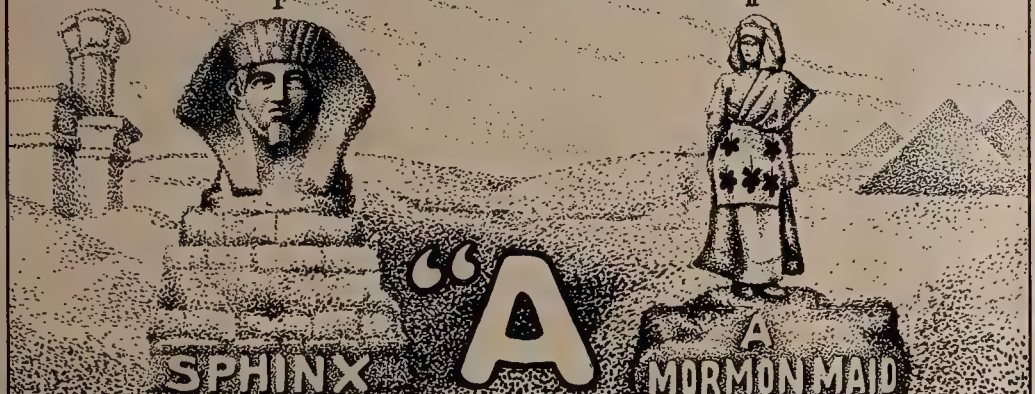
If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-Man" will make a fortune for Exhibitors!



How can an advertiser continue advertising? By giving YOU value.

STATE RIGHTS

TWO WORLD TREASURES THAT STARTLE AND WILL ENDURE



"A MORMON MAID"

PRESENTING

MAE MURRAY

Controlled by
Friedman Enterprises

HILLER & WILK
SELLING AGENTS
924 LONGACRE BLDG.
NEW YORK CITY

Benjamin Friedman
President

WAR HAS BEEN DECLARED



STATE RIGHT BUYERS AND EXHIBITORS CAN DO THEIR SHARE BY BOOKING AND EXHIBITING THE PICTURE OF THE HOUR AT POPULAR PRICES

WRITE
WIRE
PHONE
CALL
NOW

PRODUCED BY AUTHORITY OF AND UNDER SUPERVISION OF MILITARY EXPERTS AS A SPECIAL AID TO STIMULATE THE RECRUITING OF OUR ARMY AND NAVY UP TO THE REQUIREMENTS OF THIS GREAT EMERGENCY.

HANOVER FILM CO.
DIRECTION S. GRANT and CHAS. E. KIMBALL
SUITE 904, COLUMBIA THEATRE BLDG.
PHONE BRYANT 9544

READY FOR IMMEDIATE DELIVERY

FULL LINE OF ATTRACTIVE ADVERTISING

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She Was Shown at the Broadway Theatre, New York!

A STRANGE AND GLORIOUS CREATURE!

THE GREAT AUDIENCE RAVED!
SEVEN BIG HEART ACTS!
ALL THRILLING SUSPENSE!

The Woman IRENE FENWICK

The Wife REINE DAVIES

The Husband CLIFFORD BRUCE

THE SEED OF A WOMAN THAT CRUSHETH!

This Mystic, Winsome, Ever-Young, Ageless

SIN WOMAN

Impressively Staged by GEORGE W. LEDERER of the GEORGE BACKER FILM CORPORATION

PASSED BY THE NATIONAL BOARD OF REVIEW

NOW READY FOR TERRITORIAL DISTRIBUTION FOR THE UNITED STATES, CANADA AND ALL FOREIGN RIGHTS. ADDRESS THE

GEORGE BACKER FILM CORPORATION

GEORGE W. LEDERER, Director General

Godfrey Building 729 SEVENTH AVENUE, NEW YORK

THE DAWN OF A GREAT OPPORTUNITY

STATE RIGHTS NOW OFFERED

"The WRATH of the GODS"

A SPECTACULAR DRAMATIC PRODUCTION WITH

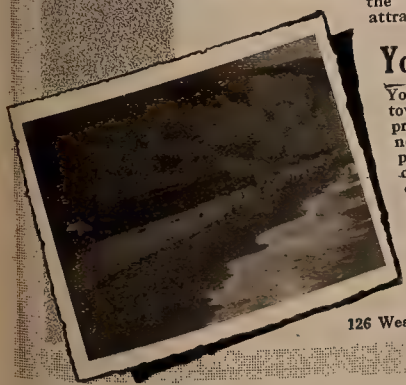
SESSUE HAYAKAWA

AN UNEQUALED BOX OFFICE ATTRACTION



As a STATE RIGHTS Proposition

There are few spectacular dramatic productions on the market today that can compare with "THE WRATH OF THE GODS." Its whirlwind success proves that it has every element of popularity that goes to make the supremely profitable box office attraction.



You can get Quick Action

You can get it from Exhibitors in every town in the country on this mighty production—and if you mean business you can get quick action in the purchase of State Rights in the choicest territory. Address all inquiries as below. First come, first served.

HILLER & WILK, Inc.
924 Longacre Bldg., New York
MOE STREIMER, Representative
126 West 46th Street, New York City

6 REMAINING TERRITORIES

TO BE SOLD

FOR THE

PHOTOPLAY WITH AN INTENSELY HUMAN LINCOLN

Wm. N. Selig's

The Crisis

By WINSTON CHURCHILL

Illinois

Wisconsin
Minnesota
North Dakota
South Dakota

Iowa
Nebraska
Kansas

Oklahoma
Arkansas
Texas

Oregon
Washington
Montana
Idaho

Colorado
Utah
New Mexico
Wyoming

Particularly timely in this new National

CRISIS

When every American heart is aflame with patriotism

LINCOLN-DOUGLAS DEBATE	FALL OF FORT SUMTER	BATTLE OF VICKSBURG	ROMANCE OF WAR

Highly successful runs already scored in New York, St. Louis, Minneapolis, Detroit, Pittsburgh, Louisville, Indianapolis

STATE RIGHTS BUYERS SHOULD COMMUNICATE IMMEDIATELY WITH

SHERMAN-ELLIOTT, Inc.

218 W. 42nd ST., NEW YORK

507 PRODUCE EXCHANGE BLDG., MINNEAPOLIS

611 SCHILLER BLDG., CHICAGO

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

EBONY COMEDIES

The New Comedy Creations That Not Only Make Them Laugh But Make Them Talk

Talk—mouth to mouth advertising—is the best yet. Get the people talking about you and their curiosity will be aroused to such an extent that they are going to drop in on you just to see what you are doing.

If you want to reap the full benefit of mouth to mouth advertising—*the kind that pays better than any other kind*—book Ebony Productions. They create talk; excite curiosity. They will get the fellow and his family who seldom, if ever, attend your theatre, when nothing else can. Then when they see one Ebony they are going to come to see the next and the next.

Ebony Comedies are opportune. Their novelty makes them big attractions. All you have to do is to announce the exhibition of an Ebony and, right at this time, it will create more curiosity than the announcement of any photoplay you can run. *And attract—they will flock to see it.* Exhibitors everywhere are being convinced this is a fact. So will you. Try an Ebony. If you haven't booked one, begin with this release,

"DAT BLACKHAND WAITAH MAN"

It's running over—brim full of the funniest situations you ever saw. Every one of the cast brings a laugh. Actors are colored. That's why.

Just imagine—picture in your mind, what would take place in a colored folks hotel, when all of the guests are having the kind of a good time no other but these people can have, and are anxiously awaiting a feast of fried spring chicken and hot biscuits being prepared by the big fat, black cook, the boss of the kitchen, when a blackhand letter is received from a discharged waiter threatening to blow up the place, and it is finally blown up. Imagine this, if you can, as it is then, and only then, that anyone can *begin to realize the unheard of humor and naturally funny situations there is in this snappy one-reel Ebony Comedy.* By all means book it. Get it from one of the following:

REGAL FILM SERVICE,
315 Mallers Bldg., Chgo.
DICKSON FILM SERVICE CO.,
St. Louis, Mo.
CO-OPERATIVE FILM & SUPPLY CO.,
Bromley Bldg., Omaha, Neb.
SUPREME PHOTO-PLAYS CORP.,
Denver, Colo.
AMERICAN STANDARD FILM SERVICE,
Baltimore, Md.
ATLANTA FILM SERVICE,
Atlanta, Ga.
LYRIC FILM & SUPPLY CO.,
Terre Haute, Ind.
UNITED FILM SERVICE,
Kansas City, Mo.
NAT'L FILM BOOKING SERVICE,
Pittsburgh, Pa.
RALEIGH FILM EXCHANGE,
Raleigh, N. C.
EASTERN FEATURE FILM CO.,
Boston, Mass.
REELPLAY FEATURE CO.,
Seattle, Wash.
C. W. FILM SERVICE,
Syracuse, N. Y.
UNITED FILM SERVICE CO.,
Detroit, Mich.
BELMONT FEATURE FILM CO.,
Cleveland, Ohio.

EBONY FILM CORPORATION

TRANSPORTATION BUILDING, CHICAGO

How can an advertiser continue advertising? By giving YOU value.

A Ralph Ince Production

EVERY EXHIBITOR WILL WANT THIS

HARRY RAPF presents

Florence Reed

In the Sensational Play

"TO-DAY"

By George Broadhurst and Abraham Schomer

Directed by RALPH INCE

Supported by FRANK MILLS and an ALL-STAR CAST including LEONORE HARRIS, GUS WEINBERG (the Father in the original production); ALICE GALE (the Mother in the original production); and KATE LESLIE

Only High Class Offers for Territorial Rights will be Considered

PRODUCED BY

To-day Feature Film Corporation

HARRY RAPF, *General Manager*

1564 Broadway New York City

Edgar Lewis'

PICTURE PRODUCTION OF

"The Bar Sinister"

By Anthony P. Kelly

WILL BE GIVEN A PRIVATE SHOWING AT

THE BROADWAY THEATRE

10 O'CLOCK, WEDNESDAY MORNING, APRIL 18, 1917

Other pictures made under Mr. Lewis' direction were

The Light at Dusk
The Bondman
The Great Divide
The Barrier
The Plunderer
Samson, etc., etc.

World rights sold to
Frank G. Hall
Newark, N. J.

Distributors
Abams and Werner
Candler Building, New York

KLEINE EDISON SELIG ESSANAY

$1,000,000 FOR EXHIBITORS!

This is a conservative estimate of profits
made by exhibitors on each comedy of

Max Linder

based on actual reports of proceeds of those running this series.

ARE YOU IN ON THIS MELON?

Your campaign is prepared for you!
WE PAY HALF your advertising expenses in newspapers

Here they are—
"MAX COMES ACROSS" "MAX WANTS A DIVORCE"
"MAX IN A TAXI"



ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago.

K-E-S-E K-E-S-E K-E-S-E

APR 11 1917 CCLB387483

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

VOL. XV. APRIL 21, 1917 No. 16



1776 1917

Speaking Editorially:

The Picture and Patriotism

ON April 6 a new America was born. We stand today upon a new world position and facing a gigantic task. Every man, every individual at work in this industry, wants to do his share, be it great or little. And the immediate opportunity is facing us. The Associated Motion Picture Advertisers have crystallized the patriotism of the industry. Through slides, film leaders and trailers, posters, and newspaper publicity they will spread that propaganda so necessary to the immediate mobilization of the country's great resources. Everyone can help the movement—manufacturers, distributors, exhibitors and all. If you cannot, yourself, make or display this propaganda, you can make a contribution, however modest, to the cause. It is a great and good one. Help the motion picture do its share.

Motion Picture Indigestion

TOO much food causes indigestion.

Too much reading causes mental indigestion.

The analogy is obvious: Too many motion pictures in an evening cause motion picture indigestion.

A prominent distributor told us recently that the fault of the usual exhibitor is that he keeps his eye glued to his competitor.

The competitor runs an eight-reel show. Enough for anybody but a glutton.

So the exhibitor puts on a ten-reel show.

The competitor, not to be outdone, raises the ante to twelve reels.

And the exhibitor slaps on four. Total: fourteen.

Patrons of both places see pictures until they grow dizzy.

They have motion picture indigestion!

Patronage, sickened, dwindles.

The merry pace quickens until somebody goes broke.

We believe in editing our magazine without looking at the other fellow's paper.

Imitation may get you *by;* but it never gets you *far.*

Stop-Watch Advertising

LAST week we published an article on the efforts of V.L.S.E. to render service to the exhibitor.

The main point of that service seems to be to bring folks into the theatre by newspaper advertising.

The plan is succeeding, because V.L.S.E. demands of its exhibitors runs longer than a day.

If that advertising depended upon daily program change, would it be a sound investment?

The Bluebird distributing manager tells us he cannot afford to give paper to exhibitors free. The daily program change makes it impossible, he declares.

Has anyone anything to say?

PUBLISHED on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9300 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

Entered as second class matter October 18, 1913, at the Post Office at New York, New York, under the Act of March 3, 1879.

Facing the Industry's Greatest Battle

THE nominal license fees exacted of exhibitors in the bill proposed in New York State by the Wheeler Committee should not mislead theatre owners.

The provision for a tax per foot on all positive prints would seem to reach only the pockets of producers and distributors.

But the ultimate consumer—in this case the exhibitor—may rest assured that a two million dollar burden will eventually land on his shoulders.

It remains for the exhibitor to say whether he will accept the load. In proportion to his activity during the next few days may the prospects of escaping it be measured.

In its present form the Wheeler Committee's bill is easily the most outrageous bit of legislation that an exasperated and much hounded industry has yet faced. The counts against it are many and varied, each arousing a new sense of amazement at the lawmaking attitude toward the motion picture.

It creates a one man censorship with almost despotic powers.

Its positive tax levies a fine on quality and rewards inferiority.

It levies a tax, not on profits, nor even incomes, but on the very tools of the industry.

It stamps the motion picture—in law-maker's eyes—blood-brother to the liquor traffic.

Its apparent solicitude for the religious and educational value of the screen is a sham—and we face the astounding prospect of being taxed for the dissemination of news, the aid of education and the work of the church.

It shows the way to the tax-hungry legislators of the nation—and in equal measure it is a call to arms to men who would prove worthy of being recorded in the ranks of the fifth industry.

Be a Town Figure

THIS is the account of an "old timer."

The old timer ran a picture show in the "opera house." He charged an unvarying price af admission. His program was liked, as he was liked—because both could be depended upon.

Along came a bright young fellow, with new-fangled notions, who built himself a dazzling theatre, installed sensational pictures, and charged ten cents, against the old timer's fifteen.

The old timer changed his attitude—not a hair's breadth!

He ran the same pictures and charged the same price.

He continued to be a figure in the town's activities.

When Main Street was to be repaved, his voice carried its usual weight.

When the question of a new wing for the high school came up, his opinion was taken as seriously as the town banker's.

Meanwhile, the other fellow was struggling through his second year of sensational pictures at ten cents.

The old timer wore one suit of clothes for two seasons; but no one heard him complain.

At the end of the third year, the newcomer sprinted out of town on a trail of debts.

Is the old timer still doing business?

The last we heard of him he had been elected to the town board of trustees.

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Industry Faces Two Million Tax in Wheeler Bill

Motion Picture News' Exclusive Forecast of New York State Legislation Arouses Film Men—Minor Compromises Only Likely and Prospects for Defeat of Bill in Legislature Slim

AROUSED by the exclusive forecast of the Wheeler Film Bill, appearing in last week's MOTION PICTURE NEWS, film men are already beginning to gather forces for one of the most vital struggles the industry has yet faced. Faced with a levy on the industry that has been estimated at $2,000,000, there is also the realization that the prospects for victory are of the slimmest sort. New York's Legislature closes its session within the next two weeks, and political wiseacres prophesy that the hold-up legislation will be jammed through in the maelstrom of hasty lawmaking that marks the close of the Empire State's legislative terms. A united drive on Governor Whitman to induce a veto will then be the only course left.

MOTION PICTURE NEWS' forecast of the bill tentatively agreed on by the Wheeler committeemen, gave the industry its first news of the proposed levy. During the week copies of the bill reached New York city, and at a meeting of the National Association, held Friday afternoon, consideration was given to the draft. The official statement then declares: "It was decided that the proposed motion picture license and tax bill was so unjust and unfair that the National Association is opposed to it."

It is not likely, however, that the opposition will prevent the introduction of the bill in both Houses of the Legislature during the coming week. As told in last week's NEWS, the bill provides for the erection of a motion picture department in charge of a commission, and as many deputies as necessary. It will then be necessary for exhibitors, operators, producers and distributors to secure licenses, at annual fees, from this commission.

The provision of the proposed bill stating the annual license fees is as follows:

1. By an applicant for a producer's license, two hundred dollars;

2. By an application for a distributor's license, three hundred dollars;

3. By an applicant for an exhibitor's license, five dollars, if the place of exhibition has a seating capacity of three hundred or less; ten dollars, if the place of exhibition has a seating capacity of more than three hundred and not more than six hundred; twenty-five dollars, if the place of exhibition has a seating capacity of more than six hundred and not more than one thousand; fifty dollars, if the place of exhibition has a seating capacity of more than one thousand and not more than fifteen hundred; one hundred dollars, if the place of exhibition has a seating capacity of more than fifteen hundred and not more than two thousand; two hundred dollars, if the place of exhibition has a seating capacity of more than two thousand.

4. By an applicant for an operator's license, two dollars.

If a license, other than an operator's license, be issued for a term of less than one year, the license fee shall be apportioned accordingly, but a fraction of a month shall be deemed a whole month. Such a fee, other than a fee for an operator's license, shall be paid to the state treasurer. The fee for an operator's license shall be paid to the commissioner before the issuance of the license."

But the provision of the bill that is counted on to result in a million dollar return is that placing a per foot tax on every foot of positive film "sold, leased, distributed or exhibited" in the State. The schedule sets the tax figure in proportion to the cost of the production of the negative, plus a "fair and just proportion of the producer's overhead." This section of the draft reads:

SCHEDULE

If one dollar and fifty cents or less, one-quarter of a cent per foot.

If more than one dollar and fifty cents and not more than two dollars, one-half of a cent per foot.

If more than two dollars and not more than two dollars and fifty cents, three-quarters of a cent per foot.

If more than two dollars and fifty cents and not more than three dollars, one cent per foot.

If more than three dollars and not more than four dollars, one and one-half cents per foot.

If more than four dollars and not more than five dollars, two cents per foot.

If more than five dollars and not more than six dollars, two and one-half cents per foot.

If more than six dollars and not more than seven dollars, three cents per foot.

If more than seven dollars and not more than eight dollars, three and one-half cents per foot.

If more than eight dollars and not more than ten dollars, four and one-half cents per foot.

If more than ten dollars and not more than twelve dollars, five and one-half cents per foot.

If more than twelve dollars and not more than fourteen dollars, six and one-half cents per foot.

If more than fourteen dollars and not more than sixteen dollars, seven and one-half cents per foot.

If more than sixteen dollars, nine and one-half cents per foot.

Film men, placing an estimate of $35,000 on the cost of the average top-quality program feature, including its overhead share, figure a levy of $150 for each print distributed in New York State. The distribution of five prints, with two releases a week, would therefore entail the payment to the State of $1,500 a week by the distributor. Roughly estimating the number of showings of each picture in New York at four hundred, it may be seen that each exhibitor booking it is likely to find a boost of over three dollars in his rental to meet the State's heavy levy.

An estimate of the footage released in New York State each week, with four and five the average number of prints on each subject, will bring speedy conviction that the statement of two million dollars as the probable return to the State is a conservative one.

In addition the proposed bill allows the commissioner drastic powers whenever he "shall determine that a motion picture exhibited, or about to be exhibited" is improper. For violations of any of the bill's sections, the commissioner may at his own discretion revoke the license, court action through a writ of certiorari being the only appeal.

Free showings of educational and religious plans are exempted from taxation, but such pictures are not exempt from the positive film tax, which applies to all films "sold, leased, distributed or exhibited."

WRITE—WIRE—TALK TO-DAY!

¶ A day lost now may mean the taking of $2,000,000 annually from New York exhibitors—you can't lose a minute.

¶ Get in touch with your Senator and Assemblyman to-day—wire them, then write—show them what the proposed motion picture tax means to you.

¶ Talk to the influential local citizens—tell them the facts. Enlist their aid.

¶ Do something—one thing—every day for a week, and you can kill the hold-up.

IT'S UP TO YOU!

Red Cross Charity Ball Plans Are Maturing Rapidly

Many prominent players have announced their intentions of being present at the movie charity ball.

This week prominent film actresses will attend a session of the stock exchange. A recess of twenty minutes will be called in order to give the artistes an opportunity to sell tickets to the brokers.

Noted film actresses will sell tickets at the restaurants at night. All restaurants have signified their willingness to allow the selling of tickets, while every film and legitimate theatre box office is acting as selling agencies for the sale of tickets.

A number of professional dancers will make their appearance on the floor of the ballroom. Doraldina, White and Rock, the Marinos, Dickson, Joan Sawyer, Mrs. Castle and a host of others have consented to appear.

Society will be represented. Mrs. Vanderbilt, Mrs. Belmont, the Ben Ali Haggins, all have secured boxes. William R. Hearst will be present.

F. P.-Lasky Signs Billie Burke for Two Years

Billie Burke, winsome stage and screen star, is shortly to return to the silent drama, having signed a two-year contract with the Famous Players-Lasky combination. Arrangements for the reappearance of his wife in the films were completed by Florenz Ziegfeld.

Miss Burke will soon take time from her maternal and other duties to begin operations in "The Mysterious Miss Terry," written by Gelett Burgess. Her film work will be confined to the summer months, as she expects to pursue the drama during the theatrical season.

In "Peggy," a Triangle production, and "Gloria's Romance," a serial, Miss Burke has on past occasions made her bow to motion picture fans.

Phila. Exhibitors Affiliate with State League

Unanimous Vote at Meeting Followed by Application for State Charter—1917 State Convention Will Be Held in Philadelphia

A UNANIMOUS vote by the Motion Picture Exhibitors' League of Philadelphia to affiliate itself with the Pennsylvania League, and so become part of the National organization, followed by application for its state charter were most important of several noteworthy steps marking the renaissance of the body, taken at a meeting on April 6.

Fred J. Herrington, national organizer, stimulated action by the Philadelphia body, and outlining the fight against necessity of vigorous unjust bills up before the Legislature. In particular he pointed out the injustice of the measure which would tend to prevent attendance of a child in a motion picture house unless accompanied by an adult.

Another resolution passed at this meeting was to the Mayor and Home Defense League of Philadelphia, offering any theatre of its members to the city for any purpose whatever.

The high-water mark of the meeting was reached when the announcement was made that the state convention for 1917 will be held in Philadelphia in June. Committees will be appointed to take in all the leagues throughout the state. Men known to be the hardest workers and the best boosters will be put on the committees. It is the determination of the Philadelphia League to make this convention one long to be remembered for its novelty, its brilliancy and its results.

After the meeting a luncheon was held at which Mr. Herrington again spoke on the necessity of co-operation between exchange men and exhibitors. Edwin Meeker, manager of the Philadelphia World Exchange, reiterated the need for hand-in-hand work between every branch of the industry. As a closing work Mr. Herrington urged all to work hard and long for the Philadelphia convention.

Charles H. Goodwin, secretary of the Philadelphia League, was appointed state secretary, to fill the vacancy caused by the death of James Dell.

Among those present at meeting and luncheon were: John J. O'Donnell, C. H. Goodwin, H. Berman, Jack Rosenthal, Ben Shindler, Sam Green, S. B. Blatt, George Carey, Chas. Rappaport, George Fisher, Columbus Stamper, Phil Greenberg, Chas. Burghart, Herbert Lewis, Al Fisher, George Haertrich, George Nandascher, Ben Amsterdam, George Bubeck, A. E. Altman, W. W. Auck, John Conway, A. H. Nace, A. D. Resnick, W. S. Boyd, F. C. Armato, of Moving Picture World, and Irene Page Solomon, MOTION PICTURE NEWS.

Subsidiary Selznick Company Is Formed

Lewis J. Selznick has organized a subsidiary company to be known as the Film Advertising Service, Inc., which he has placed in charge of his son, Myron Selznick, who holds the position of purchasing agent in the Lewis J. Selznick Enterprises. This new company is formed for the purpose of distributing through the exchanges and exhibitors advertising novelties of all sorts for the exploitation of Selznick Pictures.

Mr. Selznick, Jr., will leave New York this week on a complete tour of the Selznick exchanges to arrange the operations of the Service Company. He will be accompanied by E. J. Doolittle of the National Printing & Engraving Co., which concern holds the contract for producing all posters used for the Selznick pictures.

St. Louis Exhibitors Meet

At the last meeting of the St. Louis Exhibitors' Association, Mr. Bob Taylor manager of the Red Feather department of Universal, was admitted to associate membership, and Mr. Lew Bent, manager of the Midwest Photoplay Company, making two new members. The Legislative and Grievance committees reported activities, and a motion was carried to have the Grievance Committee prepare a substitute for the objectionable deposit system.

This association is becoming recognized as a force in civic affairs, and listened to a plea by Colonel Rumsey, representing Mr. Connett, requesting that it not indorse any mayoralty candidate, assuring the association that Mr. Connett is not in favor of censorship, or of Sunday closing.

New Incorporations of the Week

Among the new corporations of the week reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey, is the Henry B. Smith Film Corporation of Camden, N. J., which has been capitalized at $100,000. The organizers are Henry B. Smith of Collingswood, N. J., Guy W. Fortune and Margaret J. Hopper.

John N. Wheeler of John N. Wheeler, Inc., a syndicate, in company with Harold V. Story of Brooklyn, and James M. Driscoll of Brooklyn, has formed the J. N. W. Syndicate, capitalized at $10,000, which will deal in motion picture items, etc., for general newspaper distribution.

No Pathe Merger, Says Berst

J. A. Berst, vice-president and general manager of Pathe Exchange, issued an emphatic denial that the Pathe Company is in any way involved in a rumored merger.

"We have always refused to consider a combination with Pathe's selling organization," stated Mr. Berst. "I have no definite information about the reported combination but I understand that plans have been effected and that there will be a definite announcement soon.

New Quarter for McClure

McClure Pictures has moved its New York office from the McClure Building, Twentieth street and Fourth avenue, to the sixteenth floor of the Berkeley Building, at 25 West Forty-fourth street.

The McClure Series Department of the Triangle Distributing Corporation and the McClure Publications also have moved to the new address.

Julius Timer Engaged to Direct Motoy Pictures

Charles P. Jaeger, president and general manager of Toyland Films, Inc., of Chicago, producers of Motoy pictures, has engaged Julius E. Timer to supervise and direct productions.

Mr. Timer was previously with the Ideal Film Studios and Laboratories and the Combitone Pictures Corporation. Before that he was associated with the Fox Film Corporation, Biograph, and other equally well-known concerns. Mr. Timer has been in the film game more than ten years.

Mr. Jaeger announces that his company has in use fully equipped studios having five stages. Five companies are at work.

The American rights of the Motoy films have been purchased and will be distributed by Peter Pan Films, of 729 Seventh avenue, of which H. C. Allen is manager. F. Brockliss has bought all foreign rights.

Fairbanks Bids Newspapermen Farewell

Douglas Fairbanks has said good-by to the East for the time being. He is now on his way to sunny California to produce more Artcraft pictures accompanied by John Emerson, Anita Loos and Bennie Zeidman. He left New York City on Easter, and on the Saturday previous a luncheon was tendered him at Murray's by Artcraft to which members of the trade and daily press were invited. Speeches were scarce. Of course, Mr. Fairbanks made one and lived up to his reputation as a comedian by making every one laugh. Al Lichtman acted as toastmaster, and called upon Kelcey Allen for a speech, but the first nighter declined. K. C. B. was more agreeable, and spoke of his visit to the Eastern Fairbanks Studio. The luncheon was served in the Peacock dining-room at Murray's.

Film Activities in Britain

An English correspondent of MOTION PICTURE NEWS has a number of things to say of value to producers and distributors. Excerpts from his letter follow.

The new British Censor has just issued a letter saying that, in future, films which deal entirely with crime will not be passed.

We are not so wonderfully pleased with national flags that we use our own in our productions—cut yours down to the minimum if you are thinking about us when you start your production.

Comedies, give us comedies. Short, good, laugh-making comedies and comics. It doesn't matter whether slap-stick or straight so long as they are not nonsensical. For preference one thousand footers.

Extensive Western Advertising by General

As a part of the General Film Company's campaign to acquaint the people of the whole country with its films, the Western office of which Fred H. Meyer is manager, has just placed contracts for more than 150,000 lines of advertising in the daily papers. The advertising each week tells where the stars may be seen, in what they may be seen and the nature of the drama.

Merger Stories Denied Flatly From All Quarters

Reports of Combination of V.L.S.E., General Film and K.E.S.E. Officially Declared to Have No Foundation—War Films Withdrawn from General and Put on Pathe Program

REPORTS printed on Saturday and Monday by trade papers, and given a veracious appearance in their presentation, to the effect that a merger involving consolidation of General Film, V-L-S-E and K-E-S-E was in prospect were emphatically denied, and branded as containing not the slightest basis of truth late Monday.

In this respect Walter W. Irwin in his official capacity as general manager, treasurer, secretary and a director of V-L-S-E, said:

"The rumor that the V-L-S-E is to merge with the General Film Company, and the K-E-S-E, or with any other distributing organization, is absolutely without foundation. Of all the rumors that daily spread through the motion picture industry, none has been brought to my attention so completely devoid of substance as this one.

"I have read the article published this morning, and am totally at a loss to understand how any official connected with either of the three companies could say that such a combination was even contemplated.

"The V-L-S-E has been importuned in the past to join its sales organization with the sales force of one or more other companies, but has never considered such a proposition, for the reason that the V-L-S-E is far too successful by itself in furthering and promoting the good-will of Vitagraph and of its trade-mark.

"Moreover, the V-L-S-E has entered into many contracts with exhibitors under which they are extensively advertising Vitagraph product, and thus enhancing the prestige and good-will of their theatres, and Vitagraph and the V-L-S-E purpose to see that nothing shall interfere with the proper execution of those contracts.

"You, therefore, are at liberty to say, in fact, it is requested that you do say, that the V- L-S-E has not contemplated, does not contemplate, nor does it intend to contemplate any merger with any other distributing company."

Much significance is attached to the announcement issued by General War Pictures to the effect that its war films have been withdrawn from the General Film program, and will be released by Pathe instead. It will be recalled that these films were secured especially by General Film by an arrangement with the British war office.

Benjamin B. Hampton, when questioned regarding the rumors of his resignation from General Film, said:

"I entered General Film last December as president, with the intention of doing all in my power to straighten out the affairs of the company. I had expected to remain until this was accomplished, and I am perfectly willing to remain longer if the directors should deem it necessary.

National Organizer Herrington Off on Tour

Fred J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, leaves Pittsburgh this week for a tour of the Middle West in the interest of exhibitor organization. He will visit all locals and attend State conventions. Mr. Herrington asks exhibitors everywhere, who are interested in organization work, to get in touch with him. While on the road he may be reached by writing to MOTION PICTURE NEWS, or at 310 McCance Building, Pittsburgh, Pa. His itinerary will be published from time to time in MOTION PICTURE NEWS.

Fred Herrington's ability as an organizer is a matter of record. As president of the M. P. E. L. of America, 1915-16, he brought the League from a condition of almost hopeless weakness up to the remarkable strength displayed at last summer's convention in Chicago. Starting with a membership of only four States and accumulated debts amounting to $7,000, he turned over the League out of debt and with money in the treasury, and with an increased membership of ten States.

Mr. Herrington goes first to Indiana, his present plan being to stop at Indianapolis, Fort Wayne and Logansport. Then he goes to Milwaukee, Oshkosh and Madison. He will attend the Illinois State Convention at Chicago this month and on May 1, the Northwestern Exhibitors' Convention at Minneapolis.

Motion Picture Engineers at Atlantic City

Representative Technical Men of Industry Thrash Out Timely Questions—Next Meeting in Chicago When Exhibitors Convene

THE meeting of the Society of Motion Picture Engineers was held at Atlantic City on April 6 and 7. If future progress is as rapid as that of the past the success of the organization is assured.

Those present were: C. Francis Jenkins, Graphoscope Company, president; F. B. Cannock, vice-president, Precision Machine Company; E. K. Gillett, MOTION PICTURE NEWS, secretary; Nat I. Brown, Minusa Cines Products Company; H. A. Campe, Westinghouse Electric and Manufacturing Company; Dr. Herman Kellner, Bausch & Lomb Company; George Blaisdell, Moving Picture World; H. A. Wilkins, Motion Picture Director of the Pennsylvania Railroad; W. C. Kurzman, National Carbon Company; Max Mayer, M. J. Wohl Company; A. S. Victor, Victor Animatograph Company; Will Smith, Nichols Power Company; J. S. Speer, General Electric Company; H. M. Wible, Westinghouse Electric and Manufacturing Company; Carl Gregory, Universal Camera Company.

Friday was taken up with the reading of papers. These will be available within a short time.

Mr. H. M. Wible, chairman of the Committee on Electrical Devices, read the paper dealing with the various topics in a general way. This paper when it is printed should be of particular interest to the operator and those managers who are interested in the electrical side of their business.

The paper touched on current-arc voltage, current flicker and shutter flicker, carbons, density of current, etc. Mr. Carl Gregory read a most interesting paper on the general subject of the camera and what was demanded in order that the film products turned out by the various makes should be uniform.

Dr. Herman Kellner presented the third subject for discussion for the Optical Committee. He took up the light source and its relation to the condensers, aperture plate, lens system and shutter.

It is the hope of the society that with the co-operation of such men as Dr. Kellner and others who can speak with authority that optical questions will be settled finally.

In connection with this discussion the question of standardizing various features of the house in relation to projection was taken up, and will be incorporated in the final draft of Dr. Kellner's article.

All these papers will be in bound form, and can be obtained within a short time from Mr. C. F. Jenkins, 712 Eleventh Street Northwest, Washington, D. C.

Saturday morning the question of the various terms applied to the industry was introduced by Mr. Jenkins, and gone into minutely. These are the terms which are used continually in the trade, but their exact meaning is oftentimes misunderstood. These will be given at a later date in the columns of the NEWS.

In discussing definitions Mr. H. A. Wilkins brought out strongly the advisability of eliminating such terms as "movies," "stills," etc.

Mr. N. T. Brown, though unable to present a paper on screens owing to experiments at his factory, which are as yet incomplete, advised the society that in his opinion the subject of illumination and the angle of throw was one of the most important subjects which could possibly be taken up. This is due to the fact that at present there is no standard to guide the architects who are building theatres. It was decided that Chicago should be the next meeting place, and that the time should be during the annual convention of the Exhibitors' League of America, July 14-22, inclusive.

Eclair Suit Settled

From the office of the Eclair Film Company, Inc., comes the announcement that the suit instituted against them and other allied companies and individuals by the Societé Francaise des Films et Cinematographes "Eclair" of Paris, France, shortly after the outbreak of the European War, has been withdrawn by the French company and a satisfactory agreement has been reached.

Triangle to Produce Specials Once a Month

W. W. Hodkinson, in Los Angeles, Outlines Plan to R. W. France for Combined Program and Open Booking Plan

TRIANGLE is about to put into effect a new service which will combine the best features of the program system together with the advantages that attend open market booking.

R. W. France, General Manager of the Triangle Distributing Corporation of New York, has issued the following statement relative to this new distributing plan.

I have just received a letter from W. W. Hodkinson, president of the Triangle Distributing Corporation, who is at present in Los Angeles, in which is outlined in detail the new plan.

While we are firmly convinced as to the soundness of the program method of distribution and thoroughly believe that this method will inevitably survive all others, we nevertheless realize that the present chaotic and unsettled conditions (brought about principally by sky rocket promotion tactics and irresponsible and destructive management), make it necessary for us to inaugurate some modification of the program idea. Briefly, our plan is as follows:

"Beginning on or about the first Sunday in June and continuing thereafter on or about the first of every month we shall issue a special production in place of the regular program release scheduled for that date. In that case we contemplate issuing as many as may be needed to keep Triangle exhibitors at the head of the procession. These special productions can be roughly classed as:

"1st. Productions featuring the biggest and best stars obtainable regardless of cost.

"2nd. Unusual productions by such master-directors as Thomas H. Ince, Mack Sennett, Allan Dwan and others. These productions will be of the quality of "Civilization," "Mickey," "Peggy," etc.

"3rd. Productions having extraordinary drawing power because of special publicity or advertising or,—productions containing exceptional features which make them box office attractions of unusual merit. All of these special features, which will probably be known as Super-Triangles, will contain some or all of the foregoing qualities.

"Our exhibitor may avail himself of any one of three options.

"1st. He can book the special picture. A schedule of prices is being arranged which will little more than cover our costs. Our plan does not include any idea of making large profits on these productions but rather to allow our exhibitors to book them at a price which will enable them to make a profit, and this is practically assured to them as they will not have to pay for some program release which must lie on the shelf.

"2nd. In the event of his rejecting the special production the exhibitor may re-book any Triangle subject which he has already shown at a fifty per cent reduction from the price he originally paid for this subject.

"3rd. In case the exhibitor does not care to book the special production or re-book a Triangle program feature he is free to go into the open market. He will be under no rental charge to us for the period on his program which is left open through our release of the special production.

"The purpose of this plan we are frank to say is to supply to our exhibitors a type of production which we cannot afford to give them for the moderate sum paid for our regular program service, and we believe our course will be appreciated."

Unfair Legislation Knifed in Western States

Colorado, Wyoming, Arizona and Utah Table Laws Unjust to Exhibitors—Censorship Commonest Topic

SUCCESS has crowned the efforts of the exhibitors and exchange men in their war to prevent the passage of unjust legislation in Colorado, Arizona, Wyoming, Utah, and it is believed the censorship bill in California will be killed in committee.

The first censorship matter to come up was in Utah where the bill died in committee after several very sensational public hearings.

In Colorado there were two pieces of legislation proposed. One was brought by the National Welfare Association which has its headquarters in Kansas City. This provided that the mayor of the city, board of education, and judge of Juvenile court appoint a board of censorship in every town where there is a motion picture theatre. The verdict of this board of censors should be final and apply to all amusements. The power of the board according to the bill would be even greater than that of the police.

In Arizona two measures were introduced of a detrimental nature to the theatres. One provided for censorship in every city and another to make it illegal to sell tickets, or permit a child under fourteen years of age to enter the theatre unless accompanied by parents or legal guardian.

Two bills have been introduced in the California legislature. One provides for censorship, and will shortly have its committee hearing. The other made it illegal to sell tickets to anyone if seats could not be immediately obtained by the purchaser of the ticket. This bill was killed in committee. Since the opening of the California Assembly at Sacramento, the San Francisco Exchange Men's Board of Trade have had a representative there at all times.

Operators at Albany Hearing

The committee from the Motion Picture Operators Union, 306 1-A, which went up to Albany at the time of the Sunday hearing was composed of Messrs. E. T. Steward, Morris Barron, Morris Rotker and Harry Mackler. This is in response to many requests that we furnish the names of the loyal operators.

Outrageous Film Measure Killed in Minnesota

Due to the energy and effectiveness with which the Legislative Committee of the Motion Picture Exhibitors of the Northwest, attacked a bill introduced in the Minnesota Legislature, intended to restrict the activities of exhibitors, the measure has been killed.

The creators of the bill desired to regulate a motion picture theatre and everything in it, including the operator, machines and films. It was also the object to regulate advertising of all kinds and to impose a tax in order that the regulators could meet their expense accounts.

The license fees should have defeated the bill by their own absurdity. Every theatre giving more than fifty entertainments annually was to be taxed from $5 to $10. Those open for only one performance were to be taxed $1. For each advertisement, motion picture "or representation of the same" the exhibitor was to pay $1.

Every operator and assistant was to pay $2 for the privilege of being examined.

No "Sentimental Nonsense" in Paralta, Says Fichtenberg

Herman Fichtenberg, the chairman of the board of directors of the new Paralta Plays corporation, who took up his residence in New York the past week, says in reference to the new venture on which he has entered:

"While I am approaching this proposition primarily from the standpoint of desiring to be of benefit to my fellow exhibitors, there is no sentimental nonsense in it.

"The Paralta plan of production will mean good plays as well presented as talent and generous outlay will permit. Our plays will not be photographs of a star five to six thousand feet long. The star will have a conspicuous play in each story, of course, but we propose to make productions that will give opportunity for other talent to be seen. We do not propose to kill our stars in public interest by overrunning them in our screen stories.

"The publication of our plans and details of Paralta plays will be begun in extensive trade paper advertising in editions dated April 28, which will be issued April 10."

"The People vs. John Doe" Changed to "God's Law"

The Universal Film Manufacturing Company has changed the title of the Universal state rights feature "The People vs. John Doe," to "God's Law," and exhibitors and state rights buyers are now offered this film under its new name.

This production which was directed by Lois Weber, producer of such film successes as "Where Are My Children?" "Hypocrites," "Even as You and I," "The Dumb Girl of Portici" and scores of others, is an argument against miscarriage of justice in our courts. It is a severe arrangement against capital punishment. Members of the House of Representatives of the State of Pennsylvania after viewing "God's Law," passed several drastic laws improving the penal laws of that state.

Real Service That Distributors Are Anxious To Give

The Second of a Series of Articles—The Bluebird Plan

Are you, as an exhibitor, satisfied with the service that your exchange is giving you? Is the distributor who is so determined to rent you films, equally determined to help you bring people into your theatre to see those films? That's what he ought to do! If he is not, he is not giving you a square business deal.

We are going to give every distributor a chance to tell his story. Last week you learned what V-L-S-E is doing. This week, Bluebird is "on the mat." Next week is Paramount's turn.

If you have cause to doubt the statements that any of these distributors make—tell us.

BARNUM stated that the public enjoys paying money to be fooled. Barnum was a showman. His theory has been applied to the motion picture theatre with unhappy results. Barnum moved on at the day's end. The motion picture theatre is a town institution. The butcher, the grocer, the picture theatre and the drugstore do business all year 'round.

The men who distribute Bluebird films and who endeavor to attract the public into the theatre to see Bluebird films, believe that Uneeda and not the individual biscuit is the thing which the people learn to ask for.

The Bluebird catechism might be expressed thus:

Bluebird: What are you?

Exhibitor: I am a merchant, not a showman.

Bluebird: What have you to sell?

Exhibitor: Entertainment, without misrepresentation, to the public.

Bluebird: Whom do you liken yourself unto?

Exhibitor: The butcher, the grocer, the druggist.

On its surface, that creed might sound as if a moral wave had swept the country. Perhaps Bluebird has moral reasons for urging the exhibitor to become a merchant, not a showman. If that is the case, we were not so informed. The reason, like all reasons in this business, is *more money.* No exhibitor is compelled to believe in that creed. Bluebird takes the attitude that the truths are self-evident.

Bluebird has built a service plan which links expert knowledge of better business—bigger audiences—to you individually.

If your audiences do not satisfy you, Bluebird and its corps put themselves at your service. They like to be considered as doctors to ailing audiences. They express it bluntly: If you have a problem to solve; if your attendance for any reason has dropped off, we have a man in your section who will work with you; and his service is free.

This service considers no "dream stuff." Every suggestion is for your financial benefit, is practical, is localized. What does for Oshkosh does not always suffice for Oskaloosa. The "stunt," for example, that you, an exhibitor in Iowa, Kansas or Louisiana, parade a live ostrich in front of your cashier's window to draw crowds, as was suggested by one so-called trade publication recently, earns exactly what it deserves from the Bluebird corps—a loud chuckle.

In addition to local exhibitor service, general service sheets small but comprehensive, are provided, telling you how best to advertise a coming play. We have on the desk before us the exhibitor's plan booklet of "Polly Redhead," which contains, besides the story and cast, cuts for newspaper advertising and a list of good advertising display lines.

The publicity copy, which you are supposed to clip and send to the newspapers, is, in this instance at least, not strong. It reads as if it had been hastily written.

All of the lobby photographs are better than average. They are dramatic, interesting, and they arouse a desire to see the play.

The "stunt" suggestion we consider excellent. It costs little, and it can be used anywhere. We print it verbatim:

Mr. Exhibitor:

Have the following invitation printed and either mailed to the names on your mailing list, or inclosed in your programs. Properly worked up, it cannot help bringing you Big business. If you will ask the publicity man at your BLUEBIRD Exchange to help you, you can obtain his assistance in working up novel and effective stunts.

THIS ASSISTANCE IS FREE.

BLUEBIRD PHOTOPLAYS, Inc.

YOU ARE CORDIALLY INVITED TO ATTEND A
"GET-TOGETHER PARTY,"
TO BE HELD AT THE (theatre name here)
ON (day and date here)
EVERY RED-HAIRED MAN AND WOMAN
ATTENDING WILL BE ADMITTED TO THE
PRESENTATION OF
"POLLY REDHEAD"
A BLUEBIRD PHOTOPLAY
AS THE GUEST OF THE MANAGEMENT
(COME AND COUNT THE REDHEADS)

The paper for "Polly Redhead" comprises a one-sheet, a three-sheet and a six-sheet, any or all of which the exhibitor must pay for. We believe that the exhibitor should be furnished paper free. The Bluebird distribution manager's reply is that if the posters remained for six months or more, like Uneeda Biscuit posters, the exhibitor would get them free. The daily program change, he says, prevents free paper. Nevertheless, we believe in free paper.

Another Bluebird patron getter is a circular letter, furnished free, which the exhibitor sends to his mailing list. Four of these letters, which are well worded and attractive, sent out for four successive Bluebird showings in a community bring up the patronage to a point where no more letters are necessary.

One of the latest devices to drive home the you-are-a-merchant—not-a-ballyhooer notion, is to bring about co-operation between the exhibitor and some well-known druggist or candy store owner. So far, this plan has been tried only in certain Eastern states, where Repetti candies are sold.

Repetti makes a trademarked brand of chocolates called "Bluebird." The Repetti local agent and the Bluebird exchange man

(*Continued on page* 2480)



Attractive Bluebird Display Announcing Gifts of Candy on "Bluebird Night." This Plan Will be Tried in Other Sections

Sherman Will Sell All Territory of "Crisis"

Nation's Rights to Be Sold in Six Blocks—Intended to Reserve for Himself Several States

THE remainder of the territory of the United States for "The Crisis" is to be sold. Harry A. Sherman and his associates decided on this step after acquiring the world rights to two new features which will demand undivided attention.

Mr. Sherman, in one of the quickest and most spectacular campaigns in filmdom, sold the greater part of the country last fall, reserving for himself only the territory he controls for "The Birth of a Nation," together with the New England states, Illinois, Texas, Oklahoma and Arkansas. A few days ago, he disposed likewise of the New England territory, and is now offering everything else for sale.

The territory remaining is to be sold in six blocks. The first consists of Illinois alone. The second includes Wisconsin, Minnesota, and the two Dakotas. The three Southwestern states, Oklahoma, Arkansas and Texas constitute the third group. North of these are combined Iowa, Nebraska and Kansas. Finally, there are two Western divisions, the first including Colorado, Utah, New Mexico and Wyoming, and the second Oregon, Washington, Montana and Idaho.

"The Crisis" has been thoroughly tested by Mr. Sherman, and the various state rights buyers who have already acquired territory, and has more than met expectations. Mr. Sherman himself staged it in his Lyric theatre, Minneapolis, where it ran for four weeks to more business than was ever accorded a feature film in that city, with the single exception of "The Birth of a Nation." This hit was scored in spite of the fact that "The Crisis" at that time had no great metropolitan run back of it. Similar hits were scored afterward in St. Louis, Detroit, Pittsburgh, Louisville, Indianapolis and a number of other cities. A short time ago, it opened in New York, with ever prospect of a long and prosperous run.

"The Crisis" is founded on Winston Churchill's novel. It is from the studios of William N. Selig, and is generally considered Selig's masterpiece.

Ralph and John Ince to Produce for Open Market

Brothers Form Film Corporation at $50,000—Will Produce Twelve Pictures Yearly—First Release June 15

INCE PRODUCTIONS, INC., with Ralph and John Ince as equal owners and active heads, a closed corporation in which no stock will be sold and no financiers interested, was announced this week by Ralph Ince.

Twelve productions a year of six or seven reels in length will be the producing schedule, with the first release to make its appearance on or about June 15. The first production will, in all likelihood, be the filmization of a novel.

The Ince Productions, Inc., was capitalized under the law of New York for ten thousand dollars.

"We could have capitalized for five million," said Mr. Ince, "but we are going to be conservative, avoid bluster, stick to our knitting, produce the best we know how and not spend two million dollars a day, on paper."

Ralph Ince has contracted with the Harry Rapp forces to produce "To-Day" for them, which will be exploited as an Ince production, after which he will devote his entire time to the Ince concern's efforts. He will begin actual work on Ince features May 1.

The idea of release and distribution to be followed by the Ince concern will be of the franchise nature, the distributing exchanges receiving the entire twelve pictures, with the usual financial obligations imposed upon the exchanges. Five territories have already been closed for the entire output.

Balanced casts will be employed. "Balanced casts," according to Mr. Ince, are more susceptible to direction and absorb the directors' ideas better.

John Ince, who will share activities with Ralph Ince in all productional matters, most recently created "Sealed Lips" and "The Struggle" for the World Corporation. Since he resigned from the World staff he has traveled, accumulating a library of elaborate sunsets, cloud effects, coast and maritime views, which he will place at the disposal of the organization which bears his family name.

N. A. M. P. I. Has New Members

Important additions to the membership roll of the National Association of the Motion Picture Industry were made at a recent meeting of the executive committee, when the following companies were unanimously elected to the class indicated: Sanger Picture Plays Corporation, producer, Class A, Goldwyn Pictures Corporation, producer, Class A: E. I. S. Motion Picture Corporation, producer, Class C. Charter Features — Benjamin Chapin, producer, Class B; Argus Laboratories, producer, Class B, Acme Lithograph Company, Supply & Equipment, Class 3.

Third Anniversary Celebrated by Strand Theatre

The Strand theatre will celebrate its third anniversary this week and an elaborate program has been arranged for the occasion. The initial presentation of "The Third Ingredient," the first picture of the O. Henry series will take place. The characters in the film adaptation are portrayed by Mildred Manning, Alice Mann and Frank Glendon. The titles are all by O. Henry, taken from the actual text of the story.

Masters Goes to Washington to Tell Plan of Film Patriots

E. Lanning Masters, secretary of the Associated Motion Picture Advertisers, who are making efforts to arouse patriotism by means of the screen, has gone to Washington, D. C., to present the association's plans to the National Council of Defense. Various mediums used by the association, such as film leaders, slides, posters, newspaper advertisements and stories, were sent in sample form by express.

At the last meeting of the association, Charles Moyer of Paramount, was elected to co-operate with the Vigilantes, a body of writers and artists who are working along the same general lines as the advertisers.

"The Deemster" Opens at Broadway

Hall Caine's "The Deemster," converted into a photoplay from the book of the same title, will be the attraction at the Broadway theatre, New York, beginning Sunday, April 15.

A special orchestration, together with appropriate effects will be introduced to lend atmosphere to the new production.

An erroneous idea has gained currency that all of the territory for "The Deemster" has been disposed of. W. E. Shallenberger, president of the Arrow Film Corporation, wishes to announce that such is not exactly true, and states that, although many very important sales have been made, there are a number of states still available to the right people.

Werner Also Concerned

Arthur M. Werner, who is associated with Charles "Feature" Abrams, was equally concerned in the sale of Edgar Lewis's latest production, "The Bar Sinister," which, as MOTION PICTURE NEWS announced last week, has been sold to Frank G. Hall, of Newark.

(*Continued from page* 2479)

work hand in hand. A striking window display is furnished the druggist free of charge. He makes a good profit on "Bluebird" chocolates and sells plenty of them, because of the novelty of his window, and the slide advertising of the exhibitor. At the same time, the exhibitor has the advantage of ingenious and compelling window display advertising.

In connection with the display, the exhibitor has a contest. On "Bluebird Night," three boxes of candy, 2 pounds, 1 pound and ½ pound, are awarded lucky ticket holders. Repetti supplies the prizes free.

Unlike V-L-S-E, whose plan was described in last week's article, Bluebird believes in national magazine advertising. It has spent upwards of $200,000 in the Saturday Evening Post in the past year, outlining the purposes of Bluebird for fifty-one consecutive weeks. Bluebird believes in making of itself a household word, a word to draw patrons regardless of the star. And to this they give a large share of the credit for the success attained.

George Irving Resigns from Frohman and Goes West

Director George Irving, of the Frohman Amusement Corporation, who has been associated with that corporation for more than the past three years, and who, during that time has been responsible for the direction of such successes as "John Gladye's Honor," "What Happened at 22," "Then I'll Come Back to You," "Jaffrey," "The Witching Hour," "The Conquest of Canaan" and the latest Frohman sensation, "God's Man," starring H. B. Warner, has resigned, and upon advice of his physician, left New York for the Pacific Coast, to enjoy a much needed and well earned vacation. Mr. Irving will be away for several months.

It is with deep regret that President William L. Sherrill announced that prior to Director Irving's departure, his resignation has been tendered, because, as is explained by him, "I cannot conscientiously hold up the activities and plans for the future of the Frohman Corporation by my indefinite absence, therefore, I have felt it my duty to tender my resignation."

Florida Exhibitors Meet to Fight Sunday Bill

For the purpose of perfecting their organization; discussing the Sunday Closing Laws in Florida, protesting against the deposit system and selecting delegates to attend the Chicago convention of the National Association, forty-eight Florida exhibitors met in Jacksonville, Sunday afternoon in the offices of the S. A. Lynch Enterprises, owners of a string of theatres throughout the South.

C. D. Cooley of Tampa, manager of the Strand theatre in that city was elected president of the Exhibitors League of Florida with I. LaBelle, manager of the Bonita theatre, also of Tampa, was elected secretary. The session was closed to all but exhibitors, not even the exchange men being allowed to attend, as it was believed the minutes should not be made public on account of the Florida Legislature being in session at the time, and the league did not want any undue publicity given to the fact that they intend fighting the Sunday Closing Bill which it is understood, will be introduced in the legislature during the present session.

The league decided to hold another meeting in Jacksonville in the near future for the purpose of selecting delegates to attend the Chicago convention in July.

Bill Would Bar Children Under 16 from Picture Shows

Among other bills affecting the industry now up for consideration of the Pennsylvania legislature, is one introduced by Representative Smith of Philadelphia which would prevent any child under sixteen years of age, unaccompanied by an adult, to attend a motion picture show. There is a clause excluding from the provisions of the measure any exhibitions "for purely educational, charitable, fraternal or religious purposes."

Exhibitors declare the bill if passed, would go far toward crippling the motion picture industry of the state.

Goldwyn Corporation to be Own Distributor

Plans Under Way to Open Offices in Larger Cities of Country—Decision Is in Answer to Exhibitors' Wishes

GOLDWYN Pictures Corporation will own and operate its own distributing organization in all of the principal distribution zones of America.

This announcement by Samuel Goldfish ends the speculation that has been going on in film circles since the Goldwyn Corporation was organized last December.

Plans are well under way for the opening of offices in the various cities into which distribution has been concentrated, and these Goldwyn branches will be ready to deal with exhibitors early in June. Meanwhile, all negotiations and correspondence are being handled directly by the New York offices of the company.

Samuel Goldfish, president of Goldwyn Pictures Corporation, in announcing Goldwyn's decision to own and operate its own distribution mechanism, made the following statement:

"From the beginning of its career, Goldwyn Pictures Corporation has made serious and diligent efforts to learn the wishes of the exhibitors of America. Not only have we asked them for opinions on every conceivable problem of distribution and showmanship; we have heeded their suggestions and incorporated many of them into the business policies of the company.

"The responses from exhibitors were overwhelmingly in favor of a Goldwyn-owned distribution organization.

"Under a system of regional franchises or partnerships Goldwyn would lose the power of control over the men who would be in active charge of its field policies. Home office contact with our exhibitors would be virtually destroyed.

"Goldwyn feels certain that its determination to own and operate its own branches without outside assistance represents the sanest and best thought in distribution.

"One of our strongest efforts will be made in aiding exhibitors in the presentation of our pictures in their theatres and in solving many of the troublesome house problems with which he is vitally concerned."

Selznick Puts Lid on Exchanges Selling Inferior Pictures

Lewis J. Selznick declares that he will not sell his pictures through exchanges handling inferior grades of films. He has decided that the franchise system is a failure.

Wherever the Selznick Pictures have been distributed through exchanges which handle a class of film that Mr. Selznick does not regard as up to his standard, branches of the home office will be established immediately.

"I have been forced to take this step," says Mr. Selznick, "because of the actions of my own franchise holders. They have been displaying rhinestones and diamonds in the same showcase. The exchange man who is loaded up with cheap films naturally has to work twice as hard to sell them as he does to sell the good ones, which he lets take care of themselves. Also, he uses my pictures to bolster up his junk. This has got to stop."

Lasky to Produce Two New Farrar Features

Jesse E. Lasky Leaves for Coast to Take Up Various Matters with DeMille—His First Visit in Six Months

JESSE E. LASKY has left New York for a visit to his Western studios, where, among other things, he will take up with Cecil DeMille the production, this summer, of two new Geraldine Farrar features.

"Mr. DeMille has wired to me to hire a guide as soon as I reach Hollywood," said Mr. Lasky before his departure. "According to photographs which I have received from the West I could not do better than to follow his advice, judging from the great expansion of the Lasky studios which now cover two enormous city blocks.

"One of the first things I will do will be to take up with Mr. DeMille the matter of Geraldine Farrar's two productions next summer under his direction. This will be the third season the noted prima donna has visited the Lasky Studio. Last summer she devoted herself exclusively to 'Joan the Woman,' reports of the great success of which in Chicago, Boston, Philadelphia and Pittsburgh, I will be able to carry to Mr. DeMille."

Mr. Lasky took with him manuscripts for a number of contemplated productions for the different stars at the Lasky studios. He said some very ambitious plans have been made for Fannie Ward and Mae Murray, both of whom have become among the most popular stars on the Paramount Program.

"Looking back over the achievements of the motion picture industry during the past half year," said Mr. Lasky, "one discovers that great progress is being made. Production has improved to a greater extent than many on-lookers have realized. It would well repay one to compare the present type of picture that is winning popularity, with the photoplays which were in great vogue a short time ago. The appeal is to the more intelligent picturegoer; there is less rank sensationalism."

In Fairness to Rev. F. J. Finn

The Rev. F. J. Finn, pastor of St. Xavier's Catholic Church, Cincinnati, and a sincere worker in the interests of the better motion picture, was recently attributed in publicity department statements with having condemned the Ohio Censor Board for banning "Hypocrites." As a matter of fact, Rev. Finn, after witnessing a private exhibition of this subject did state that he considered the intent of the picture as good, but said he did not believe it suitable for exhibition to the general public, and hence thought the Ohio censors used good judgment in banning the film.

WITH THE EXHIBITOR

Seek Film Board of Trade in San Francisco

Fully realizing the need of an organization of the exhibitors, exchange men and others of the industry, the managers and owners of the larger theatres in San Francisco are working for an affiliation with the Exchangemen's Board of Trade of San Francisco. It is the plan of the leading exhibitors to have an organization associated with the exchangemen, but conducted by its own officers.

The plan already suggested, provides that the two organizations shall work together by a committee system, there being a committee of three from each organization to work together. The meetings of the exchangemen and the exhibitors will be conducted separately, but all will work toward the same end. By such an organization it is believed the difficulties that arise between exchangemen and exhibitors can be disposed of to the mutual advantage of all concerned, and at the same time they will be all amalgamated into one organization to fight anything of an unjust nature which threatens the interest of either.

Plans for such an affiliation will be discussed shortly at the regular meeting of the Exchangemen's Board of Trade to which a number of the larger exhibitors of San Francisco will be invited. The list includes Eugene Routh of the Portola, Messrs. Johnson of the T. & D. Circuit, L. Greenfield of New Filmore and New Mission theatres, Lorre Sheehan of Rialto, Jack Parkington of Imperial, Thos. McCollough of New York, and others.

Bronx Exhibitors Meet

A well attended meeting of the Cinema Association of the Bronx, Local No. 2, was held on March 29 at association headquarters. The Sunday Opening Bills and other pending legislation were discussed.

Adolph Bauerfreund tendered his resignation as trustee, which was accepted with regret. A. B. Samuelson of the Art theatre was elected to fill the vancancy.

A resolution was passed, making April 12 Bronx Maternity Hospital Day, throughout the theatres of the Bronx.

Forster Theatres, Brooklyn, Employees' Third Annual Ball

The Joseph Forster Employees' Association, comprising everybody from Manager Thoms to the newest usher, is looking forward to a grand old time April 18, at Arcadia Hall, Brooklyn, when the third annual ball of the employes of the Central, Globe and Sumner theatres will be held. These three theatres combined seat in the neighborhood of three thousand, and as they are picture theatres exclusively this means a very large patronage, representative of the best class of picture fan.

This year's carnival and ball promises to be a "humdinger."

ON THE FIRING LINE

"With our patrons we find that it is necessary to change from one program to another frequently," declares Leo Moulter, of the MAJESTIC, CULLOM, ILL. "At present we are using Fox and Paramount, while big crowds never fail to respond when we put on big shows and charge 25 cents."

THE CISSNA PARK (ILL.) THEATRE uses Universal service, giving two shows a week, on Tuesday and Saturday, with business "fair." An occasional special attraction is offered on Thursdays.

"My opinion of the Pennsylvania censors would not look good in print," declared C. C. HUBERT, of NEWARK, DEL., who finds that they spoil many of his subjects. "I am using Fox, Paramount, Metro, Mutual, Pathe and Artcraft. Isn't this 'some' program?"

D. Lee Short, of the OPERA HOUSE, BRIDGEVILLE, DEL., says that the only kick he has is against the weather man who has given him rain every other day for the past five weeks. "Business in general is good," he adds. "I show on Wednesday and Saturday, using Paramount and Vitagraph subjects."

"Seven days a week of Mutual Pictures is our bill," says the management of the CHAMPION THEATRE, Birmingham, Ala. "And business is very good."

S. V. CROWE, of the PRINCESS THEATRE, Booneville, Miss., declared "We boast of having the best pictures and prove it by showing Paramount, Triangle and K-E-S-E." Jack Auslet is manager of the Princess.

"My greatest kick is on the deposit and contract systems," comes from J. C. McKEE, of the ELECTRIC THEATRE, Bolivar, Mo., "Business is not so very good. I have been using Mutual Service mostly for the past three years."

George S. Poulins, of PAGE'S HALL THEATRE, Ayer, Mass., finds "Business booming. I am now running Metro and World features, changing twice a week. After Easter I expect to run Mary Pickford's productions."

H. M. Ernst, owner and manager of the Atchison, Kan., Airdome, announces that no picture will be too great or too high-priced for his house this season.

Send us your "Firing Line Reports," Mr. Exhibitor. What type of picture is most popular at your house? What player? What new ideas have succeeded? Let us publish your complaints. You need'nt bother with a long letter. Get a post-card and write now!

St. Louis Exhibitors Protest Free Picture Shows

The free picture show bugaboo is again staring the St. Louis exhibitors in the face. This time the free pictures will be shown by an advertising concern, who propose to utilize a moving van, on the back of which will be adjusted a screen, the pictures to be projected from the inside. The program will consist of mostly advertising films, with enough comedies and other subjects to keep the public interested. The Exhibitors' Association appointed a committee to look into the matter, and it was found out from the city authorities that the moving van shows cannot be stopped, or even be made to pay a license, if no admission is charged.

Cincinnati Exhibitors Make Patriotic Offer

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce at its last meeting adopted resolutions offering the hundred screens of Cincinnati motion picture theatres for use by the War Department officials as media for increasing enlistments in this city. The resolution was adopted unanimously Telegrams were sent to Secretary of War Baker, Secretary Daniels of the Navy and President Wilson, making the offer and stating that the nature of the appeals would be left solely to the government officials.

Odorous Bombs in Cleveland

At the Motion Picture Exhibitors' League meeting this week, at Cleveland, O., it was learned that several motion picture theatres have been seriously annoyed by the throwing of stink bombs. To combat this difficulty, a committee of three prominent league members, namely, B. J. Sawyer, Walter Horsey and Adolph Mahrer was appointed to enlist the aid of Mayor Harry L. Davis and Chief of Police Rowe. In order to make their objections to this nuisance more emphatic, the league will advertise a reward of $100 for the arrest and conviction of anyone found guilty of throwing these bombs in any motion picture theatre.

Mormons Object to "Mormon Maid" in Utah and Idaho

Strong sentiment against the showing of "A Mormon Maid" in Utah and Idaho, strongholds of the Mormon church, is crystalizing in these states, following the publication of reviews of the film, which give the impression that "A Mormon Maid" is an attack upon the Mormon church and its doctrines.

Exhibitors in Ogden, Salt Lake, and other cities where the Mormon church has thousands of members, have turned down the film upon learning the nature of it.

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA—Washington: W. Jones has taken over the proprietorship of the Raphael of 1909 Ninth Street, and with a new management, new big features and good music the house bids fair to become a popular amusement center in the resident section. The personnel is as follows: Manager, J. W. Jefferson; pianist, Pearl Swope; violinist, Nathan Lieberman; Lottie Harver, cashier; Lottie Bailey and H. R. Rockwood, soprano soloists. An innovation is introduced in the vocal solos that form a part of each show. These are of the popular ballad style that have at once taken the public. There will be a daily change of program using Metro, Triangle, and Paramount productions, offering a feature and a comedy.

Geo. F. Allmine has recently assumed the management of the Princess of the northeast section of the city. He is using the Universal program of features and short subjects, well balanced at each show. The Princess has been made a 5-cent house, with a 10-cent admission on Sunday. This was a judicious move in the face of the higher priced houses in the neighborhood.

INDIANA—Gary: The Art theatre opened March 24 under the management of A. G. Young and reports good business.

South Bend: E. and P. Garrison disposed of the Lyric theatre lease to B. Deardorff of Three Rivers, Mich., who took possession a week ago. The consideration was not made public. Mr. Deardorff is an experienced motion picture manager and will give the Lyric his personal attention. Plans are being made for very extensive improvements in connection with the playhouse and it may be arranged to increase the seating capacity.

Judson: Wesley Collings is operating the new picture show in this town and reports grand progress.

Covington: The New Lyric theatre, which has undergone extensive improvements, was reopened recently. The owner, J. R. Stine, has expended several hundred dollars on new equipment, enlarging the play house and building a new stage.

KANSAS.—Hiawatha: The Hiawatha Kansas Daily World gave a Snow White party March 30 and 31 to the people of Brown County with the greatest success. The party was given at the Sixth Street theatre, Roy Sweetland, looking after the details. The Sixth Street theatre is the home of Paramount pictures and that accounts for the Famous Players "Snow White" in this theatre.

MARYLAND.—Baltimore: The Arlington Motion Picture theatre on Park Heights and Belvidere avenues, Baltimore, has been acquired by the Cluster Amusement Company. The consideration is withheld, but the new management will take control immediately and has already outlined the policy for the house. Productions from Fox, K-S-E, Metro and Bluebird are to be used. The Cluster Amusement Company now has a chain of theatres and in addition to the Arlington, controls the Crystal, the Waverly, the Cluster and the Family.

MICHIGAN.—Flint: N. Jacobson, lately of Los Angeles, Cal., and formerly of Lansing, Mich., has assumed the management of the Garden theatre, of this city. Mr. Jacobson is a well-known figure in the motion picture business and bids fair to make a huge success of his new venture.

Calumet: The Royal theatre at Calumet has been leased to James Cruse of Calumet and Louis King of Waukesha, Wis. The deal was made through the N. J. Brodeur agency at Hancock. The new management will continue Manager Jefferson in charge.

MINNESOTA.—Granite Falls: John M. Thompson has bought the Cameo theatre here and will assume the management at once.

Battle Lake: B. I. Mann has purchased the Gem theatre from Mr. Hanson.

Glencoe: E. S. Benon has leased the Princess theatre from C. O. Hannen.

Alexandria: R. S. Hess has assumed the management of the Cozy theatre here.

Duluth: The Blackmore Brothers of Rainy River are now the proprietors of the Diamond theatre here.

Wabasha: The Princess theatre is now owned by Joseph Mars.

Pipestone: Jerry Hines has bought H. J. Updegraff's interest in the Gem theatre.

MISSOURI.—Rich Hill: F. E. Berry has bought the Gem theatre. Mr. Berry has never engaged in the moving picture business before, but is a live wire and will conduct his theatre on his patent ideas of how such a business should be run.

Kansas City: The Broadmour theatre was recently sold by D. Donnici to Charles E. Hammond of Cambridge, O., for $5,000. Mr. Hammond is going to install a $10,000 pipe organ.

Macon: Harry Logan has leased his Logan theatre to G. L. Tibbs, a local business man.

MONTANA.—Butte: A new Jensen & Von Herberg Rialto theatre at Butte, Mont., will be opened within the next few weeks. The building is completed but the opening of the house has been delayed because of loss of chairs by the railroad company.

NEBRASKA.—O'Neill: Alva Plummer, of Crawford, has purchased the lease and equipment of the Star theatre and will hereafter direct the destinies of that establishment. Mr. Plummer has moved his family and furniture here and they will make this their future home.

OKLAHOMA.—Vinita: T. H. Slothower, of Wichita, has purchased the Lyric theatre of A. A. Miner. He will take charge April 1. Mr. and Mrs. Miner will to St. Louis.

PENNSYLVANIA. — **Philadelphia:** C. M. Morteo, formerly assistant manger of the Stanley, is now resident manager of the Regent, Phila., one of the houses under the Stanley Company's management. Two new Simplex machines, latest 1917 models, have just been purchased from L. M. Swaab for the Regent. New costumes for the girl ushers of dark gray with big white collars are attracting attention. Professor Roillot and Miss M. McEntee are the new organists. "Civilization" will have several days run at the Regent without advance over the regular price of fifteen cents.

Stanley V. Mastbaum in a letter to Mayor Smith has made a formal offer of all his theatres for recruiting stations and also the use of the large Stanley theatre for any Sunday to any group of citizens desiring a convenient meeting place for patriotic purposes in the present crisis.

The theatres offered are the Stanley, Arcadia, Regent and Palace in the central part of the city, the Alhambra in South Philadelphia, the Great Northern in North Philadelphia, the Rialto in Germantown.

Abe L. Einstein, Stanley Company's publicity manager, celebrated the seventh birthday of his little daugter, Doris, by giving an entertainment to the inmates of Eagleville Sanatorium for Tuberculosis. So much enjoyment was voiced by the inmates, friend Abe decided to make it annual. Films are furnished gratis through the courtesy of the Peerless exchange.

Columbus Stamper, managing director of the Cedar, Coliseum, Frankford and Tioga theatres, has withdrawn from the Stanley Association and will book his pictures direct through the various exchanges.

It is expected that Mr. Stamper will now become a member of the Philadelphia Exhibitors' League.

Ben Shindler, manager of the Ridge Avenue theatre, finds special gifts on certain days increasing his attendance. A special Dolly Varden sewing basket is given one day each week to the lady holding the winning seat coupon. "Pay Days" for children attract large crowds of kiddies. Envelopes containing from one to twenty-five cents are given each youngster. Special decorations for Easter have been placed in the theatre which is meeting with success under Mr. Shindler's management.

The Owl, S. B. Blatt, manager, is another Philadelphia house having special floral decorations for Easter.

Jay Emanuel will have a special children's matinee at the Park theatre, Philadelphia, of the "Poor Little Rich Girl" at 12.15 next Saturday. Adults will not be admitted until 2.15 when the regular scheduled performance will begin.

TENNESSEE.—Kingsport: Frasier, Mollis and Griffith are now partners in the new motion picture house on Broad street.

TEXAS.—Waco: The "Queen" theatre has just been opened by Jimmie Terry. The new theatre seats 1,200 on the ground floor. Both pictures and tabs will be the attractions.

William Byrd has returned to Waco, Texas, from Tennessee, where he was booking the "Garden of Knowledge," and is now traveling from Waco with the Central City Film Company.

The Rex theatre has been remodeled by W. F. Sonneman, the new manager. Handsome upholstered chairs have been installed.

Beeville: E. C. Robertson has sold the Mission theatre to A. F. Rees.

Humble: In the little town of Humble, Texas, the retail merchants' association have arranged with the Dixie theatre to give a free show under the auspices of the association every Thursday. Every effort will be made to arrange programs equal to those seen in the metropolitan houses.

WISCONSIN.—Stevens Point: Roy Ennor reopened the Ideal theatre April 7. He bought the outfit used by Fred Shaurette and lately in the hands of W. E. Kingsbury. The building is in good condition, but the new manager will do some painting, add lights and make various minor improvements. Mr. Ennor has secured the exclusive use of the Universal films here and plans to give the public a good line of entertainments.

Coliseum Stage for All Exhibitors' Convention Activities

Ludwig Schindler, manager of the National Convention and Exposition of the Motion Picture Exhibitor's League of America, to be held in Chicago in July, announces that one of the features of this year's plans is the arrangement to hold all business and executive sessions in the Coliseum, where the exposition will be staged. Last year the exposition only was held at the Coliseum, and the convention sessions were conducted at the Hotel Sherman. The combination of both under the same roof, as planned this year, is being favorably endorsed by those interested.

Another feature of this year's convention, which the Exhibitor's League is at present rejoicing over, is the announcement of the fact that the National Association of Industries are to hold their annual convention the same week in Chicago, according to present plans. This will mean that almost every man of any importance in the motion picture business in the United States will find one or two reasons to be present in Chicago the week beginning July 14.

The floor space for the exposition has been mapped out and is being daily apportioned under the direction of Manager Schindler.

Trouble Looms Up for Minneapolis Exhibitors

The Minneapolis exhibitor is just now between the horns of labor troubles and a new censorship.

The Supreme Court in a recent decision decided that peaceable picketing, such as carrying banners and urging patrons to keep out of a theatre, is legal.

Mayor Thomas Van Lear's Citizens' Advisory Committee has formed a motion picture sub-committee. While this committee hasn't yet worked out any definite plan, censorship is in the background. The old censorship board which passed out when the new Mayor came in is making a survey of the motion picture theatres and the exchanges, but as yet has announced no results. The board is merely a club now, shorn of its power, but the new sub-committee looms in the background.

Stars to Attend Baltimore M. P. E. L. A. Dance

Members of the Maryland branch of the Motion Picture Exhibitors' League of America, are jubilant over the success of the special committee which went to New York to secure stars for the annual dance of the organization to be held at the Lyric on Saturday, April 28. The delegation returned with a list of some of the most prominent stars appearing on the screen today, who have promised to attend the Baltimore event.

Among those who said they surely would be present are Pauline Frederick, Thomas Meighan, Anita Stewart, Robert Warwick, Earle Williams, Peggy Hyland, Antonio Moreno, Ethel Clayton, Alice Brady, Carlyle Blackwell and Edward Earle.

LIVE WIRE EXHIBITORS

"What Nielson Did"

The Moving Picture Weekly exploiting Bluebird pictures, tells an interesting story entitled "What Nielson Did."

"What Nielson Did" is very much to the point. He took over the "Crystal," a losing nickel house in Wayne, Nebraska, and turned it into a successful 15-cent theatre. He did this principally in two ways. First, by securing the co-operation of the local schools and women's clubs, and secondly, by special co-operation of his local newspaper. He got acquainted with the former and advised them fully in advance of the character of his pictures. They were glad to co-operate. With respect to his local paper he induced the editor to run a column right along headed "Crystal News." He had his features reviewed in advance and also after the show. His theory on the matter was that people were not only interested in reading about what they had seen, but it made other people feel disappointed if they had not seen them. He compiled a mailing list and used it for all it was worth.

Referring to his 15 cents admission, Mr. Nielson says: "The manager of a picture theatre in a small town, not far from Wayne, recently told me that the people in his community absolutely refused to pay more than a dime to see a show. If this exhibitor only knew that his people came to Wayne regularly and paid me 15 cents I wonder whether he wouldn't book features and advertise them as they should be advertised. The best proof of what I have just said," he continued, "is the fact that where I started out with a losing game, I am now compelled to run matinees."

There are hundreds, perhaps thousands of picture theatres scattered throughout the country that are not properly paying businesses. With but few exceptions these houses can be developed and brought to the proper producing stage by use of such intensive methods as these pursued by Nielson.

More Particulars, Please

The Pathe publicity department is responsible for the statement that, among other stunts used by exhibitors, the following has been found most effective in connection with their "Mystery of the Double Cross" serial.

Will our readers who try this please report results?

Engage a good-looking young girl, place her in box on left side of theatre, take off her coat and expose a well-dressed girl in evening gown, but wearing a domino and having a large double cross on her bare right arm. Throw spot-light on her, she to keep right arm hanging over rail of box. Run story in your local newspapers headed, "Who is the girl living in our town that has the mark of the Double Cross on her arm?"

Street Car Advertising Draws to Theatre Not Downtown

Street car advertising is getting the business for the Calhoun theatre, Minneapolis. About a month ago the theatre decided to have a card in all the cars crossing Lake street. The theatre is at Lake street and Hennepin avenue, and transfers are free to all cars crossing that thoroughfare. The plan has been successful. The cards are changed on Saturday and announced the program for the week ahead. Films with well-known stars are booked, and there are no regrets for the patron once he gets to the theatre. Lake street is an outlying business street.

Theatre Name on Umbrella Tops Marks New Orleans Patrons

What do you know about this? The New Carrolton theatre, a Sobel-Shear-Richards house, New Orleans, La., has a "prop" room chock full of umbrellas for its patrons on rainy nights.

Fancy they are, too, each conspicuously decorated on top with the theatre name. The borrower's name is taken and next morning after the rain messengers gather up the umbrellas with no trouble to patrons even of returning them to the theatre.

As a matter of fact patrons are proud to be known as coming from the New Carrolton and seem to take delight in making the "ad parade" with these novel symbols of thoughtful service.



Window Card With Art Photo of Star Pasted on Yellow, Which This Illustration Fails to Show

Style Show Hits Baltimore

A show of fashions for the coming season was engineered by Harry F. Daley, president of the Animated Cartoon Advertising Company of Baltimore.

He contracted to display the gowns of some of the merchants of Baltimore at the Maryland theatre in a special twenty-minute act all last week. The gowns were displayed on ten experienced models and all of the latest creations of feminine attire were shown.

Both the theatre and the merchants profited.

Elmwood, Utica, Has Neat Program Announcements

In program announcements small size is frequently a big advantage. It allows, for one thing, of the use of better paper stock, or, in case of The Elmwood, Buffalo, N. Y., a fine quality of "cover" stock for program.

Mailed in a small envelope, the size used by ladies for social notes, it is more noticeable, and surely more likely to be looked at, than a magazine size document. Personally we never fail to glance at the "Elmwood," no matter how busy we are, because we know it will only take a glance to see "what is doing."

Recently an extra insert came with the folder. Stuck in so as to be the first thing to attract attention and demand examination, it says "I O U Myself—Nan Baldwin." Inside—"Did she keep her word? Find the answer by seeing Ethel Barrymore in "The White Raven," Elmwood theatre, Friday and Saturday, March 30-31."

The Elmwood program is printed 4⅛ by 7½ inches, folded twice to make three panels on each side. The fold line is ruled so as to fold exactly on the line and with not a thirty-second of an inch allowance, each panel or "page" measuring 2½ by 4⅛ inches.

Incentive for Sanitary Theatres

The Southern Paramount Pictures Company which handles Paramount Pictures throughout the South, is offering a prize to the different theatre managers throughout their district who have the cleanest and most sanitary and most attractive theatres. This has become an incentive to a large number of managers to have their houses painted and overhauled inside and out.

The movement is in conjunction with the "Clean your town" movement, which is forwarded every year throughout the Southern States, in an endeavor to bring about a high standard of municipal cleanliness and to attract the traveler to these communities, by reason of the manner and ways in which the streets, parks and public places are kept clean.



A Montreal Exhibitor's Virile Idea of Worth-While Lobby Display

Window Cards Out-of-Ordinary Part of Vitagraph "Service"

One of the most attractive features of the Vitagraph "service" is the different sort of posters and window cards coming from this company. As much pains seem to be taken with each individual release, in this respect, as if this company were only releasing big-time specials.

With our present star system to have posters and other material suggest the star at a glance is of inestimable importance. Vitagraph posters never fail to register an instantly recognizable likeness of the star featured, and the individual pains taken, as above noted, results in the posters not looking "all alike" so that the change of bill really attracts attention.

One of the best examples recently of this getting away from sameness is the window card produced for Peggy Hyland in "Babette." This particular "poster" has a two-tone design in sepia brown on soft lemon card, with a sepia-tone seven by nine reproduction of Miss Hyland.

This card will be accepted in any high-class shop window or hotel lobby as an added attraction. We suggest that exhibitors using Vitagraph pictures regularly have a number of neat frames, with glass, for use in choice locations with these window cards.

Vitagraph is doing much to raise the dignity of the motion picture in providing so carefully for the "about town" reminder of its offerings.

Bluebirds Off for New Flight

Bluebird began its second advertising contest for exhibitors April 2, showmen exhibiting Bluebirds on that date, and during April, being entitled to compete for prizes. The competitions will be forwarded along the same lines as applied to the February contest, first of its kind ever promoted by a producing firm. Lobby displays form a separate part of the exhibits, while the general advertising embraces lobby, billboard, newspaper and special methods used during April to create public interest in Bluebirds. The contest ends with April and the awards will be announced by May 15.

Staging Your Lobby—Newest Ideas of M. Kashin

Chaplin's "Easy Street" a Mechanical Ballyhoo—Three Viewpoints of Married Life—Girl "Victim" in Chains

M. KASHIN, of the Midway theatre, Montreal, sends us pictures of some recent lobby displays which attracted the usual crowds to this busy theatre.

As usual, Charlie Chaplin heads the list, for there is always a chance to get motion into a Chaplin display, and that is sure to attract the crowd. In "Easy Street" Charlie is shown clubbing the big bully, who it will be remembered has a skull thicker than the armor plate on a battleship cruiser. The arm and club in the cut-out is attached to a motor so as to rise and fall rapidly in a very good imitation of the scene from this picture.

Valeska Suratt, in "The Victim," offered a striking opportunity for sensational pictorial work, as seen by the cut herewith. A woman in such startling distress would naturally draw a sympathetic crowd, and the well-chosen headlines on the panels to right and left of the figure catch the interest and attention of passers-by effectively.

"The Men She Married," depicted in three circles, showing the "three viewpoints on marriage," is a very good illustration of what genius can do with a simple theme to set people thinking deeply along a certain line, and get them in sympathy so that they will want to see more—viz., the picture itself—to satisfy a curiosity as to its teaching. On the left the "cynic says marriage is a lottery"; the "pessimist says marriage is a dangerous venture"; the "optimist (top right) says marriage is best for man."

"Voice on Wire" Stunts Being Pushed in Omaha

Universal Omaha exhibitors are being urged by Jake Mitchel to take full advantage of several stunts suggested by an elaborate ad. book on "Voice on the Wire," and Jake has specially pointed out that local telephone companies will be glad to furnish telephone "dummy" instruments for lobby display, and otherwise assist in boosting the idea of using the phones.

A number of telephones, and an arrangement of bells so that several phones located at different places in the lobby will ring in a mysterious way, cannot fail to attract attention.

Local exhibitors can devise ways of their own to attract attention with such conspicuous and "noisy" material.

Globe Up-to-Minute in New Orleans

The Globe theatre in New Orleans has adopted all the latest wrinkles, including flashlights for the ushers designating the seats vacant. Loge seats are very much in demand at the Globe also, and a telephone system between the usher on the floor and the box-office assures instant filling of every seat vacant, with no confusion.

Mary Pickford "Clarion" Born in Artcraft Offices Last Week

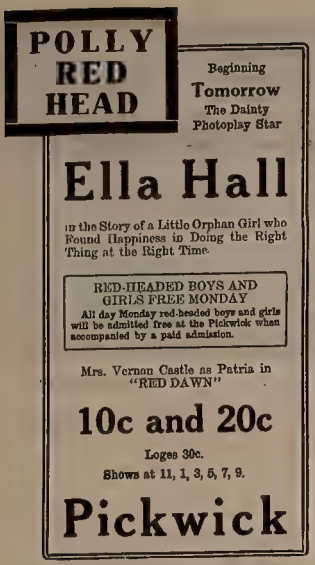
Vol. 1, No. 1, of "The Mary Pickford Clarion" was born last week. John C. Flinn and Pete J. Schmidt father this new publicity aid for Artcraft exhibitors.

Four full-size newspaper pages, of six columns, tell the praise given "A Poor Little Rich Girl," by the well-known critics country wide, with half a page of exhibitor indorsements. By the time the theatre patron finishes reading these praises, he will conclude there can be no doubt about the merit of this production.

"The Mary Pickford Clarion" is designed for distribution by the theatres as a special herald. That it will be the greatest boost imaginable in the smaller city, where complete house to house distribution can be accomplished, goes without saying.

State Militia Attends "War Brides" in Baltimore

With the opening of Herbert Brenon's "War Brides" in Baltimore at Ford's theater the week of April 2, owing to the timeliness of the picture, the state militia were invited to view the film. Superior officers were present on Monday, the opening night, and at each performance thereafter various companies were in attendance.



Day Nursery Helps Matinee Attendance of Mothers

Manager A. K. MacMartin of the Empress theatre, Kamloops, British Columbia, has recently opened a day nursery in charge of a well-known local nurse, who takes all the responsibility of looking after the kiddies while the mothers attend the performanecs in the afternoon.

Naturally the women folk who are left at home during the day have a problem deciding what to do with the children, in case they happen to think of going to the show, and this idea of Manager MacMartin's has made a decidedly favorable impression on the mothers, many of whom now come to his matinees if only to be relieved of the tension of keeping their minds on the kiddies every minute of the day.

The increase in attendance at the matinees has paid for the trouble many times over, not only in a direct increase in attendance, but in the good advertising it gives the house generally, and each show in particular where the mothers have attended.

Rational Publicity Output Pathe's Aim

The Pathe press department has put a welcome plan into operation in sending to photoplay editors of papers a card asking for suggestions as to the output of press matter of that corporation.

Queries as to whether too much or too little publicity is being received, on ability to use photographs, as to whether mats would be preferable to photos and an invitation to suggest improvements of the Pathe newspaper service, are embodied on the card, with space for reply by the editors.

It is the idea of Pathe in this way to avoid swamping the newspapers with material unsuited for their needs.

Double Length Shows and Extra Quality Gets Higher Price

The Powell-Croak Amusement Company of Oklahoma City, operating the Empire theatre have hit on the scheme of an occasional price raising with two pictures of extra quality instead of one.

Obviously this enables them to do twice as much advertising at the same proportionate cost, and Manager T. H. Boland thinks the scheme a success. We have some doubts. The answer is to be found, of course, in the effect on his regular days, and we have not been advised about that.

In the same way that a big department store can make a drive on a certain day, and with its several departments support a heavy advertising expense, so there is a real legitimate idea behind this plan. But on the face of it, it looks like building on dangerous ground; like cultivating a taste for long shows and extra quality, with no actual gain in the long run, because such material as he used is not available for every day.

The pictures paired off for these big drives were, Marguerite Clark in "Snow White" and Douglas Fairbanks in "American Aristocracy"; William S. Hart in "Truthful Tulliver," and Fairbanks in "The Lamb"; Dorothy Dalton in "Behind the Man," and Fairbanks in "The Americano."

Think what a drive could have been made on all of these pictures separately, at the minimum ten cent price. We believe in the price that gets the most from the largest patronage, and LONGER RUNS.

Two thousand patrons at ten cents is better than one thousand at twenty, if the normal patronage of the theatre at normal prices requires the larger patronage. If we start with a small patronage at higher prices, and build up, that is a different story.

The Empire regular price is ten cents, and the above special attractions have been only occasional. If the result has been enough new business to offset the limiting of patronage by the longer show and larger price, the plan is an unqualified success. We would like the story of exhibitors everywhere who have tried the price raising, in various ways. How does it work? Will you not give us your actual experiences—and particularly the "kick-backs" that are not always counted ahead of the actual experience?

We know plenty of exhibitors who would under no circumstances raise prices, but not sufficient experience of their own to prove they are right. The only thing we have proof of as almost universally successful is longer runs, with meritorious pictures.

Write live-wire editor TODAY, please.

Gets Newsboys to Slip Heralds in Sunday Papers

Manager Heller of the Starland, Anderson, Ind., has all the newsboys and dealers working for him. He slips them a few passes, and in appreciation they slip heralds for him in the Sunday papers for his coming attractions. As we have said before, where there's a will there's a way, and the live wire always finds the way.

Chicago Herald Picture with Local Talent Makes Hit

Chicago exhibitors have taken a keen interest in exploiting the amateur talent of "their town," and recently got behind a local picture stunt that will stand as a record for some time, probably.

The idea started with a contest in the Chicago Herald, whose live wire activities have before been recorded in these columns, in which Harry C. Moir, Jr., was selected by popular vote as the star of a two-reel photoplay from the pen of Luella C. Parsons, the noted photoplay writer of the Herald.

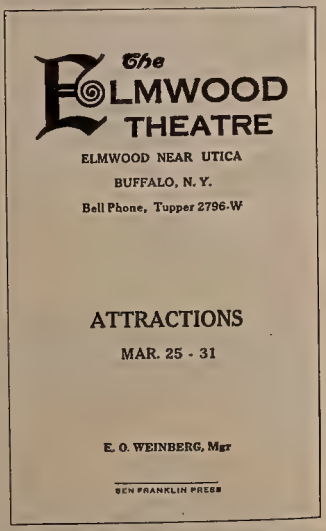
Charles Hayden produced the play at the Essanay Studios, with all local talent, not one of the hundred and twenty-five participants being a "professional."

The Alcazar theatre started the ball rolling by featuring the production and the local star on its big banner, and several downtown theatres booked it first run the week of release, and the box-office possibilities from the stunt will be readily appreciated when the facts are stated.

As the entire hundred and twenty-five were "contestants," and had a big backing of friends working for them, it can be imagined how the exhibitors profited by the publicity given through the Herald and the combined boosting of the local exhibitors themselves.

Out of many such contests conducted before, we doubt whether any has resulted in such a big way in following up the advantage of keenest anticipation with "get the money" results for so many local exhibitors.

The Chicago Herald, "father of the thought," got a tremendous stimulus to circulation through the contest, and the consequent connecting with the theatre patronage afterward.



Actual Size of the Elmwood Theatre, Buffalo, Program. It Is at Once Neat and Attractive, a Winner, and Handy for Mailing

ADVANCE OFFERINGS OF THE PROGRAMS

Bluebird Completes Program for May

Last Friday there arrived from Universal City the Bluebird scheduled for May 28. Lynn F. Reynolds made the production. Its temporary title is "Three Guardians," but this caption will be changed before the regular advertising for the feature is prepared. Myrtle Gonsalez and George Hermandez, regular leaders of the Reynolds company, will be the featured ones.

"Three Guardians," like all the Reynolds pictures, is a "nature study" production, its scenes being very largely taken out-of-doors. The locale is Kentucky, and the plot carries neither villainy or crime. Jean Hersholt, Jack Curtis, George Marsh, Elwoos Bredell, Maxfield Stanley, Fred Church and Charles H. Mailles will be supporting members of the company.

Thus the May program for Bluebirds is completed: Violet Mersereau in "Little Miss Nobody," May 7; Allen Holubar, Joseph Girard and Lois Wilson in "Treason," May 14; Dorothy Phillips in "The Flashlight," May 21, and Myrtle Gonsalez and George Hermandez in "Three Guardians," May 28. The title of the May 21 Bluebird has been changed from "The Flashlight Girl" to conform with the original title of the story, published in a popular magazine, "The Flashlight."

"Birth" Opens at Eltinge

The Eugenic Film Company will present "Birth," a feature dealing with the life and care of the child, at the Eltinge theatre, April 8. Performances will be for women only.

Birth is illustrative of the methods practiced in one of the prominent institutions for children in New York. Only women will be connected with its public presentation. There will be women ushers and a woman ticket taker.

Chaplin Heads Mutual Array Week of April 16

Mary Miles Minter Seen in "Environment" and Crane Wilbur in "The Single Code"; Three Comedies, Topicals and Serials

CHARLIE CHAPLIN, he of the cane and feet, is to furnish more merriment in "The Cure," the tenth Mutual-Chaplin special, which will be ready for the public on April 16. In this picture Chaplin chooses a health resort as the background for his antics, going there with a firm purpose to rid himself of the drink habit.

April 16 also brings Mary Miles Minter in "Environment," a story laid in a New England village. Miss Minter is another star whose name will bring the crowds. This picture will hold a special attraction for high school pupils as it deals with the graduation exercises and the life of the young people of the village.

"The Single Code," schedule for April 16 is the second of the Crane Wilbur series and treats, as the title suggests, with the question of whether there should be a single code of morals for both men and women.

"A Double Steal," the second chapter of the Helen Holmes serial "The Railroad Raiders," comes on April 16.

"Shorty Lays a Jungle Ghost," the fourteenth story of the "Adventures of Shorty Hamilton" series will be ready April 16. The scenes of this picture are laid in the Philippine Islands, and show some fights in a Filipino uprising.

The fifth of the "Jimmie Dale, Alias the Grey Seal" series, entitled "The Fight for Honor," will be released on April 20.

The second Strand Comedy "When Mary Took the Count" goes to the screen on April 18. Billie Rhodes and Jay Belasco are the featured players, and a big wedding is one of the important scenes of the picture.

On April 19 comes the Cub Comedy, featuring George Ovey and entitled "Somewhere in the Mountains." The Vogue Comedy released April 21, "Masked Mirth," features Ben Turpin.

"Mutual Tours Around the World," released April 17 shows views of Russian Caucasia, Copenhagen, Denmark, and Salzburg, Austria.

"Mutual Weekly" comes on April 18 and "Reel Life," April 19. The six topics making up "Reel Life" are, "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy," "Making Iron Pipe," "A Vest Pocket Water Sterilizer" and "A Mock Bull Fight."

Triangle's Program Innovation

An innovation in the Triangle program for the week of May 20 will be the release of two five-reel subjects simultaneously. Dorothy Dalton will be presented as a star in a social study, "Unfaithful," written by Lambert Hillyer. The other half of the program, and of equal importance, is William Desmond, starring in an adaptation of W. Carey Wonderly's "One Week," a comedy entitled "The Marriage Bubble." This is in the nature of an experiment to test the attitude of the public.

Fairbanks Play April 30

The initial Douglas Fairbanks production, "In Again—Out Again," to be released by the Artcraft Pictures Corporation, has been completed. The film is now being cut and assembled and, it is expected, will be entirely complete in the course of a few days.

"In Again—Out Again," it is announced by Walter E. Greene, president of the Artcraft Pictures Corporation, presents the April offering from this organization and will be released on the 30th of this month.







Charles Chaplin and Mutual Funmakers in "The Cure"

Big Universal Program for Week of April 16

Five-Part Oriental Drama, Detective Story, and a Number of Comedies Among Offerings That Are Listed

LEADING the program of releases for the week of April 16 of the Universal Film Manufacturing Company is the five-act Red Feather feature production, "The Flower of Doom," a heart interest drama in which the Oriental customs are intermingled with present-day life in the West. The story was written and directed by Rex Ingram and gets its name from the sign and emblem of the Hop Sing tong, one of the most powerful of all Chinese organizations whose death warrant was the Flower of Doom.

Gypsy Hart and Wedgwood Nowell head the cast which includes Nichols Dunaew, M. K. Wilson, Yvette Mitchell, Tommy Morrissy, Frank Toknaga, Gordo Keeno and Evelyn Selbie. April 16 is the release date.

On the same day will appear the Nestor one-act comedy, "Follow the Tracks," featuring that popular trio of screen comedians, Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, April 17, is the Gold Seal three-part detective drama, "For Lack of Evidence." The story is by Blair Hall and the scenario by John C. Brownell. The picture was produced under the direction of Edwin Stevens. Tina Marshall has the leading role, supported by George Marlo, Ted Burton and Adella Barker. "It Happened in Room 7," a Victor one-act comedy written and produced by Capt. Leslie T. Peacocke, is the other offering of this date.

An L-Ko two-part comedy, "Love and Blazes," featuring Phil Dunham, will be released Wednesday, April 18. The Laemmle one-part drama, "Chubby Takes a Hand," with William V. Mong and little Zoe Rae, the talented child actress, in the leading roles, and regular issue of the Universal Animated Weekly are the other releases of Wednesday.

Carter De Haven is the star in the two-act Victor comedy, "The Topsy Turvy Twins," which will appear on Thursday, April 19.

The Big U drama, "The Pace That Kills," written and produced by Raymond B. Wells, with Claire McDowell in the leading role, supported by Malcolm Blevins and Jay Belasco and the Rex drama, "The Sorceress," with Herbert Rawlinson and Cleo Madison, completes Thursday's releases.

On Friday, April 20, the seventh adventure of the Perils of the Secret Service entitled "The International Spy" will be released. Issue No. 15 of the Universal Screen Magazine and the Victor comedy drama, "Tit for Tat," featuring Hobart Henley, will appear on the same day.

Molly Malone appears in the principal role in the Bison two-act drama of the Northwest, "The Tell-Tale Clue," which is released Saturday, April 21. Other Saturday offerings are the Joker comedy, "Take Back Your Wife," with Gale Henry and William Franey furnishing most of the laughs, and the Imp drama, "The Blazing Secret," featuring King Baggott and Leah Baird.

The Powers comedy cartoon, "The Good Story About a Bad Egg," and the Big U two-act animal drama, "Her Great Mistake," with Marie Walcamp in the leading role, are the offerings for Sunday, April 22.

During the week the sixth episode of the popular Universal serial, "The Voice on the Wire," entitled "The Death Warrant," will be released.

First Comedy from Walt Mason's Works Finished

The first comedy taken from Walt Mason's writings, which the Filmcraft Corporation, a new concern, has acquired producing rights to, has been made under direction of Addison J. Rothermel. The picture is titled "The Dipper," and, like all following subjects, is a single-reel production.

Royale V. Rothermel, general manager of Filmcraft, having reviewed the present market, is said to contemplate releasing these comedies through independent exchanges. Definite announcement will be made shortly.

Mabel Taliaferro in New Metro Feature

"A Magdalene of the Hills," with Mabel Taliaferro as the star, is the feature released on the Metro program April 16. This, a story of a mountain girl's love, is presented by B. A. Rolfe and was produced by Rolfe Photoplays, Inc. Harry Chandlee wrote the story, which was put into scenario form by June Mathis. John W. Noble directed the production.

William Garwood, William B. Davidson and Frank Montgomery are chief players in the supporting cast.

A "Century Girl" New Leading Lady for Fairbanks

For "A Regular Guy," his next production to be released by Artcraft following "In Again—Out Again," Douglas Fairbanks has engaged Eileen Percy, who for the past year has attracted particular attention on New York's rialto in the Orange Grove and at present in "The Century Girl" show.

Elsie Janis, now appearing in "The Century Girl," recommended Miss Percy to Mr. Fairbanks, who, after an interview and photographic test, immediately engaged her to appear opposite him in his second picture for Artcraft. Miss Percy will leave with the Fairbanks organization for California in the near future.

Many Stars Crowd Pathe's April 22 Schedule

William Courtenay, Marguerite Snow, Mollie King, Mrs. Castle and Max Linder on Program of Week's Releases

WITH William Courtenay and Marguerite Snow—chosen as George M. Cohan's screen leading woman—Mollie King, Mrs. Vernon Castle and Max Linder on the program for the week of April 22, Pathe presents a strong front.

William Courtenay and Marguerite Snow in a five-reel feature head the list. It is called "The Hunting of the Hawk," and was written by George B. Seitz and directed by George Fitzmaurice.



Baby Marie Osborne (Lasalida-Pathe)

Mollie King in "Mystery of the Double Cross," No. 6, is another feature on the Pathe bill. This episode is called "The Dead Come Back." The production is by Astra under the direction of William Parke.

The fifteenth episode of "Patria," in which Mrs. Vernon Castle brings to a triumphant close her serial-romance of preparedness and society, is entitled "For the Flag." It is claimed for this chapter that it is the greatest serial episode that has ever been made.

Max Linder appears in a one-reel comedy, entitled "Max the Lady-Killer," The story tells how Max's little cousin pins a note, reading "Kiss me, I love you," on his back. The housekeeper, the janitress, and every other lady in town do their best to obey the command, and Max is forced to seek protection at the home of his fiancee.

The twenty-eighth release of the Florence Rose Fashion Films is called "The Season's Novelties," and it shows beautiful girls in beautiful garments of an unusual nature.

On the same reel with the fashion release is a Pathe-colored picture, called "Chiffa Gorge," which is part of "Picturesque Algiers."

The Katzenjammer Kids are represented in the International Cartoon, "Robbers and Thieves," on the same reel with which is an interesting International Industrial called "Tree Surgery."

The Hearst-Pathe News, numbers 34 and 35, complete the program.



Scenes from the Rex Beach Company's Production of "The Barrier"

Rialto Plays Weber Feature

The latest Lois Weber feature, "Even as You and I," was played at the Rialto theatre last week to good audiences, in spite of the fact that Holy Week is notably poor for theatres and has been for the past ten years. Mr. Rothapfel is said to have selected "Even as You and I" from a score of feature offerings. The cast, headed by Ben Wilson and Mignon Anderson, includes Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack.

Lois Weber, herself, has declared that "Even as You and I," is the greatest accomplishment of her career as a director. Miss Weber has produced such successes as "Where Are My Children?" "Jewel," "Scandal," "Hypocrites," "The Dumb Girl of Portici," "The Mysterious Mrs. M." and a score of others.

First Feature Finished by Arizona Company

The Arizona Film Company, recently formed with Chicago money and men, of which Barrat O'Hara, former lieutenant-governor of Illinois is the head, has announced the completion of a big eight reel feature. The making of the picture was under the direction of George Siegmann, a former assistant to David Griffith and the studio used was the old Griffith plant at Los Angeles. The finished picture arrived in the Chicago headquarters of the Arizona company last week but no announcement as to the name and nature of the feature has yet been made.

Upon the completion of the picture Director Siegmann came to Chicago for a conference with the company's executives. He arrived Thursday, March 29, and that evening the Arizona officers tendered him a banquet at the La Salle Hotel.

Ethel Barrymore at Work on New Production

Ethel Barrymore has begun work at the Metro-Rolfe Studios on her next photo-drama, called "Her Greatest Power." Edwin Carewe, one of Metro's directing staff de luxe, is directing this production. The story is the work of Louis R. Wolheim, prepared for the screen by Albert S. Levino.

Louise Huff Makes Her Debut as Pallas Star

Co-stars with House Peters in "Lonesome Chap" on Paramount April 16 Program—Pauline Frederick in "Different" Role

A FAMOUS PLAYERS production, "Sleeping Fires," the story of a self-sacrificing mother, with Pauline Frederick in the leading role, and a Pallas presentation, "The Lonesome Chap," in which Louise Huff and House Peters co-star, are the two features on the Paramount program for the week of April 16.

Miss Frederick in "Sleeping Fires," to be released April 16, is seen as a woman of high mentality whose life is wrapped up in her young son. Her husband, attracted by a woman of entirely different stamp, is doing all in his power to force her to divorce him. The boy is used in the scheme as a pawn, and the star is given opportunity to display her emotional powers as the frantic mother determined to keep the child in her possession.

Hugh Ford directed the production, which was written by George Middleton. In the supporting cast are Thomas Meighan, John Sainpolis, Helen Dahl and Joseph Smiley.

In "The Lonesome Chap" Louise Huff makes her first appearance as a Pallas star, co-starring with House Peters. She plays the role of a little schoolgirl who captivates her guardian, a man somewhat older than she is, only to be convinced that he does not care for her. For his own part, the man is doing his best to conceal his feelings, believing that he is doing so in justice to his ward. A happy solution is brought about. In the cast are John Burton, Eugene Pallette, J. Parks Jones, Senor Buzzi and Betty Johnson.

The week's issue of Paramount Pictographs contains four subjects, chief of which is "Curiosities of New York." A visualization of the methods of conducting the ballet school of the Metropolitan Opera House, New York; some of the secrets of Dame Nature's creation, and a comedy element supplied by "Miss Nanny Goat at the Circus" are other portions of this subject.

The Black Diamond comedy "Wishbone," re-introducing the two tramps who have been so well received in former comedies of this brand, is also released during the week.

College Life and Bandit Stories on Triangle Program

WILFRED LUCAS and Charles Ray are the stars of the Triangle feature releases for April 29. Lucas will appear in a Fine Arts mystery story, entitled "Hands Up!" directed by Tod Browning. Charles Ray will be starred in a Kay Bee production of college life from the pen of C. Gardner Sullivan, known as "The Pinch Hitter," directed by Victor L. Schertzinger under the personal supervision of Thomas H. Ince.

As the star of "Hands Up!" Wilfred Lucas takes the part of a reformed bandit who has paid the penalty of his wrongs to society and has become a successful business man and president of a railroad. He believes that his past is safely buried, but while he is taking a journey with his young daughter, the private car in which they travel is held up by outlaws, and complications ensue which enmesh the railroad builder and his daughter in a series of stirring events.

"The Pinch Hitter" is a comedy of farm and college life. The opening scenes are laid in a backwoods hamlet known as Turkey Creek, where Joel Parker, impersonated by Charles Ray, is the trial and despair of his close-fisted old father, who is convinced that he is a spineless sluggard, unfitted to do a man's work. Merely to keep the promise he had made the boy's mother before her death, Obadiah Parker sends his son to college, hoping to be well rid of him. After many amusing trials, during which he is the butt of his heartless fellow students, young Parker succeeds in making himself solid with Abbie Nettleton, who operates the student's favorite lunch room. Abbie succeeds in arousing the lad's smouldering ambitions so that he successfully meets the big crisis of his career on the diamond. As a result he is suddenly transformed from a joke "mascot" into the prize pinch-hitter of the year.

Kalem Releases Combine Thrills and Comedy

"American Girl" and Helen Gibson Series Hold Thrills; First Two-Reel "Ham and Bud" Will Be Released Soon

KALEM'S current release, "The Vulture of Skull Mountain," a two-reel episode of "The American Girl" series, gives Marin Sais an opportunity to do a bit of detective work. She is at San Remo ranch when a horse drags in an injured man. Gleaning a clue from the injured man's ravings about "Skull Mountain," and associating it with a newspaper clipping which she had, giving an account of bandits in these mountains, she starts off to solve the mystery. Her adventures in the mountain and subsequent rescue of a girl captive and her father who has been robbed and confined in a treacherous mountain lair, are said to be sure thrills. Director James W. Horne is now working on the twelfth episode of this series.

"Hard Times and Hardscrapple," the current "Ham" comedy in one-reel, find "Ham" and "Bud" in some exceptional comedy. They buy a restaurant with a few worthless gold nuggets they pick up by the roadside, and the fun starts. The "bad man" enters and abruptly disturbs their prosperous lunch business, and hard trials again comes knocking at the door.

The latter part of April, Kalem will release the first of the two-reel comedies, featuring "Ham" and "Bud."

Helen Gibson does more thrilling stunts in "The Munitions Plot," a forthcoming Kalem release of "A Daughter of Daring" series. Among other things she drops from a carryall arrangement running on a cable stretched between two telegraph poles, one on either side of the railroad tracks. As the train approaches, she shoots across the cable, hanging to the carryall arrangement, and as the train rushes by, drops to the top of one of the cars. The next instant she is seen jumping from the top of a passenger coach to the top of a freight car, and there are other such thrills.

Two New Lasky Stars Make Their Screen Debut During May

THE month of May will mark the advent of two new and distinguished stars upon the Lasky Company's roster of players, and will see the release by Paramount of six Lasky pictures within the month with a total stellar representation of eight players. Madame Petrova will make her first appearance in a Lasky-Paramount picture, and Margaret Illington, the distinguished stage star, will make her motion picture debut. Other stars represented in the six productions for the month will be Fannie Ward, Mae Murray, Blanche Sweet, Thomas Meighan, Wallace Reid and Anita King.

The first Lasky picture scheduled for release in May is "Sacrifice," written especially for Margaret Illington by C. Kenyon.

The second Lasky picture for May is "The Primrose Ring," starring Mae Murray. Its release date is May 7.

Madame Petrova's first Lasky picture will be "The Undying Flame," to be released May 10. It is a story of ancient Egypt and of the present day, directed by Maurice Tourneur.

The fourth Lasky picture in the month is "The Silent Partner," starring Blanche Sweet and Thomas Meighan, which is scheduled for release by Paramount on May 24.

On May 28 Wallace Reid and Anita King will co-star in an adaptation of "The Squaw Man's Son," Edwin Milton Royle's sequel to his own stage and screen success, "The Squaw Man."

On May 31 Fannie Ward stars in "Unconquered," which is expected to rival "The Cheat" in popularity. Jack Dean, Hobart Bosworth, Tully Marshall and little Billy Jacobs are others of equal screen renown who are in support of Miss Ward.

Art Dramas Sold in Canada

Harry R. Raver, president of the Art Dramas, Incorporated, closed a deal last week, whereby the Art Dramas Program has been sold to the Independent Film & Theatre Supply Company, for Canada.

George F. Perkins and A. H. Sawyer, representing the Independent Company spent last week in New York, and after screening the first fourteen Art Drama releases, closed the deal and bought the franchise for the new program.

Mr. Perkins is well-known to the trade in Canada as the head of the Perkins Electric Company.

Warren Tells Experiences in "Warfare of the Flesh"

Edward Warren, who has just completed "The Warfare of the Flesh," talked the other day of some of his experiences, while the modern and allegorical scenes of his play were in the making.

"Like all feature plays it went through many stages of development," said Mr. Warren, "from the scenario mill the script had to go through a process of expurgation, annotation and then placed in the 'oven of hope.'

"In the early stages when the casting was being done, I saw nothing but a great kaleidescope of types. There were types for Adam, Eve, Satan and Sin, the Good Samaritan, angels, the loving, gentle wife, the adoring and hard working husband. Thousands of aspiring hopefuls were interviewed and many wanted to be angels. There were hundreds of Eves and Adams, of all shapes and sizes and nationality.

"Then there was the work of finding locations for both the modern and allegorical settings. The entire country was finecombed for places that looked like Heaven and Hell, the Garden of Eden and a primitive settlement."

Costly Comedies Announced

Two comedies, each of which is said to have cost more to produce than the average five-reeler, are offered by Kleine through K-E-S-E service.

"The Fixer" and "The Politicians" are the titles. The first will be released April 15, and the second on May 13. Harry Watson, Jr., is featured in both subjects.



Anita Stewart and Vitagraph Players on Trip to New Orleans. Left to right, Phil Quinn, Assistant Director, Brinsley Shaw, Mrs. Stewart, Joe Donohue, Anita Stewart, Wilfred North, Director, William Dunn, Joe McLean, properties, Rudolph Cameron, leading man, Tom Malloy, cameraman

HOW PICTURES ARE BOOKING

World Wide Distribution for "The Great Secret"

Contracts have been signed by which "The Great Secret," Metro's serial in which Francis X. Bushman and Beverly Bayne are co-stars, has been released to the exhibitors of Japan, Mexico, Dutch East Indies, India and the Philippines and Straits Settlements.

Flattering offers are also said to have been received from exchanges covering all of South America, Cuba, Australia, Spain and other European countries.

"The Great Secret" is in demand in Canada and will have its first release in Montreal on April 16 and at Toronto on April 23, after which it will be generally distributed.

Loew Takes Universal Serial

The new Universal serial "The Voice on the Wire" was booked into the Marcus Loew chain of theatres last week. The first showings will be at twenty-five Loew theatres in the metropolitan district, following which it will be featured at Loew houses throughout the country.

Fast Work on Vita Feature

A hurried ten-day trip through the section adjacent to Chicago netted A. H. McLaughlin, of the Chicago branch of V-L-S-E, substantial bookings on "The Girl Philippa" in eight towns.

"The Price of Her Soul" Is Well Received

A lively reception, by buyers, was accorded the announcement of the Variety Films, that their production "The Price of Her Soul" is being sold on territorial basis. From display and circularization, over sixty replies were received and from the tenor of the various letters and inquiries, Mr. Rosenbluh, head of Variety Films, concludes that the independent market is in a healthier state now than at any time during the past three years.

"Disregarding 'sucker' money," said Mr. Rosenbluh, "for it is hard to tell who is the sucker until months after a film is sold, the tone of the inquiries received by us demonstrates the highly satisfactory condition of the independent market. From many of the biggest exchange men in the country we received wires and letters asking for quotations and from smaller dealers, inquiries making appointments for viewing the film and making general inquiries as to the class of picture, its length, its importance on this, and that style of program then sending their representatives to see the picture with a view to buying it. I am so convinced of the stability of the state rights field that I am going to follow 'The Price of Her Soul' with another picture equally as big."

"Skinner" Breaking Records

Essanay's "Skinner's Dress Suit" has broken every record in the Philadelphia office of K. E. S. E. Manager A. G. Buck has no open dates until late in May and exhibitors are clamoring for repeat dates at the same price as the first run, an unusual condition in these regions.

The new method of contract booking in vogue April 16, by which exhibitors will get all special releases at the same price as ordinary ones by taking the whole program, is arousing much interest in Philadelphia, especially as there is the choice of booking each feature separately if desired. In the latter case the exhibitor will pay according to the value placed on each film.

Pathe Serial Gets Long Runs

Fewer single day bookings on "Mystery of the Double Cross" are reported by Pathe than on any previous serial. Some of the important first-run houses are showing each episode from three days to a full week. Widespread demand for the subject indicates that the first episodes have established it in popular favor with the public, and there is every indication that the demand will continue.

Change in Academy Bill

"The Crisis" will be shown at the Academy of Music, New York, the first half of the week of April 8 instead of "Her Temptation" exhibition of which has been postponed until the latter part of the week.



Billie Rhodes (Mutual-Strand)

"Joan" and Haiselden Subject Go Big in Chicago

Two big and interesting picture subjects opening within a few days of each other in the Chicago Loop, last week kept the critics of the various papers slinging their praise synonyms. "Joan the Woman," which opened at the Colonial theatre on Wednesday evening, March 28, drew down favorable comment and endorsement from all the daily papers. Geraldine Farrar, costumes, photography, historic detail and everyone of the other features of this big production were mentioned lavishly. The management is taking advantage of all sorts of boosting stunts and live wire measures for the feature, and the result has been capacity houses at every showing.

"The Black Stork," written by Jack Lait, a Chicago newspaperman, and founded on the famous refusal of Dr. Harry J. Haiselden, a Chicago physician, to operate on a newly born defective child, was awaited with interest. It opened at the La Salle theatre on Sunday, April 1, and although some of the comment has been indifferent the majority of it is to the effect that it is the greatest propaganda picture ever put on the screen.

Beatriz Michelena in Ultra Picture Draws Well

Beatriz Michelena proved a strong drawing card last week at the Triangle theatre in Brooklyn, where the latest release of the Ultra "The Woman Who Dared" played.

Although Holy Week is one of the worst weeks in the entire year for moving pictures or theatrical productions, the theatre has been doing an excellent business.

Many Requests for Re-Bookings of "Broadway Jones"

The success of George M. Cohan in his initial Artcraft picture, "Broadway Jones" has resulted in many re-bookings of the production throughout the country.

At the Rowland & Clarke, Liberty theatre, Pittsburgh, "Broadway Jones" registered a success that a re-booking of the picture was immediately arranged for. Many other requests for re-bookings have been received.

Los Angeles House Runs Only Pathe Product

Los Angeles now has a theatre carrying an exclusive Pathe program, exchange manager B. E. Loper having contracted for the showing of Pathe Gold Rooster subjects, the "Mystery of the Double Cross" serial and the Pathe News Weekly at the Palace theatre, a downtown house on Seventh street, just off of Broadway.

LIVE NEWS FROM THE PRODUCERS

Lockwood to Appear in Master Productions

Popular Star Has Signed New Contract with Balshofer—Many Large Attractions Planned for Metro Program

FOLLOWING the return of Fred J. Balshofer from the East and the announcement that Harold Lockwood would be featured in several big Yorke-Metro productions in the near future, comes the news that Lockwood this week signed a new contract with Mr. Balshofer, president and general manager of the Yorke Film Corporation, the contract to run for two years, during which Harold Lockwood will be starred in a number of Master-Features, which will be bigger than any pictures in which the Yorke-Metro star has yet appeared.

During the past year and a half which Harold Lockwood has been associated with Mr. Balshofer, quite a number of prominent Yorke-Metro successes have been filmed. Some of these were: "Pidgin Island," "Big Tremaine," "The River of Romance," "The Masked Rider," "Mister 44" and "The Promise." "The Hidden Children" has just been released through the Metro organization, and "The Hidden Spring" has just been completed at the Hollywood Studios.

That all of these pictures are successes is evidenced in the anxiety of Mr. Balshofer to re-sign the popular star for another term of work under the Metro banner. Mr. Balshofer's recent hurried trip home to Los Angeles may have been occasioned by the expiration of the contract of his star, and his desire to affix Mr. Lockwood's signature to a new document which would keep him at Mr. Balshofer's plant in Hollywood.

In speaking of his renewed alignment with the Yorke-Metro. Mr. Lockwood declared that since his relations with Mr. Balshofer had been so happy during the last year and a half, there was no reason why he should give serious consideration to the offers which have come to him from other organizations of motion picture men, and further that he was only too glad to continue the association with Mr. Balshofer and the Yorke-Metro.

Mr. Lockwood is beginning work at once on the picturization of "The Haunted Pajamas," the popular novel by Francis Perry Elliott, a comedy-drama which will give him a popular role, but one which is different from anything hitherto attempted. Immediately following the production of this picture, work will be started on "Under Handicap," the novel by Jackson Gregory, and "Paradise Garden" by George Gibbs. Mr. Balshofer has already begun to whip into shape his picturization of "The Yellow Dove," the novel by George Gibbs, dealing with the war in Europe. It will be a Master-Feature in about seven reels.

In making the Lockwood Master-Features, Mr. Balshofer will pursue the policy of adapting novels which are rated in the class of the best sellers. For evidence that the production of novels on the screen is successful, the Yorke-Metro producer points to the pictures which have been made during the last year, in which Harold Lockwood has been featured in several picturizations of popular novel successes.

"Alma, Where Do You Live?" to Be Filmed

Ruth McTammany, at the head of her own producing company, is preparing as her next offering a film version of the operetta, "Alma, Where Do You Live." The subject will be in six parts, and the script is being made by Hal Clarendon, Miss McTammany's stage director.

Mutual's "Navy Week" Schedule

A program suitable for "Navy Week," April 8 to 15, is announced by Mutual. Six one-reel features, "Uncle Sam's Defenders," are offered. Each is complete in itself, and the subjects treated are "From Civilian to Soldier," "Our Boys at the Border," "A Jack Tar in the Making," "Afloat and Ashore," "Scouts of the Sea and Sky," and "Bulldogs of the Deep."

Hawk Company Starts Well

The initial release of the Hawk Film Company, "The Monster of Fate," is, according to General Manager Joseph Lamy, being marketed with wide success. Work is now under way on a second production of pretentious character.



Harold Lockwood

Gaumont Presents Interesting "Reel Life" Issue

"Our Patriotic Maidens" is the title of an important section of Gaumont's "Reel Life," released through Mutual May 3. Inspired by the call for national service, women are enrolling in automobile schools. The pictures show them at work in the school shops, learning to drive machines, and then adepts at handling ambulances and armored motor cars.

A second section of this magazine in film shows how both modern and ancient methods are being used in restoring the historic missions of Southern California.

"Getting Rid of the Snow" illustrates the methods employed by a large city in ridding its streets of "the beautiful," which stops street cars, stalls trucks and impedes traffic generally.

A remarkable picture offered in this series is that of the strange religious rites of the tribe of Issa, resident of British Somaliland. These natives of East Africa pierce their bodies with swords and sharp sticks, eat thorny cactus plants and swallow nails while in a religious frenzy.

Dick Travers with Sunshine Co.

Dick Travers, formerly of the Essanay forces, has signed up with the Sunshine Motion Picture Company of Chicago. He will be featured in a six-reel production to be made shortly. It was reported erroneously recently that he had signed with the American Standard Motion Picture Company.

Warners Pay Record Price for Wilcox Poems

After several months of negotiation, the Warner Brothers have closed a contract for the Ella Wheeler Wilcox poems for which they are said to have paid $213,500. By the terms of the contract the Warners hold the rights to the world for the films of these famous poems.

Full details of the deal have not yet been given out.

Hearst's Newspapers, the Cosmopolitan, McClure's Magazine, Good Housekeeping, and other widely distributed journals circulate the writings of Ella Wheeler Wilcox. Her works have enjoyed popularity for twenty-five years in England and Europe in addition to acknowledgment of the power of her pen given by the United States.

Warner Oland with Astra

Warner Oland, who played the role of Baron Huroki in the International serial, "Patria," has been engaged by Astra and is now at work in a new Pathe serial which is being directed by George B. Seitz. Pearl White is the featured player in this production and her leading man is Earle Fox. Ruby Hoffman is another member of the cast.

Hodkinson Outlines Purpose of Conquest Brand

W. W. Hodkinson, in an interview, outlined the purposes for which Forum Films, exploiting the Conquest Brand pictures, was formed. Mr. Hodkinson said:

"Better films for the family have long been demanded by the public. It has heretofore been a problem to get them. The head of a family may be entertained by a certain type of screen story. He is mature enough to separate the tares from the wheat. Should he chance to witness a sex play booked, the press agents admit, for its qualities of 'enlightenment,' he will doubtless take the 'instructive' part lightly, if indeed not flippantly. He is old enough to know that the exhibitors who specialize on this sort of thing are not going into the schoolmaster business.

"Edison Conquest pictures are clean pictures. They are red-blooded stories transplanted from library shelves to the screen. The heroes of many of the stories are boys, but it does not follow that the films will interest boys only. "Kidnapped," by Robert Louis Stevenson, is one of the early releases. As a book the boy hero of 'Kidnapped' was a great favorite of grown-ups. He will not prove less of a favorite on the screen. Men will ever be interested in boys, for men are grown-up boys. For that matter the hero of another early Conquest feature is a horse. The title of the feature is 'Your Obedient Servant,' adapted from 'Black Beauty,' by Anna Sewell."

Among some of the other early Conquest pictures to be released through Forum Films, Inc., are "Gallegher," by Richard Harding Davis; "Billy and the Big Stick" and "The Boy Who Cried Wolf," also by Mr. Davis; "For the Honor of the School," "The Half Back" and "The Crimson Sweater," by Ralph Henry Barbour; "Jack Ballister's Fortunes" and "The Ruby of Kishmoor," by Howard Pyle; "The Star Spangled Banner," by Mary Raymond Shipman Andrews; "Under the Great Bear," by Kirk Munro, and numerous others of the same high standard.

Edison to Film "The Little Chevalier"

The motion picture rights to M. H. E. Davis's, "The Little Chevalier," a tale of Louisiana, laid in the days when that territory was a French colony, have been secured by Thomas A. Edison, Inc., for picturization for the Conquest Pictures program. Shirley Mason will play the title role. While the story warrants a five-reel production, it will be made either in three or four reels in order to have it conform to the requirements of the new program.

Credit to Robert Burns

Through an inadvertency, recent trade paper stories credited the creation of the comedy role of Pokes in the "Pokes and Jabs" series to a George Burns instead of to Robert P. Burns, who originated the character, and who still plays that part in the comedies, which are to be released on the open market by the Jason Film Corporation.

Cecil De Mille Stages Next Pickford Offering

"A Romance of the Redwoods" Title of Newest Vehicle—Now Being Completed and Will Be Released May 14

CLOSELY following the announcement which involves its affiliation with D. W. Griffith, the Artcraft Pictures Corporation, through its president, Walter E. Greene, offers another surprise for the trade as well as the general public, which links the art of Mary Pickford and Cecil B. De Mille.

For some time past Miss Pickford, following the completion of "A Poor Little Rich Girl," has been appearing before the camera in California under the personal direction of Cecil B. De Mille.

The new Pickford vehicle will be released under the title of "A Romance of the Redwoods," and is now rapidly nearing completion. It will be released May 14. A Western subject of dramatic action, it presents "Little Mary" in a role that is entirely different from anything in which she has ever appeared on the screen. The story was written by Mr. De Mille in collaboration with Jennie Macpherson. The settings are of the days of '49, during the time of the big gold rush. Mary Pickford as Jenny Lawrence, a little New England miss, journeys to the West in search of her only relative, an uncle. Before she is aware of it, she falls in love, and as a result becomes enmeshed in serious complications.

The new Lasky studios at Hollywood are being used for the production of the picture, and as a result of the novel technical installments of this model plant, under the direct supervision of Director-General De Mille, whose "Joan the Woman" is creating a sensation throughout the country, an artistic triumph is anticipated in the next Pickford-Artcraft offering.

Thrills in First Chapter of "Railroad Raiders"

"Circumstantial Evidence," the first chapter of the Mutual-Signal photonovel, "The Railroad Raiders," released April 9, gives a promising start to the serial.

Helen Holmes is once more surrounded by railroad trains and the atmosphere of the yards. Miss Holmes appears as the daughter of the station agent of Deer's Head, and his assistant. Because of her popularity on the division she is known as "The Daughter of the Road." Helen's world is bounded entirely by the little desert town and station where she spends her time busied with railroad duties.

Appearing with Miss Holmes in this chapter are Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, William Buhler, William Brunton, Will Chapman, G. H. Wischussen, Florence Holmes and F. L. Hemphill.

House Peters Leaves Morosco

House Peters has just completed his contract term at the Morosco Photoplay Company's Los Angeles studios, and is considering offers from several large Western producers, although it is rumored he may finally decide to build his own studio, produce his own plays, and release them under the state rights plan.

Pre-Release Advertising of Goldwyn Successful

Publicity Campaign Carefully Planned—Response to the "Exhibitor Appeal" Reported to Be Country Wide and Warm

AN advertising and promotion campaign that has attracted much attention in the film industry, is that of the Goldwyn Pictures Corporation.



Jane Cowl

Inaugurating a campaign ten months before its company planned to market a picture, this office has, in no instance, attempted to sell a product as yet unmanufactured. In sequence it has revealed to exhibitors the name values of the Goldwyn owners, their stability, their record of sound business ethics in their previous ventures and business, and the successes these men have achieved in related fields of amusements. This phase of the campaign covered six or seven weeks, and is reiterated about once in each three weeks.

Following this came a sequence of advertisements designed solely to reintroduce and further popularize the names of the Goldwyn stars, with the hint of other stars to be announced in addition to Goldwyn's first five—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy.

In between these two phases of the campaign there has been introduced a constant element of "exhibitor appeal." In other words, exhibitors have been invited regularly to assist the Goldwyn executives in outlining the methods of organization to be employed by the company. The response to these appeals has been big.



Roscoe Arbuckle in His First Paramount-Arbuckle Comedy, "The Butcher Boy," Already Well Along in Production

Strong Claims Made for "Twisted Thread" Serial

H. M. Horkheimer Offers $1,000 If Critical Jury Does Not Pronounce It Greatest Serial—Expensive Production—Kathleen Clifford Debuts

MORE than ordinary interest attaches to the announcement of the forthcoming Balboa serial, "The Twisted Thread," through the initial screen appearance of Kathleen Clifford, the latest celebrity weaned from the stage.

The story of the serial as conceived by H. M. Horkheimer is said to be unlike anything previously offered in a serial, and an excellent cast has been provided.

For the production of "The Twisted Thread" a $30,000 specially constructed stage at the Balboa studio was provided, and on it some very artistic sets were arranged. Officials say no limit was placed on the expenditure for this subject.

Said President Horkheimer in discussing this photoplay:

"I started out to 'stop 'em all' with this piece, wherefore I am positive we have a big treat in store for film patrons, one that will delight the exhibitors with their weather eye on the box office.

"What is more, 'The Twisted Thread' is going to make a lot of people who have shunned serials in the past sit up and take notice, because it has the goods. I realize that many promises have been made by other serial producers in the past which have never been redeemed, wherever there are many Missourians in the trade. Hence, it is up to us to show them.

"Because of its past success as a producer of continued screen stories, Balboa has become popularly known to the trade as 'The House of Serials.' Accordingly, we have a reputation to sustain in putting out 'The Twisted Thread.' In this connection I made the assertion that it is going to surpass anything of the sort ever done by any motion picture maker. This is a big claim, I know. But so confident are we of the fact that we will forfeit a Thousand Dollars to charity if a board of review representing the trade journals does not substantiate our claim that 'The Twisted Thread' is better as to story, production and star than any serial yet released. Wait and see."

Asked as to who would release "The Twisted Thread," President Horkheimer said that would not be announced for a few days, as he has several overtures under consideration. "This is going to be one of the surprises of the trade," he continued. "You know we now have four outlets for our productions—Pathe, General Film, Mutual and B. S. Moss. 'The Twisted Thread' will probably be distributed by one of the biggest of all agencies active today—one that has never handled a serial before."

"Hunting of Hawk" Said to Hit High Mark

One of the most successful features that Pathe has ever released is "Kick In," the A. H. Woods play, starring William Courtenay and Mollie King.

On April 22 Pathe will release "The Hunting of the Hawk," another photoplay starring William Courtenay, which is said to be even better than "Kick In." The leading lady is Marguerite Snow, who was chosen as George M. Cohan's screen leading woman.

The story was written by George B. Seitz, famous as the author of "The Iron Claw" and many other successes. George Fitzmaurice is the director.

The story centers around a bold attempt to steal a valuable necklace. The heroine falls in love with Desselway and later has reason to believe that he is the hawk, a famous international thief. The action develops to a thrilling climax.

Mabel Taliaferro Loaned Back to Legitimate

After having worked two years exclusively as a motion picture star, Mabel Taliaferro has been loaned by the Metro Pictures Corporation to the Shubert Theatrical Enterprises, and she soon will be seen on Broadway as the star in a big speaking production.

Her new vehicle will be Hall Caine's "The Woman Thou Gavest Me." Miss Taliaferro, who now is busy rehearsing, expects to open in Boston on April 9.

Walthall as Rector in New Production

"The Saint's Adventure" will be Henry B. Walthall's next Essanay feature. This photodrama, presenting the emotional actor in an entirely different characterization from any in which he has yet been screened, will be released May 7. Exhibitors may see trade showings of the picture now at the Kleine-Edison-Selig-Essanay branch offices. Mary Charleston is again seen as Mr. Walthall's leading woman.

The story, written by Willis Brown, tells of a young rector of a fashionable church who becomes disgusted with his congregation and resigns. He reads a report of his own death later and goes to the city to "clean up" the slums in the guise of a laborer. A woman enters the story and eventually the rector is recognized, but with his feminine helpmate decides to continue the good work he started.

Third Linder Comedy Gets Trade Showings

Trade showings of Max Linder's third Essanay comedy, "Max in a Taxi," are now being given at all branch offices of the K. E. S. E. service. The European comedian's production will be released April 28.

"Max in a Taxi" represents Monsieur Linder's initial effort on the Pacific Coast.

Black Cat Productions Resumed

The Essanay series of Black Cat features based on stories published in the famous Black Cat Magazine are to be resumed after a short cessation and the next two to be distributed by the General Film Company are "The Finish" and "The Ham What Was."

Big Selig Feature Announced

William N. Selig announces that they have a big feature production in course of preparation. It is to be entitled "The Danger Trail," one of James Oliver Curwood's stories.

H. B. Warner is to be featured in it, together with Violet Heming and W. Lawson Butt.


STATE RIGHTS
NOW SELLING ON
LOIS WEBER'S
LATEST PRODUCTION
"EVEN AS YOU AND I"
A POWERFUL DRAMA OF SOULS AT BAY
THE LATEST TRIUMPH OF THE PRODUCER OF SUCH GREAT SUCCESSES AS "WHERE ARE MY CHILDREN" "JEWEL" "SCANDAL" "HYPOCRITES" AND OTHERS.



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LOIS WEBER'S Newest Production

"EVEN AS YOU AND I"

A DRAMA OF SOULS AT BAY

—is another one of those huge dramatic accomplishments that offers financial possibilities equal to LOIS WEBER'S past successes which include— "Where Are My Children" —"Idle Wives" —"Shoes" "Hypocrites" —"Scandal" and others.

Chosen without even having been seen, by S. L. Rothapfel of the Rialto, New York and having played to capacity houses for one solid week at that Theatre, this huge production in seven reels must compel the immediate attention of State Rights Men who are aware of the returns from such former LOIS WEBER Productions as enumerated. The best possible description and the strongest is—"IT'S A LOIS WEBER PRODUCTION." Wonderfully conceived wonderfully invested wonderfully produced. State Rights now selling. Communications for territory given attention in order of their receipt. Address

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Frances Nelson as Seen in the Metro-Rolfe Pictures"—"The Power of Decision

Uncle Sam Using Slides to Stimulate Recruiting

That Secretary of the Navy Daniels appreciates the far-reaching publicity value of the film in the campaign of the Government to recruit the Navy up to the war strength is proved by his quick acceptance to a telegram sent by Carl Laemmle, president of the Universal Film Manufacturing Company, suggesting that slides, trailers and other motion picture devices be utilized in the patriotic work of requesting the youth of America to enlist.

Later, Mr. Laemmle conferred with Commander Bennett, who supplied a number of texts to be used on slides, trailers and other means of the moving picture theatre owners and exhibitors throughout the United States, beginning at once. Some of the more striking texts to be shown are: "The Navy Needs You Now. Don't Wait For a Second Call." "We've Got the Ships, We've Got the Guns, but We Need You! Join the Navy." "If You Want to Get Anywhere You Have First to Start. Join the Navy Now."

"High Play" Said to Embody Absorbing Story Elements

The Mutual production, "High Play," in which William Russell, Francelia Billington and Lucille Young appear, is described as a "hundred per cent. production" through the co-operative efforts of star, director and author. The feature tells a story of society, finance, love and mystery. A murder, a financial crisis in a great bank, and a conflict between rival sweethearts of the hero, are among the threads upon which the action is strung.

Edgar Sloman directed the production.

First Jefferson Film Ready

The first production of the Jefferson Film Corporation, Louisville, Ky., has been completed. This is a one-reel comedy, "A Bad Good Little Girl," written and directed by Jack Brehme and starring Carolyn Hutchings.

Hammons Reports That Educationals Are Striding in West

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation of America has just returned from the coast and reports a very successful trip from his visit to several of the exchanges handling the Educational Films Corporation of America's releases.

"This company's releases," said Mr. Hammons, "seem to have taken like wildfire through the country, and theatres which a few years ago turned their noses up at an educational and scenic picture are now bidding against each other in an effort to get the first run for their particular houses."

Mr. Hammons reports that J. A. Quinn, one of the old time exhibitors in the film game, and one of the best known on the coast, is opening a beautiful new theatre in Los Angeles, which will be known as the Rialto theatre.

Mr. Hammons showed a letter from Mr Quinn reading as follows:

"I have striven to arrange a program for the opening of my new Rialto theatre that will prove a credit to the business.

"My main feature will be the 'Garden of Allah' and as a special added attraction, I have booked the Ditmars' 'Living Book of Nature' series, which in my opinion possesses action and interest and is at the same time highly instructive. I think this series will prove a worthy addition to the best theatre programs and will be highly appreciated by all motion picture patrons."

"We feel quite gratified with this and we are endeavoring with all our might and main to make it a necessity that the first thing any new and large theatre books for its opening program is to be a product of this company."

Astra Has Two More Productions Completed for Pathe

WITH the completion of two more features for release on Pathe's Gold Rooster program, in the near future, George Fitzmaurice and William Parke, directors of the Astra Film Corporation, have started work on new subjects. It is reported that a famous motion picture star has been engaged by Pathe for Mr. Fitzmaurice's future productions. According to the reports the contract has already been signed, but no definite announcement has been made.

Mr. Fitzmaurice's latest picture is entitled "Fifth Avenue." Mollie King is the featured player. The cast includes Donald Hall, Adaine Dalmores, Ernest Lawford, one of the best actors on the American stage, who made a big hit as a featured member of Grace George's Repertoire Company at the Playhouse, New York, last season, and Paul Everton. The cast of Mr. Parke's picture has not been announced.

Mr. Fitzmaurice's next picture will be a Secret Service story. A society drama has been selected by Mr. Parke.

Work is progressing rapidly on the two serials which Astra is making for Pathe One of these, "New York Nights," featuring Pearl White, is being directed by George B. Seitz. The other, with Mollie King and Creighton Hale as the featured players, is under the direction of Theodore Marston.

Get-Rich-Quick Schemes Shown

The so-called get rich quick corporations and the fake building and loan associations which fleece the poor are exposed in the latest Edison feature, "Builders of Castles," released through K-E-S-E.

Marc McDermott and Miriam Nesbitt are featured in the subject, which is announced for release April 16.

Miss Clark in Child Role

Marguerite Clark will be seen in another elfish character in her next Famous Players-Paramount picture, "The Valentine Girl," playing a child part. J. Searle Dawley directed the production.



Bryant Washburn and Hazel Daly in Scenes from Skinner's Bubble—Essanay-K-E-S-E

Independent Producer to Put Out American War News Weekly

THE interest of the American public in their army and navy has been productive of an independent American War News Weekly, which is to be issued in one-reel releases by a new concern styles the Cinema War News Syndicate. State-right distribution will be employed.

Application to the Secretary of State for a charter has been made, and registration papers have been filed for the transaction of general business in New York city.

In charge of the new concern are Frederick W. Brooker, president; Robert R. Reynolds, field and editing director; C. Edgar Burton, general sales manager, and J. F. Natteford, director of publicity. Besides, it is understood that a corps of able motion picture men have been added to handle the various departments incident to such an organization and that every effort will be put forth to release for rapid distribution the latest American war news in pictures.

Mr. Brooker, the president, is a New York manufacturer, and he enters this new field aiming to inject business policies and economical principles into the cinema world. To quote Mr. Brooker, "We are entering the field to supply a demand—the public demands only high-class and truthful war news pictures showing their own soldiers and sailors in action."

In Captain Robert R. Reynolds (retired) the Cinema Syndicate has found an amalgamation of soldier, author, journalist, and outdoor sportsman who is familiar with the producing end of the motion picture industry.

Marital Problems and Lessons Basis of New Pathe Serial

PATHE announces the title of its next serial as "The Neglected Wife." The release date has not been definitely set. The pictures are based on stories of Mabel Herbert Urner.

Ruth Roland, heroine of "Who Pays?" and "The Red Circle," is the featured player. She is supported by Roland Bottomley. The serial was produced in California by Balboa from the scenarios of Will M. Ritchey, the author of the two original stories on which Miss Roland's previous serial successes were based.

The two stories on which the serial is based, "The Journal of a Neglected Wife" and "The Woman Alone," were syndicated to a score of the largest newspapers in the country and have been widely read.

The theme is of a neglected wife, wedded to Horace Kennedy, an attorney. Heart interest and thrills are furnished by the entrance of the "other woman." Trials in business of the husband and in love of the wife complicate the marital existence. The fight of the two women to win the love of a man makes for intense drama, and strong situations predominate. "Stunts" in every reel are promised by Pathe. The humanness of the story is counted on as its best advertisement. Without preaching, it is said to carry a lesson to every married man and to point out the dangers that may lie in the path of a young girl who carries on an "affair" with a married man.

Rath Scenario Editor for Art Dramas

Fred Rath, well-known as a motion picture writer and journalist, has just been appointed scenario editor of Apollo Pictures, Incorporated, releasing on Art Dramas program, according to announcement made by Harry Raver, president of the company.

Mr. Rath has just completed the adaptation of "The Mystic Hour," written by Agnes Fletcher Bain, which is to be released in May.

New Play for House Peters

Kathlyn Williams and House Peters make their first appearance as co-stars upon the screen in the Morosco-Paramount picturization of "The Highway of Hope," written especially for them by Willard Mack, the well-known actor-playwright. The script was prepared for the screen by Harvey Gates.

Miss Williams plays the role of a young maid of all work in a saloon of a tough mining town.

Initial Bernstein Film Nearly Ready

The first Bernstein "production for the clean minded," is practically finished all the scenes having been taken and some film editing being necessary before it is shipped to the purchasers.

The last scenes to be made was that of the embassy ball at Washington, in which more than 600 people took part. With this, the initial subject from the producing organization completed, General Manager Bernstein is giving all his attention to the filming of his series of seven subjects to be known as the "Seven Cardinal Virtues." The making of these will be taken up during the coming week by Director Pratt.

Murdock MacQuarrie who is considered one of the best character actors and make-up artists of the American screen, remembered for his remarkable characterization of Richelieu, has been engaged by Manager Bernstein, and will play leading character parts in the coming productions from this studio. Mr. Bernstein feels he has added one of the greatest possible assets to his producing organization by MacQuarrie, who was formerly associated with Mr. Bernstein when the latter was manager of the Universal West Coast studios.

Vita Comedy with Lillian Walker Soon

A Blue Ribbon feature from Greater Vitagraph that will soon be released is "Sally-in-a-Hurry," a comedy drama from the pen of A. Van Buren Powell with Lillian Walker starred. This picture is noted for the appearance of Miss Walker in a sprightly role such as she had in her success "Green Stockings" and in "Kitty Mackay," her latest current release.

The story, directed by Wilfrid North, has a Cinderella-like atmosphere, dealing with the dreams of a beanery waitress about her fairy prince which come true after she incidentally manages to save him from the machinations of a gang of crooks.

Work on New McClure Series to Begin

The return of President Collins of McClure Pictures from the Pacific Coast this week will be the signal for work to begin on the new McClure series to follow "Seven Deadly Sins," to consist of nine plays in three groups of three each.

Mr. Collins while on the Pacific Coast signed a number of contracts with directors and actors and made special arrangements, which he will announce upon his return, for producing some of the new McClure Pictures in Los Angeles.

Valeska Suratt in Film Version of Novel "She"

Rider Haggard's novel, "She," a weird, fantastic story laid in the Africa of two thousand years ago, is announced by Fox Film Corporation as the next release starring Valeska Suratt.

The picture, which was many weeks in the making, will be released for the week of April 23 to exhibitors and to the public on the regular William Fox program.



Scenes from the Pollard Picture Play's Feature, "The Devil's Assistant," Featuring Margarita Fischer, released through Mutual

Margaret Illington's First Play "Sacrifice"

Contrary to a former announcement, the first photoplay in which the celebrated stage star, Margaret Illington, will appear upon the screen will be "Sacrifice" which was written especially for her by Charles Kenyon and adapted for the screen by Beatrice De Mille and Leighton Osmun. It is now in the course of production at the Lasky studio under the direction of Frank Reicher and will be released by Paramount in May. It is an interesting coincidence that it was Margaret Illington who appeared in the first play which Charles Kenyon had produced upon the stage, and it will be remembered that she scored a success in his great drama "Kindling." Mr. Kenyon has been engaged by the Lasky company to write photoplays for Miss Illington, and "Sacrifice" represents his first direct contribution to the photoplay.

Goldwyn Takes Possession of Fort Lee Studios

Losing no time after announcing its lease of the Universal's big Fort Lee studio and related plant, Goldwyn Pictures Corporation installed some of its producing units there on Monday morning, April 2.

Acquisition of this plant will greatly aid Goldwyn in speeding its operations.

Aubrey M. Kennedy, known throughout the industry, has been installed as studio manager at the new Goldwyn plant. For three years he was general manager for the Essanay, for two years general manager of the American and general manager of production for the Universal for three years.

English Actress in Screen Debut

Olive Tell, renowned beauty of the English stage, will make her film debut in "The Silent Master," in which she plays the leading role opposite Robert Warwick. "The Silent Master" is taken from E. Phillips Oppenheim's book, "The Court of St. Simon," and also marks the American debut of Director Leonce Perret.

H. B. Warner with Selig; Working on First Film

Violet Heming and W. Lawson Butt Also Join Selig Forces and Will Appear with Mr. Warner in "The Danger Trail," a K-E-S-E Release

THE acquisition of H. B. Warner was announced last week by Selig. The first picture in which he will be seen is now being completed at the Chicago studios. In addition, Violet Heming and W. Lawson Butt have become members of the Selig stock company.

"The Danger Trail" will be the first starring vehicle for Mr. Warner. Miss Heming and Mr. Butt will support in this feature, which will be the next Selig release of K-E-S-E.

Snow scenes have been filmed for the picture in northern New York during the past few weeks. Frederick Thomson is the director in charge of the production.

Mr. Warner is one of the most popular stage and screen stars, and William N. Selig feels in getting his signature to a contract that he has a decidedly strong asset.

Determined to outdo, if possible, the famous fight in "The Spoilers," Warner and Butt engage in a struggle during the action of "The Danger Trail" which is reported as realistic and spectacular. It was Warner's expressed ambition to outdo "The Spoilers" battle if possible, and those who have seen the nearly completed drama say the fight is sensational as could be expected when engaged in by two athletes.

Miss Violet Heming, the leading lady for Mr. Warner, is a widely known star of the spoken drama. She created the role of Rebecca in "Rebecca of Sunnybrook Farm," and has been a leading lady since she was sixteen years of age. She played for two years with George Arliss, was a prominent member of the New York production of "The Lie," appeared in "Under Cover," and supported William Courtney in "Under Fire."

"The Danger Trail" is her second experience in motion pictures, but critics say she has scored as great a triumph in the silent drama as she has in stageland.

W. Lawson Butt, the English actor, came to the United States to enact the role of Boris in the original production of "The Garden of Allah." He also supported Robert Mantell.

Vivian Martin and Jack Pickford Co-Star

The first production in which Jack Pickford will appear since his transfer from the Famous Players Studio in New York to the Lasky Studio in Hollywood will be "The Girl at Home," in which he will co-star with Vivian Martin. This, by the way, marks Miss Martin's first appearance under the Lasky management. The story was written by George Middleton, the playwright, and adapted for the screen by Beulah Marie Dix. It was staged under the direction of Marshall Neilan.

James Neil, Edythe Chapman, and Olga Gray play important roles in this picture.

Mae Murray Signs Again with Lasky

Just before departing for California to visit his studio at Hollywood, Jesse L. Lasky announced the signing of a new contract with Mae Murray, by the terms of which she will appear in Lasky-Paramount pictures for the next two years.

Miss Murray has just completed "The Primrose Ring," an adaptation of Ruth Sawyer's delightful story, for the eastern scenes of which she had made the transcontinental journey.

Hawaiian Stories to Be Filmed by Paramount

After the success scored by Lehua Waipahu, the Hawaiian actress who is seen in support of Sassue Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky Company engaged Miss Waipahu to prepare for them a series of photodramatic scenarios founded on the wonderful legends and folk stories of the Hawaiian Islands.



Illustrating "The Fairy and the Waif," Featuring Mary Miles Minter, a Picture which the Educational Films Corporation is Marketing

Bray-Pictograph. No. 63, Has Many Human Interest Subjects

THE subjects composing the sixty-third release of Paramount-Bray Pictographs, to appear April 15, include "Abalone Pearl Fishing," which makes up the first subject. It was necessary to construct a platform on a reef more than a half-mile out in the Pacific Ocean, as the oysters from which these iridescent bulbs make their home cling to the rocks when the heavy surf pounds continuously. The picture is one of rare beauty and the conditions under which the divers work make it extremely interesting.

The second subject, "An Old-Fashioned Coon Hunt," was taken in the forests of North Carolina, where an occasional four-footed "coon" is hunted down by sportsmen of the two-footed variety, called by the same name.

The third instalment of Sam Loyd's amusing Picto-Puzzles follows. The interest which was created by the first two issues will be materially increased by the present group. Mr. Loyd has furnished some clever ideas which the Bray studios have animated.

Once more Bobby Bumps comes forward with his pup to furnish the laughter in this release. This time the story centers around Daddy Bumps' efforts to get rid of the dog and Bobby's determination to keep him at any cost.

Big Patriotic Spectacle Completed by Rob Goldstein

IN "The Spirit of '76," the massive patriotic spectacle, Director Robert Goldstein has imbedded a great many original ideas.

This visualization in twelve reels of the true cause and effects of the American Revolution was written and personally directed by Mr. Goldstein. A strong theme underlying the cause of America's struggle for independence and every phase of the revolution is portrayed.

"The Spirit of '76" is said to contain scores of stupendous scenes, remarkable for magnitude and correctness of detail. All of these were conceived by the producer.

Director Goldstein has been working for a year and six months in producing "The Spirit of '76," and authorities aver the spirit is surely there.

It is announced that the film will have its premiere about the middle of April in all the large cities of the country. It is hoped by the producer that the picture will serve a national purpose in the present crisis. Accurate historical data was sought in order to give the subject absolute authenticity.

Norma Talmadge Enacts Society Role

In "The Law of Compensation," the next Selznick-Pictures feature, in which Norma Talmadge will appear, this young star will be seen in the role of a young society woman who fails to understand the difference between love and infatuation. In "Panthea," her previous offering, she played the part of a young Russian pianist, who suffered persecutions at the hands of the police, and made a tremendous sacrifice for the man she loved.

These are but two samples of the great range of characters, which have been enacted by Miss Talmadge. In the six years she has been playing before the moving picture camera she has been seen in almost every conceivable sort of role, from comedy which verged upon burlesque, to high tragedy.

Warwick on New Picture

Robert Warwick is at work on his next Selznick Picture, "The Modern Othello," written by Director Perret, in which Elaine Hammerstein will again appear as his leading woman. Mr. Warwick's recently completed picture, "The Silent Master," is ready for release.

Marion Swayne in First Film for Erbograph

"Little Miss Fortune" is the title selected for Marion Swayne's first feature with the Erbograph Company, releasing on Art Dramas program. The story was written by Clarence J. Harris, the prominent scenario writer, especially for the star.

In support of Miss Swayne are Hugh Thompson, Bradley Barker, Lucile Dorrington, Anna Day Perry and Charles Macdonald. Joseph Levering is directing the production, which is rapidly nearing completion.

Miss Swayne plays the part of a poor house girl of unknown parentage, who is known as "Sis," for want of a better name. In the small town where she lives she is snubbed by all the other girls, and life is made generally miserable for her. It is her ambition to be a famous actress, and when an opportunity for escape comes, she takes it and goes to the city.

Extensive Advertising Campaign on "The Trufflers"

Because of a desire to give exhibitors full benefit of a nation-wide advertising campaign, K. E. S. E. announce that "The Trufflers," originally scheduled for release April 9, will not be presented until later in the month.

This means that full page display ads and full page illustrated feature stories will be printed in all the Hearst daily papers from coast to coast during several weeks preceding release date. Besides many smaller "ads" and shorter stories there will also be a campaign of exploitation in behalf of "The Trufflers" through the International News Service, an agency controlled by William Randolph Hearst.

Sunshine Co. Completes Comedy

The Sunshine Film Company has finished its first of a series of one-reel comedies they are making at the Bioscope studios. It is entitled "Some Baby" and was released Saturday, April 7. The next is to be entitled "A Forceful Romance."

Hypnotism Theme of "Her Temptation," Fox Subject

Gladys Brockwell is the star of "Her Temptation," a William Fox production which will be released for the week of April 16. Richard Stanton was in charge of the direction. The 'script was written by Norris Shannon.

Chief among the supporting company are Bertram Grassby, Ralph Lewis, Beatrice Burnham, James Cruze and Carrie C. Ward.

Miss Brockwell plays the role of Shirley Moreland, a young girl, who, for lack of a fortune, is forced into marrying a man she does not love.

Shirley carries on a flirtation with Gerald Halsted, who in want of money hypnotizes her and causes her to poison her husband. Paralysis is assigned as the cause of death, but his estate is found to be willed to Shirley's younger sister Helen. Eventually Shirley, deserted, finally tells the truth of her husband's death. Halsted, forced to confess, is accidentally killed, and Shirley finally finds hapiness with the secret that had burdened her removed, and in the love of another man.

Ivan Gets Director Humphrey

William Humphrey has been added to the producing staff of Ivan Film Productions, and some big things are promised.

Commenting on Ivan Film Productions' acquisition of Mr. Humphrey, Mr. Chadwick said: "We have engaged Mr. Humphrey because of the artistry he brings to the screen, which will mutually benefit the exhibitor, exchangemen and ourselves. Mr. Humphrey is an expert who has studied and mastered his profession as few in the business have. Having been an actor of renown before the Motion Picture era, and for seven consecutive years Director of the best productions of one of the largest companies in the country, I believe we did wisely to have contracted for his services."

Peckham to Distribute Facts Film Productions

Under an agreement entered into last week by the Facts Film Company, Cincinnati, and Ralph E. Peckham, the latter becomes sole distributor for the United States and Canada for the pictures produced by the Facts Corporation.

"Big Question," initial production of the concern, has already been released. "How About You?" is the title of the second picture to be introduced next. Two pictures will be produced and released each month.

Topical Problem in Comedy

A subject at present prominent in the public mind is treated in "Shorty Reduces the High Cost of Living," thirteenth of Mutual's "Adventures of Shorty Hamilton."

The picture shows food riots in which mobs of women raid the carts in the market. Mothers appeal to the mayor for food, crying that their children are starving.

Shorty decides as potatoes are about the most valuable product on the market, he will experiment with them, and he does all kinds of things with spuds.

Brady Explains Purchase of "Mothers of France"

Declares Real Program Features Are as Good as Specials—More French Pictures Coming—Interchange of Stars Planned

"OUR purchase of 'Mothers of France,'" said William A. Brady, director-general of World-Pictures Brady-made, last week, "had an object very considerably beyond money-making. In the first place, it enabled us to do something of very unusual value for exhibitors using the World program, and in the second, it placed us in the position to prove our contention that specials are no better than real program features—only sometimes longer.

"In his letter to our corporation, Mr. S. L. Rothapfel, managing director of the Rialto theatre, New York, said 'Mothers of France' was the most valuable attraction that had ever played in his theatre, because it brought people in who had never been there before.' This is precisely what we are going to do for theatres taking World service.

"We are convinced that World-Pictures Brady-made are, in fact, a program of specials. In case there may be persons who think we are over enthusiastic about our own product, let us refer them to the Sarah Bernhardt picture play, which we did not make, but which we place upon our program, first, to give our exhibitors the best that the market affords, and second, to indicate that we do not fear comparisons.

"If we are willing to sandwich a feature like 'Mothers of France' in between two of our regular releases, we are certainly submitting our own pictures to as severe a test as could possibly be brought to bear.

"What is more, the test is not to end with this particular instance. At the time of making the arrangement for the Mme. Bernhardt photoplay in America, we also concluded a deal under which we are to have the rights for certain other great French pictures made by the same company and under the same director, Louis Mercanton.

"Certain stars under engagement to the foreign organization will come to America in due course to play in our dramas, while several of our own stars will go to Europe for productions under Mr. Mercanton's direction. The French players will sail as soon as they have finished the picture upon which they are working at present, but our American stars will not leave this country until the finish of the war, which naturally enough has about paralyzed the manufacture of picture plays in the countries involved.

"I think this interchange arrangement will not alone give us a wider range of material than we could hope to get in any other way, but will be of value to our players as well as those sent to us from the other side of the ocean."

"Womanhood" Novelty Advertised by Philadelphia Exhibitors

PHILADELPHIA exhibitors who have booked "Womanhood," Vitagraph's spectacular war and preparedness picture, showed their patriotism on Saturday, March 31, by using the picture to increase enlistments and incidentally told more than half a million people all about the big picture in every manner known to the circus showman.



William Humphrey
Added to Ivan Directing Staff

March 31 was Philadelphia's big preparedness day, when more than one hundred thousand able-bodied men paraded the streets through lanes of people estimated at half a million persons. The parade terminated at Independence Square, where another hundred thousand persons listened to patriotic oratory.

The exhibitors interested in "Womanhood" took advantage of the parade by combining and placing in it two spectacular patriotic groups. One of the groups was "Joan of Arc," who was represented by one of the extra Vitagraph women and who was mounted on a beautiful white horse. She marched with the Washington Post, Patriotic Sons of America, and was preceded by one man bearing a banner with a patriotic inscription and was followed by five others carrying similar banners. The inscriptions on the banners kept the crowds along the sidewalk in a continual uproar and Joan was applauded during the entire march.

Not satisfied with this display the exhibitors also engaged a young woman who, attired as Joan of Arc, walked up and down Chestnut Street, the leading downtown thoroughfare of Philadelphia, a sign on her back demanding that everybody see "Womanhood."

To further advertise preparedness and the picture the exhibitors procured a float upon which they installed a tremendous reading: "'Womanhood' is the wonderful preparedness picture suggested by Colonel Roosevelt, endorsed by Secretaries Baker and Daniels—See it now."

CHICAGO NEWS AND COMMENT

Senate Committee Hears Guernsey Bill Argument

Lengthy Discussion Pro and Con by Factions--Committee Not Interested in Exhibitors' Pleas---Next Hearing April 6

THE fight on the Guernsey bill, which proposes statewide censorship for Illinois, shifted from the capitol at Springfield last week to the La Salle Hotel at Chicago. Here for two days, beginning Saturday, March 31 and continuing on Monday following, the advocates of the Guernsey measure, those against it and they who favor no censorship of motion pictures at all, put their arguments before a sub-committee of the Senate on license and miscellany. The bill, it was said, was ready to be reported out at Springfield on Wednesday, March 28, when a committee of exhibitors and others of the motion picture industry made their appearance at Springfield. It was then turned over for action to the sub-committee, meeting in Chicago.

The Senate committee consisted of: Thomas Curran, chairman; Thomas Boyer, Roger Marcy, Robert Mulcahy, Lawrence O'Brien and Thomas P. Devereux. At the first day's hearing the side sponsoring Senator Guernsey and his bill was heard. The exhibitors and the non-censor advocates presented their side on Monday of last week.

The faction that spoke in favor of the Guernsey bill was made up almost entirely of women, members of the various welfare and uplift clubs of Chicago and State federations of women's clubs. They endorsed censorship in the gist of their remarks and in general they contended that the proposed bill to place censorship in Illinois in the hands of a State board was the best means. They scored the police censorship of Chicago as inefficient and bringing no results to the rest of the State.

The "pink permit," originated by Major Funkhauser and his censor board in Chicago was soundly rapped by the women and by the exhibitors and those against the Guernsey bill. The argument for the Guernsey bill was opened by Mrs. Guy Blanchard, secretary of the Chicago Political Equality League. She marshaled the rest of the women speakers, among whom were: Mrs. Harriet Stokes Thompson, president of the Political Equality League; Mrs. C. N. Rowley, of the Civic League; Mrs. Francis D. Everett; Mrs. W. W. Whitmore and others.

When the motion picture men primed their guns on Monday they not only declared against the Guernsey bill but against all censorship of any kind. However, there seemed to be an inference that if they had to put up with censorship for the present, the police plan as in effect now in Chicago, was more suitable to them than the proposed State board.

Dr. Sam Atkinson, who was among those who gave the knockout blow to censorship in Southern California, took the initiative for the opponents of the Guernsey bill. He declared against censorship in any form as un-American and unconstitutional. "State censorship or any form of censorship," Dr. Atkinson said, "can-

(*Continued on page* 2506)

Reel Fellow's Club to Hold Another Ball

At the fortnightly session of the Reel Fellow's Club of Chicago on Friday evening, March 30, plans were started to hold another big moving picture ball and banquet. As a special feature for the affair it is being planned to have Douglas Fairbanks and probably Mary Pickford as the guests of honor on that evening.

Mr. Fairbanks is expected to reach Chicago on Friday, April 13, and the ball and banquet is being planned for that night by the Reel Fellows. Mary Pickford, who is now in the East, is expected to be starting back for California about the same time as Fairbanks. Therein lies the hope of the Reel Fellows and Artcraft that they will be able to make the affair a double barrelled feature. The place for the holding of the banquet and ball has not yet been announced.

It is planned to make the affair a public one. The committee in charge of the ball preparations is: H. C. Miller, chairman; William Cook, William Sweeney, F. M. Brockell, W. D. Burford, John Curtis and Mr. Whipple.



Walter E. Green, Manager Kleine Optical Company

Leaks in the Loop

British war pictures are to be shown at the Auditorium theatre, April 11, by a committee of Chicago society women. The proceeds are to go to the American Ambulance Field Service.

The O. Henry pictures were shown to a large delegation of Chicago exhibitors at the Selig projection room last week. Approval for the picturization of the famous stories was heard on all sides.

The Ascher Bros. new Metropolitan theatre is receiving commendation from the patrons for its rich and comfortable appointments.

Henry Walthall and Mary Charleson of the Essanay tiara, were present at the opening of "Joan the Woman."

Louis Selznick dropped off at his Chicago offices last week on his way to Kansas City. He stopped long enough to say that Clara Kimball Young's next picture is the best she ever did.

Manager Bush of the Beach theatre, announces that every Wednesday after April 14, will be Paramount Day at his theatre.

The Argmore is boasting of a new novelty orchestra.

The girl ushers and ticket sellers at the La Salle, where "The Black Stork" is being shown are all garbed as hospital nurses.

At the Colonial, where "Joan the Woman" is running, the male attendants are garbed in blue uniforms decorated with buttons bearing the fluer-de-lis.

The Selig News Weekly announce that they are faithfully and patriotically going to follow the Government's admonition not to disclose in film weeklies any military locations or prepartions.

John Fiske, a 24 carat publicity and promotion man, has joined the Mutual publicity forces. Seems to fit like the proverbial round peg in a round hole.

George K. Spoor was granted an honorary membership to the Reel Fellows Club at their last meeting on March 30. They are also planning a banquet in his honor. A special committee was appointed to apprise him of his election as an honorary member. They are: Jack Haig, Theodore S. Mead and H. C. Miller.

Wid Gunning of New York, Harry Sherman of Sheriott Company and E. W. Hammons of the Educational Films Company of New York were visitors at the Rothacker plant last week. Like others, of course, they marveled.

Watterson Rothacker is becoming quite a wanted feature with his illustrated lecture on "How Motion Pictures Are Produced and Made." His next engagement is before the Rotary Club at Battle Creek, Mich.

This month marks the seventh anniversary of the building of the Rothacker plant and studio.

AMONG THE EXCHANGES



A View of Artcraft's New Offices Recently Opened in Seattle, Wash.

New Canadian Concern to Handle General's Product

A new company which will distribute in Canada the same product handled by the General Film Company in the United States has been organized and will be known as the General Film Company of Canada, Limited. Its headquarters will be in Montreal and it will have branches throughout the Dominion. The business of the company will be conducted from the main office at Montreal. The officers of the company are: President, T. A. Hubley; Vice-President, Harold Bolster; Secretary and Treasurer, T. Coppelman.

Amalgamated Program in St. Louis

The releases of the Amalgamated Film Distributers Corporation, recently organized in New York, will be handled in the St. Louis territory by Sam Werner, manager of the Unicorn Exchange, 3628 Olive street. Mr. Werner will have twenty-one reels a week on the new program, he says, all short subjects, and all new and up to date.

Canadian Exchange Shifts

William J. Reid, formerly manager of the Toronto office of the Regal Film Company, has been appointed manager of the new exchange just opened at St. John, New Brunswick. There are now nine exchanges in St. John supplying more than a hundred theatres in the maritime provinces.

Carl M. Crawford, who was in charge of the St. John exchange of the Fox Film Company since its organization three years ago, has been transferred to the Canadian office of the company. He is succeeded by Isadore Sourkes, former manager of the Midway theatre, Montreal.

New F. P. Quarters in Philadelphia

The new Philadelphia quarters into which Famous Players Exchange has moved, at 1219-23 Vine street, are of the most up-to-date character. In construction, furnishings, and decorations the exchange is said to present an imposing and dignified appearance. Other exchanges are shortly expected to move into the Vine street building.



Joseph Lamry

Monmouth Officers Tour in Interests of "Gray Seal" Series

W. E. Kesting, for many years connected with the motion picture industry, leaves New York this week on an extended tour in the interest of the Monmouth Film Corporation.

He will visit the various exchanges of the Mutual Film Corporation in Texas, touching, St. Louis, Indianapolis, Cincinnati and Pittsburgh in the interests of the "Jimmy Dale" picture series.

His trip will be followed up by Mr. Burnstein, vice-president and general manager of the Monmouth Film Corporation, who will extend his trip to the coast, touching the various exchanges throughout the Far West.

Philadelphia Concerns Combine

The A. G. Fontana Productions, of which Marcus and Newman were the Pennsylvania representatives for "Civilization," have amalgamated with the Peerless Feature Film Attractions and moved their offices to the home of the latter, at 1339 Vine street, Philadelphia.

Mr. Marcus remains with "Civilization" in Philadelphia, while Mr. Newman has charge of the Pittsburgh office.

The Peerless has acquired the southern New Jersey and Pennsylvania rights to "The Deemster," with Derwent Caine. The California Motion Picture Company's "Woman Who Dared," with Beatrice Michelena, is another special release just bought by Peerless for Pennsylvania.

This picture will have its Philadelphia premier at the Arcadia on April 9 and run for a week.

Return Expressage to Be Paid by Canada Exhibitors

As a result of the rapid increase in the cost of maintaining service, exchanges through Ontario have notified exhibitors that on and after May 1 all return express charges will have to be paid by the theatre men. The Exhibitors' Association is expected to take action in protest.

General Cuts Out Branch

The Harrisburg branch of the General Film Service has been discontinued, and the territory will hereafter be served by the Philadelphia and Wilkes-Barre offices. J. T. Healey, manager, will work from the Philadelphia buying exchange in the future.

Fox Men Transferred

N. O. Turner, formerly manager of the Fox San Francisco offices, has been transferred to the Milwaukee office. Charles Phillips, who was in the Milwaukee office, goes to the Indianapolis branch.

JUST FOR FUN

By LONGACRE

VIC Johnson has been keeping quiet recently but merely to "gather stones" as some experienced writer of proverbs once said. Now he blossoms forth as a Sir Benjamin Backbite, a Thersites and a Zoilus all in one. The accompanying cut illustrates the extent of his *chronique scandaleuse* as it were. We thought of running it without its caption at first to institute a guessing contest but realizing that the satirical bump on most of our readers is no where near as highly developed as it is on the brow of Victor, this course seemed to be little better than futile. "A good trade-mark for your colyum" suggests Vic. "LONG ACHE-R."



IN some vague manner Charnie Moyer attempts to prove that one may save thirty-five cents by going to the picture house ten nights instead of staying home. Such fragments of news, however small, are invaluable to the industry at large. Won't some one enlighten us as to how to spend the thirty-five cents and so complete an unfinished story?

"THERE is a great future in pictures and the surface has as yet only been touched"—Extract from a speech delivered by King Baggot before an audience at Springfield, Ohio. We always insisted the day was at hand when someone would give that secret of the business away.

"SOMEBODY," writes Ruby, "has been circulating the report that Flora Finch is subjecting her face to the magic of the beauty doctor—that she is trying to become beautiful.

"The report is absolutely denied at the office of the Flora Finch Comedy Company, as not only unfounded, but impossible. It is stated there that no beauty doctor who values his reputation would undertake to guarantee results. Miss Finch could not do her work with a different face, and the trade is therefore requested to take no notice of the canard. An official of the company who set out to run the report down attributes its origin to the fact that in her first release Miss Finch essays the role of Joan in a burlesque on "War Brides." But he wants it understood that while Miss Finch's acting resembles Nazimova's terribly (official word), you can easily see that Miss Finch is acting, not Nazimova."

"BUT remember—the plot must run all through the story," says June Mathis of Metro in an article on scenario writing. This sounded elementary at first and we were thinking of commenting foolishly upon it, but then we recalled some of the pictures we have seen in which the plot never appeared until the third reel and decided it was one of the best pieces of advice ever handed out.

THE great man, Mr. I. Will Showem, was seated in the midst of a mass of mahogany when the reporter approached and drew his stenographer's note book from his pocket. Mr. Showem has just inaugurated the Super-Supreme Pheature Fotoplay Motion Picture Cinema Corporation, Inc., capitalized in the state of New Jersey for at least seven million dollars if not more.

"And what are your plans for your company, Mr. Showem?" asked the reporter.

The great man almost blushed before replying: "I am firmly convinced that there is a deplorable lack of sound business methods in the business today," he said, clearing his throat to denote that the end of the sentence had been reached. "The class of pictures which I will produce are going to be an entirely original departure from the regular program feature. Clean, wholesome pictures that the whole family will enjoy. Nothing offensive. The name of the first subject now in preparation is 'Lost in the Cesspool of New York.' This is something altogether different, teaching a striking lesson—a picture that every young girl should see.

"I am also on the lookout for better stories. The screen must have better stories to keep pace with the times. I have some of the best names on my pay roll now,—er, let me see, er—well I can't remember them offhand.

"Of course my pictures will be distributed after an improved fashion. There is too much waste motion in the business just now. It's all wrong and I mean to set it right.

"But, er—would you like my picture, I have several poses here."

A week later the Super-Supreme Pheature Fotoplay Cinema Corporation, Inc., files a petition of bankruptcy when the U. S. Printing Company sends in its bill for $12.98 worth of letterheads.

IF the country sees action on the battlefield there are a large number of motion picture extras who will know just how to fall down after being struck by bullets.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., April 21, 1917**

EDITORIAL

Every director has his own way of producing a picture. The handling of details as well as spectacular stuff is very often left to his sole direction and through such channels has he a chance to display what originality and artistic sense he possesses. We hesitate in casting a wet blanket over the production methods of a certain set of directors, but there is nothing else to protest about this week. These fellows have adopted the process of dissolving all scenes taking place in the same setting into one another. From the full set they fade into a closeup and there is just an instant when the spectator sees a double set of characters on the screen. It seems to us that this practice is bound to be confusing particularly when the dissolve is utilized for so many other tricks of picturization. We sat in the midst of a crowded house one day last week and watched such a produced picture unfold itself on the screen to such audible accompaniments from the audience as these: "What the deuce is the matter with the photography?" "This is one of the slowest pictures I've ever seen," and, last but not least "Where do they get that stuff?" The second criticism was to us most to the point. A story is much more likely to drag when the dissolve is employed in this fashion. The excess footage resulting from it must total in big figures. And the question "Where do they get that stuff?" conveys a whole lot in itself.

LOCAL NEWS

—Irv. Cummings is going around wearing a blue collar these days.

—Mary Moore, sometimes known as M. Pickford is around in our busy midst for a short time.

—H. Caine is becoming quite a picture writer these present days, his latest work being "The Manxman" which was a fine show as many from here will testify when questioned.

—Double H. Van Loan has left the publicity dep't of the Universal co. Van was celebrating his approaching advent into the ranks of free lancers last wk. Ah there Van.

Geo. Gould wore a cane to the office of the m. p. news one day last wk., but only one day we hasten to add.

—Ben Grimm has a new piece of head gear and many of the opposite sex mistake him for an m. p. actor these days.

—Jerome Wilson, the w. k. author of motion pictures was a Lampoon caller the wk. just past. Come again Jerry say we in our usual cordial fashion.

—Looks like war for the U. S. at this writing.

—Mrs. and Edward Earle were only two of those who saw J. S. Blackton's "Womanhood" last wk., they occupying a box with ye ed and others.

—A. H. Shirk continues to print untruths about us in his m. or l. humorous page in the m. or l. dramatic mirror. A. H.'s latest offense was to attribute a poem to our authorship, which we could never have written. But thanks for the adv. anyway A. H.

—Ben Zeidman was seen on B'way last wk. with a member of the opposite sex. Ah there Ben.

—Rex Ingram is giving B'way the double O again these days.

—Rockliffe Fellowes, the w. k. actor is seen about the street very often these days, he being very well dressed as is always the case.

—Pete Schmid has a new coat of popular model and of startling emerald hue. Pete is quite aesthetic.

NEWSY REPORTS FROM ALL SECTIONS

Theatre Building in Australia Restricted by War Act

A new regulation under the War Precautions Act, now in force in Australia, provides that no person, firm, company, society, club or association shall, without the written consent of the Treasurer, erect any building or structure for amusement; make any structural alterations in or to a building used or intended to be used for amusement purposes; or expend money for the purpose of establishing an amusement business at or in any building which is not at the commencement of this regulation used primarily for amusement purposes.

Benefit Showing of "Mothers of France"

Through the courtesy of Manager Edwin Meeker, of the Philadelphia World Film Exchange, "Mothers of France" will be shown at the Metropolitan Opera House, Philadelphia, on April 12, 13, and 14 for the benefit of the American Ambulance Service, of which Mrs. George Wharton Pepper is chairman.

Madame Sarah Bernhardt is expected to appear in person on this occasion, and the smart set will turn out en masse.

Dream Psychology Subject of Coming Art Drama

"The Mystic Hour" is the title of the Apollo-Art Drama, which is to be released on May 10. Agnes Fletcher Bain is the author of this, and the direction is in the hands of Richard Ridgely. Alma Hanlon and Edward Ellis are the featured players.

The story is a mystery tale, dealing with the subject of dreams and their relation to the waking life. It is based upon the studies in dream psychology and the subconscious made by Dr. Sigmund Freud.

IN AND OUT OF TOWN

L. A. DeHoff, of the New theatre; Louis Rome, of the Broadway theatre, and J. Brody, of the Brody theatre, Baltimore, after visiting the exchanges in Seattle and calling on General Manager Brown, of Paralta Plays, Inc.

C. R. Seelye, sales manager of Pathe, after visiting the exchanges in Seattle and San Francisco, spent last week with the company's producing units at Los Angeles.

R. H. Cochrane, vice-president of Universal, is back at the 1600 Broadway office, after a business and vacation trip to Universal City.

Jesse Lasky deserted New York last week to return to the company's studios at Hollywood.

Picture Men of Philadelphia Co-operate in Patriotic Way

WITH more than 150 of the representatives of the film industry in Philadelphia pledging their support to Mayor Thomas B. Smith in the present national crisis, all of the motion picture houses will be utilized to stir patriotism, aid in home defense and stimulate recruiting.

Every branch of the industry was included in those who met the mayor at City Hall. He asked them to appoint a committee of seven, of which the chairman could be a member of the executive body of the home defense organization.

Both the Philadelphia Exhibitors League and the Stanley Exhibitors Association through their respective presidents John O'Donnell and Joseph McCready placed the 104 theatres of the former and 102 of the latter at the disposal of the city.

It is proposed to flash patriotic slogans on screens, show films with patriotic plots, have orchestras play patriotic airs and allow prominent speakers to make patriotic addresses between films from the stages of picture houses.

It is estimated that more than 200,000 daily picture patrons will be reached in this manner throughout Philadelphia alone, and by such methods many more may be reached.

The following committee was appointed: Chairman, John O'Donnell of Exhibitors League; Secretary and Publicity Manager Abe L. Einstein, of Stanley Company; J. D. Clark and Harry Schwalbe for the exchanges; C. H. Goodwin, Exhibitors League; Joseph McCready and Frank W. Buhler, of Stanley Association; Walter G. Murray for the Operators.

Many Big Productions Play Baltimore

The big productions are beginning to fall toward Baltimore with the opening of spring. All this week Ford's Opera House, the biggest theatre in Baltimore, has booked Nazimova in "War Brides" and Sidney B. Lust, the Selznick man of Washington, has reported that it is going big.

On April 23 Geraldine Farrar will come to the Auditorium in "Joan the Woman," and on May 1 Annette Kellermann in "A Daughter of the Gods," will be shown at the Academy of Music. These will probably be followed by "The Honor System" and "Twenty Thousand Leagues Under the Sea."

Cleveland Women Form a Cinema Club

The organization of the Cinema Club for Cleveland has been decided upon as the conclusion of the study of motion pictures as conducted by the Civics committee of the Cleveland Federation of Women's Clubs, during the past two months. The organization occurred at the close of the last film review which was held in the auditorium of the Y. M. C. A. Saturday at 4 P. M. Miss Bertelle M. Lyttle was appointed temporary chairman, and Mrs. E. S. Conner, permanent chairman. Mrs. Elmer G. Derr was chosen to build up the membership and arrange the time and place of meetings. The object of the new club is to study the art of the motion picture, and encourage its best development, by assisting exhibitors in making up suitable programs.

Theatre Owner Visits Fox Studio

Harold L. Sheehan, owner and manager of the new Rialto theatre at San Francisco, where Fox Film subjects receive their first showing in the Bay cities, is spending a week in Los Angeles a guest at the Wm. Fox studio.

Women May Be Called to Canada Censor Boards

At a meeting of the executive of the National Council of Women held last week in Ottawa, a movement was set on foot to have a woman member added to every provincial board of censors throughout the Dominion. The executive unanimously approved the project, and it has now been referred to the various councils in the different provinces before being urged upon the various provincial governing bodies, which control the appointment of censors.

It has been announced that the Maritime Provinces Motion Picture Exhibitors' League will not oppose the bill recently introduced in the Nova Scotia House of Assembly, providing for the taxation of theatregoers, on a basis of 20 per cent. increase. The bill will not be opposed for patriotic reasons.

Former Empress, San Francisco, Now Picture House

The Strand theatre, San Francisco, made its debut as a high class motion picture house with Mary Pickford in her newest Artcraft Picture, "A Poor Little Rich Girl" as the feature attraction, playing to seven thousand people on the opening night.

The Strand was formerly known as the Empress, playing vaudeville and musical comedy productions, and has been overhauled, and newly equipped and so rendered absolutely available for pictures.

Boston Society Sees "Vicar"

An enthusistic reception of "The Vicar of Wakefield" by a gathering of society folks at a special Boston showing has led to arrangements for a run of indefinite length of the Thanhouser feature at the Tremont Temple, that city.

The showing was held under the auspices of the Boston Branch of the Photoplay League.

IN THE STATE RIGHTS FIELD

"The Honor System" to be Sold Territorially

Only New York and New Jersey Exhibitors to Be Dealt with Directly—Carey Williams in Charge

IN response to many inquiries, The Fox Film Corporation desires to announce that "The Honor System" will be disposed of on the State rights plan.

A special booking office, in charge of Carey Williams, has been established on the fourth floor of 130 West Forty-sixth street. Only the bookings for New York and New Jersey will be made direct to exhibitors. All others will be sold territorially. Two of these territories have already been sold.

According to William A. Fox, the telegraphic inquiries have been enormous.

"There is hardly one of the better class exhibitors in the metropolitan district who is not represented by a telegraphic or mail offer for 'The Honor System,'" said Mr. Fox. "These exhibitors, who by reason of their close proximity to New York are best able to watch the market, have been quick to realize the box office possibilities of the production. They have not only had their own judgment to rely upon, but they have been able to watch the effect of 'The Honor System' upon the 240,000 people who have seen it during its three months' run at the Lyric theatre, Broadway and Forty-second street, New York city.

"The State rights proposals will be handled by Winfield Sheehan, general manager of the Fox Film Corporation, who already has received propositions aggregating $400,000, from some of the best known men in filmdom.

"'The Honor System' received from the New York newspaper and trade press the greatest praise ever accorded a picture. Some of the enthusiastic critics have declared that 'The Honor System' eclipsed 'The Birth of a Nation.' All of them were unsparing in their commendations."

"Birth Control" to Have Early Broadway Showing

"BIRTH CONTROL" is the title finally decided on for the six reel photoplay which will introduce Mrs. Margaret Sanger, the pioneer birth control crusader, as the principal character in a propaganda subject founded on the theme of her agitation. "Birth Control" was passed by the National Board of Reviews at its headquarters, at 80 Fifth avenue, last week, and the delicate subject was handled in such a way that the censors passed the picture without eliminating a scene.

Under the direction of the Message Photoplay Company, Inc., a B. S. Moss unit, negotiations are now open for exploiting this picture in a Broadway theatre with April 12 set as the opening date. The propaganda also calls for Mrs. Sanger appearing in person, along with the picture, in a lecture on the substance of her convictions and those of the Birth Control Society of which she is a charter member.

After the Broadway engagement, Mrs. Sanger and "Birth Control" will make a tour of the country. Arrangements have been made for the co-operation of the Birth Control Leagues of the different states.

Hearing on Guernsey Bill

(*Continued from page* 2502)

not be accomplished successfully. There is too much diversity of opinion as to what is good and what is bad. How can any selected members of this proposed State board determine what will hurt the people of Chicago and the whole State. It is an insult to the intelligence of the citizens of the cities and the State."

The others who spoke against the Guernsey bill were: Arthur J. Pegler, representing the Mutual Producing Corporation; Alfred Hamburger, owner of seventeen theatres in Chicago; George L. Reker, an attorney; Joseph Hopp, president of the Chicago Motion Picture Exhibitor's League; Maurice Choynski; Rev. F. G. Dineen and William Heney. Rev. Dineen, while opposed to the State censorship plan advocated the police censorship employed at present.

The hearing was adjourned until Friday, April 6, when the last of the speakers against the Guernsey bill will be heard. Senator Guy Guernsey, the father of the bill, was present both days of the hearing. Whatever will be the decision of the subcommittee, it was palpably shown that they were keenly interested in what the sponsors of the bill had to say, while when it came turn for the opponents of the bill to present their side they were absolutely disinterested and many times discourteous.

Peerless Moves to Larger Quarters

General Manager E. H. Emmick of the Peerless Film Service, with exchanges in Los Angeles and San Francisco, has found the need of larger quarters and has moved the Los Angeles exchange to 802 South Olive street (film row). At this place the Peerless will have four times the space as at their former exchange. A film vault of large capacity and fireproof examining and cleaning rooms are a part of the equipment at the new location. The exchange is very handsomely furnished with attractive private offices for the managers of the several departments. The Peerless has become known as the "House of Comedies," they having a weekly release of Christie, Mutt and Jeff cartoons, E and R Jungle, Katzenjammer Kids and Tweedledum comedies. The new location is a duplication of the furnishings and equipment of the Los Angeles exchange of the Peerless Service, Inc.



Scenes from Lois Weber's Latest Production, "Even as You and I," Offered on State Rights Basis

McAvoy Buys "Who Knows"

What is believed to be an innovation in film circles was consummated this week when Isadore Bernstein sold rights for his first production of "pictures for the clean minded" for the States of New York and New Jersey for "Who Knows," featuring Betty Brice, before the subject was nearly completed. Negotiations were carried on by wire entirely, and the price asked was paid and transmitted by telegraph, reaching the studio two weeks before the last scene was made. The purchaser is James McAvoy, of 353 East 125th street. He has also taken an option on the coming seven Bernstein productions, the Seven Cardinal Virtues.

"Deemster" Opens in Atlanta

The Arrow Film Corporation's photo-drama, "The Deemster," by Hall Caine, opens at the Rialto theatre, Atlanta, Ga., on April 2, at prices ranging from 25 cents to $1

Louis B. Mayer, of the New England Metro, who has purchased the territorial rights for New England, announces the opening of the Arrow production at the Park theatre, Boston, April 9. Derwent Hall Caine, the author, who is starring in "The Deemster," will appear in Boston the same week in the Shubert production, "The Woman Thou Gavest Me," from the novel of the same name by Hall Caine.

"Trooper 44" Strongly Endorsed

"Trooper 44," the five-reel feature photo-drama, just released by the E. I. S. Motion Picture Corporation, and for which Jos. R. Miles, No. 220 West Forty-second street, is exclusive sales representative on a state rights basis, has been warmly indorsed by the country's most prominent men, including ex-President Theodore Roosevelt.

"The force which Katherine Mayo describes so interestingly," writes Mr. Roosevelt, "from the standpoint of sound American citizenship, is so interesting and so valuable, that it should be in every public library and every school library in the land."

The scenario of "Trooper 44" was written by Garfield Thompson, and is based upon actual police records. The picture was directed by Dixon Boardman, president of the E. I. S. Film Corporation, with the assistance of Roy Gahris. The celebrated "Black Hussars" of Pennsylvania form a picturesque background.

Included in the cast are: Geo. Soule Spencer, June Daye, W. W. Black, Walter P. Lewis ,Roy Gahris, Roy Sheldon, Betty Doddsworth, and others. It is rumored that a "Black Hussar" series may shortly be produced by Mr. Boardman.

"The Sin Woman" Sold Abroad

The George Backer Film Corporation has disposed of its foreign rights to the Export and Import Film Company. A trade showing was given last Friday in the Broadway theatre, New York, where representative buyers viewed the feature. It is said that negotiations are now under way for the sale of the United States and Canadian territories.



Scenes from "A Mormon Maid," with Mae Murray; Left "The Proposal"; Right "Dady What Happened to You?"

"God's Man" Given Professional Showing in New York

MORE than three thousand invited members of the motion picture and theatrical profession visited the Rialto theatre, New York, Wednesday morning last, to witness the pre-release showing of the Frohman Amusement Corporation's production, "God's Man," in which H. B. Warner is starred.

The Frohman Amusement Corporation has received many compliments and congratulations since the showing.

Foremost among these letters and telegrams is the letter received from George Bronson Howard, the author, which reads in part: "I want to get right on record both as author of the book and a director myself by saying that you have set a fast pace for anyone to follow . . it was the first time I ever saw subtitles applauded . . . you have faithfully and generously and ingeniously made my novel live on the screen . . . the picture has everything which made the critics call the novel "worthy to stand beside David Copperfield, Vanity Fair . . . a really great novel (Chicago Post), and the greatest novel ever written by an American (Pittsburg Dispatch) . . . it should duplicate the novel's success, for, as you know, for many months, 'God's Man' has been the best selling book in New York. I congratulate your corporation and the director, Mr. Irving, and Mr. Kelly, who wrote the scenario."

Graphic Offers "Woman and Beast"—Clean, Though Strong

A FIVE-PART Graphic Film production, "The Woman and the Beast," characterized by the producers as sensational, though clean and with a sane plot, was announced for state right consumption by Graphic Features last week. Marie Shotwell, a star of "Enlighten Thy Daughter," heads the cast, which includes Alphonse Ethier, Fred Eric, J. H. Gilmour and Kathryn Adams. Ernest C. Warde is the producer.

The story, by Emmet Mixx, deals with a timid man—a first-rate pacifist—who took himself a spirited wife. He believed that meekness was more attractive than aggressiveness, she in not turning the other cheek. Their opinions clashed continually. She came to lose respect for him.

One day their little daughter wanders into the woods and is lost; the same day a lion breaks loose from a visiting circus and wanders into the woods.

Here the pacifist himself "breaks loose" and the real story begins. The moral of the play becomes evident: Is a pacifist necessarily a coward?

Showings of the picture are being given to state right buyers daily at the office of Graphic Features, Room 401, 729 Seventh avenue, New York.

A-Kay Cartoon Sells Rapidly

The A-Kay Company, 729 Seventh avenue, New York, reports a lively sale on its initial production "Twenty Thousand Feats Under the Sea." The picture is being sold on the State rights plan. Its New York run commenced two weeks ago at the Broadway theatre. The title of the second A-Kay comedy will be travesty on a well known screen success and will be announced shortly.

Harvey Has "Battle of Ballots"

Jack Harvey has secured the rights to "The Battle of the Ballots," which he will sell on the State rights plan, with the exception of the New England states. He will handle Ohio himself.

Herman Jans Owns N. J. Rights to "20,000 Leagues"

It was erroneously stated in course of an article appearing in the April 14 issue of the NEWS that Frank G. Hall held the New Jersey rights to "Twenty Thousand Leagues Under the Sea." In reality Herman F. Jans of the Modern Film Company purchased and controls the rights to that picture in New Jersey.

"Unwritten Law" at Liberty, Detroit

"The Unwritten Law," controlled in Michigan by J. B. Hunter, is booked for an early attraction at the Liberty theatre, Detroit.

THE EASTERN STUDIOS

ROBERT WARWICK and a company of 20 players left New York for Richmond, Va., Friday, where the exterior scenes for "A Modern Othello" will be filmed, in order to complete Mr. Warwick's part of the picture as early as possible so that he may be free to answer a call to arms if necessary without interfering with his picture. Harry Rapf will be business manager for the trip.

ALICE BRADY in widow's weeds will be seen in an approaching World-Picture Brady-Made. This photoplay at present is called "The Romance of a Self-Made Widow." Supporting Miss Brady are John Bowers, Herbert Barrington, Justine Cutting, Alexandria Carewe, Lila Chester and others.

THESE are busy days at the Triangle studios in Yonkers, where Allan Dwan, the director-general, has two companies at work. A new stage has just been completed in the studio and a large force of workmen are rushing the completion of an outdoor stage. The new restaurant is an attractive feature of the plant. Situated in the basement of the old Clara Morris home, the decorations give it the appearance of a big trellis, glass casements form the sides. These are to be opened up in warm weather, giving to the Triangle staff an out-of-door dining room, which commands a beautiful view of the Hudson and surrounding country.

ELDA FURRY, who will be featured with Wilfred Lucas in "Her Excellency, the Governor," the Triangle play now in course of production under the personal supervision of Allan Dwan at the new Yonkers Studio, is in private life Mrs. De Wolf Hopper.

She made her debut as a motion picture player during the current year in "The Battle of Hearts," with William Farnum. Previous to that she had won much favor on the legitimate stage, as the heroine of Edgar Selwyn's "The Country Boy," and as prima donna of "The Quaker Girl."

THAT Roland Bottomley, actor and screen star, is also a dramatist of no mean ability is not known to the majority of his admirers. He is the author of two successes, "Helen's Subterfuge" and "The Impertinence of Nancy" produced in England by Mr. and Mrs. Chas. Sugden, as well as of a curtain raiser called "A Quiet Wedding."

ONE of the Wharton companies has just returned from Saranac Lake, where it has been for the past four weeks working on "The Great White Trail," which will be the first of the Wharton Super-Feature releases. The company is headed by Doris Kenyon, who is supported by Thomas Holding, Paul Gordon, Hans Robert, Edgar L. Davenport and Mrs. Charles Willard.

The interior scenes are being taken at the studios at Ithaca, and Director Leo D. Wharton expects to finish the studio work within the next four weeks.

A two-reel comedy entitled "Below Zero" has just been completed at the studios and will be released at the same time as the first feature.

ART is going to be uplifted by the screen. Brooklyn, which is the butt of many uncomplimentary remarks, is proud. For Clarence F. Underwood, illustrator, announced he has found the perfect model in the person of Shirley Mason.

Mr. Underwood first saw Miss Mason in a picture. It merely took him a little time to meet her in person, and as a consequence a number of magazine covers will later have likenesses of the photoplay star.

MAE MURRAY and Director Robert Leonard, not to mention photographer Charles Rosher, having stormed and captured New York City, are again returning to the Pacific Coast from whence they sprung. Their transcontinental journey from the Lasky Studio was prompted by the necessity for obtaining some unmistakeable New York scenes for Miss Murray's next Paramount Picture.

THEDA BARA, leading light of the Fox constellation, returned last week from St. Augustine, Fla., after a two months' stay. Special Pullmans brought the entire company of forty to New York City. Director J. Gordon Edwards screened two super de luxe pictures, starring Miss Bara while in the Southland.



Josephine Stevens, Leading Lady in the Paramount-Arbuckle Comedies

FOR more than a week, in fact since the local Naval Militia were called out on active duty, the "Gladys Leslie Coffee Station" has been running at the Long Island entrance to Queensboro Bridge, New York.

It was Miss Leslie's own idea, and represents her "duty" as she feels it, in as much as she is not able, like her brother, to answer the call.

Miss Leslie would like to see the wives and mothers of the boys organize coffee stations for them on a systematic basis, that is, a stand wherever a detachment is on duty. She is assembling some of the officers' wives for this purpose, and hopes to make the organization a fact within a short time.

LEAH BAIRD has come out with a few kind words in which Ivan Abramson, her director is described as "The Abraham Lincoln of Directors." She says that Mr. Abramson is at all times so careful of the feelings of others, so thoroughly human, democratic and kind that from the first day of her acquaintance with him she has been impressed with the above thought.

Mr. Abramson first became attracted to Miss Baird, through being struck by the remarkable beauty shown in a photograph which mentioned no names and which gave him no inkling that it was the famous motion picture star, due to an unfamiliar poise and draping, in addition to a peculiar lighting effect. He insisted that his agent not rest until he had found the original of the art picture, having no idea she would be found.

LIBERAL recruiting from stage ranks was done to fill "Fatty" Arbuckle's company. Among those who deserted the speaking stage for the silent drama are Lou Anger, erstwhile vaudeville monologist and German comedian, Herbert Warren, leading man in many productions, and William Jefferson, son of Joseph Jefferson of "Rip Van Winkle" fame.

GRANDMOTHER and grandson will be seen in the support of the little Metro star, Viola Dana, in her next two pictures. In God's Law and Man's," a picture version of Paul Trent's novel, "A Wife by Purchase," will appear. Mrs. Adele Clarke, and in "Lady Barnacle," a picturization of Edgar Franklin's story of the same name, will be her grandson, Fred C. Jones, who has already appeared in a number of Metro productions.

Mrs. Clarke is 73 years old, and has spent a lifetime on the stage. She is the mother of the well known actor, Harry Corson Clarke, who with his wife, Margaret Dale Owen, is at present playing abroad.

Fred Jones, Mrs. Clarke's grandson, has been seen in "A Wife by Proxy," "Threads of Fate," and "The Flower of No Man's Land."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WITH the change of the Triangle West Coast productions to the supervision of Thomas H. Ince, several of the players who have been with the Fine Arts will in the future appear in Ince-Kay-Bee Pictures. Already Bessie Love, Alma Ruebens, Mildred Harris, Kenneth Harlan and little George Stone are at work at the Ince plant. Paul Powell is to be added to the directorial staff of the Ince Studios as soon as he completes his present picture.

With the announcement of the change of the players to the Culver City Studio comes the statement from Mr. Ince himself, that on the week of May 20, the Triangle will introduce an innovation releasing two Ince subjects that week. Dorothy Dalton will be starred in the Lambert Hillyer story, "Unfaithful," and William Desmond is the featured player of "The Marriage Bubble," adapted from the W. Carey Wonderly comedy, "One Week." Producer Ince looks upon this innovation as an experiment which will show the manufacturers the attitude of the public and exhibitors toward his productions. He states definitely that the plans contemplated the double release of his pictures for the one week only, at least at the present.

With the William S. Hart contract consummated and the well-known Western actor to continue under the Ince banner for two years, Mr. Ince has made an important purchase of stories suitable for Mr. Hart. These are from the pen of the well-known writer, Buck Connors, which are founded upon incidents in his life of adventure when he was a Texas ranger in which capacity he served for a number of years. In all, ten of Mr. Connors' stories were bought by Ince, and the first of these is now being prepared for production. In each instance the principal character is of a type that will suit Mr. Hart, and it is believed will add to his popularity in the future.

THE first story has been prepared for Olive Thomas, who recently was added to the Ince list of stars. R. Cecil Smith is the author of this which is described by Mr. Ince as being a good humored satire carrying throughout a spirit of careless youth. Miss Thomas is spoken of by Harrison Fisher as the most beautiful girl in America, and Mr. Ince anticipates she will leap into instant popularity.

And now that the winter or rainy season is over, the Ince scenario department has assigned Director Charles Miller to the filming of an Alaskan story with an atmosphere of the early days. Dorothy Dalton is to be starred in this, which was written by Monte M. Katterjohn. Melbourne McDowell has been selected as leading man, and another member of the cast will be Josephine Hedley.

Charles Ray and Victor Schertzinger this week took up the third Ray subject to be put in production since the first of the year. Marjorie Wilson is to play opposite Ray, and Howard Hickman and Frank Fanning are included in the cast.

The new enclosed stage at Ince Culver City studios was completed this week, and is now in use. The new one is larger than the ones built formerly, this being 50 x 200 feet in size.

KENNETH A. O'HARA has left the Ince Studio, where for three years he has served as manager of the publicity department. Mr. O'Hara has established a record for retaining a publicity position on the West Coast, his length of service with Mr. Ince being longer than the record of any other publicity manager. He created the publicity department, prepared all the publicity matter from the studio for Kay-Bee-Triangle and previous releases, as well as writing practically all for "Civilization." His recent accomplishment was the thirty-thousand word life of Thomas H. Ince written for Motion Picture Magazine. His expert work for the Ince Studio won for him words of praise from all film publications in the country, and he is now considering several offers which will prove a marked advancement from his former position. Harold P. Keeler, who for six months has been Mr. O'Hara's assistant, has been promoted to the position made vacant by O'Hara's leaving. The new manager has had a wide newspaper and press-agentry experience.

WILLIAM DUNCAN and a company of Vitagraph players including Carol Halloway, leading woman, are home from Kernville, where a number of scenes were made for a serial now in production. The company found excellent location near the Kern River, and secured scenes of the many rapids in that vicinity.



Olive Thomas (Triangle-Ince)

Upon the completion of the present William Wolbert Vitagraph subject which has Mary Anderson and Antonio Moreno as leads, Mr. Moreno is to be transferred to the Eastern studio. He will be succeeded at the Hollywood plant by Harry Morey, who is to come West in April. Director Wolbert is now filming "The Lady Sheriff."

A baseball picture is being made by the Big V Comedy Company, under the direction of Lawrence Semon. Those playing the leading parts are: James Aubrey, Dorothy Armstrong and Edward Dunn. Earl Montgomery, member of the comedy troupe, is suffering from three fractured ribs as the result of an automobile accident recently.

Albert E. Smith, president of the Vitagraph Company, who was taken ill recently while en route to Los Angeles, has sufficiently recovered to resume his trip, and arrived in the motion picture filming center the latter part of this week.

FIRE caused by cross-power wires completely destroyed the studio of the Nevada Film Company, Saturday, March 24, causing a loss estimated at $25,000 by General Manager Harry Drum. While the destroyed buildings were still blazing, the management received an invitation from Isadore Bernstein to complete the picture now in production, "The Planter," at his new studio, and the invitation was accepted. Mr. Bernstein offered them all the facilities of his convenient plant, with the result that by the following morning, sets were up ready for the company to continue work. In two days' time a large three-room interior, needed for the New England ballroom scenes was ready. While these were being prepared, General Manager Drum secured duplication of costumes, and the company will not be delayed for any material length of time because of the disastrous fire.

J. P. McGOWAN has the seventh chapter of the Railroad Raiders, "Mistaken Identity," completed, and is now at work on the eighth release which will require the most hazardous stunt Helen Holmes has accomplished to this time. She will ride an automobile off a pier, leap a gap of twenty feet, and alight on the deck of an outgoing ship. There will be no rehearsal of this scene. In the episode just finished, a number of night light effects will add materially to the photographic beauty of the subject. Many of the scenes are laid about a brightly lighted lawn fete in the center of which is a fountain lighted by a great quantity of electric bulbs. At the Signal Studio this is regarded as the most beauti-

ful scene coming from this plant. The company is to leave shortly for Nevada, where the final episodes of the serial will be filmed.

Fire in the stables of the Signal Studio this week caused a small damage to the building, and endangered the lives of two horses. Fortunately it was discovered by Tom Lingham and Leo Maloney, and extinguished before material damage was done.

Al. E. Christie this week engaged Margaret Gibson, former leading woman for Ince, Vitagraph, Horsley, Universal and Fox, to play leads in coming releases, and she is now being featured in "The Milky Way," her first Christie comedy. Supporting in this are: Neal Burns, Ethel Lynn, Harry Rattenberry and Stella Adams.

Another film in which Miss Gibson is to be featured is titled "With the Mummy's Help." This will have the atmosphere of the Nile, with Eddie Barry as the principal support.



New Electric Sign on Roof of Ince Studios

AN out-of-the-ordinary set occupies a prominent position on one of the Lasky stages this week. It is being used by George Melford in a Fannie Ward subject. The set is made from the first shipment of lumber from the Lasky Company's recently purchased mill at Hoquiam, Wash. The setting represents the entire lower floor of a country home, and consists of more than 26,000 separate pieces prepared and fitted.

The Lasky Company was this week forced to buy an ocean-going launch as they could find no Los Angeles dealer who would lease them a boat. The particular scene was needed for a subject being made by Director Robert Thornby, in which Sessue Hayakawa and Carmen Phillips were to go out to sea, pull a plug from the bottom of the boat and drown.

The new building for the Lasky scenario department is nearing completion, and will be ready for occupancy within the next few days. To assure better service and prevent interference of the muse, the building will have sound-proof walls throughout and every writer will have his separate compartment.

Marshall Neilan, Jack Pickford and Louise Huff, with a Lasky company, are still at Santa Cruz awaiting weather change, which will make possible photographing scenes in the thick forests near there.

Wallace Reid and Myrtle Stedman are to be co-starred at the Morosco Studio under the direction of William D. Taylor, and Kathlyn Williams is this week working at the Lasky Studios.

THE first subject of the Arizona Film Company, which has its offices in Chicago and has produced at the old Biograph Studio in Los Angeles for the past two months, has been completed. The story has not been named up to this time, but is spoken of as being based on information given by the Illinois Senate Vice Committee reports. The film was made under the direction of George Seigmann, and the supervision of former Lieutenant Governor Barrett O'Hara, of Illinois, for the Society for Preservation of American Homes, of which Mr. O'Hara is president. The film has a cast composed of well-known players of the Los Angeles colony, including Geane Genung, Lula McGreggor, Billie West, Alice Wilson, Ruth King, Norbert Myles, James Harrison, Webster Dill, Andrew Arbuckle, and others. The scenario for this subject was written by Roy Somerville. Harry Rice will be in charge of distribution of the picture, which is first to be shown in New York City, if the present plans of the organization are carried out. The Arizona Company has offices at 6 North Michigan avenue, Chicago.

Roy Somerville, who has been on the Coast associated with the Fine Arts scenario writers, left this week for New York, where he will become a member with the Eastern Fox scenario department. On the Coast, it is reported, the Fox organization has recently added a number of new people, including Frederick Arnold Kummer, George Bronson Howard, Mrs. Wilson Woodrow, in addition to Roy Somerville and Hettie Grey Baker, who has been in charge of subtitle writing.

Don Meaney, who has been in the East for the past three weeks, arrived in Los Angeles this week after a trip across the continent. While in New York, Mr. Meaney made arrangements with Chamberlain Brown, and in the future the New York and Los Angeles publicity agencies will be affiliated. Mr. Meaney will also act as representative for the Illinois Lithograph Company of Chicago.

"THE Bad Little Good Boy" is an L-Ko comedy nearing completion this week, under the direction of Vim Moore. Phil Dunham is the featured comedian of this slapstick, which has a number of railroad thrills, one being the destruction of a Santa Fe condemned station by a train running through it.

Alice Howell, Director General Jack Blystone and a company of L-Ko players, are working in the making of a circus picture.

Bob McKensey, who was formerly affiliated with the Essanay at Niles, has been added to the L-Ko directorial staff, and will make comedies in which he takes the featured comedian part.

A number of minor accidents are reported from this comedy foundry. Bob McKensey drove a Ford through a frame house and seriously injured Bessie Brewster, member of the cast, who was watching the action.

TWO subjects are in production at the Fine Arts Studio; one under the direction of Chester Wilthey, an adaptation from one of the O'Henry stories, which will feature Seena Owen, with A. D. Sears playing the opposite role. Pauline Starke takes the ingenue lead, and others in the supporting company are: F. A. Turner, Jennie Lee, Fred Warren and Kate Bruce.

Ed. Dillon is making the final scenes for the "Strong Man," a subject which features Elmo Lincoln, who appeared as the "Mighty Man of Valor" in D. W. Griffith's "Intolerance." Carmel Myers plays the opposite lead in the featured part. Others in the cast are: Wilbur Higby, Lillian Langdon, Clyde Hopkins and Mazie Radford.

Director Paul Powell is doing the final work on "Cheerful Givers," which has Bessie Love as the featured player. Upon completion of this he will go to the Ince Studio.

W. E. Keefe, who has served as publicity writer at Fine Arts Studio in connection with serving as personal representative and business manager for D. W. Griffith, this week tendered his resignation to the Majestic Company, and is leaving shortly for the East, where he will continue his work for Mr. Griffith, for the present in working with exhibitors and exchange men against undesirable legislation. Keefe has had a wide experience in fighting censorship in San Francisco, Utah, Arizona, Colorado, and other states, in connection with the filming of "The Birth of a Nation" and since that time. During Mr. Griffith's absence in Europe he will handle matters pertaining to "Intolerance." Keefe first joined Mr. Griffith when the Majestic Studio was opened here, and has served continuously since that time. He was the first publicity writer at any of the Coast studios, and for the past nine months has been in charge of Fine Arts Studio in addition to his work for Mr. Griffith.

WM. FOX has made a long-term contract with Tom Mix for making of Western comedies, and this week Mr. Mix organized his company to start work at a specially constructed Western town, which will serve as a studio. The players selected for the Mix company are: Victor Potel, Pat

Chrisman, Sid Jordan, Chet Ryan and Boss Glen, who made up the cast for "Hearts and Saddle," a recent Fox comedy release.

Directors Hank Mann and Chas. Periot also began new comedies at the Fox plant this week, and in these Billy Mason, Max Asher and Alf Goulding, and other new comedians will be seen.

Director R. A. Walsh and Company of Fox players, including Marian Cooper as star, have gone to Tia Juana, Mex., for a forthcoming subject. This company is establishing a record of shooting not less than 3,000 feet of film daily, such speed having been accomplished every day since work on the subject was commenced.

To prevent production interference separate stages have been assigned the comedy and dramatic companies at the Fox Studio, and in order that there would be enough room for all, additional stage space has been built.

THE Rolin Film Company has increased their stock organization by the addition of Evelyn Paige and Nina Speight. The former is a California girl, who appeared in a number of subjects made by the Lubin Company at San Diego, and the latter has recently arrived in Los Angeles from Sidney, Australia, where she is said to have played in a number of photoplays. She is spoken of as a famous artist's model. The two will appear in an early release of the Rolin Company.

For the first time since Universal Company first opened studios in California a week has gone by during which time but two dramatic subjects were put into production. It so happens that practically every company of the big plant is busy with uncompleted subjects, and as practically every director is now working on four and five reel subjects, it requires from three to five weeks for the completion of a photoplay. The Nestor Comedy Company, including Lyons and Moran, are busy with a comedy, "A Miss and a Missionary," written especially for them by Fred Palmer and Pop Hoadley. The Joker Comedy players are at work on the "Leaky, Leaky Janitor."

Henry McRae, the manager of Universal thrills, stepped in and played the part of a hero this week by rescuing Gypsy Hart, an actress, from being injured when she had fallen from a horse. The scene being made was for a Bison subject, "Dropped from the Clouds," and the accident happened as a result of a stirrup strap breaking while the actress rode down a steep incline. Miss Hart was rushed to the hospital, where she regained consciousness, and two hours later insisted on finishing the scenes in which she took part, because she feared she would not be able to work for several days after reaction from the fall.

Director McRae is now completing the five-reel subject, "In African Wilds." A majority of the scenes for this are being taken at the Universal zoo. Eileen Sedgwick and an 18-months old baby play the most important parts in this picture.

Lynn Reynolds and his company, including Myrtle Gonzales, Geo. Hernandez and Jean Herholt, have gone to Santa Cruz Island, where they will spend a week on an out-of-door picture now being made.

Hollywood Hookum

April 21, 1917 NEWS MORE NEWS

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

An urgent telephone message requesting a representative of HOOKUM was received from Pat Dowling, who admits he is a press agent, working for the Harold Lockwood Company at the Yorke Studio. He promised to tell of a great achievement in the realm of pictures.

At the studio it was found "The Hidden Spring" was being produced by Director E. Mason Hopper, with Harold Lockwood as the star. Lockwood did not rescue the heroine from any hazard, or cause a retake by wearing the wrong shirt in scenes. It was admitted none of the extras raised prop beards, nor the female lead delayed production because her gown did not arrive from Paris. All these were pointed out to the writer. Near the back end of the studio, the HOOKUM man found a lemon grove with regular lemons on the trees, and not ten feet away Lockwood was kissing a girl—while the camera clicked.

All the usual things were pointed out, even to the fact that Fred Balshofer wore the same size shoes he did before he became a motion picture producer. Then this P. A. was asked for the story and he put his palm on a hymn book and declared that for once a press agent had palmed off the pure and unadulterated truth.

It's a fact they make pictures just the same way at Yorke-Metro that they do at any other studio—same kind of film and everything. Lester Cuneo, the heavy, has to get shaved every day, and John Stalling makes daily reports as do other assistant directors. An iron cross is going to fall on Lockwood for the discovery of an honest press agent.

Fair six days.

George Periolat was sampling the night life in our town this week.

Charley Swickard was seen wearing putties at Ucity this week.

Bill Fox and Bill Farnum are cooing with the yellow-tails and tuna at Catalina Island.

Tom Ince is making pictures to show them how to be soldiers for the army and navy departments.

Via the carbon copy route we learn that Bebe Daniels rides five miles on horseback every day.

Cecil deMille bought a new sixty-five hundred dollar flivver this week. Its just like Charley Chaplins—a Locomobile.

Rumor has it that George Beban wants to lease the Fine Arts studio and begin the production of Beban pictures there.

A. Bernd advises HOOKUM that a restaurant was opened at the Wm. Fox studio. A large party attended. He was Willard Louis.

California has two sunkist products, citrus fruit and a popular movie star with hair of a sunkist shade—Jackie Saunders.

Margaret Illington was caught shaking hands with herself this week, and is now said to have the double exposure mysteries so that she knows them like a book.

Hal Roach and other Rolanites are not content with being artists of the silver slapstick. They have organized a glee club and all pick ukulala or guitars.

Charlie Chaplin broke his world famous record of never being present when advertised as an attraction in the flesh, and played ball at a Red Cross benefit game.

A Sydney (Australia) bulletin cartoonist has come to our town to make sketches of Enid Bennett, Sylvia Brememr, and maybe he'll use a little charcoal for other filmers.

Archie Mayo writes that Noel and Dick Smith have taken Dan Russell and will put a story around him that promises to show him up to a greater advantage than ever before.

Helen Holmes was a heroine in real life this week when she found a boy in quicksand in the Arroyo Seco while horseback riding. By the aid of a borrowed rope, the lad was pulled to safety.

Lonesome Luke Lloyd claims production was held up three days this week because his tailor could not buy sufficient imported material to complete a certain suit needed for his earliest release frock.

Pathe's man Friday Seely breezed into our town Friday, and has been seen in the company of Was Douglas. C. R. is just as peppish as ever, which is attributed to his having lost his overcoat in Minneapolis.

Now that Bill Hart's salary has been boosted, Gene Allen plans enlargement of the Ince goldfish fountain, so more fish can be raised and in sufficient quantity to satisfy the appetite of the high salaried western gun man.

Now that the Balboa publicity copy has reached HOOKUM office we know what all the Balboans will do in case of war, and so we're going to retain this publicity copy just to see if Si Snyder is trying to kid us or not.

The transfer of Lasky players to the Morosco studio, and Morosco players to the Lasky studio, is not greeted with cries of joy. Lasky players refer to the Morosco plant as their St. Helena and the Morosco players speak of Lasky as Siberia.

Dusty and Bill Farnum are going to patrol the west coast for Uncle Sam. At least they have placed an order for a fifty-one foot boat to be built at San Pedro. It is to have a V-bottom and a speed of twenty-eight miles an hour, with guns on the front just like a regular war ship. Application has been made for membership of the Mosquito fleet of California waters.

The Salad sisters are playing an engagement at the Balboa in these days of the high cost of onions. We imagine their salary must make the Balboa cashier heave a sigh every time he writes their check. On the screen, the P. A. copy before us, informs the sisters are known at Patricia Bensen and Mignon La Brum. Just why they are known as the Salad sisters is a mystery.

Henry Otto is the only one we've run across since these days of the H. C. of L. who admitted he had thrown money away. Henry explains he had a habit of placing scrap paper in his left pants pocket until he would reach a waste basket. He went to New York and there they dished him out so many one dollar bills that he filled all his pockets including the left one, and not coming to a waste basket, he dumped it on the street. There was a near riot among taxi drivers.

The most sensational robbery of recent years, according to the records at our police station, was perpetrated this week when a quantity of household goods consisting of four pounds of potatoes, nine onions, almost a pound of real butter, and nine twenty-four karet eggs were stolen from the home of Helen Holmes. The police have several encouraging finger prints. The robbers paid no attention to Miss Holmes' jewels, only taking the more valuable articles from the household.

Since "Truthfull Tulliver" was released, William S. Hart has had two proposals to accept the seat of the Mayor in two different towns. Hopewell, Delaware, wants him to come there and clean up the place—it grew up overnight because of a great big ammunition factory being built there. From Paducah, Kentucky, comes a letter from the big distillery. He would like to have Hart there for mayor, believing our western player would keep the town wet. Mr. Hart insists he is going to remain strictly neutral.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

Chapter VII

She is proud of a wound received in service as a Red Cross nurse with the English Army in France. In extracting a sliver of shell from a soldier's wound with her tiny forefingers, she cut herself badly, and the scar is her dearest adornment.

(To be continued in our next)

A Wonderful prize of value to the one who tells the identity of the star.

Roy Somerville (a brother of Charlie), left this week bound for another Broadway, with the vow on his lips that he would kiss the paving in front of the Pennsylvania station as soon as he arrived. Roy has been away for two years, and anticipates going about considerable before taking up his new work for Fox.

SCREEN EXAMINATIONS

"God's Man"

(Frohman Amusement—Nine Parts)
REVIEWED BY PETER MILNE

THE Frohman Amusement Corporation's picturization of George Bronson Howard's long and powerful novel of New York's darker side stands as the most intense and dramatic picture of extra reels of both recent and distant date. To Mr. Howard New York was indeed a city of blasted ambitions, unfulfilled hopes and broken hearts. Arnold L'Hommedieu and his two companions who set out in life with rosy ideals and a spirit of optimism find the smallest of their lofty conceptions unattainable. In one episode after another they are crushed under the heel of either politics or vice. Mr. Howard may be ultra-pessimistic at times, but analyzed, his novel runs along logically and so convinces.



An Impressive Moment in "God's Man"

The author has dealt intimately with the underworld of the city with the drug traffic, the private lives of the apparently superficial denizens of Broadway cafes, with the hypocrisy of supposedly respectable leaders of society and has spared nobody's feelings. And the detail with which he has embellished various incidents of his work sheds something of an irresistable glamour over the whole. One becomes absorbed in the struggle of the three boys, and despairs at their failures as if he were an invisible member of the trio. To balance the dramatic details, to ultimately save them from becoming depressing, there are two comedy characters that punctuate the action with many a laugh. It is real human comedy relief that never fails to strike a responsive chord.

Anthony P. Kelly, who adapted Mr. Howard's book for the screen, did excellently. A smooth running, well-balanced piece of continuity he produced from a novel which was nice in characterization and rich in stirring incident, but which was discontinuous and episodic to the point of being meandering. One almost marvels at the manner in which Mr. Kelly has introduced his characters—there are so many of them and he has avoided confusion so deftly.

George Irving, in directing, has given of his usual sterling work. The production never lacks reality, and in many scenes where others might have offended by excess boldness he has merely though clearly, suggested by his art. His was a happy thought also, is making the character of Hugo Waldemar comical in the opening scenes of the picture. Such intelligent casting deserves special praise. In the detail of his work Mr. Irving has excelled. Of note is his abolishment of all backdrops. The rain scenes are realistic. The varied tints of the film in the cabaret scene bespeaks of a close attention to detail.

H. B. Warner in the stellar role is excellent. His ability to portray the suffering of a man groping for the solution of just *why* the city treated him unjustly is remarkable. His performance is full of appeal—he has caught the true spirit of the part. Edward Earle as Archie, and Walter Hiers as Hugo, were happy choices also. The former is natural to a degree, and plays his several big scenes with feeling, while the latter, his excess weight standing him in good stead as usual, is responsible for plenty of comedy. Barbara Castleton, Barbara Gilroy, Betty Bellairs, Jean Stuart, William Frederics and Jack Sherrill are well cast and contribute work which merits individual praise.

THE STORY AND PLAYERS

Arnold L'Hommedieu (H. B. Warner), together with his chum, Archie (Edward Earle), and Hugo (Walter Hiers) is expelled from college on a false accusation of gambling, brought on by his defense of another student who was cheated by a bookmaker. The boys go to the city to work. Arnold becomes a reporter, but loses his position when he refuses to turn in a story exposing the character of Hugo's father, Waldemar (William Frederics), a dealer in opium. Thus another good deed has worked him harm. He sinks lower in life, and becomes familiar with various underworld characters before he finally decides to banish his conscience and work for mammon alone. But Archie, gone deeply in debt through the extravagances of his fiancee; and Hugo, penniless because the show for which he was angel goes broke, come to him for financial assistance. He conceives the idea of contracting to import a shipment of opium. The day for its arrival is at hand. Archie in a nervous state from use of the drug is frantic. Detectives have been warned of the affair, and with Waldemar they approach the cabin in which the others are waiting. Fearful to the point of insanity Archie shoots and kills Waldemar. Hugo is shot in attempting to escape. Arnold successfully evades the detectives, and takes refuge in the cabin of an old philosopher. He tells him to face the law and serve his term, and that then he will be more worthy the name L'Hommedieu, which means God's Man, than any one of his more virtuous ancestors.

The large cast also includes Albert Tavernier, Harry Eytinge, Kate Lester, Stanhope, Wheatcroft, Sydney Vorzimer, Marion Fouche, Ricca Allen, Tom Burroughs, Marion Cummings, Maud de Vere, Dan Jarrett, Yona Landowska, Alfred Hemming, Sydney D'Albrook, John Mackin, Bob McMillan, Charles Halton, Arthur Lavigne, H. D. Southard, John Milton and O. G. Putnam.

"Womanhood, the Glory of the Nation"

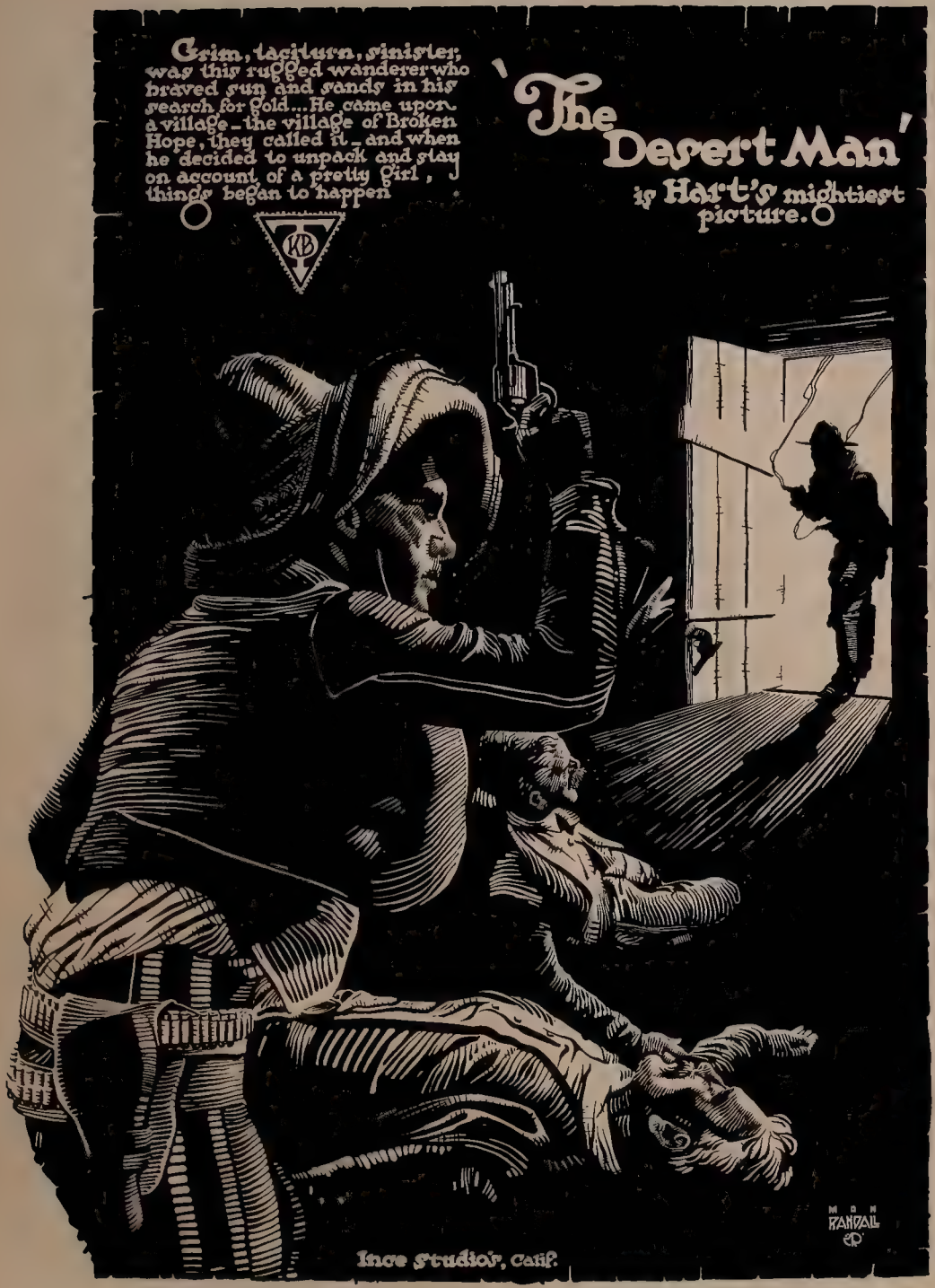
(Greater Vitagraph—Seven Reels)
REVIEWED BY PETER MILNE

WE don't believe that J. Stuart Blackton meant "Womanhood" to be a regular form of dramatic entertainment. It is distinctly preparedness propoganda—a call to arms, a stimulus for preparation that will in no wise go amiss. In his picture here he shows New York City out of America's hands and in the grip of the invaders; a spectacle which, however possible, refuses to convince perhaps because we have become saturated with a more or less substantial idea of our country's invulnerability. But afterwards when the producer preaches preparedness to make such a probability utterly impossible, the audience is with him first and last. In other words Mr. Blackton's picture has a better effect than it has cause.

In a review of the picture it would be an injustice to overlook its timeliness. It was first shown on Sunday, April 1, and even then it made a great hit. Today and tomorrow it is even better, and its value will increase with time. And so commercially it appears to be a picture that will soon rank among the super-productive features.

We said that "Womanhood" was not a regular form of dramatic entertainment with some hesitation. Anything that deals with the American flag, patriotism, and Theodore Roosevelt is bound to be more or less emotionally inspiring, even thrilling. Anything that shows a woman being shot down in the street by the


:Thos. H. Ince:
presents
William S. Hart
in
"The Desert Man"
by Martin Brown
Pictureized by
Lambert Hillyer
Triangle. Kay. Bee
Released Apr. 22.
MON
RANDALL


Grim, taciturn, sinister, was this rugged wanderer who braved sun and sands in his search for gold... He came upon a village – the village of Broken Hope, they called it – and when he decided to unpack and stay on account of a pretty girl, things began to happen
'The Desert Man'
is Hart's mightiest picture.
WH
Ince Studios, Calif.

firing squad of the invaders is bound to make men, women and children rise up and demand a 42 centimeter on every corner. But Mr. Blackton's preachments in behalf of preparedness have quite eclipsed his story and he had the nucleus of a fine drama. There is no semblance of continuity. There are bits of extreme pathos, such as the meeting of the sweethearts after the girl's face has been disfigured and after the boy has lost his eyesight and there are immense panoramas of fighting men, with mine explosions, and the hurling of gas bombs as indicative that no expense was spared in bringing them up-to-date. But the story runs amuck. Characters are picked up and dropped at will, and the sight of the American leader bearding the invading general in his headquarters in the Woolworth Building is more amusing than thrilling. Of course, Mr. Blackton puts his picture out for a purpose, and, inasmuch as he accomplishes it, one can forgive the subordination of technique to patriotic fervor.

The cast headed by Alice Joyce and Harry Morey does good work throughout. The mobs which appear don't create as realistic an impression as the trained soldiers who fight with a reality that is startling, to say the least. There is some great technical work shown. Double exposure stuff displays a fleet of dirigibles and aeroplanes hovering over a fleet of battleships, and the illusion is most real. The destruction of several battleships accomplished by trickery is so perfect in illusion that it might have been actually done.

Mr. Blackton was assisted in the story by Cyrus Townsend Brady, and in the direction by William P. S. Earle. Helmar Bergman did the scenario. Clark R. Nickerson headed the cameramen, while the artistic effects were handled by Ferdinand Earle. Albert J. Ohlson edited the picture. The military advisor was Captain George W. Johnston, C. A. C. N. Y.

THE STORY AND PLAYERS

Traveling in Europe Mary Ward (Alice Joyce) meets Count Dario (Walter McGrail), of Ruritania, who falls in love with her. She promises to give him an answer later. Returning to America by way of the Philippines Mary meets Strong (Harry Morey), United States representative there. Here she learns that her mother and younger sister have been killed in an air raid over the United States. She and Strong return together. Mary's brother Philip (James Morrison) has been in action with his regiment and has been blinded. His fiancee (Peggy Hyland) acting as a nurse has been scarred about the face. The invading army is headed by Marshal Prince Dario (Joseph Kilgour) and his son the Count. Mary gains their confidence, and enters their ranks as an American spy. Strong is made master of energies of the country, and tours it, arousing that portion of the states not under the head of the invader to action. His sister (Naomi Childers) dressed as Joan of Arc and carrying the flag is brought out to inspire the public. She does such a tremendous good that Prince Dario captures her and has her shot in public. But finally Strong's untiring efforts bear fruit. An army is raised, and after battles on land and sea the Ruritanians are driven out.

Mary Maurice, Templar Saxe, Edward Elkas, Bobby Connelly, Bernard Siegel and John Costello have parts of importance.

"The Manx-Man"

(Cosmofotofilm—Running Time Two Hours)

REVIEWED BY PETER MILNE

IN "The Manx-Man" the English producing company clearly demonstrates its ability to rank with the best on this side of the water. For a picture of extra length, relying on a heart interest theme for its sustaining power, and not on spectacular scenes, "The Manx-Man" stands in a class by itself. In acting, in direction, in scenic investiture, it is little short of marvelous, and in story it is superfine. The only remaining consideration is its length. For a straight run it is undoubtedly too long. Any sort of entertainment consuming two hours without intermission is bound to become tedious. But with a break or two "The Manx-Man" as it stands now can be accepted without one qualifying "however" as excellent.

The picture is adapted from Hall Caine's novel of the same name. To the author the Isle of Man is a veritable garden of plots. Its Deemsters and its Tynwald Hill and the isle itself, with its various local traditions, are prominent in "The Manx-Man," as they are in "The Deemster." There is, however, no comparison between the two pictures other than their location.

Mr. Caine's story contains one of the most sympathetic characters in the person of Pete as played by Fred Groves that ever the screen has reflected. Mr. Groves' Pete can be likened to Mitchell Lewis' Poleon Doret in "The Barrier." Mr. Groves is a fine type for the part and has played it wonderfully well. He benefits, too, by the role itself. All the sympathetic appeal that the most self-centered matinee idol could long for is embodied in the character. Mr. Groves has an admirable foil in many of his scenes in the person of the best behaving baby that the writer has ever seen. The baby never cries when he is supposed to laugh, and the same cannot be said of the majority of infants who brave the glare of the studio lights.

Elisabeth Risdon as Kate gives a brilliant performance, too. Here is another difficult role taxing her versatility to an unusual degree, but the actress rises to every occasion delightfully. Henry Ainley as Philip completes the stellar trio with a performance characterized by a restraint that never detracts from his character's significance. The principal supporting roles are adequately played.

George Loane Tucker in the production of "The Manx-Man" has achieved a distinct triumph. The exteriors taken on the Isle of Man itself are rich in atmosphere. The few spectacular



A Child, the Joy of Pete's Heart

scenes which are introduced when the action shifts to the court at Tynwald Hill are handled realistically and with due regard to their dramatic value. The double exposure work is without a doubt the best ever done. It is employed to introduce a vision of Philip's and is truly visionary to the last degree. In fact, G. L. T., as he calls himself on the leader, has rightly earned Mr. Caine's praise which the latter has duly given him.

THE STORY AND PLAYERS

Both Philip (Henry Ainley), grandson of the Deemster, and Pete (Fred Groves), his illegitimate cousin, are in love with Kate (Elisabeth Risdon), daughter of the keeper of the public house. Philip keeps his love a secret out of consideration for his cousin. When Pete goes away to Africa and is reported killed, Philip asserts his love for Kate and discovers that his advances are more than equitably returned. He betrays Kate and promises to marry her. But then his ambition to become Deemster and later governor of the isle intervenes. Pete's unexpected return is welcomed by Philip, as then, under the guise of unselfishness, he leaves Kate to him. Kate marries Pete, still loving Philip. A child is born and it is the joy of the husband's heart. After a time Kate deserts him, and for a time lives with Philip, but he, in his high position of Deemster of the isle, is unable to bear the strain, and later, when the governorship is offered him, he confesses his guilt. The blow breaks Pete's heart, but still loving Kate, he divorces her and goes away that she and Philip may be happy together.

Christie Comedies

("Hubby's Night Out"—One Reel. "His Flirting Ways"—One Reel. "Kidding Sister"—One Reel)

REVIEWED BY PETER MILNE

THE latest shipment of Christie comedies discloses two one-reelers of a quality somewhat above the average and a fairly diverting number, "His Flirting Ways," as the remaining member of the trio.

"Hubby's Night Out," a comedy by C. A. Frambers, is based on the familiar story of a stay-out husband being reformed by

his pretty wife. The complications introduced are in some respects amusingly original and afford the players many opportunities for comedy work. Betty Compson appears at her prettiest and best as the wife, while Neal Burns is a sufficiently comical husband. Eddie Barry gets in some good character work, while Stella Adams and Joe Janecke are also in the cast.

"His Flirting Ways," the fair number of the lot, was written by Walter Graham and shows the husband cured of flirting through the efforts of his wife's friend. Some of the opportunities have not been seized upon in the best comedy style, although the reel offers a number of laughs and not a few smiles. Billie Rhodes, Neal Burns and Ethel Lynne are the principals.

"Kidding Sister" gives Billie Rhodes a chance to dress up as a little girl, in which role she does some very clever work. Short dresses and hair ribbons are inflicted on her by an older sister, who wants to marry a certain young man. But it doesn't take him long to penetrate the deception, and the kidded sister turns out to be the kidder in the end. This is decidedly the best of the trio and is certain to amuse. Harry Ham, Ethel Lynne and Stella Adams are in Miss Rhodes' support. Walter Graham is the author.

"The School for Husbands"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS picturization of Stanislaus Stange's play, adapted by Harvey Thew, is sure to appeal to Fanny Ward's large following of admirers, and especially to the women folk. The idea of the "school" for husbands is carried through the whole plot, and a number of clever touches are given the story in its adaptation to



A Well Educated Husband

pictures. It is not made as clear and plain as it should be that the husband's fascination for better dressed women than his wife does not amount to seriously improper relations, until the story is nearly half over, but the subject is by no means an easy one to handle without wearisome title explanations.

The admixture of comedy and serious plot makes it difficult to draw a division between them, without the help of spoken lines.

Miss Ward's exaggerated homeliness before, and fascinating beauty after she has received the "hunch" to dress up, could not be in greater contrast. And the wonderful raiment procured for the beautifying process should be the talk of the ladies in the audience for weeks after.

Frank Elliott as Sir Harry Lovell is the hit of the piece among the character artists. The whole support was excellent.

THE STORY AND PLAYERS

Betty Manners (Fanny Ward) is the exact opposite of her thoughtless husband, who cannot appreciate her willingness to economize, but thinks she should dress up and look pretty like Mrs. Airlee (Mabel Van Buren), and other women of their society set.

When the crash comes, and he loses all but his fine California estate in stocks, he does not know that in the mean time his wife has inherited over a million dollars. Sir Harry Lovell (Frank Elliott) brings her the glad news and suggests that she teach her husband a lesson by beating the rival Mrs. Airlee at her own game. She does so, in the mean time purchasing the family estate and presenting it to her husband after he has had a very thorough and practical lesson in financial conservation.

"An Old Fashioned Young Man"

(Triangle—Fine Arts—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WE liked this story, and we think most audiences will find it good entertainment, although Frank E. Woods has expected us to overlook some great improbabilities in the story, which leans, as most stories do, on chance to bring everything out just right at the psychological moment.

That a telegram should be returned to the sender as undeliverable, when a personal visit to the address secures instantly the new address of the party is one instance. And considering the actual book itself (a record in a doctor's diary) as the only possible proof of simple facts that were known to be true, and making no attempt to make the proof in any other way when the villain has stolen the book is inexcusably crude. But average audiences are not bothered by improbability nowadays, or we would not have the picture fans we do, and so we credit this as a very good production.

Thomas Jefferson as the father, Robert Harron as the boy, Loyola O'Connor as the mother, and Colleen Moore as the adopted daughter are the principal characters, and they do their work well. The boy, ready to fight for the weaker sex at the drop of the hat, because he has been brought up in the "old-fashioned" conception of respect for the feminine, the pleasing chivalry of good manners in the "past," is a unique conception. The contrast of the modern office boy, with his feet on the mahogany desk in the reception room of the senator, is not so far-fetched, as we all know.

This play is acceptable as furnishing lively action and good dramatic finish. It measures above average, but hardly reaches special heights of excellence.

THE STORY AND PLAYERS

Reared by his father in the "old school," of chivalry and handiness with his fists, Frank Trent (Robert Harron), through a chain of circumstances finds himself the champion of Mrs. James Burke (Loyola O'Connor), woman candidate for mayor of Los Angeles. Also, he is much in love with her adopted daughter, Margaret (Colleen Moore).

An old friend of his father, Senator Briggs (Wilbur Higby), gets him his first job with the rival faction against Mrs. Burke, which is led by Harold King (Sam De Grasse). King steals a letter written years before to Mrs. Burke by Mr. Burke (Thomas Jefferson), denouncing her as the mother of a child she in reality had only adopted.

Frank seeks the doctor who can prove the adoption to be legitimate. He also writes his father of his mission. When he returns without proof he finds his father with Mrs. Burke. Frank's father is in reality Mr. Burke, who still believes his wife to be unfaithful, and the girl Frank loves to be Frank's half-sister. Frank, in desperation, accidentally runs across the man who stole the evidence, and all is made right.

"The Hunting of the Hawk"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THAT type of crook-detective story which in play form is at present finding vast popularity on Broadway is presented in "The Hunting of the Hawk." In sheer entertainment value it is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature, and some of the so-called "specials" are dwarfed beside it. George B. Seitz is the author, and all the tricks of producing a maximum amount of suspense at a minimum of waste action which he has accumulated through serial writing he has incorporated in the picture.

The production tendered it by George Fitzmaurice is of the

highest grade. Here is a director who never fails, it seems. His ability to inject realism into his productions is perhaps his outstanding one. The magnificent set representing the interior of the summer home corresponds in every degree to the exterior of the place. And he has peopled it with players who act and look as the society folk they are supposed to be. In a word, the atmosphere of his pictures is perfect, whether high or low.

William Courtenay is featured in a role to which he is no stranger, that of a detective who is thought by the other characters and audience alike to be a crook. He carries the part excellently. Marguerite Snow makes an appealing heroine, and Robert Clugston does fine work as the heavy. "The Hunting of the Hawk" is indeed a feature that has no faults perceptible even to the eye of the reviewer.

THE STORY AND PLAYERS

Desselway (William Courtenay), a gentleman of leisure, falls in love with Diana Curran (Marguerite Snow) on their return trip from Europe. Diana's past, however, rises to mock her present happiness. It is revealed that she is the wife of a notorious criminal, Wrenshaw (Robert Clugston), whom she married in the belief that he was honest; and she also is under the delusion that she has killed a man. Arrived in America, Desselway is invited to a house party given by a family to whom Diana serves as social secretary. Here comes Wrenshaw in the guise of a



The Holdup

detective in order to steal a valuable necklace. Desselway is thought to be a crook. The battle of wits between the two men terminates at last in the shooting of Wrenshaw by a former pal whom he has double-crossed, and the revelation that Desselway is head of the secret service. So all obstacles are removed between Desselway and Diana.

"Paddy O'Hara"

(Ince—Kay-Bee—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IN dramatic force this story is weak, but so much pains have been taken in the production it qualifies up to average entertainment.

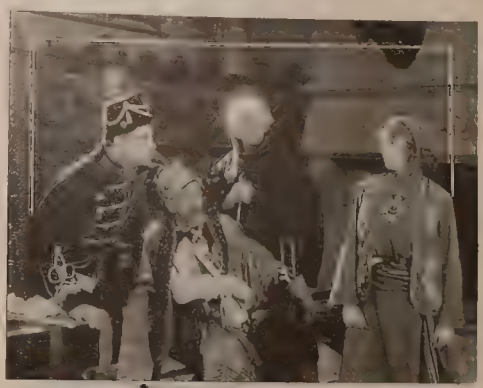
William Desmond as "Paddy O'Hara," a newspaper correspondent, has plenty of adventure, narrowly escaping death in a dozen ways. Some modern warfare, bombs, exploding, dropped from an aeroplane, and good riding, liven it up enough so as to sustain interest all the way through.

Mary McIvor as Lady Maryska rather overdoes the part of a girl who has very positive objections to the sudden intrusion of a stranger dressed in the uniform of the enemy. She too willingly leaves her "husband" to his fate, alone, escaping in an aeroplane after he has rescued her from such great peril. And after she overhears him say her love cannot be bought from him for any price on a mercenary basis, she does not register her feeling clearly.

The large sets, common to Ince productions, and beautiful outdoor scenes save the play from being otherwise a usual one, of mythical kingdoms and rescue of the princess by the brave stranger.

THE STORY AND PLAYERS

Paddy O'Hara (William Desmond) is the star reporter of the London Blade. Sent to Tarozza to get war news, he finds himself, after various adventures, in the castle of Count Ivan of Darbaya (J. J. Dowling), deserted except for Lady Maryska (Mary McIvor), the princess. The castle has been attacked by Iderian forces. He gives the princess an Iderian uniform, which he obtained earlier in the story, and carries her to safety on a horse, after first marrying her to save her from the Iderians, who capture the palace.



Paddy's Marriage to the Princess is Agreed Upon

While he is away, Lady Maryska's lover in a scout aeroplane carries her off, and not until later, in London, do she and Paddy meet again. Then, overhearing his refusal to take money to release her from the marriage, the princess goes to him, and thus love awakens.

"Her Greatest Love"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IN this newest play Theda Bara takes the role of Vere Herbert in Ouida's "Moths." Adrian Johnson wrote the scenario and J. Gordon Edwards directed. We feel positive this will go a long way toward "squaring" Miss Bara with those who object to her vampire roles as too sinister. The play gives Miss Bara every chance that could be desired to show the other side of herself, and she comes out of the demonstration with one hundred per cent. credit.

We have never doubted Theda Bara's powers as a screen star of first magnitude. We must confess, however, that this is the first play with this star that we have seen which made us feel the vampire roles were not necessary to bring out her fullest powers It is one thing to be versatile and to creditably enact almost any role; it is far more to make the part of the most innocent girl seem absolutely real after accustoming one's clientele to expect and look for just the opposite.

We felt sure the innocent child was to learn the wicked ways of the world and demonstrate once more her special talent in that line. We did not lose interest, however, on being disappointed in this—and the story built up to its tragic climax constantly and with a strength of character that marks it as one of the best pictured plays we have witnessed recently.

The flawless work of the cast supporting Miss Bara, added to her own really great personation of the woman whose life was sold by her mother to the old roue prince made one of the most artistic tragedies ever our pleasure to witness.

THE STORY AND PLAYERS

A sweet, innocent girl, Vere Herbert (Theda Bara), falls in love with Lucien Correze (Harry Hilliard), an opera singer, who very much dislikes the fast social set among which he finds his patronesses.

Vere has been sent to her mother, who is openly living with Lord Jura (Glen White), and finds herself very much out of place in the fast company Lady Dolly (Marie Curtis) has adopted. The scheming mother lies to Vere, who marries the degenerate Prince Zouroff (Walter Law), as she supposes, to save her father's honor.

After the ceremony Vere leads a wretched life, finally culminating in her discovery of the mother's lie, and she and her nurse (Alice Gale) choose exile in Siberia to the indignity of living under the same roof with the prince and his consort, Jeanne De Sonnaz (Caille Torrez).

In Siberia Lucien and Lord Jura discover her, and a tense scene ensues, with a duel between the prince and Jura, in which both are killed, leaving Lucien and Vere free to begin life anew.

"Forget-Me-Not"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

KITTY GORDON is featured in "Forget-Me-Not" and Montagu Love is prominent in her support. We think Mr. Love might have been featured. He plays three parts and dies twice, which creates something of an epoch. "Forget-Me-Not"



The Wedding Feast

is too full of incident to be always dramatic. There is quite a bit of confusion resulting from the many parallel plots introduced. Sufficient stress is never laid on any single one of them to bring out its full value.

Miss Gordon's part is that sort generally referred to as "vampire." The character itself is somewhat artificial, due partly to the author's definition of it perhaps, and partly because Miss Gordon's expressions never reveal any deep emotions. Her love, her revenge and her supreme cattishness never penetrate below the surface. Mr. Love contributes three very good performances. But casting him in three roles was unfortunate. His first part might easily have been taken by another actor. As it is, the idea of three men looking alike is unconvincing.

Part of the action is supposedly on the Isle of Corsica. The atmosphere procured for these scenes is very fine indeed. In fact Director Emile Chautard has given the picture a most satisfactory production, hampered as he was by such a superfluity of incident. The photography is not always up to standard.

THE STORY AND PLAYERS

Stefanie Paoli (Kitty Gordon) jilts her sweetheart, Gabriel (Montagu Love) to marry Marquis de Mohrivart (Alec Francis). Despondent Gabriel takes his life. The Marquis runs a gambling house in Paris and years later Stefanie is its mistress. Her son studies in England. Benedetto (Montagu Love), Gabriel's brother seeks out Stefanie for revenge. In an attempt to kill her he stabs the Marquis and is sent to jail. Meanwhile for some reason or other Stefanie has refused to recognize the marriage of her son to Rose Verney (Norma Phillips). He dies from the shock of her stand. Later Stefanie thrusts herself on the Verney family in order to obtain a foothold in society. Sir Horace Welby (George MacQuarrie), an old admirer of Stefanie's now engaged to Alice Verney (Lillian Herbert) gets rid of her by finding a man of marked resemblance to Benedetto and preying upon her fear of the man, who is in reality dead.

"Builders of Castles"

(Edison-K-E-S-E—Five Reels)

REVIEWED BY GEORGE F. WORTS

REPRESSION and lots of it is the particular reason why "Builders of Castles" leaves the impression that it is a different type of film. This applies not only to the characters but to the story. It moves along with suspense which is at times imperceptible. The most notable achievement of the piece is the casting, which is excellent. But the parts are so subdued that none stands out more vividly than another, with the possible exception of Marc McDermott, whose sardonic grin, as the villain, still lingers unpleasantly.

"Builders of Castles" was filmed several years ago, in the days when repression was thought to be the best thing, and it will appeal to many audiences. Nowadays, plots move more quickly.

THE STORY AND PLAYERS

Gittens (Marc McDermott) hatches a realty swindle which ensnares many unwary persons who believe that his company will make their dreams of self-owned homes come true. When the concern blows up Morton (William Wadsworth), his business partner, is suspected of decamping with the funds. One of the victims is Marie (Miriam Nesbitt) who is the fiancee of a minister (Edward Longman). Marie becomes Gittens' mistress, from press of circumstances, but exposes his double dealings to the police, and is restored to the arms of the minister. A leading figure of the play is "The Servant," a Christ-like character (Robert Brower).

"The Cost of Hatred"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS play is both artistic and dramatic from start to finish. Seldom has a finer touch been given a play or picture than the terse retort of the woman whose mother had been driven to divorce and disloyalty to the brute man she had married, than the retort of the daughter, which is the final punch in the play.

"Perhaps she saw in you what *I* have now seen," said the girl, and left the startled and beaten villain to finish his life of hate alone.

Theodore Roberts in this play returns to the villainous sort of roles which have made him famous. Kathlyn Williams appears as both the mother and daughter, and her portrayal of these roles is perfect in our judgment.

Tom Forman, as the son of the man who was held responsible by Justus Graves for the loss of his wife's affections, had a most difficult part. Humbled and lashed by the cruel Justus, he scarcely had the appearance or character of a hero, and we can believe that sympathy stimulated the love of the girl, and the unkempt growth of beard, which appeared not to be "make-up," would indicate that he had lived the part seriously for many weeks.



A Pitiful Prisoner

"The Cost of Hatred" is a far better than average production.

THE STORY AND PLAYERS

Stern, cruel, and in short unbearable, the story opens with the return of Justus Graves (Theodore Roberts) unexpectedly just in time to witness the love of his wife Elsie (Kathlyn Williams),

for Robert Amory (J. W. Johnston). Justus shoots at Amory and thinks he has killed him. Amory, a widower, marries Elsie after Justus has fled the country with the little daughter, Sarita (also later Kathlyn Williams).

Years later Amory's son, Ned, in Mexico gets into trouble with the authorities, and falls into the power of Justus. Recognizing the son of the man he most hates in the world, Justus's cruelties are so abhorrent that Sarita cannot bear to live with her father, but freeing Ned from the room in which he is locked they leave together and are married. Pursuing them Justus demands her return home, when she says no, the cruelty that drove her mother away has driven her, too. Such is the cost of hatred.

"The Mystery of the Double Cross"

(Pathe—Sixth Episode)
REVIEWED BY PETER MILNE

THE identity of the Masked Stranger continues to baffle even the closest observer in this, the sixth, episode, "The Dead Come Back." The mystery surrounding this character of the story is without doubt the outstanding feature of the serial. Peter Hale again attempts to learn his identity, but to no avail.

THE STORY AND PLAYERS

Philippa (Mollie King) tells Peter Hale (Leon Bary) that she loves him, and calls upon him to help her regain certain papers pertaining to the mystery surrounding her birth that Bentley (Ralph Stuart) has stolen. Bentley desires further papers belonging to Philippa's father, and opening his safe, is about to make way with them when the Masked Stranger intervenes. Brewster comes in and Bentley informs him that he discovered the Stranger at the safe. A policeman is called and takes the mysterious person away. A distance from the house the policeman removes his disguise and reveals himself as Peter Hale. He asks the Masked Stranger's identity, but receives no satisfaction.

"High Play"

(American-Mutual—Five Reels)
REVIEWED BY F. G. SPENCER

"HIGH PLAY"—well merits its name, for the high spots in the game are aimed at by a bank president, a gambler's daughter and the gambler's confederate on the one side for wealth, and on the other side by a bank's vice-president for honor and morality. The former three lose, while the last mentioned quits the game a winner.

The play throughout carries remarkable punch, its interest is well sustained, and the several tense dramatic situations are thrilling to a degree, and the climax is worked up to gradually, though so powerfully as to leave not a weak spot in the whole structure.

The photography of the interiors of the bank, the gambling house and the fashionable club are all natural reproductions of the real; there are few exteriors, but these are good, too.

Exhibitors whose patrons relish the thrilling and the strenuous will make no mistake in booking "High Play." The cast is competent and do the utmost with the parts assigned them.

THE STORY AND PLAYERS

John Servier (William Russell), vice-president of the Commercial National Bank, is enamored of Elaine (Lucille Young), daughter of Gerald Morier (Clarence Burton), the gambler, and the latter is using his daughter to enmesh the banker. The president of the bank, John Collins (Robert Klein), has made many unfortunate investments, involving the bank's stability, and the bank examiner orders the suspension of business. The vice-president, however, prevails upon the bank examiner to accept his own gilt edge securities in substitution of the worthless ones negotiated by the president in order to open the bank's doors, and therein he arouses the wrath of his affianced wife, Elaine, who returns his betrothal ring. The father is angry and casts about for means to patch up the difference and effect a reconciliation. Seeing Servier at an after-theatre party with Alice Leonard (Francelia Billington), he causes Elaine to lure Servier to their house, wherein is located the gambling rooms, and uses sinister methods to compromise him.

In the meantime John Hammond is shot and killed while quarreling with Tom Leonard (Ashton Dearholt), and the latter is accused of the murder. Servier, from a balcony, saw the deed and tells the murderer, Gautier Brooks (Edward Piel), to make a written confession, promising him ample time to get away before making the confession public. The latter laughs at the proposition and uses the fact of Servier's presence in Elaine's room as a cudgel to silence the matter.

Servier declares unless the confession is forthcoming by eight o'clock that night he will announce the facts to save an innocent man in spite of the consequences, and at eight o'clock a policeman arrives at the club. He wants Brooks only on a charge of auto speeding, but Servier turns this to good advantage and causes Brooks to write the confession. An interruption here calls Servier away for a moment, when Brooks shoots himself and the incriminating paper is found crumpled in his hand.

"The Inevitable"

(Erbograph Art Dramas—Five Reels)
REVIEWED BY GEORGE F. WORTS

THERE is every reason to believe that this picture will satisfy any casual audience. The story is interesting; the characters are well suited to their parts; the direction is careful. The production has nothing mammoth about it, nothing to distinguish it from scores and hundreds of other film dramas; it falls into the well-defined middle class of pictures which are good, if not exceptional.

Anna Q. Nilsson is given a rare opportunity to show the real colors of her versatility, and she puts the breath of life into every character phase. Chester Barnett behaves in the film very much as one would expect a millionaire's son to behave in real life. William Bayley is something new in villaindom. He is not the black, waxed-moustached sort of screen villain; he is just the kind of man who would walk into your office, persuade you to indorse his bad check and walk out without arousing suspicion.

Clear photographhy, in this day of expert cameramen, is supposed to be taken for granted. Yet the lighting and photography of "The Inevitable" deserve honorable mention.

THE STORY AND PLAYERS

Donald Grey (Albert Favernier) dies when accused of robbing his business partner, Decatur Burnham (Wilson Reynolds). Florence Grey (Anna Nilsson) vows to avenge her father's death. Alan Burnham (Chester Barnett) returns from college and finds the real thief to be an office clerk, Frank Lyons (William Bayley), who is convicted and sent to prison. Florence Grey plans to strike at her father's business partner through his son. The son becomes infatuated. He pays her bills with his father's money and, when the father finally objects, knocks him down. The jailbird escapes and enters the girl's apartment as she is confronting Alan. The two men fight, while the girl calls for the police, and the jailbird is rearrested. Then she realizes that her love for the man exceeds her desire for revenge.

"The Power of Decision"

(Metro—Five Reels)
REVIEWED BY GEORGE N. SHOREY

FRANCES NELSON registers some very fine emotional acting in this story by George W. Gunn, adapted by June Mathis and directed by John W. Noble for Rolfe Photoplays, Inc.

The theme, of the woman who must choose the right or the wrong direction, according to her strength of will, is forcefully interwoven with the idea that circumstances may overpower and conquer the strongest will.

Everything seems to be against this girl, and it is not a cheerful role that Miss Nelson is called on to depict. It is a powerful portrayal, and much to the credit of this talented star. The two men and the other woman, John Davidson, Richard Tucker and Sally Crute, fill their parts, too, with credit.

We consider this one of the finest productions Metro has released in many weeks. There is a lesson and an absorbing interest in the plot. In only a minor detail is the direction and handling to be criticised. The heavy storm seen through the window on the tragic night was omitted in the exteriors instantly following.

This sort of story always can be told with variations when well acted, and makes pleasing entertainment for theatre audiences.

THE STORY AND PLAYERS

Margaret (Frances Nelson), about to jump off the dock and end all, is persuaded to live with a poor old artist (Fuller Mellish), whose work is the butt of some of the younger artists, who attend a sale of his effects after his death. Margaret, at this auction, impresses her personality on Jean Duhanel by her im-

passioned defense of her benefactor, and breaks down with grief at her loss. Duhanel comforts her and takes her home with him. Love grows apace, and although already married to a woman who refuses to consent to a divorce (Sally Crute), he places a wedding ring on Margaret's finger.

Mrs. Duhanel returns and Margaret learns of her terrible predicament. She later leaves Duhanel, and later meets and marries Austin Bland (Richard Tucker), an eminent author. Bland knows her secret, but not who the man is. He engages Duhanel to draw the illustrations for his new book, "The Power of Decision." Margaret, persuaded to pose for these as her husband's ideal, endures the torture of days of indecision herself. Later she proves her loyalty, after her husband has learned, as he supposes, of her infidelity. Tempted and found not wanting, they are reunited and she attains full happiness in the right decision.

"Patria"

(International-Pathe—Thirteenth Episode)
REVIEWED BY PETER MILNE

THERE is more Western stuff in this number entitled "The Wings of Death" and several big thrills fall in the two reels. One is staged when two cowboys jump from their galloping mounts into an automobile and tackle one of the conspirators. Another comes when the automobile is blown to pieces by a hidden mine, and still a third which sends shivers up and down the spine arrives when Patria stuns her passenger in an aeroplane and sends him spinning through the air to the earth.

"The Railroad Raiders"

(Signal-Helen Holmes—First Chapter)
REVIEWED BY WILLIAM J. McGRATH

THE much-heralded "Railroad Raiders" has been well primed for a successful getaway with its opening chapter, entitled "Circumstantial Evidence." Of course, it is helen-holmesy because it deals with railroads, switches, speeding trains, etc. It has been described as a railroad photonovel. That is what it promises to be, and one of the most exciting and adventurous of all Helen Holmes productions. The ground covered in the first chapter, and covered capably, too, gets the story away for a good start. Usually, with serials, and as was the case with several Helen Holmes productions before this, there is a burden of preface material. But in the "Railroad Raiders" this is absent.

While this first chapter furnishes little or no opportunity for Miss Holmes to get in some of her death and hospital defying licks of leaping and racing, there is an encouraging hint that there will be plenty of such feats, that made Miss Holmes famous, in the chapters to follow. Not that it is without thrills, however. There are speeding trains, hurtling bodies, intrigue, flight and other hostile action in the first chapter, but Miss Holmes just don't happen to figure in it as yet. It will probably be the best serial story that Director John P. McGowan has handled, judging from the opening chapter and the care being given to it.

"The Sin Woman"

(George Backer Film Corporation—Seven Parts)
REVIEWED BY PETER MILNE

GEORGE BACKER'S first production made under the supervision of George W. Lederer offers Irene Fenwick in a story frankly suggestive. A good many of its scenes were molded for a direct appeal to baser sensibilities. There may be something dramatic in watching Miss Fenwick start to disrobe before taking her morning bath, but we fail to see it. The effect such a scene has on an audience is rather funny. Some grab their hats in anticipation of making a hasty exit, while others sit with eyes riveted on the screen.

Miss Fenwick is cast as one of the baby vampire species. When she gives a contemplated victim an appealing look, he packs up and says farewell to his wife and home. She takes a number of reels to make ready John Winthrop's seduction, and then at last victory is snatched from her very grasp by the revelation of her none too virtuous past. John and Ruth, the baby vamp, are forced to spend one whole night in a remote hut when a snowstorm comes up. Ruth tries all her wiles on John, but to no avail. In the end they tar and feather Ruth and leave her lying in the snow.

Miss Fenwick is more or less delightful and acts well. Clifford Bruce is a manly John, and Renie Davies is his wife. She has little to do and does that little fairly well. The production is excellent. The snow stuff is fine and the photography remarkable. There are several allegorical bits preceding the story proper, including an Adam and Eve scene of the usual variety. Its appeal will always be limited. The theatre that shows it is no place for family reunions.

THE STORY AND PLAYERS

Ruth (Irene Fenwick), descendant of a long line of "sin women," lives to play with men. In the northern timber country she meets John Winthrop (Clifford Bruce) and is attracted by his unusual physique. She endeavors in various ways to win him over, and at last succeeds. John plans to run away from his wife (Renie Davies). She follows and pleads with Ruth, but this avails her nothing. The villagers having learned of her real character from one of her victims pursue with tar and feathers. John goes back to his wife and Ruth is the sole loser.

"Even as You and I"

(Universal Special—Seven Parts)
REVIEWED BY PETER MILNE

LOIS WEBER offers another allegorical preachment in "Even As You and I," a fitting picture to rank with "Hypocrites" and "Scandal." It formed the *piece de resistance* of the Rialto's bill the week of April 1, and although none of those present at an afternoon performance were inclined to be more amused than edified at the various efforts of the Devil to wreck a happy couple, it will undoubtedly find approval in other houses. A Rialto audience, it seems, is more fond of amusement than it is of a sermon.

Miss Weber has worked her story out in a logical, convincing manner. The assortment of characters which his Satanic Majesty sends up to earth to work his will are the embodiments of vices, and proceed on their duties after the correct fashion. The continuity runs evenly and there is nothing false presented.

The direction of the author is characteristic of the subject. Several times is one startled by flashes of the Infernal Regions which bespeak of care in the production. In passing, it was these scenes that the audience with which the reviewer sat refused to take seriously. Hell is a hard thing to make convincing on the screen. Perhaps if Billy Sunday had started his New York campaign earlier there would have been more serious faces when the glowing red flashes illuminated the house.

THE STORY AND PLAYERS

Carrillo (Ben Wilson), a sculptor, and Selma (Mignon Anderson), his wife, begin life under the protection of the former's three statues, Youth, Love and Honor. Satan (Harry Carter) attempts to break up the family, and in divers ways succeeds in doing so. Cleo (Maud George), a harpy, by posing for the sculptor conquers his honor. Stray (Hayward Mack) poses as Selma's sympathetic friend and all but conquers Love. Led by Jacques (Earle Page), another imp, Carrillo takes to drink and soon loses Youth. The pair are only reunited and the purposes of Satan finally defeated by Repentance.

FRANCIS J. GRANDON
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PRESS COMMENTS ON "THE DUMMY"
Geo. N. Shorey, "Motion Picture News" :—
"We consider this play—story, acting and production—the best the Famous Players has done in many months.
Geo. Blaisdell, "Moving Picture World" :—
"A cleverly devised story and is worth while."
Agnes Smith, "Morning Telegraph" :—
"The Dummy" is distinctly a better class story for audiences that want the best."
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In Preparation "Marie Doro" in "Heart's Desire"

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TABLOID REVIEWS FOR BUSY EXHIBITORS

Pathe Exchange

"Button Making." (International. Split reel. Week of April 15.)—The detailed process of making buttons from the ivory nut is shown in this half picture, making a very interesting industrial. On the same reel with "Music Hath Charms."

"Music Hath Charms." (International. Split reel. Week of April 15.)—One of the "Bringing Up Father" animated cartoons by George McManus, showing the manner in which Father gets drunk with a pianist, comes home and raises the roof of the house with noise. A number of laughs in this. On the same reel with "Button Making."

"Tree Surgery." (International. Split reel. Week of April 22.)—The interesting processes of filling decayed trees with cement to prevent further harm and the grafting of fruit trees are dealt with in this short subject. On the same reel with "Robbers and Thieves."

"Robbers and Thieves." (International. Split reel. Week of April 22.)—The Katzenjammer Kids proceed to disport themselves with a vacuum cleaner in this comedy-cartoon which is one of the best in the series. On the same reel with "Tree Surgery."

"Florence Rose Fashions." No. 28. (Split reel. Week of April 22.)—Entitled "The Season's Novelties," this number shows various assortments of hats, veils and dresses. A scenic in Pathecolor showing some views of Algiers divides the reel.

"Max, the Lady Killer." (Reissue. Week of April 22.)—A small boy pins a paper reading "Kiss Me, I Love You" on Max's back and great is his trouble evading three old maids. It remains for his fiancee to discover the trick. Really a high-class comedy in all but settings which are obviously old. There are many laughs in it and it measures up with some of the best of present-day comedies.

Metro

"The Great Secret," Chapter 13. ("The Struggle." Two Reels). Synopsis. Just as Strong is weakening a policeman enters. Strong rejoins Beverly at the bazaar. Dr. Zulph now summons Jane Warren. She recalls to him the Klondike tragedy. He begs and she promises not to betray him.

Strong and Beverly are expected momentarily. Zulph's accomplice, the butler, locks Beverly's maid in a closet, and following Beverly upstairs, when she and Strong arrive, locks her in another room. Slipping downstairs again he strikes Strong from behind, searches him for the papers, and disappointed phones Zulph.

Strong, regaining consciousness, turns the tables by stealing on the butler while he is reporting to Zulph, then notifies the police. Just then more thugs of Zulph's arrive and the chapter closes with Strong and Beverly behind a thin door hoping to hold it until reinforcements shall arrive.

"The Great Secret," Chapter 14. ("The Escape" Two Reels). Synopsis. Beverly and Strong are in extreme peril; the thugs' bullets just graze them; then Sears' men arrive so unexpectedly that Strong catches the butler before he can get away. Meantime Wee See has been busy. He visits the leader of the Secret Seven and shows him a Klondike map, which he later drops, as if by accident, so that Zulph sees it. The leader notices the extreme emotion shown by Zulph who hurriedly leaves.

Zulph has a bad case of "nerves," sees a vision of the Great Master's child wife and other Klondike memories he cannot forget. Just then Bull Whalen, one of the gang, tells him of Jane Warren's apparent defection. Strong has been trailing Whalen, and captures him, bringing him before Sears. Jane Warren is there waiting. Cochran, Ackerton's assistant thinks he recognizes in Whalen Ackerton's murderer, from the fact that one finger is missing from his left hand. He can hardly believe his ears when Sears tells him Whalen is to be released, but followed by Strong. Left alone with Whalen Cochran starts an argument when suddenly Whalen deals him a terrific blow and escapes out the window.

Mutual Program

"The Lady Detective." (Cub. One Reel Comedy. Thurs., April 5.)—This is another of the laughable Jerry comedies in which George Avey has distinguished himself. Jerry is in love with Tiny, her father objects and has him thrown from the house. To keep him out the father phones a detective agency for a male and female detective, the former to act as butler and the latter as Tiny's maid. Jerry makes up as the maid and gets the job and then the fun begins. The father gets wise to the trick and they are both thrown out bodily. It's a good picture and will raise many a laugh wherever shown.

"The Munitions Plot." An episode of Kalem's "Daughter of Daring" series. Story interest has been subordinated to thrills in this episode. Helen Gibson makes several spectacular leaps from cables and bridges over railway cuts upon moving freight and passenger trains. It is all in the cause of stopping two freight cars loaded with high explosives from running into "The Limited." The plot is quite involved, in order to justify the thrills, but it concerns the schemings of two German plotters who are foiled in their attempt to blow up the munitions train. If Miss Gibson escaped from this episode without broken bones, it was only because the camera showed her falling harder than she actually did.

Universal Program

"The Desert Ghost." (Big U. Thurs., April 12.)—Another Western that raises suspense to the nth degree is offered in this one-reeler, written by Eugene J. Lewis. The story tells of a hold-up man who, mistaken friend with a foreign spy not knowing his identity. When at last he finds out he turns him over to the law. Neal Hart, G. Raymond Nye and Tom Grimes are the leads.

"The Adventure of the Signet Ring." (Imp. Two reels. Sixth Episode of "The Perils of the Secret Service" series. Fri., April 13.)—A mystery story picturized cleverly in that it is all a mystery throughout. George Bronson Howard is the author and has done much to familiarize use with the methods of Secret Service affairs of America and other nations. The girl's approaching a foreign agent and demanding large sums for supposedly valuable documents which she states she stole from another secret agent, is cleverly done. Also the author's conception of how the one approached should act—he hauls bales of currency from his pocket without even inspecting the documents or asking the lady's name! And when she demands more, complies from other pockets until she is satisfied. Kingsley Benedict and Jay Belasco are in the cast in their usual roles.

"The Careless Cop." (Joker. Sat., April 14.)—All the ludicrous characterizations that William Franey has given in the past are shaded by his interpretation of the title part in this comedy. He gets excellent results from every move he makes. The support is of an equally high order with the result that there are just laughs, laughs, laughs and more laughs in the reel. Gale Henry, Milburn Moranti and Lillian Peacock are in the cast. Jack Cunningham wrote the scenario.

"The Voice on the Wire." (Universal Special. No. 5. Two reels. Week of April 9.)—An excellent number of this mystery series is "The Spectral Hand," which was produced from a well done scenario by Stuart Paton. The suspense remains at a high point throughout the two reels and ends at the most exciting scene of all—without disclosing the identity of the mysterious murderer. The manner in which the director has played upon the imagination of his spectators is equal to all sorts of praise. He succeeds in getting one in exactly the right mood to appreciate the weird and mysterious action with which the picture is filled. Ben Wilson, Hoard Crampton, Joseph Girard, Frank MacQuarrie, Francis McDonald and Neva Gerber are the leads.

"Take Back Your Wife." (Joker. Sat., April 21.)—Funny, but not up to the standard set by the more recently produced Jokers. William Franey, sojourning in the mountains with his spouse (Gale Henry), falls for a charming girl bandit (Lillian Peacock) and loses his money as a result. Charles Conklin and Milburn Moranti complete the cast.

"Follow the Tracks." (Nestor, Mon., April 16.) Bibulous husbands and anxious wives are the principals in this Nestor, written by Hoadley and Palmer. Quite the most amusing series of scenes in it show Eddie Lyons and Lee Moran at the mercy of an unmanageable flivver. Edith Roberts and Gertrude Aster are the wives. This measures well up to Nestor standard which means a whole lot.

"For Lack of Evidence." (Gold Seal. Three reels. Tues., April 17.)—A white slave story done in a lighter vein. The contemplated victim of the slavers turns out to be a girl of the secret service. A love story of several amusing moments is introduced. This has a strong element of mystery produced by the character of the girl and is generally well presented. Tina Marshall, George Marlo, Ted Burton and Adella Barker handle the leading roles. Edwin Stevens produced from a story by Blair Hall.

"It Happened in Room 7." (Victor. Tues., April 17.)—Written and produced by Captain Leslie T. Peacocke this comedy has Al. McKinnon, Violet Lind and Eugene Walsh as principals. A much married man feigns sickness and is put to bed by his spouse who then leaves for the Hearth and Home Club, and immediately on her departure he arises and with the new and pretty maid plays high jinks. The wife, however, is worried over his condition and decides not to go to the club. On returning home she discovers the pair having a merry old time. Divorce with alimony follows, but the alimony is very much in arrears and the divorcee's rent is overdue. Through a combination of circumstances he accidently visits her apartment, falls asleep, and while slumbering is relieved of his wallet by the ex-wife who happens to find him there.

"Chubby Takes a Hand." (Laemmle. Wed., April 18.)—A charming little human-interest comedy-drama in which Chubby (Zoe Rae) succeeds in bringing her father's romance to a happy culmination. Little Zoe does her usual clever and endearing work while William Mong and Violet Schramm are the other leads. E. Magnus Ingleton wrote the story.

"Love and Blazes." (L-Ko. Two reels. Wed., April 18.)—The conventional rivalry of the Police and Fire chiefs for the hand of the Mayor's daughter is brought to the fore in these two reels of slapstick and trickery. The gags are always amusing and the performance of Phil Dunham adds much to the comedy value of the picture. Lucille Hutton, Merta Sterling and Charles Inslee are others.

"The Topsy Turvy Twins." (Victor. Two reels. Thurs., April 19.)—Carter De Haven appears here in the best comedy he made while at Universal City. In the role of two twins one of whom is a mollycoddle and the other a rounder he does really clever work while the story provided offers complications of genuine entertainment value. Walter Woods prepared the script. Margaret Whistler, Jane Bernoudy, Mrs. Emmons, Vola Smith and Lucille Young do creditable work.

"The Pace That Kills." Big U. Thurs., April 19.)—Though misnamed this little epic of the desert concerning the fight of two men for one woman is well produced and abounds in suspense. Raymond Wells wrote and directed while Claire McDowell, Jay Belasco and Malcolm Blevins play the only parts.

"The International Spy." (Imp. Two reels. Seventh episode of "The Perils of the Secret Service." Fri., April 20.)—In which the two detectives continue on another perilous mission; that of capturing an international spy. The manner in which Norroy turns the trick is clever and his methods of working are always responsible for a good lot of suspense. In addition to Kingsley Benedict and Jay Belasco there are M. K. Wilson, Violet Schramm, Harry Mann and Seymour Hastings in the cast.

"The Tell-Tale Clue." (Bison. Two reels. Sat., April 21.)—A melodrama produced in the woodlands by George Cochrane when his company, including Molly Malone, Jack Nelson, Burton Law and Helen Galvin was at its best. The scenes are very pretty, the production good and the situations of the story sustain the interest throughout. Calder Johnstone did the scenario from a story by Helen Jonas.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 8. The Cloud (Jean Sothern), Van Dyke 5
Mar. 22. A Man and the Women (Edith Hallor and Leslie Austen), U. S. Amuse. 5
Mar. 29. The Law That Failed (Alma Hanlon and Edward Ellis), Apollo 5
Apr. 12. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3. The Auction of Virtue (U. S. Amuse.) 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) 5
Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Coming In Again-Out Again, (Douglas Fairbanks ..... —

Bluebird Photoplays

Mar. 19. Polly Redhead (Ella Hall) 5
Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely) 5
Apr. 2 Susan's Gentleman (Violet Mersereau) 5
Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart) 5
Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short) 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Mersereau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5

Fox Film Corporation

Mar. 12. Love's Law (Joan Sawyer and Stuart Holmes) 5
Mar. 12. A Tale of Two Cities (Wm. Farnum), Special 5
Mar. 19. The Blue Streak (Wm. High and Violet Palmer) 5
Mar. 26. High Finance (George Walsh) 5
Apr. 2. Her Greatest Love (Theda Bara) ... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 16. Her Temptation, (Gladys Brockwell) 5
Apr. 9. The Detect (Stuart Holmes) 5
Apr. 23. She, (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold) 5

Kleine-Edison-Selig-Essanay

Mar. 19. Satan's Private Door (Essanay) 5
Apr. 2. The Law of the North (Shirley Mason) 5
Apr. 16. Builders of Castles (Marc MacDermott), Edison 5
Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay 5
Apr. 30. The Faith of Nancy, (Tom Santschi and Bessie Eyton), Selig 5
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay 5
May 14. The Mystery of No. 47 (Ralph Herz), Selig 5

McClure Pictures*

Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere) 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Mar. 19. His Father's Son (Lionel Barrymore and Irene Howley), Rolfe .. 5
Mar. 26. The Hidden Children (Harold Lockwood and May Allison), Yorke 5
Apr. 2. The Waiting Soul (Mme. Petrova) 5
Apr. 16. A Magdalene of the Hills (Mabel Taliaferro), Rolfe 5
Apr. 9. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 6. The Secret Spring (Harold Lockwood and May Allison), Yorke ... 5
May 13. The Belle of the Season, (Emmy Wehlen), Rolfe 5
May 20. To the Death (Mme. Petrova), Popular Plays and Players 5

Mutual Film Corporation

Mar. 19. The Painted Lie (Crane Wilbur), Horsley 5
Mar. 26. Motherhood (Marjorie Rambeau), Powell 5
Mar. 26. Sunny Jane (Jackie Saunders), Horkheimer 5
Apr. 2. The Devil's Assistant (Margarita Fischer), Pollard 6
Apr. 9. A Daughter of War (May Ward), Mutual Special 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American 5
Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5

Paramount Pictures Corporation

Mar. 19. The Dummy (Jack Pickford), Famous Players 5
Mar. 22. The Spirit of Romance (Vivian Martin), Pallas 5
Mar. 26. The Bottle Imp (Sessue Hayakawa), Lasky 5
Mar. 29. As Men Love (House Peters and Myrtle Stedman), Pallas 5
Apr. 2. The Bond Between (George Beban), Pallas 5
Apr. 5 The School for Husbands (Fannie Ward), Lasky 5
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players 5
Apr. 26. The Squaw Man's Son (Reid, Stedman and King), Lasky 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Undying Flame, (Mme. Petrova), Lasky 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players 5

Pathe Exchange, Inc.

Mar. 18. Pots and Pans, Peggie (Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer and Lord McCaskell), Thanhouser 5
Mar. 25. Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa 5
Apr. 1 Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser 5
Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser .. 5
Apr. 22. The Hunting of the Hawk, (William Courtenay, Marguerite Snow and Robert Clugston), Astra 5

Red Feather Productions

Mar. 19. The Scarlet Crystal (Herbert Rawlinson) 5
Mar. 26 The Fighting Gringo (Harry Carey and Claire DuBray 5
Apr. 2. The Bronze Bride (Claire MacDowell, Frank Mayo and Eddie Polo) 5
Apr. 9. Mr. Dolan of New York (Jack Mulhall) 5
Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5
Apr. 23. The Hero of the Hour (Jack Mulhall) 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 6
Mar. —. The Easiest Way (Clara Kimball Young) 6
Mar. —. The Law of Compensation (Norma Talmadge 5
Coming—The Silent Master (Robert Warwick) 5

Triangle Distributing Corporation

Mar. 15. The Little Brother (Enid Bennett), Ince-Kay Bee 5
Mar. 18 A Daughter of the Poor (Bessie Love), Fine Arts 5
Mar. 18 Blood Will Tell (W. Desmond), Ince-Kay-Bee 5
Mar. 25. A Woman's Awakening (Seena Owen), Fine Arts 5
Mar. 25. The Square Deal Man (Wm. S. Hart), Kay-Bee 5
Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay Bee 5
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee 5
Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee 5
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts 5
Apr. 22. The Desert Man (Wm. S. Hart) Ince Kay-Bee 5

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) ..... —
Coming—The Passion Flower (Beatriz Michelena) ..... —

Vitagraph—V-L-S-E

Mar. 19 Aladdin from Broadway (Edith Storey and Antonio Moreno) 5
Mar. 26 The More Excellent Way (Anita Stewart and Charles Richman) 5
Apr. 2. A Million a Bid (Anita Stewart and Harry Morey) 5
Apr. 2 Babette (Peggy Hyland and Marc MacDermott) 5
Apr. 9 Apartment 29 (Earle Williams) 5
Apr. 9. Captain Alvarez (Edith Storey) 5
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 9
Apr. 16. Her Secret, (Alice Joyce and Harry Morey) 5
Apr. 23. Sally in a Hurry (Lillian Walker) 5
Apr. 30. The Hawk (Earle Williams) 5
May 7. The Capt. of the Grey Horse Troop, (Antonio Moreno and Edith Storey) 5
May 14. Tina and the Turk (Peggy Hyland and Marc MacDermott) 5

World Pictures

Mar. 19. The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche) 5
Mar. 26. As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes).. 5
Apr. 2. Man's Woman (Ethel Clayton and Rockcliffe Fellowes) 5
Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) 5
Apr. 16. Forget-Me-Not (Kitty Gordon) 5
Apr. 23. SPECIAL FEATURE—Title not announced ..... —
Apr. 30. Darkest Russia (Alice Brady) 5
May 7. The Page Mystery (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
May 14. The Wit of a Woman, (Muriel Ostriche and Arthur Ashley) 5
May 21. Pretty Polly Pollard (Ethel Clayton and Montagu Love) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 16. Feeding the Smaller Animals...500 feet
Apr. 23. Monkey Capers.....1 reel

Foxfilm Comedies

Apr. 2. Bathhouse Tangles (Porter Strong).2 C
Apr. 9. A Footlight Flame (Charles Arling).2 C
Apr. 16. The Film Spoilers (Chas Conklin).2 C
Apr. 23. His Love Fight (Hank Mann).....2 C

General Film Company

BROADWAY STAR FEATURES

Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY

The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel.....21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel.....21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAYS

The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM

The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D.....21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D.....21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter Series), 1 D..... 21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D..... 21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

SELIG

The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top..... 21870
Selig-Tribune, No. 28, 1 Top..... 21875
Mr. Bingo the Bachelor (John Lancaster), 1 C.....21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top..... 21889
Selig Tribune, No. 30, 1 Top..... 21893
Bill and the Bearded Lady, 1 C..... 21894

Klever Pictures

Apr. 23. Ballads and Bologna (Victor Moore)

Metro Pictures Corporation

Monday, April 16, 1917
DREW—Handy Henry (Mr. and Mrs. Sidney Drew).....1 C
SERIAL—The Great Secret (Chapter 14), Francis X Bushman and Beverly Bayne.2 D
Monday, April 23, 1917
DREW—One of the Family (Mr. and Mrs. Sidney Drew).....1 C
SERIAL—The Great Secret (Chapter 15), Francis X. Bushman and Beverly Bayne).....2 D

Mutual Film Corporation

Monday, April 16, 1917
MUTUAL SPECIALS—The Cure (Chaplin, No. 10), 2 C.....05422-23
MUTUAL SERIALS—A Double Steal (Episode No. 2 of "The Railroad Raiders") 2 D.....05423-25
MONOGRAM—Shorty Lays a Jungle Ghost (14th of "Adventures of Shorty Hamilton"), 2 D.....05436-37
Tuesday, April 17, 1917
GAUMONT—Mutual Tours Around the World; Copenhagen, Denmark, Russian Caucasia, Salzburg, Western Austrai, 1 Trav.....054318
Wednesday, April 18, 1917
MUTUAL—Mutual Weekly, No. 120, 1 Top.....05439
STRAND—When Mary Took the Count (Billie Rhodes), 1 C..... 05440
Thursday, April 19, 1917
CUB—Somewhere in the Mountains (George Ovey), 1 C..... 05441
GAUMONT—Reel Life; New Legs for Soldiers, Fishing Through Ice, A Traveling Dairy, A Vest Pocket Water Sterilizer, A Mock Bull Fight, Making Iron Pipe, 1 Mag..... 05442
Friday, April 20, 1917
MONMOUTH—A Fight for Honor (Chapter 5, "Jimmy Dale" Series), 2 D..05443-44
Saturday, April 21, 1917
VOGUE—Masked Mirth (Ben Turpin), 2 C.....05445-46
Monday, April 23, 1917
MUTUAL SERIALS—Inside Treachery (Episode No. 3, "The Railroad Raiders"), 2 D.....05447-48
MONOGRAM—Shorty Unearths a Tartar (15th of "Adventures of Shorty Hamilton"), 2 D.....05459-60
Tuesday, April 24, 1917
GAUMONT—Mutual Tours Around the World; Brest, Western France, Sarajeva, Capital of Bosnia, Moscow, Second Capital of Russia, 1 Trav.....05461
Wednesday, April 25, 1917
MUTUAL—Mutual Weekly, No. 121, 1 Top..... 05462
STRAND—And in Walked Uncle (Billie Rhodes), 1 C..... 05463
Thursday, April 26, 1917
CUB—The Ransom (George Ovey), 1 C.. 05464
GAUMONT—Reel Life; A Tabloid Bungalow, Red Clay Workers of Barbados, An Altiscope Rifle, Cargo Boats of Tomorrow, Metal Spinning, Life in Soudan, Mag..... 05465
Friday, April 27, 1917
MONMOUTH—Below the Deadline (Chapter 6, "Jimmie Dale" Series), 2 D.05466-67
Saturday, April 28, 1917
VOGUE—A Plaster Feud (Paddy McQuire), 2 C.....05468-69

Paramount Pictures Corporation

Monday, April 16, 1917
BURTON HOLMES—Among the Holy Hindus, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 63, 1 Mag.
Monday, April 23, 1917
BURTON HOLMES—Curious Colombo, 1 Trav
COMEDY—Title not announced.
PICTOGRAPH—No. 64, 1 Mag.

Pathe Exchange, Inc.

Sunday, April 15, 1917
Patria, No. 14, Mrs. Vernon Castle, International, 2 D.
Mystery of the Double Cross, No. 5 (The Life Current) (Mollie King, Leon Barry and Ralph Stuart), Astra, 2 D.
Lonesome Luke on Tin Can Alley (Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jemison), Rolin, 2 C.
Florence Rose Fashions, No. 27 (Rose), Fash. and odd fresh water creatures (color, educ.), Split reel.
Know America the Land We Love, No. 5 (Arid and Fruitful California), Sc., Combitone, 1 reel.
Wednesday, April 18, 1917
Hearst-Pathe News, No. 32, 1 Top.
Saturday, April 21, 1917
Hearst-Pathe News, No. 33, 1 Top.
Sunday, April 22, 1917
Mystery of the Double Cross, No. 6 (The Dead Come Back), Astra, 2 D.
Patria, No. 15, Mrs. Vernon Castle, International, 2 D.
Max, the Lady Killer (Max Linder), Pathe, 1 C.
Florence Rose Fashions, No. 28 (Rose) Fash. and Picturesque Algeria (color Sc.), Split reel.
Wednesday, April 25, 1917
Hearst-Pathe News, No. 34, 1 Top.
Saturday, April 28, 1917
Hearst-Pathe News, No. 35, 1 Top.

Triangle Komedies

Sunday, April 15, 1917
Her Birthday Knight.....1 C
A Winning Loser.....1 C
Sunday, April 22, 1917
Petticoat Perils.....1 C
His Parlor Zoo.....1 C

Universal Film Company

Monday, April 16, 1917
NESTOR—Follow the Tracks (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02338
Tuesday, April 17, 1917
GOLD SEAL—For Lack of Evidence (Tina Marshall), 3D.....02339
VICTOR—It Happened In Room 7, 1 C 02340
Wednesday, April 18, 1917
LAEMMLE—Chubby Takes a Hand (Wm. V. Mong and Zoe Rae), 1 D.....02341
L-KO—Love and Blazes (Phil Dunham), 2 C..... 02342
UNIVERSAL—Animated Weekly, No. 68, 1 Top..... 02343
Thursday, April 19, 1917
VICTOR—The Topsy Turvy Twins (Carter DeHaven), 2 C..... 02344
BIG U—The Pace That Kills (Claire McDowell), 1 D..... 02345
REX—The Sorceress (Herbert Rawlinson and Cleo Madison), 1 D (Re-issue)... 02346
Friday, April 20, 1917
IMP—The Perils of the Secret Service Episode No. 7, "The International Spy"), 2 D..... 02347
UNIVERSAL—Screen Magazine, No. 15, 1 Mag..... 02348
VICTOR—Tit for Tat (Hobart Henley), 1 C-D (Re-issue)..... 02349
Saturday, April 21, 1917
BISON—The Tell-tale Clue (Molly Malone),), 2 D..... 02350
JOKER—Take Back Your Wife (Gale Henry and Wm. Franey), 1 C..... 02351
IMP—The Blazing Secret (King Baggot and Leah Baird), 1 D (Re-issue).... 02352
Sunday, April 22, 1917
POWERS—A Good Story About a Bad Egg (C-Cart), and Intimate India Dorsey Educ.), Split reel..... 02353
BIG U—Her Great Mistake (Marie Walcamp), 2 D (Re-issue)..... 02354
UNIVERSAL SPECIAL—The Voice on the Wire (The Death Warrant) (Ben Wilson and Neva Gerber), 2D..... 02355
Monday, April 23, 1917
NESTOR—The Home Wreckers (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02357
Tuesday, April 24, 1917
GOLD SEAL—The Forest Nymph (Bartina Burkett), 3 MD..... 02358
VICTOR—The Thousand Dollar Drop, 1 C 02359
Wednesday, April 25, 1917
LAEMMLE—Twixt Love and Desire (Irene Hunt and Leo Pierson), 1 D.. 02360
L-KO—Title not decided, 2 C..... 02361
UNIVERSAL—Animated Weekly, No. 69, 1 Top..... 02362
Thursday, April 26, 1917
VICTOR—Her Wayward Parents (J. Belasco), 2 CD..... 02363
REX—The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson), 1D..... 02364
POWERS—No release this week.
BIG U—The Warrior's Bride (Wallace Reid), 1D (Reissue)..... 02365
Friday, April 27, 1917
IMP—The Rogue's Nest (Lee Hill and Edith Roberts), 2D..... 02366
REX—No release this week.
UNIVERSAL—Screen Magazine, No. 16, 1 Mag..... 02367
VICTOR—The Woods Are Full of 'Em (Ernie Shields), 1C (Re-issue)..... 02368
Saturday, April 28, 1917
BISON—The Trail of Hate (Jack Ford), 2 WD..... 02369
LAEMMLE—No release this week.
JOKER—The Leak (William Franey), 1 C 02370
LAEMMLE—A Woman of Clay (Leah Baird), 1D..... 02371
Sunday, April 29, 1917
REX—No release this week.
IMP—No release this week.
POWERS—Title not decided..... 02372
REX—David Craig's Luck (Matt Moore and Jane Gail), 2D (Reissue)..... 02373
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 7), Ben Wilson and Neva Gerber), 2D..... 02374

Vitagraph-V-L-S-E.

Monday, April 16, 1917
The Little Strategist (Paula Blackton).....1 D
Bombs and Blunders (Hughie Mack).....1 C
Monday, April 23, 1917
Satin and Calico (Paula Blackton).....1 D
Rogues and Recklessness (Hughie Mack)....1 C

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

George Backer Film Corporation
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues.....

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) .....

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change .....1 reel
Feb. 12. Oh, for a Wife!.....1 reel
Feb. 15. Bride and Gloom (Special Release) .....2 reels
Feb. 19. Hubby's Night Out.....1 reel
Feb. 26. Kidding Sister.....1 reel
Mar. 5. As Luck Would Have It.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.

Eskay Harris Feature Film
Alice in Wonderland.....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide .....6 reels
The Awakening of Bess Morton.....5 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

Germanic Official War Films
Germany and Its Armies Today.....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

D. W. Griffith
Intolerance .....9 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hippodrome Film Co.
At the Front with the Allies.....

Jaxon Film Corporation
Strife (George LeGuere).....5 reels

Juvenile Film Corporation
Apr.— 1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers 2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Paragon Films
The Whip.....8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiseldeen) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh.....

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TABLE OF CONTENTS

TRIANGLE TO PRODUCE SPECIALS ONCE A MONTH 2478
UNFAIR LEGISLATION KNIFED IN WESTERN STATES 2478
REAL SERVICE THAT DISTRIBUTORS ARE ANXIOUS TO GIVE 2479
GOLDWYN CORPORATION TO BE OWN DISTRIBUTOR 2481
LASKY TO PRODUCE TWO NEW FARRAR FEATURES 2481
STAGING YOUR LOBBY—NEWEST IDEAS OF M. KASHIN 2485
Big Universal Program for Week of April 16 2488
Many Stars Crowd Pathe's April 22 Schedule 2488
Louise Huff Makes Her Debut as Pallas Star 2489
College Life and Bandit Stories on Triangle Program 2489
Kalem Releases Combine Thrills and Comedy 2490
Two New Lasky Make Their Screen Debut During May 2490
Lockwood to Appear in Master Productions 2492
Strong Claims Made for "Twisted Thread" Serial 2494
Hammons Reports that Educationals Are Striding in West 2497
Astra Has Two More Productions Completed for Pathe 2497
Independent Producer to Put Out American War News Weekly 2498
Marital Problems and Lessons Basis of New Pathe Serial 2498
H. B. Warner with Selig; Working on First Film 2499
Bray-Pictograph, No. 63, Has Many Human Interest Subjects 2500
Big Patriotic Spectacle Completed by Rob Goldstein 2500
Brady Explains Purchase of "Mothers of France" 2501
"Womanhood" Novelty Advertised by Philadelphia Exhibitors 2501
Senate Committee Hears Guernsey Bill Argument 2502
Picture Men of Philadelphia Co-operate in Patriotic Way 2505
"The Honor System" to Be Sold Territorially 2506
"Birth Control" to Have Early Broadway Showing 2506
"God's Man" Given Professional Showing in New York 2507
Graphic Offers "Woman and Beast"—Clean, Though Strong 2507

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 2482
Live Wire Exhibitors 2484
Advance Offerings of the Programs 2487
How Pictures Are Booking 2491
Live News from the Producers 2492
Chicago News and Comment 2502
Among the Exchanges 2503
Just for Fun (In and Out of Town) 2504
Newsy Reports from All Sections 2505
In the State Rights Field 2506
The East Coast Studios 2508
In and Out of West Coast Studios 2509
Tabloid Reviews 2522
Features—Current and Coming 2523
Short Subjects—Current and Coming 2524
State Rights—Current and Coming 2525

ACCESSORY NEWS SECTION

Editorial 2529
Projection (Union Announcements) (Slides) 2530
The Camera 2536
Music and the Picture 2539
Building and Furnishing (Directory of New Theatres 2542

SCREEN EXAMINATIONS

Builders of Castles (Edison-K. E. S. E.) 2517
Circumstantial Evidence (Signal-Helen Holmes) 2520
Cost of Hatred, The (Lasky-Paramount) 2518
Even as You and I (Universal Special) 2520
Forget-Me-Not (World Film) 2517
God's Man (Frohman Amusement) 2512
Her Greatest Love (Fox) 2517
High Play (American-Mutual) 2519
His Plirting Ways (Christie Comedies) 2515
Hubbie's Night Out (Christie Comedies) 2515
Hunting of the Hawk, The (Astra-Pathe) 2516
Inevitable, The (Erbograph Art Drmas) 2519
Kidding Sister (Christie Comedies) 2515
Manxman, The (Cosmofotofilm) 2515
Mystery of the Double Cross, The (Pathe) 2518
Old-Fashioned Young Man, An (Triangle-Fine Arts) 2516
Paddy O'Hara (Ince-Kay-Bee) 2517
Patria (International-Pathe) 2520
Power of Decision, The (Metro) 2519
Railroad Raiders, The (Signal-Helen Holmes) 2520
School for Husbands, The (Lasky-Paramount) 2515
Sin Woman, The (Geo. Backer Film Corp.) 2520
Wings of Death, The (International-Pathe) 2520
Womanhood, the Glory of the Nation (Greater Vitagraph) 2512

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Accessory News

— SECTION OF MOTION PICTURE NEWS —

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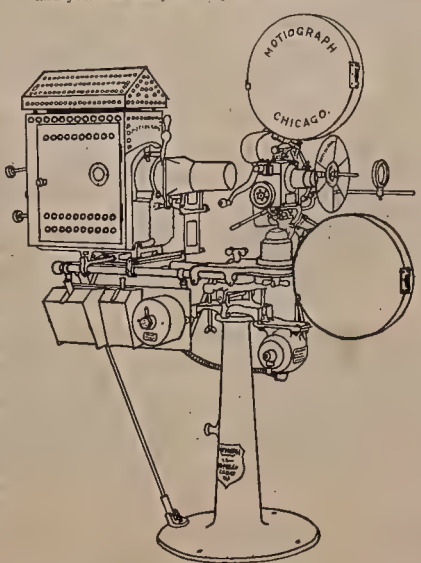
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TWO BALANCE WHEELS—To insure perfect action and steadiness of picture.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Organization

THE question as to what is fair and what is unfair depends upon the point of view and who is pinched by the regulation under discussion. The advance deposit system is an example of this. This question has been discussed from coast to coast without much avail, though some manufacturers have come out in the open for its abolition—others still say it is necessary. Those exhibitors who are ready at any time to discount their service and have money in the bank to pay for their film are not vitally affected one way or the other—it is the little man who is honest and whose credit is good, but who needs a little time, upon whom the rule falls with a heavy hand.

WE find the same thing in the police regulations of any city. The laws which they enforce were not made by the law-makers just for the sake of passing legislation. They were made because some one individual or group of individuals made fools of themselves and as a result forced restrictions which put a stop in future to acts of a similar nature. Thus we find oppressive regulations which hurt the many because of the indiscretions of the few.

THIS morning we received the following letter from one of the leading supply houses in the country:

"Motion Picture News,
729 Seventh Ave.,
New York City.
"Gentlemen:

"We call your attention to one Mr. ———— of ————, N. C., who ordered some goods from us, and assuming that he was responsible, we made shipment C. O. D., at his suggestion, without demanding a deposit. One of the shipments was ordered by wire, and we had to come down to the office on Sunday morning in order that he might have the goods promptly.

"This fellow not alone refused to accept the goods after they arrived, but has ignored all correspondence, and we were compelled to pay the amount of Fifteen Dollars and Sixty-four Cents for express charges, in order to have our merchandise returned.

"A fellow like this should be advertised from coast to coast as a crook."

WE do not assume that this practice is common or that it occurs more than at scattering intervals, yet, if it is practised at all, it may be the cause of the supply dealers demanding cash with order on all their deliveries. Here again we find the few bringing down trouble on the heads of the many, although the many may be perfectly honest and with good credit. It is right to consider that every man or group of men are honest till they have proven themselves otherwise, yet when those serving this group find members of it dishonest it is only human nature to take it out on all of them and justly so.

WHEN a man such as the one referred to in the above letter is located he should be punished and not allowed to continue in the industry. He is a menace to it in every way and should be treated as such. It is the duty of the exhibitors upon whom the burden is to fall to force him into dealing honestly or force him out of the business entirely. This is one of the benefits to be derived from exhibitor organization, for if this body is composed locally of the best elements in the trade their recognition will be immediate. The exchanges as well as the supply dealers will lend cooperation and should extend reasonable credit to the members, etc., because they will be assured that in dealing with members of the organization they will be honestly treated.

ORGANIZATION of this kind can limit its membership, taking in only those upon whom they can depend, thus making the protection they offer to the dealers and exchanges a reality. They will also be able to advise with the various interests in the trade and in this way render no little added service to the industry. Any statement that a group is dishonest because some one of its constituents has done something wrong is not only unfair but it is untrue, yet punishment must be borne by all unless the group is in a position to cleanse itself. "No chain is stronger than its weakest link."

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Film Renovator

THE matter of film renovating has been a subject that has caused many exhibitors to become prematurely gray, as has also the matter of first-run films, which being green, cause the machines to pound and in a number of instances work great injury upon both film and projection machine. There is no reason to doubt that the poor condition of some of the present-day productions is due largely to the fact that exchanges neglect the all important necessity for proper renovation of the film after it has been returned by the exhibitor. It is this fact perhaps more than any other that has driven so many of the smaller exhibitors out of business, and it is all so unnecessary if the men who are selling the goods would only take proper care of their stock. The device shown here is a film renovator that has many advantages; it is not only for old film, but also for the protection of new film. Many films are weakened during the first week's use by the undue



Film Renovator

strain put upon the sprocket holes on account of the tension springs and aperture plate tracks becoming gummed up with the deposit of emulsion that is always found where new film is being used. It has been remarked that the first day's run will break the film in and prevent this trouble, but that is a mistaken idea; some films will still be green even after several days of use. The added tension exerted on the film where the tension springs and aperture plate has colletced much of this emulsion is approximately 50 per cent. greater, and it is here that so many films have their life shortened. Operators when running new films try to avoid this trouble by squirting oil on the tension springs; this sometimes prevents the noise of the projector, but meanwhile it is causing the film to be damaged in other ways; this oil gets on the film, which causes it to become cloudy, blotchy and out of focus. It is impossible to remove oil from film, unless the film is buffed severely; this heats the film and causes it to shrink. When film shrinks and hardens it loses its transparency and will not fit the sprocket, and naturally becomes worthless in a very short time. Film corrodes the same as metal, such as nickel, brass, copper and even glass. If you neglect to wash your windows for a week or two it is not only dirty, but scummy and foggy. It has lost its transparency. The same is true of motion picture film.

The one drawback of these film renovating processes has been that too much has been expected of them; exchange managers have seemed to think that "renovating" means making new. They expect when a film is all shot to pieces, such as scratches, weak and torn sprocket holes and full of poor patches, that a film renovator should be capable of removing all defects. That is impossible. No machine will ever be built that will accomplish the above, but it is the belief of the writer that 50 per cent. of the film troubles can be overcome if not eliminated altogether by a judicious use of one of these machines. If it is essential to keep the condensing and projection lenses free from dirt and oil, and we know that it is, why is it not equally essential that the film should be so kept? *It is.* The OPERATOR is the fall guy, as usual, for no matter how good an operator he may be, he cannot make a new film out of an old one, and we know that if some of our exchange managers should attempt to fill this position they would make an awful mess of it, but still, if the exhibitor makes a complaint regarding the film that has been sent him the reply is "Your operator is to blame." We have seen features of five reels where three out of the five have been in an abominable condition, the other two in first-class shape, but the answer is the same: The operator. Now this is not true, for if it were the operator who was at fault ALL REELS WOULD BE DAMAGED. The manufacturer of films or feature pictures are today spending thousands of dollars to deliver the prints to the exchange in first-class condition, but after the exchanges receive it, they seem to care nothing for its future condition. But with proper agitation on the part of the exhibitor this state of affairs could be remedied, and it is up to those exhibitors who are paying the price to see that they get what they are paying for. The Rex Film Renovator, as illustrated, is a device that has received hundreds of testimonials from users in all parts of the country and the cost of same is within reach of every exchange, and they should investigate carefully into its merits.

The claim of the manufacturer is that after a film has been treated with the Rex Film Renovating Fluid, it is entirely free from any coating which has been applied, and has a velvet finish which allows it to pass through the projection machine 50 per cent. smoother and easier, keeping the tension springs free from any accumulation of emulsion and relieving the operator of any responsibility of damaging first-run film. Those exchanges who have adopted this method claim it not only relieves them of many of their troubles, but also claim that the film lasts much longer.

Oil troubles are a thing of the past where this device is used, as they have a new patent method of removing oil from film without its passing through the renovator, which is furnished with their outfit; in this way the oil can be removed from the film in about twenty minutes, whereas it now takes at least a couple of hours where this is done by hand, and then the oil is not thoroughly removed, as is the case where the Rex is used. When a film has been cured by this process it is possible to chase it through the projection machine in six minutes without any damage to the film. This is not advisable, though, for the projector is not supposed to be run at that speed. The Rex Film Renovator Manufacturing Company are located at 272 North Third street, Columbus, Ohio. R. D. Hanish is the general manager, and I would again call the attention of the exchange managers to the claims made by the manufacturer and users.

Notice

MANAGERS and operators are invited to write this department asking any information of a technical nature or otherwise, where it concerns the projection; suggestions are also welcome. These inquiries or suggestions may be sent, anonymously or otherwise. In either case the strictest confidence will be observed and *replies made through the columns of this department only.* I am forced to make this announcement from the fact that a number of my correspondents desire personal letters, and as there is no charge made for this service, that is impractical.

Schwarz's Carbon Adapter and Economizer

E. M. SCHWARZ, of San Francisco, Cal., an operator who does things, is the inventor of a carbon adapter and economizer for those who use the small Silvertip negative carbons, as mentioned in the issue of March 10, the brother has been quite successful in placing these carbon adapters on the market and wherever they have been tried it is the consensus of opinion that they are the goods. As you will see by the illustration it is possible to burn the Silvertips down to less than an inch without in any way injuring the adapter. The maker claims that with the use of this device he has saved from eight to ten carbons a week while burning a 52 ampere arc. This is of importance to exhibitors who find difficulty in getting carbons and the saving is worth considering. The sample sent me was used on 60 amperes, burning the carbon clear down to the holder, and while it "fused" or melted the top of the holder a trifle it did not prevent its further use.



Of course, it is not advised to burn the carbon entirely away; the utilizing of all but a trifle less than an inch is saving enough when we consider that so many operators throw away carbons of from two to three inches in length. There should be a good future for "Schwarz's Carbon Adapter and Economizer," and the price is not exorbitant—one dollar each.

Don't Rewind Films

IN obedience to a request that was made of me by an exhibitor a few days ago I am writing this to try and set forth the reason why an operator should not rewind the film before it is returned to the exchange. We know that the film should be inspected before being run, and where the film is rewound and reaches the exchange in that condition, in a number of instances this film never gets examined and is sent out to the next exhibitor minus examination. Where there are exchanges who desire to treat their customers fairly, the work of the inspectors is facilitated by receiving the films as they leave the machine, not rewound. Even where an occasional reel might slip through the exchange without inspection, it will in this way become inspected by the operator who is to use it, for he will have to rewind it before it can be shown, and in the process of rewinding he is enabled to see that the film is in such a condition that it can be run without any breaks or delays.

Where 2,000 feet of film are carried on one reel it is just as easy to separate them, putting tail pieces and leaders on just before the last show is to be given, and in this way the operator will only have to remove the film from the take-up magazine and put the proper band upon it and throw it in the shipping case; in this way the reel must be examined somewhere by someone before it can be shown again. The operator's work is made lighter and he is relieved from much worry attending the uncertainty of film which he has not examined breaking during its travel through the projection machine. No matter how good an operator you are, or how conscientious, make it a rule not to rewind film at the end of the day's run, and be sure TO PUT THE PROPER BAND ON EVERY REEL BEFORE YOU PUT IT IN ITS CASE. This will help you, as well as helping your brother operator, and much of the "religious" conversation in the operating room will be avoided.

Screen Needs to Be Done Over

C. E. C., Murray, Ohio, writes: "*Please tell me the best way to paint a screen. The screen is a muslin one that has been painted white but needs to be gone over again. What kind of white paint is best and what percentage of blue is needed for best results? Screen is* 11 *by* 14; *picture* 9 *by* 12."

Answer: I refuse to be compromised. I do not know the "best" paint, but I think there is one on the market, a screen preparation called the D & D Screen Paint, that will answer your purpose quite well, and I will try and get in touch with them and have them write you.

The above correspondent comes across with a P. S. as follows: This "P. S." will be lengthy and you may omit it, but comment on it please by saying the equipment at the Rialto is (whatever it is). I am not an operator, but help same at the theatre here. Enjoy reading the NEWS each week. Always read your department. Am a subscriber to the NEWS and get much pleasure from the description of beautiful picture theatres. Wish our town could boast of one. When the Rialto in your city opened it had a Minusa Screen, later reported to have a better one, the Atmospheric, and now has a Radium Gold Fibre. I think the machines were changed a couple of times, but possibly only once. After all of that I wonder if —— is satisfied? I have read and enjoyed the letters of Charles A. Norton, the small town operator, and hope his "boss" gets him a 1917 Type S Simplex (or any other kind for that matter). Regarding better projection I think there is a market for a good objective lens at $50 or $60, if one can be made that will be worth it. Have never seen the price of the Marlux quoted; it may be a fine one. Have read of a Sabo lens that is good (according to Richardson). I thank you in advance for your answer to this letter.

Comment: In commenting on the above I can only say, that man, no less than woman, has a perfect right to change his mind, and thus you will see the impossibility of "our" saying what is BEST. The clippings you enclose in your letter explain themselves. The present equipment at the Rialto consists of specially constructed Simplex machines, these having been installed recently, making the second change in projectors since this theatre has been opened. The screen is, as you say, a Radium Gold Fibre. No doubt there is a market for a higher priced projection lens, and we may see our wish realized very soon. Great changes are due to take place in projection equipment, and this will necessarily call for a better grade of lenses. The lenses now used are all that one could reasonably expect for the price charged. From all that I have seen of the Marlux I can safely say that it will compare favorably with any moderate priced lens now on the market. The Sabo lens has been submitted to me for trial, but unfortunately I have lost track of Mr. Nicholas Sabo, the inventor of this lens, but hope to have something further to report at an early date. Am glad you enjoy the letters of "The small town operator," and join you in your wish. In conclusion let me thank you for your thoughtfulness in sending me the Easter card. It makes one feel good to think that some one apreciates what one is trying to do. Don't feel that you are not welcome, and come again. I thank you.

Can Operate on Any Current

W. H. TYLER, Texas, sends in a wiring diagram, and writes as follows: "In March 10 number of the MOTION PICTURE NEWS I see diagram sent in from Hoboken, N. J., which is good, and I will send you a diagram of my arc connections. Also, Ravena, N. Y., wants to know about operating two machines on one rectifier. Diagram will show how same is done. I use rectifier all the time, but in case of an emergency can have any current I desire. Hoping this will benefit some one, I am yours truly."

In reply:

In your last reply you, in the vernacular of the street, "said a mouthful." If the vast number of operators throughout this great country of ours could only be brought to a realization that in helping others they were also helping themselves, we could feel proud of our calling. The diagram you sent in was, unfortunately, one that could not be reproduced; then, too, there were several small mistakes which you in your haste no doubt overlookcd, such as reversed polarity on the rectifier, and also the rheostat. Brother Ulffers of Hoboken, who is, by the way, something of an artist as well as draughtsman, followed the

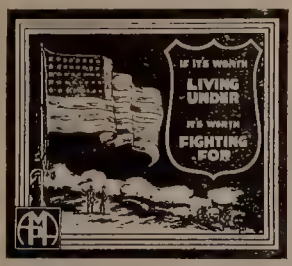
(*Continued on page* 2533)

PATRIOTIC SLIDES

"Stand by the President"	George Washington
American Flag in Sunrise	Abraham Lincoln
Patriotism and Preparedness	Betsy Ross and Flag
"In God We Trust"	Spirit of '76
"I Pledge Allegiance"	Oh! Long May it Wave
President Wilson	Land of My Father's Pride
(Commander-in-Chief)	Ringing the Liberty Bell.
The Army and Navy Forever	

All Army and Navy Officials.
All the Presidents of the U. S.
Above Slides are all beautifully hand colored.

MICA SLIDES OF ALL NATIONAL SONGS,
(Each Verse and Chorus on Separate Slide)
100 Other Patriotic Slides. Send for List
Any 4 patriotic slides for $1.00 *post paid.*
NOVELTY SLIDE COMPANY,
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Beautifully Hand Colored
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Your Patrons expect you to show this Patriotism. They will appreciate and take great interest in your exhibiting of these slides.

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MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres
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CONVARC
For Moving Picture Arc Lamps

DELIVERS true direct current from alternating current, producing STEADY WHITE LIGHT PROJECTION OF TRUE COLOR VALUE, NO FLICKER OR FLARE.

And three times the illumination on a standard screen up to 120 ft. throw as compared to the alternating current arc for the same current.

It is also most economical for voltage reduction of direct-current service lines to the 60 volts, required at the arc. It is vertical in form and runs in ball bearings. It is a special machine, designed especially for motion picture work.

Write for information and Booklet E. R.

C and C Electric & Mfg. Co.
GARWOOD, N. J. 213

SLIDES

PROMPTLY after the declaration of war between United States and Germany, Joseph F. Coufal, the head of the Novelty Slide Company, wired the Secretary of Navy Daniels, Secretary of War Baker and Secretary of the Treasury McAdoo, offering the facilities of their manufacturing plant, for the production of any and all necessary Government slides.

This patriotic offer was promptly acknowledged by Secretary Daniels of the Navy Department, and the matter is now under consideration.

It is evident that motion picture theatres will play a very important part in the present crisis, and the Federal Department heads have realized the power and the value of the motion picture screen.

If the Government decides to place into service the plan under consideration, every motion picture theatre in the United States will be supplied with a regular service of slides, encouraging enlisting and presenting such valuable information to the American public as the Government desires to have promulgated.

Exhibitors everywhere are showing the proper desire to assist the officials and we urge every motion picture theatre owner to put his whole heart and soul into patriotic co-operation, in the service for his flag and country.

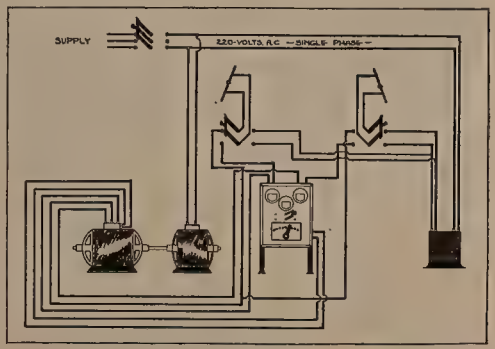
OWING to the general interest prevailing throughout the country on patriotic topics, the Excelsior Illustrating Co., 219 Sixth avenue, New York, has prepared a set of slides on this timely subject. It has been said that a great many inquiries have been received at the offices of the company from exhibitors requesting slides that will help to promote patriotism. In order to meet the demand which is constantly increasing, the Excelsior Co. has started a special department devoted to this work.

THE Greater New York Slide Co., 154 West Forty-fifth street, New York, are releasing patriotic songs on their unbreakable Mica slides. These slides are made up in two colors, portraying the American eagle in red and the song in black.

Motor Generator—Transformer Connection

THE accompanying illustration shows the manner in which a motor generator set may be connected to furnish current to two arcs, having a transformer or economizer in circuit for emergency. By a proper manipulation of switches either machine may operate from the transformer while the other is being furnished with current from the motor generator.

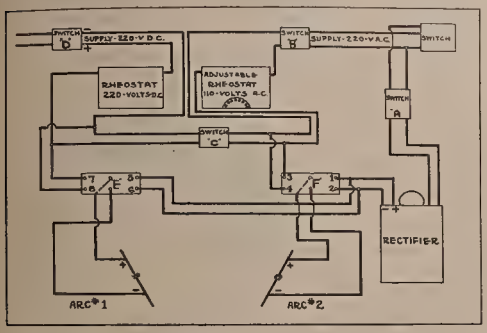
Operators who have unique wiring diagrams are requested to send them in for the benefit of our department readers, for it



is only through the helpful suggestions of operators that the craft will ever become fully recognized as an art instead of merely a job. Let us see that you are willing to co-operate with us in the desire to raise the profession to the high position to which it is entitled.

(Continued from page 2531)

suggestions outlined by you, and I think the accompanying illustration will better explain what you wished to convey. The explanation of the diagram is as follows: To operate arcs 1 and 2 on rectifier, close switch A. Engage points 1 and 2 on switch F and points 5 and 6 on switch E. To operate arcs 1 and 2 on adjustable rheostat, close switches B and C, leaving switch D neutral; engage points 3 and 4 on switch F and points 7 and 8 on switch E. To operate arcs on 220 D.C. rheostat, engage switches D and C, points 3 and 4 on switch F and points 7 and 8 on switch



E. By a proper manipulation of switches both arcs may be burned simultaneously. For example: to operate arc No. 1 on D.C. rheostat, engage switch D with points 7 and 8 on switch E. To operate arc No. 2 on adjustable rheostat engage switch B, leaving switch C neutral, and engaging points 3 and 4 on switch F.

This diagram should enable an operator to so operate his machines that there need never be any trouble so far as the current supply is concerned. I would be glad to receive any further suggestions from the brother from Texas.

Wants Lenses for Power's Machine

J. P. H., Henderson, N. C., asks: *"Will you please let me know the different grades of lenses that I can get, and from whom, for Power's 6A machine, 9 by 12 screen, throw 80 feet."*

Answer: For the size picture you desire it will be necessary to use a lens of 6½ inch focus, and these lenses may be purchased from the manufacturer of the machine or from the lens makers themselves. Would suggest that you write to either of the following optical companies, all of whom are located in the City of Rochester, N. Y.: The Crown Optical Company, Bausch and Lomb Optical Company and the Gundlach-Manhattan Optical Company. All of the above-mentioned concerns manufacture high-grade projection lenses, and I am sure they will be able to fulfil your requirements.

Real Service Given

EVERY exhibitor of moving pictures is constantly on the lookout for new methods of publicity for his house. Anything that is a little different or a little better than the ordinary publicity mediums now in use is always welcome.

The Cahill-Igoe Company of Chicago is doing a great deal to help the busy exhibitor with his advertising problems. They furnish a complete service to all their subscribers, which consists of a series of twelve different designs of programs and the advertising write-up for each picture shown. The write-up service is furnished free.

Another item of interest to Paramount exhibitors is the "Filmette," which is produced by this same company. The "Filmette" is a new style of folder designed to take the place of the customary heralds furnished by the producers. It is absolutely original in design, and contains, besides pictures from the play itself, a curiosity rousing write-up of the picture. These Filmettes are furnished on Paramount releases only.

Mr. Theatre Manager

You are always on the watch for special features that will draw larger crowds to your theatre.

Are you overlooking details that may be handicapping your efforts? Is your equipment of the highest quality possible? What about your projector—does it have a

Marlux

lens, or are you "getting along" with something inferior?

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Brooklyn Projection Association

ONE of the most enjoyable affairs ever given by an association of motion picture theatre employees, embracing operators, managers, musicians, and employees in general, was the banquet given by the Brooklyn Projection Association held at Reiser's Cafe, Rockaway and Pitkin avenues, East New York, in what is known as the Brownsville section of Brooklyn. The meeting of the clans was called for twelve o'clock midnight, but, as usual, the gathering did not get seated until nearly 1 A. M., and from that time on there was something doing every minute until the wee sma hours of the morning, and at 5 A. M. the happy but tired revellers began to wend their weary way homeward. The dinner was one of which the B. P. A. may well be proud; opening with Cocktail a la Brooklyn Projection Association (and, believe me, it was some cocktail) we ran the gamut and finished with the usual demi-tasse. Good music and an excellent cabaret performance kept the diners in good humor, and when Al Mackler, president of the association and toastmaster of the evening, was introduced by Benjamin Greenwald, chairman of the arrangement committee, we were ready for anything. Among the invited guests were George E. Edwards, president of the Moving Picture Machine Operators of Greater New York, Local 306, I. A. T. S. E., who spoke briefly to the members and their wives, as did Will C. Smith, of the Nicholas Power Company; I. G. Sherman of the MOTION PICTURE NEWS, and others. All expressed great pleasure in being able to attend and partake of the good things and enjoy the hospitality of the association. Harry Mackler, business representative of Local 306, was called upon to say a few words, and in doing so he made it plain that the Brooklyn Projection Association was not a union organization, though a number of its members were also members of the union, but there was this difference between the two—the organization (Local 306) was purely a business one, while the association (the B. P. A.) was a fraternal and social one, and its function was to help its members in sickness or distress, as well as looking after those dependent upon them. This is done by the payment of benefits which are raised through monthly dues, assessments, etc., and in this way the association alleviates the suffering and hardships attending those members of the craft who having no bank account may become ill and in need of financial assistance. I, in common with many others had heard many things said against this association, and was indeed glad to be their guest and see for myself that the association was not as black as it had been painted, and I want to say right here that associations such as this, having for their purpose such lofty aims should be encouraged. It is a necessity. And the encouragement should take such concrete form that it will be made possible for the treasury to withstand any call made upon it. All who are eligible for membership and who reside in the borough of Brooklyn should make application for membership, and let your motto be "All for one and one for all"; that is the true spirit of fraternalism. Simon Terr made one of his characteristic speeches wherein he tried to square it with the wives and sweethearts of the members for the members' absence on meeting nights, when the meetings last until sun up. There is some doubt in my mind as to whether he was altogether successful in his explanation. Mrs. Al Mackler remarked that she would excuse her husband hereafter upon hearing the explanation that had just been given, *but the way she said it* caused me to doubt her sincerity. Mr. A. Stern, inspector from the Department of Water Supply, Gas and Electricity, spoke in complimentary terms upon the manner in which the majority of operators were co-operating with his department and pointed out the changes that had been made in the last few years, and said that it was a pleasure to visit an operating room as a friend and not an enemy, as so many seemed to think the inspectors were. After the speechmakers had all taken the floor, motion pictures were shown of the Grand March of the Ball given by the association on New Year's eve. These pictures were taken by Brother M. Berkowitz, on one of the most unique cameras I have ever seen, and while I shall make no attempt at describing it, I will say that the pictures were taken, printed and projected with this one "box."

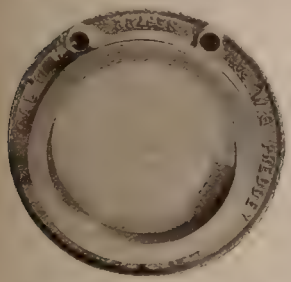
The officers of the Brooklyn Projection Association are as follows: Al Mackler, president; Joe Bernstein, vice-president; Benjamin Greenwald, financial secretary-treasurer; George Hirsch, recording secretary; Jack Kaplan, sergeant-at-arms; Sam Heller, hospitalier (one who looks atfer those who are ill and in need), and a board of trustees consisting of Max Silverman, Nat Hewitt and Charles Lipman. The arrangement committee—Benjamin

Greenwald, chairman; Max Fein and Louis Barbash—did their work well and left nothing to be desired on the part of the guests. Souvenirs were distributed, those for the men being Bluebirds, for happiness, while the ladies received handsome Japanese powder boxes. If a really and truly good time counts for anything, March twenty-fourth will go down as a red letter day in the history of the Brooklyn Projection Association—for IT WAS SOME TIME.

Preddy's Condenser Mount

BROTHER WALTER PREDDY, San Francisco, Cal., sends in one of his celebrated condenser mounts that are guaranteed to eliminate one of the most annoying troubles with which an operator has to contend, especially when using a great amount of current: The breakage of condensers.

This little device is a simple, effective and cheap means of doing away with this annoyance, and operators who have used them are loud in singing their praise. Of course, we all know that cracked condensers are expensive and detrimental to good projection, and this is doubly true when slides are to be shown, for then a cracked condenser will show up quite plainly upon the screen. The Preddy mount corrects this trouble by making it almost impossible to break a condenser, and there is no longer any need for exhibitors purchasing cheap condensers owing to the cost of the large number that have become broken, for this mount will pay for itself if it only saves four condensers; and then, too, better condensers may be used, which will in turn produce better results upon the screen. The device consists of two parts, the mount and the clamp ring, and may be installed in a moment by simply screwing it to the lamp house by the screws furnished. It is designed for rear condensers only; that is, those next the arc, for it is seldom that the front condenser breaks, and no matter what make machine, or model, the Preddy mount can be adapted to it. It is all metal, nothing to break, and weighs about three pounds, sells for $4.50, and is guaranteed to do as claimed, otherwise it may be returned, charges prepaid, and your money will be refunded, within two weeks after purchase. Nothing could be fairer than this, and exhibitors should lose no time in having their projectors equipped with this device.



UNION ANNOUNCEMENTS

Tampa Local No. 321

AT a well attended meeting of Local 321, I. A. T. S. E., Tampa, Fla., the following officers were elected to serve for one year:

A. Crespo, president; W. Paleveda, vice-president; Manuel Nosti, secretary-treasurer; E. G. Kemp, business agent; E. G. Kemp, H. Wegman and S. Williams, trustees; M. Nosti, W. Paleveda and A. Crespi, examining board; W. Sullivan, guide; Ben Lance, guardian, and Manuel Nosti, press reporter.

Brother Nosti reports that the boys are all doing fine and that many of them get the NEWS every week. This is good news, and I can only add that I hope the new officers will have a most successful term, and if they are given the proper support by the members there is no reason why this should not be so.

Keystone Press Moves

THE Keystone Press, which was formally located at 105 West Twenty-third street, New York, has removed its entire printing plant to 727 Seventh avenue, New York, next door to the Godfrey Building. Their new quarters places them in the heart of the film district and convenient to the busy exhibitor.

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THE CAMERA

Achromatism, and the Use of Apochromatic Lenses in Color Cinematography

IT is appreciated by most workers upon color cinematography that perfection in the screen results can only be attained by the elimination of all possible mechanical errors, and considerable speculation has been rife as to whether any noticeable improvement, as regards definition, would accrue from the use of apochromatic lenses in motion picture color photography. This question appears worthy of consideration so we shall endeavor, in that which follows, to outline the qualifications for color corrected lenses (for cinematographic use) and to draw some conclusions regarding their ability to improve the photographic results.

Photographers are, as a rule, inclined to neglect the serious study of lens optics on account of the severe mathematical nature of the subject, but it is possible to learn something of the chromatic aberrations of lenses, and their correction, without recourse to mathematical formulae, and we will start with the case of a simple lens and review the steps which have led up to the apochromat which is to-day such a factor in the successful practice of color photography.

A lens in its simplest form (double convex for instance) may be likened to a pair of prisms jointed at their bases, and a ray of light incident upon this lens will be refracted just as is the case with prisms. Moreover the refracted ray will also be dispersed into its component colors and, since light of different colors differs in refrangibility, we find that in the case of a simple lens objects of different colors are brought to a focus at different distances from the lens.

Objects of red color will be brought to a focus appreciably farther from an uncorrected lens than will objects of blue color, since the blue rays are refracted (bent) more than the red rays. This difference between the visual focus (red and yellow rays) and the so-called "chemical focus" (blue rays) may be roughly estimated as amounting to 1/50 of the focal length in the case of a single uncorrected lens.

Since this particular subject is treated in all of the works on photographic optics it would be idle to elaborate upon it here, but in considering the requirements of lenses for color photography (and cinematography) we must not lose sight of the fact that if different colors are brought to a focus in different planes, the size of the images photographed through color filters of various hues will vary to such an extent as to prove prejudicial to good definition, or correct registration, when the resultant color records are superimposed.

The annulment of these chromatic defects of the simple lens is called achromatisation, and since we are here dealing with colors and spectroscopic determinations the subject of achromatism presents the same scientific interest as does the subject of color photography.

It was discovered by Dollond in 1757 that if a positive (convex) lens of crown glass was combined with a negative (concave) lens of flint glass the color dispersion was much decreased, while the combined objective still had the power of refracting the incident rays, or in other words, converging them to a focus. A lens or prism which has been corrected in such manner for chromatic aberration is said to be achromatic, and since Dollond's time the achromatising of lenses has claimed the attention of some noted opticians.

Frauenhofer in 1817 investigated all grades of optical glass then obtainable, and with the data thus secured he constructed achromatic telescope objectives which were for years the best achromats in existence.

Lenses corrected for color according to Frauenhofer's methods are known as "old achromats" and were constructed, roughly speaking, by combining a positive lens of low dispersion and low refractivity with a negative lens of somewhat higher dispersion and higher refractivity. There always remains a considerable degree of residual chromatism in achromats so constructed, but the Frauenhofer objectives were as perfect as could possibly be made with the extremely limited variety of optical glass obtainable in that period. A characteristic of all glasses of the Frauenhofer era was, that the color dispersion increased hand in hand with increase of refractive index.

The limitations of the old glasses were appreciated by Frauenhofer and others, and some attempts were made to prepare optical glass possessed of different characteristics, but nothing was accomplished along this line until 1882, when, at the instigation of Professor Ernst Abbe, the Schott glass works was established in Jena, Germany.

As a result of Abbe's researches and Schott's experiments a new series of optical glasses were issued which possessed the characteristic of high refractivity with low dispersion and by utilizing these new glasses in suitable combination, or in conjunction with glasses of the older type, it became possible to construct lenses in which the chromatic dispersion was more completely abolished than in the best of the "old achromats."

These lenses constructed since the Abbe epoch from the improved glasses produced by Schott are termed "new achromats," and in various forms are utilized in the construction of compound lens systems such, for instance, as the present day photographic objectives. A "new achromat" differs from the "old achromats" (previously described) in that it is produced by combining a positive lens of high refractivity and low dispersion with a negative lens of lower refractivity but higher dispersion. This results in a considerable reduction of the residual color aberration, and it was not until the Jena glasses were introduced that improvements over the Frauenhofer achromatisation could be effected.

The earliest Jena glasses which proved useful in achromatising lenses were the Phosphate Crowns and Borate Flints, but these were subsequently withdrawn by Messrs. Schott because it was found that they deteriorated upon exposure to air.

Others of improved quality took their place, and in 1902 the Schott works issued a pair of glasses with which an extremely high order of achromatisation may be secured. These modern glasses are known as "Telescope Crown" and "Telescope Flint" and by combining them with suitably chosen curvatures the "secondary spectrum" may be almost completely eliminated. They are seldom used in combination, however, for up to the present it has not been possible to manufacture "Telescope Crown" entirely free from bubbles and veins. Dr. P. Rudolph, of the Zeiss Works, utilized "Telescope Flint" glass in the negative elements of the apochromatic "Planar" which objective was issued by the Zeiss firm in 1902, and was one of the first photographic lenses with a diminished "secondary spectrum."

In the course of our article we have referred several times to the "secondary spectrum" and as this is an utterly ambiguous term to the average photographer it will be well to explain its meaning, reference being had to Fig. 1. In Fig. 1, is shown the focal curve of a lens corrected for photographic use. We must digress for a moment here and explain just what is meant by "actinic," or photographic, correction. As is well known the photographic emulsion is ultra-sensitive to the blue and violet rays, while the maximum region of visual luminosity is in the yellow of the spectrum. If we took a camera equipped with an uncorrected lens and focused the image, and then exposed a plate, our finished result would be quite out of focus, because focusing was accomplished by the aid of the yellow rays (visual rays) while the plate is chiefly acted upon by the blue rays.

In order to produce lenses which are suitable for photographic purposes it is necessary, therefore, to achromatise them so that the yellow rays and the blue rays are brought to a focus in the same plane. This condition is illustrated in Fig. 1, in which the ordinate of the curve is a wave-length scale, while the abscissa shows the variation from actinic correction of the uncorrected rays. As the diagram shows, photographic correction is obtained by uniting the yellow at W. L. 589 (Sodium D line) with the blue at W. L. 434 (Hydrogen G' line). When the focal length for rays of these wave-lengths has been rendered equal (as shown in Fig. 1) the lens is photographically corrected, and these are the lines for which most of the best photographic lenses are corrected. It should be

noted here that in order to produce "stable achromatism" the *size* of the yellow and blue images should also be identical and this requirement must be fulfilled along with the others by the selection of suitable grades of glass and the choice of suitable curvatures for the lens surfaces.

By further reference to Fig. 1, it will be seen that no other regions of the spectrum are brought to a focus at the same plane as the D and G' lines and the rays of other colors, coming to a focus in other planes constitute a residual color dispersion which is termed by lens makers the "secondary spectrum." This residual chromatism is in reality, very slight, and its presence is never noticed in ordinary photography, but a study of Fig. 1, will make it apparent that if a lens were corrected for *all colors*, e.g., truly apochromatic, the focal curve would be a straight line extending straight down from O at the top of the diagram.

Such a condition is really never attained, but by correcting for still another color the curve is materially straightened (focal lengths and size of images made equal for three colors) and the secondary spectrum is replaced by one of considerable lens extent called a "tertiary spectrum." This apochromatic correction is generally accomplished by uniting the focus of the red rays of W.L. 656 (C line) and the blue of W.L. 486 (F line) and the other colors are brought to a focus in almost the same plane by the use of suitable glasses in constructing the lens.

A little thought upon the subject will make it apparent that we can get an idea of the most suitable wave-lengths to correct for by examining the transmissions of the taking-filters used in any given color process. Obviously the lens should bring rays corresponding in color to the maxima of the taking filters to focus in the same plane.

In the two-color methods of color cinematography an apochromatic lens (corrected for 3 colors) is of course not necessary, but on the other hand if we wish to use a color corrected lens an objective must be secured which is somewhat differently achromatized than the usual photographic correction (Wavelengths 589 and 434). Assuming the best available selection of two-color taking filters are to be used, it appears, therefore, that the best correction for two-color cinematography would be that which unites the focus of rays of W.L. 656 (C line) and the rays of W.L. 520 (vicinity of little *b*).

While we have not been furnished the exact data with regard to the regions corrected for, we are advised by the Bausch & Lomb Optical Company that their 48 m.m I.C. Tessar (F 4.5) is so corrected chromatically as to be particularly adapted to two-color cinematography. This 48 m.m. lens is not to be mistaken for the regulation 50 m.m B. & L. Cine Tessar for, in addition to being of slightly shorter focal length, it also works at the diminished intensity of f 4.5, as against the f 3.5 aperture of the 50 m.m. Tessar This diminution in speed is an item for consideration in the case of some of the color processes now being experimented upon.

While the foregoing considerations have been largely theoretical in nature, there is a practical phase of the inquiry into the utility of color corrected lenses for cinematography. The difference in size, between images formed by light of different colors is so slight—even in the case of a lens corrected for ordinary photography—as to be imperceptible, while the film in passing through the camera bulges before the exposure window to an extent far greater than any focal variations (for different colors) of the lens. It is apparent that under such circumstances the use of a color corrected lens would not produce any apparent improvement in the photographic results unless means were employed to press the film flat at the aperture during the time of exposure.

This could be accomplished by the use of a pressure plate actuated by cams in such manner as to hold the film under pressure at the exposure window during exposure, and release it during the action of the intermittent. Such pressure devices are to be found on all modern positive printers and have also been successfully employed in some historic cine cameras, but when the almost negligible improvement in definition is considered it appears to be hardly worth while to equip cameras for color cinematography with special tension devices or, for that matter, with specially corrected objectives either. A. S. C.

Further Inquiries About Bitzer's "Cannon"

J. J., Chicago, Illinois, writes: *"I thank you for replying to my letter as soon as you did, but I want more information on the deep, dark secret.*

"Did Mr. Bitzer use a focusing tube on his Pathe? What is the advice of the Camera Department on the use of one? I

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have read the article in the Photoplay Magazine, and all it says is about the lamp and 'Mr. Bitzer's original diaphragm fade-out directly attached to the lens.' Will you explain what they mean by that?

"When are you going to give us that stuff on studio lighting?"

In reply: We thought it was made clear in our former reply that we knew very little about Mr. Bitzer's camera, inasmuch as we have never seen the instrument in question. We do not know whether he has a focusing tube built in or not, but if the correspondent has ever examined a Pathe Studio Professional Camera he will recall that a magnifying glass is fitted to the door on the back. This glass is, of course, utilized in focusing the image.

We strongly advocate the installation of a focusing tube or magnifier of some kind in motion picture cameras. While some cameras require a "built in" tube to hold the ocular, the latter can be mounted on the regular focusing arrangement with others. The power of the magnifier is of some importance; a glass giving moderate magnification (not exceeding 7x) seems best, because with higher powers the grain of the ground-glass or celluloid focusing screen becomes so apparent as to detract from the visual resolution of fine details in the image cast by the camera objective.

There are people who advocate focusing direct, through the emulsion of the negative stock, threaded in the camera gate, and again there are some who recommend the use of a clear glass focusing screen, which gives an aerial image. This latter method of focusing is extremely unreliable, since it depends upon the accommodating power of the eye, and, as a matter of fact, the advocates of both of these methods of focusing have yet to demonstrate that they can produce as good a focus (all things being equal) by such means as can be secured by the use of a suitably selected piece of ground-glass or matte celluloid. The most suitable type of glass for a focusing magnifier is a Coddington ocular or a Triple Aplanat of the power previously specified. These may be secured from Bausch and Lomb.

Concerning Mr. Bitzer's "diaphragm fade-out directly attached to the lens," we advise the correspondent that the article in question was obviously not written by one versed in camera procedure. The round vignetter is attached to the *sunshade* of the camera, as the picture in Photoplay Magazine plainly shows, and as stated in our former reply.

As might be suspicioned, the Camera Department is in possession of some valuable data on "studio lighting," but this must await its proper time for publication. We are like the man from Virginia—"You can't rush us."

Fifty-fourth Street Studio Is "Up-to-the-Minute"

AMONG the many studios in Greater New York there are none more fully equipped for efficient work in filming pictures than the Fifty-fourth Street studio, 517 West Fifty-fourth street, New York City. It is "up-to-the-minute" in every detail and affords the producer the utmost in lighting, equipment and convenience in handling the most pretentious scene.

THE lighting equipment consists of nine overhead and five side bank Cooper Hewitt lights, two broadside Wohl lights, five double Kleigel lights, two Wohl duplex overheads and six Bogers. The stages are spacious and suitable for accommodating any size scene. A carpenter shop, fully equipped, is adjoining, and props or other necessities may be turned out expediently. The dressing rooms are well fitted and have hot and cold running water. There are also shower-baths.

AMONG the well-known companies which have used this studio are the Famous Players, the Frohman Amusement Company, Fox and Brennon-Selznick. The studio is now being used by the Douglas Fairbanks Motion Picture Company. McLaughlin and Stern, 15 William street, New York, have the rental of this studio.

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MUSIC AND THE PICTURE

Religious Music in the Motion Picture

WE are apt to think of religious music and organ music as being much the same thing. And not without reason, for the organ is first of all a church instrument. Motion picture houses equipped with pipe organs—and the modern pipe organ places a great variety of tone color and an almost orchestral effect at the service of one performer—are especially fitted for giving musical realism to church scenes, wedding and funeral scenes, not only because of the character of the organ music in itself, but also because of the "chime effects."

In the following list the moving picture organist will find a rich and varied repertory of works useful in his general and specific work:

"Easter Fantasie, by M. L. Lake; "Funeral March," by Schumann-Saenger; "The Palms," "Abide With Me," "Nearer My God To Thee," by G. Smith; "My Heart Ever Faithful," by J. S. Bach; "Chanson de Noel," by P. Beaumont; "Funeral March Op 26," by L. Beethoven; "Angels Serenade," by G. Braga; "Marcia Funebre," by F. Chopin; "The Palms," by J. Leybach; "Ave Maria," by Ch. Gounod; "Angelus," by Ch. Godard; "Funeral March from Saul," by G. F. Haendel; "Angelo Dream," by G. Lange; "Monastery Bells," by Lefebure Wely; "Last Prayer of a Virgin," by J. Massenet; "Poesie Pastorale," by C. G. Rosai; "Trinity Intermezzo," by Th. M. Tobani; "St. Cecile Gavotte," by Th. M. Tobani; "Elizabeth's Prayer" (Tannhauser), by R. Wagner.

"Hosanna!" "Alleluia!" by William Faulkes. Two robust and spirited numbers—full of life and energy—excellent for Church scenes, postludes, etc.

"Chorus of Angels," by Scotson Clark. A beautiful melody accompanied by effective arpeggios—a very popular number.

"Marche aux Flambeaux," by Scotson Clark. A world-famous march, with an inspiring melody and rhythm.

"Voix Celeste," by Edouard Batiste. A reflective and quiet number, sure to appeal.

"Easter Melody," by Homer N. Bartlett. A rich and attractive melody, serious in nature, full of the Easter spirit.

"Festive March," by James H. Rogers; "Festival March," by Bruno Huhn. Two brilliant marches of only moderate difficulty.

"Springtime Sketch," by John Hyatt Brewer; "An April Song," by John Hyatt Brewer. Two light and graceful little numbers—admirable for scenes of joy and pleasure.

"Triumphal March," by Dudley Buck. A glorious military march—full of life and vigor and captivating melody, will show the resources of the organ.

"Marche aux Flambeaux," by I. Barton. A new march, which is achieving great popularity. Has a free rhythm and swing that is most effective.

"Festival Hymn," by Homer N. Bartlett. A beautiful religious number—serious and weighty, but big and powerful.

"Grand Choeur," by James H. Rogers. Music of a fine type—a very telling overture before a serious picture.

"Hosanna," by Paul Wachs. One of the world's most popular Easter numbers—and excellent for use in connection with that season.

"Marche Pontificate," by F. de la Tombelle. A march of great dignity. As fine a serious march as could well be imagined. A splendid overture or postlude.

Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"The Dansant" Tone Poem, by Al Moquin. A catchy, semi-popular number, which never fails to stir an audience. Excellently suited for practically any program and its fine arrangement makes it doubly attractive for small-sized organizations. Very easy for all instruments. (Carl Fischer Edition).

No. 2—"The Miracle of Love" a ballad composed by Frank W. McKee. Published by G. Schirmer.

No. 3—"Amerinda" intermezzo by Lee Oran Smith. A beautiful 2.4 Allegretto Grazioso Movement. (Leo Feist Edition).

No. 4—"When Shadows Fall," adapted from the famous song arranged for orchestra by Theo. Bendix and published by the McKinley Music Co.; most appropriate for a love theme.

No. 5—"A Tear, A Kiss, A Smile." Ballad by Otto Motzan. A very melodious composition published by Karczaz Pub. Co., N. Y.

No. 6—"Colonia Overture," by Wm. C. O'Hare. This number has all the characteristics of an operative overture, but is easy with the 1st violin part in the First Position. It presents much variety and great brilliancy. (Oliver Ditson Edition).

Mutual Film Corporation, Chicago, Engages Musical Director

RECOGNIZING the fact that a good musical accompaniment to moving pictures is an extremely important part of the business of exhibiting pictures, the Mutual Film Corporation has engaged Joseph O'Sullivan to arrange musical suggestion Cue Sheets for all their film productions. Mr. O'Sullivan has had many years of experience in this particular field, and his musical suggestions should be used by every musician playing for "Mutual Pictures."

Purchases of Seeburg Organs

A SEEBURG organ has been installed in the recently rebuilt Dreamland theatre at Kewanee, Illinois. The Globe Amusement Company, of Des Moines, Iowa, also have purchased a Seeburg organ of the "Style R" type.

Special Organ Attachment Announced by Bartola Company

THE Bartola Musical Instrument Company, of Oshkosh, Wis., has just placed on the market Bartola Orchestral Stops to be combined with a straight pipe organ in motion picture theatres. This allows the theatre which has an organ already installed to add to it the various orchestral traps without in any way changing their present organ equipment. In other words, it is a means of bringing the equipment up to date.

The Bartola Orchestral Stops for pipe organs will transform any straight or church pipe organ into an orchestral organ by adding the orchestral stops. This takes away the solemnity of the organ. The manual stops are played from an auxiliary manual which is mounted on a patented standard and attached so as to swing over the right-hand end of the lower manual, thus enabling the organist to play the solo on the harp, orchestral bells, xylophone, orchestral chimes and any possible combination with the right hand while playing the accompaniment on the organ manuals and pedals.

The pedal stops consist of bass drum, snare drum, tomtom, crash, Klaxon auto horn, storm effect and birds, and are played from pedals which are fastened to the organ console above the organ pedals in a convenient position for the operation of the player.

The bass drum, snare drum, crash, Klaxon auto horn, storm effect, xylophone and harp will be furnished in a case, mahogany finished, lattice work front, size 3 feet 4 inches wide, 2 feet 8½ inches deep and 4 feet 9½ inches high. The orchestral bells and bird chest are designed to be placed inside of the organ chamber. The bird chest is 12 inches square. The orchestral bells are 36 inches long, 21 inches deep and 12 inches high, and are arranged to be placed in the organ proper, owing to the very beautiful effect that is obtained by placing them at a distance.

All the above stops are operated by a Holtzer-Cabot generator set installed entirely separate from the pipe organ blower. The entire outfit is installed and operated entirely independent of the pipe organ.

The bass drum and snare drum played with the organ add to it the orchestral effect which transforms the solemn tones of the

church organ into that of the orchestra. The tomtom is an embellishment to be used with the Western and Indian numbers. The crash is to give explosives and to add expression to the music. The storm effect not only adds to the musical result in fitting the music to the picture, but is invaluable in climaxes in the music. The Klaxon auto horn is useful as an effect as well as adding a touch of comedy when improvised in the music.

The bird stop is one of which the Bartola Company is particularly proud. It adds a touch of nature to the music. The bird chest used is of special design and will operate successfully on a wind pressure of from 3 to 10 inches.

The harp, a most effective solo instrument, is so closely imitated in the Bartola that when played in arpeggio it is impossible to be told from the real. The tone is most melodious as a solo, and when played with the pipe organ accompaniment it is one of the most wonderful of all orchestral instruments.

The xylophone is bright and snappy in tone and adds a brilliancy to the music and to the organ. It enables the organist to faithfully reproduce a xylophone solo in either simple taps or rolls.

The orchestral bells are played with single taps, are bright and brilliant in tone, and in contrast to the solemn tones of the organ add a most pleasing variety. All the instruments are equipped with patented Bartola direct electric action, which gives a most delicate touch.

Any one with ability to play an organ will most readily adapt themselves to it. The drums are played similarly to the organ pedals, and the stops on the manual are for solo effects and played exactly the same as the organ.

"A TALE OF TWO CITIES"

(Reviewed on page 2031)

(Fox De Luxe Production)

"Night and Love" (3/4 Andante Amoroso) by Holmer

1—"March Loraine" by Ganne to action until—T: "Doctor Alexandre Manette, etc."
2—"Heart to Heart" (Andante) Melody by Trinkaus until—T: "The girl's brother maddened by the outrage."
3—"Short Agitato" to action until—T: "Before he died the boy called down, etc."
4—Continue "Heart to Heart" until—T: "The Marquis Evremonde fearing my knowledge, etc."
5—"Continue pp" until—T: "Soho, London, England, the residential."
6—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "The sunshine of Mr. Lorry's dull life."
7—"Theme" until—T: "In Paris the Marquis St. Evremonde, etc."
8—"Erl King" (4/4 Allegro Agitato) by Schubert start pp then to action until—T: "Charles Darnay accompanied by his servant."
9—"Organ to action" until—T: "While the maddened desperate people."
10—"Short Agitato" to action pp during prison scenes until—S: "Dark room—Man near the window of Marquis Evremonde's bedroom."
11—"Good Mysterioso" until—TT: "The dawn of July, 1789."
12—"Dream at Twilight" (Dramatic) by Wirz until—T: "Darnay learns that his uncle, etc."
13—"Continue ff" until—T: "Down with the Bastille."
14—"Peer Gynt's home coming" (Storm Scene) from the second Peer Gynt suite by Grieg to action pp or ff until—T: "At dusk the Bastille falls."
15—"Good heavy Furioso"; if possible repeat former number beginning pp then to action (pp during interior scenes until—T: "So Lucie learns that the father, etc."
16—"I love Thee" (3/4 Moderato) by Grieg until—T: "I leave the management of my estates, etc."
17—"Continue to action" until—T: "Regardless of the fast approaching storm."
18—"Continue to action" until—T: "Time the healer."
19—"Petals" (4/4 Moderato) Intermezzo by Raymond until—T: "I have a warrant for your arrest."
20—"Continue ff" until—T: "Letter to-day, our dear Master the Marquis, etc."
21—"About eight bars" of a good Standard Classic March beginning pp then to action until—T: "Mr. Lorry engages London's most famous lawyer."
22—"Reverie" (Andantino) by Dubussy until—T: "The day of the trial."
23—"Serenade" (6/8 Allegretto) by Rubinstein until—T: "Thanks to the resemblance."
24—"Theme" (6/8 Andantino) by Moszkowsky until—T: "Advice well taken."
25—"Orchestra Rest" (very short) organ improvise to action until—T: "As time passes the bitter sweet of hopeless love."
26—"Theme" until—T: "In France."
27—"The Dew is sparkling" (4/4 Moderato) Song by Rubinstein until—T: "You will either share with me."
28—"Continue ff" until—T: "In cries of Lucie's room."
29—"Love Song" (Andante) by Bartlett until—T: "The reign of terror."
30—"Long Furioso" until—T: "Honors even Gabelle, etc."
31—"Continue pp" until T: "For many a long month I have knit."
32—"Organ pick up Furioso" ppp until—T: "And from out the reign of terror."
33—"Prelude" (3/4 Dramatic Andante) from the first Carmen suite by Bizet until—T: "And then the day before Darnay's wedding."
34—"My Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens until—T: "Wedding Day."
35—"Theme" until—T: "We must follow him at once."
36—"Continue to action" until—T: "On their arrival in blood drenched Paris."
37—"Long Furioso" begin pp then to action until—T: "Had Manette the prisoner of the Bastille."
38—"Continue ppp" until—T: "With peril pressing from Lucie."
39—"Organ to action" until—T: "The following day Darnay faces."
40—"Aragonaise" from "Lecid" (6/8 Allegro Brillante) by Massenet (watch bell) until—S: "Manette talking."
41—"Parting" (Andante) by Bendix until—T: "Would I who has given my child."
42—"Intermezzo" (2/4 Presto) by Arensky (watch bell) until S: "Judge reading Manette's story."
43—Repeat "Heart to Heart" by Trinkaus same as played for No. 2 when Manette wrote the story in prison until—T: "And I as the sister of these victims."
44—Repeat "Aragonaise from Lecid" same as played for No. 40 ad. Lib. Tympany Rolls until—T: "Condemned to the Guillotine."
45—"Torch Dance" from "Henry VIII Dances" by German pp during interior scenes until—S: "Carton entering Lucie's room."
46—"Organ improvise" on theme until—T: "Noon the appointed hour."
47—"Organ continue" improvising to action until—T: "The warrant for Lucie's arrest."
48—"First Arabesque" (4/4 Andante con moto) by Dubussy with Tympany rolls during mob scenes until—S: "Both women fighting."
49—"Agitato to action pp" during prison scenes until—S: "Interior of carriage, Lucie kissing Evremonde."
50—"Theme" to action until—T: "The big mob scene."
51—"Maximilian Overture" by Ascher, Tympany rolls during mob scenes until—T: "I'm not afraid but Oh so weak."
52—"Continue or repeat ff" until—T: "And his last thoughts were."
53—"Theme" until—* * * * * * END.

"WAITING SOUL"

(Metro Production)

(Reviewed on page 2195)

"At Sunset" (4/4 Moderato) by Brewer is the Theme

1—"Affaire D'Amour" by Puerner until—T: "A morning in London."
2—"Melody by Huerter" (Andante Cantabile) by Huerter until—T: "At night there were dinners."
3—"Vision" (Allegretto) Characteristic by Blon until—T: "You are to blame, etc."
4—"Dramatic Tension No. 1" by Ascher until—S: "Olga in her room."
5—"Theme" until—T: "A cup of tea after days."
6—"Heart Whispers" (Moderato) by Delacour until—T: "The next day."
7—"Continue to action" until—T: "Three years pass."
8—"Romanze sans Paroles" (Andante) by Goens until—T: "After the consultation."
9—"Continue to action" until—T: "The crisis."
10—"Continue or repeat pp" until—T: "A month passes."
11—"Organ to action" until—T: "In America convalescent."
12—"Monona" (Intermezzo) by Armand until—T: "A few days later."
13—"Spring time Idyl" (2/4 Andantino) by Brewer until—S: "Wedding ceremony."
14—"Organ to action" (Short scene) until—T: "And quickly sped the years."
15—"Cupidetta" (Moderato) by Tobani until—T: "Grace and Brinsly are patronesses, etc."
16—"Organ improvise" pp until—T: "Hav'n't I met you before?"
17—"Theme" until—T: "The all night vigil of haunting fear."
18—"Quietude" (4/4 Andanto) by Gregh until—T: "In the early morning."
19—"Continue to action" until—T: "Next day comes a revelation."
20—"Continue or repeat pp" until—T: "The conflict."
21—"Amo" (4/4 Lento) Melody by Robyn until—T: "The soul's awakening."
22—"Theme" until—* * * * * * END.

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"SUSAN'S GENTLEMAN"

(Reviewed on page 1868)

(Bluebird Photo Play)

Theme: "Romanze" (3/4 Andante sostenuto) from "King Manfred" by Reinecke

1—"Romanze Op. 50" (Adagio Cantabile) by Beethoven until—T: "Sir Jeffrey Croyden."
2—"Continue to action" until—T: "Sir Beris Nevelle calls."
3—"Piano Solo to action" until—T: "Ora."
4—"Theme" until—T: At the "Whip and Saddle."
5—"By the River" (12/8 Andante Sostenuto) by Morse until—T: "Mistress and groom, etc."
6—"Continue to action" until—T: "Frightened by her growing love."
7—"Theme" until—T: "Hallowe'en at Croyden Hall."
8—"Continue pp" until—S: "Boudoir—Nancy and Ora talking."
9—"Perle de Madrid" (Valse) by Lamotte until—T: "The beautiful chamber."
10—"Andante Mysterioso" by Lake until—S: "The duel."
11—"Presto" (for Duels) by Lake until—T: "You'll come away with me."
12—"Dramatic Tension" by Reissiger until—T: "A cruel awakening."
13—"Farewell Song" by Schubert until—T: "A year later."
14—"Dramatic Andante" by Ascher until—T: "Despite poverty."
15—"Intermezzo" (2/4 Presto) by Arenski until—T: "The once handsome groom."
16—"Romanze Op. 40" (Moderato) until—T: "Tom Neville's nephew, etc."
17—"Heart Throbs" Reverie (4/4 Moderato) by Arnold until—S: "The fight."
18—"Agitato No. 4" by Becker to action pp or ff until—T: "A few hours later."
19—"Last Spring" (4/4 Andante) by Grieg until—T: "Susan loses her roomer."
20—"Ein Maerchen" Fantasia (4/4 Maestoso) by Bach until—W: "Race track."
21—"Short Galop" to action until—S: "Exterior of House, Flynn reading newspaper."
22—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—T: "I arrest you."
23—"Theme" until—T: "Sir Jeffrey Croyden receives a letter."
24—"Tendresse" (2/4 Andantino) by Ravina until—S: "Interior living room."
25—"Lunita" (Intermezzo) by Loraine until—T: "On the way to Croyden Hall."
26—"Rosemary" (Revery Moderato) by Barton until—S: "A week later."
27—"Theme" until—T: "The following night."
28—"My Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens until—T: "An evening in June."
29—"Theme" until—* * * * * * * END.

"TANGLED LIVES"

(Fox Production)

"Adagio Lamentoso" from Pathetic Symphony by Tschaikowsky

1—"Love's Voyage" (Intermezzo) by Barret until—T: "By a provision in her father's will."
2—"Barcarolle" (6/8 Moderato) by Rivella until—T: "Dassori informer on a brotherhood."
3—"Continue to action" until—T: "And so De Dassories Settle down, etc."
4—"Continue pp" until—T: "In a humble cottage, etc."
5—"Notturno" (9/8 Andante) by E. Grieg ff during disputes until—T: "In the studio of Walter Hartwright."
6—"Garden of Dreams" (Serenade) by Lincoln until—T: "Anne's spirit is dauntless."
7—"Dreams of Devotion" (Andante) by Langey until—S: "Interior of studio."
8—"Continue lively" until—T: "Fear of his creditors."
9—"Theme" until—T: "With the courage born of despair."
10—"Le Villi Fantasia" by Puccini. Note begin with letter P until—S: "In Garden Laura awaiting her teacher."
11—"Petite Bijouterie" (Valse Int.) by Bohm until—T: "Love comes too late."
12—"Continue to action" until—T: "But Laura's promise is kept."
13—"Athalia Overture" by Mendelssohn. Note being with second movement "Molto Allegro" until—T: "With the vague thought that somehow, etc."
14—"Adagio Expressivo" from C Major Symphony by Schumann to action pp or ff until—T: "It is addressed to me."
15—"Continue ff" with ad. lib. Tympany Rolls until—T: "The first evening of Laura's imprisonment."
16—"Organ to action" until—T: "Murder."
17—"Rustles of Spring" (Agitato) by Sinding until—T: "And innocent pawn."
18—"Theme" until—T: "And the supposed body, etc."
19—"Organ to action" (short scene) until—T: "The fate of the real Anne Schuyler."
20—"Extase D'Amour" (3/4 Andantino) by Roze until—T: "If there is a spark of pity, etc."
21—"Dramatic Tension No. 2" by Reissiger until—T: "To the shelter of true love."
22—"Organ to action" (short scene) until—T: "To Patriots Glory, to Traitors death."
23—"Agitato to action" being pp until—S: "After the raid Stuart Holmes smoking, etc."
24—"Melody in G flat" (Dramatic) by Cadman until—T: "Stuart throwing glass at vision of Anne."
25—"Heavy Dramatic" by Oehmler fff ad. lib. Tympany Rolls until—T: "As the years go by."
26—"Theme" until—* * * * * * END.

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BUILDING AND FURNISHING

Large Theatre Pays in Small Town

THE Starland theatre owned and operated by the Meridian Amusement Company is located in the business district of Anderson, Indiana. The theatre was completed in 1914 and has probably done a bigger business for a theatre of its size than any other house in that section of the country.

Plans for the theatre were drawn up by E. Watkins, an architect who is well known in that part of the State. The house measures 50 feet in width by 124 feet in depth and is constructed of brick and concrete re-enforced with steel rods.

The lobby which is 15 feet by 27 feet wide has a dome shaped semi-circular roof. Several display frames taking two and three-sheet posters, small photo-frames and two one-sheet frames for the coming attractions adorn the lobby. The box-office is equipped with an Automatic Ticket Seller. Recently a permanent storm front was installed; the doors on this can be removed during the summer months.

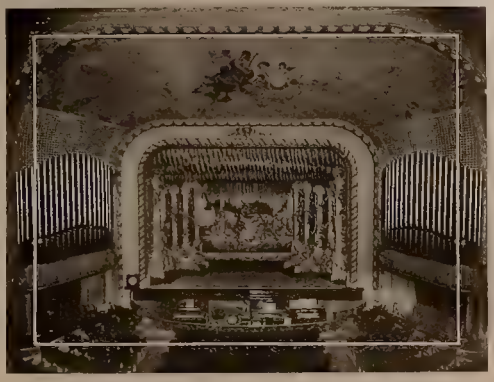
The interior of the theatre is finished in old rose with ivory and gold trimmings. This makes a very neat and attractive appearance and lends a home-like atmosphere to the interior.

The theatre has a seating capacity of 547; there is no balcony but the management contemplates installing one which will accommodate at least 250 people. The chairs that are already in the house were furnished by the American Seating Company of Chicago.

Steam furnished by the city is used to heat the house and a 4-foot exhaust fan is used to draw the foul air out of the theatre, vents above the doors allowing fresh air to get into the house. The indirect lighting system is used. The projection room is well equipped with two Powers 6 A motor driven projectors and a Fort Wayne generator. The length of throw is 96 feet onto a Gold Fibre screen. The Starland claims some of the finest projection in the city and this all due to the unfailing efforts of Sam Frar and Lester Young who have charge of this.

The music for the picture is furnished by a $5,000 Kimball Organ, a Star Grand piano, drums, traps and all other effects for the picture.

Triangle, Paramount, Metro, Fox and Pathe and any other big features which can be obtained are shown at this theatre. There are four performances daily consisting of 6 or 7 reels; admission prices are 5 and 10 cents. Beginning in April the admission on Sundays will be advanced to 10 and 15 cents and a Keystone comedy will be added to the regular bill. The theatre operates six full days each week; on Sundays the theatre opens at 1:30 and the last show starts at 6. This is in accord with an agreement made with the City Officials more than a year ago. The house enjoys a great Sunday patronage and does not seem to interfere with the churches. There is no special children's day, but when a picture which is suitable for children is obtained the management works hand in hand with the mothers and Kindergarten Clubs throughout the city and finds that it brings good results.



Interior Strand Theatre, Cedar Rapids, Iowa

The manager of the Starland, Frank G. Heller has a novel way of keeping the theatre in the eye of the public at very little expense. He has issued passes to all the newsboys and the agents of the News Union and for this courtesy the boys insert a herald in all Sunday papers. This almost guarantees getting a herald in every home.

The Meridian Amusement Company which operates the Starland is a corporation comprised of business men of Fort Wayne, Indiana and was incorporated in 1913. It also owns the Meridian theatre in Anderson, Indiana, and the Fischer theatre in Danville, Illinois. The Meridian seats 467 and the Fischer 1041.



Exterior of Empress Theatre, Kamloops, B. C.

New Company Head

Edgar Hopp, son of Joseph Hopp, president of the Chicago Exhibitors' League, has been placed in charge of the Chicago office of the American Standard Motion Picture Machine Company. His headquarters are on the fifth floor of the Masonic Building.

Strand Theatre, Cedar Rapids, Iowa, a Model House

THE Strand Theatre Company, which owns and operates the Strand Theatre at Cedar Rapids, Iowa, may well be proud of this house, which is far above the usual standard of theatres found in this section of the country.

Plans for the structure were drawn up by W. J. Brown, of Cedar Rapids, and the theatre was completed during the year of 1915.

The building, which is constructed of steel and concrete, measures 63 feet by 140 feet. The front of the theatre is faced glazed polychone terra cotta topped by a tile cornice. The entrance to the theatre is sheltered by a large and elaborate marquee which extends to the curb and is a great convenience to auto patrons in bad weather. A uniformed footman is always in attendance. Above the marquee is a changeable electric sign upon which the name of the feature picture showing at the house is posted. Just back of this sign is a large semi-circular stained glass window, which adds greatly to the attractiveness of the exterior.

The ground floor of the structure is occupied by the auditorium and two medium-sized stores. The entrance is in the centre. The lobby, which measures 30 feet by 35 feet, is noted for its beauty. It is finished in marble and terra cotta with tile flooring. Facilities

for lobby display are extensive and include eight brass frames, four of which are of one-sheet capacity and two of three and six sheet capacity; in addition to this the lobby shows four brass stands, two of which are utilized for small photos and two for large. The box-office is equipped with two automatic ticket selling machines. The doors leading into the theatre are finished in mahogany and are set with stained glass panels.

The interior of the theatre is artistically decorated in ivory and old rose with trimmings of gold. Upon the sounding board just above the proscenium arch is a beautiful oil painting. Curtain and hangings are of old rose.

The house has a seating capacity of 1,500, 800 being seats on the main floor and 700 on the balcony. There are twelve loges on the mezzanine floor and two proscenium boxes on the main floor. The loges on the mezzamine floor are set off from the balcony seats by three-inch brass railing. All chairs were furnished by the American Seating Company. A ladies' retiring room, with a maid in attendance at all times, is also situated on the mezzanine floor, and is one of the many features that makes the theatre popular.

A ventilating system consisting of several exhaust fans and a Sturtevant air heating and cooling system. The air is forced through vents in the floor and the walls. This system can be used both in the summer and winter. The lighting fixtures are in original design and are very unique.

The projection room, which is in charge of Will Bhealen, assisted by Earl Brudicker, is equipped with two Power's projectors. The length of throw is 125 feet.

The music for the picture is furnished by a four-piece orchestra. An American Photoplayer has also been installed and also a pipe organ of large dimensions. Organ pipe are used as a decorative purpose and may be seen on either side of the proscenium opening above the two proscenium boxes on the main floor. There are over 1,400 pipes to this organ, which was especially constructed for theatre use.

Arthur G. Stotle, former manager of the Palace theatre in Vinton, Iowa, is now manager at this theatre. It is Mr. Stotle's policy to give his patrons the best. He books all his pictures "open market." There are seven or eight performances daily consisting of seven reels each. Admission prices are 10 and 15 cents.

New Moss Theatre Will House 3012

PLANS were filed yesterday for B. S. Moss' new theatre at 181st street and Broadway. Excavating and leveling is now in progress and construction of the building proper will be under way in six or eight weeks. The theatre will be opened about Thanksgiving Day, 1917, and will be named after a United States President, as in the case of Moss' Jefferson theatre. The name has not yet been determined upon, but conjecture favors the Wilson theatre.

The new playhouse will be two stories high, taking in 150 feet on Broadway, 200 feet on 181st street, 170 feet on Bennett avenue, and 201 feet on the north, an area of thirteen city lots. Two large and spacious entrances, with Italian marble, will open on Broadway and another on 181st street. The capacity will be 3,012.

The interior of the theatre will be in French Renaissance, with the coloring in old rose, French gray, ivory and gold. Furnishings of suppressed and tasteful splendor will be in evidence throughout, and every comfort of modern ingenuity will make itself felt. The exterior will be white tile beautifully ornamented. The seats will be large and comfortable, and arrangements for the rest rooms and other comforts have been amply provided for and will be furnished and decorated in keeping with the interior of the house.

Particular attention has been paid to the heating and ventilation of the theatre, and a scheme has been devised whereby the atmosphere will be changed every two minutes, a volume of fresh air being pumped into the auditorium equal to the number of cubic feet of air contained in the theatre.

Exits are particularly provided to dismiss a capacity audience in two minutes. Owing to the large space covered by the building the last row of seats will not be further away from the stage than the center row of the ordinary size theatre. A cooling plant of the latest and most improved type will be installed, making it possible to maintain an agreeable atmosphere under all weather conditions.

Arrangements have been made for a large symphony orchestra with one of the best known musical directors in the country. A pipe organ will be installed. William H. McElpatrick is the architect.

DIRECTORY OF NEW THEATRES

CALIFORNIA

Frederick Miller, owner of Miller's and the Alhambra theatres in Los Angeles, has leased real estate, and plans are now being drawn for a $500,000 house which will have a seating capacity of between 3,000 and 4,000. Work of constructing the new theatre building will be commenced within the next three weeks. It will be located on Eighth street, a short distance from Mr. Miller's first Los Angeles house, Miller's theatre, which he has conducted for the past four years.

DELAWARE

Five Wilmington men, whose names have not been disclosed, recently bought land at Penn-Del-City, the new suburban town site near Worth Brothers plant at Claymont on which they will build a motion picture theatre. The building of the theatre will start in the near future. The owners of the adjoining land will make a contribution to the building fund in consideration of its being started at once.

ILLINOIS

Charleston is making another desperate effort to acquire a motion picture theatre. Latest reports are to the effect that over $3,000 worth of seats have been sold to date.

INDIANA

Instead of a modern theatre, a real, up-to-date movie house will be erected on the site of the destroyed Orpheum, First and Locust streets, Evansville. This final move on the building checker board was made yesterday at a meeting of the owners of the property, the lessees, Building Inspector Kedth and Architect Arthur J. Capelle.

The tentative plans call for a building with gallery to afford about the same seating capacity of the former theatre. However, instead of a stage of the former size, to meet requirements for legitimate productions, the stage will be made suitable only for vaudevile acts and moving pictures.

It will be made absolutely fire-proof, meeting all requirements of the state building laws. Architect Capelle has planned to make the exterior construction as modern as the interior, so that the building will be in keeping with the new buildings of that neighborhood.

Work on the new movie house will immediately follow the clearing away of the debris and the old walls, so that the building will be ready for occupancy early in the fall.

South Bend is to have a new motion picture house, which, if plans are carried out, will be one of the finest in the country. C. J. Allardt, manager of the Orpheum theatre, announced that as soon as a site could be bought the new building would be erected.

IOWA

James Scolaro, owner of the Olympic South Side theatre, Cedar Rapids, has announced the letting of the contract for the big improvements to be made on his theatre. Hohn Klepach was the successful bidder and obtained the contract for the new improvement to be made at once.

For sometime in the past the Olympic has been forced at times to turn down the large attendance which has flocked to its doors for entertainment and the new improvement, which will more than double the seating capacity of the theatre, will be welcomed by the patrons of this popular movie house. Both the front and interior of the theatre will be changed and beautified. A modern lighting system will be installed. One of the most up-to-date screens that it is possible to obtain will be put in. The new screen when installed will be inclosed in an 19-inch shadow box and will have a beautiful stage setting built around it with a plastic proscenium arch.

A modern system of ventilating will be used, which will assure the patrons of every comfort during the excessive heat of the summer. An automatic flusher system will be used for cleaning the floors and will do away with all the former dust caused by sweeping, which will insure the most sanitary conditions in the theatre at all times.

Plans are being drawn for the erection of a new theatre at Davenport.

W. H. Williams has purchased the Lyric theatre at Beaver City, Neb.

Edgar Benoit has purchased the Crystal theatre at Mitchell, Neb., from A. B. Jones.

A new picture house is being erected at Walker, Iowa.

The new Princess theatre at Sioux City, Iowa, will soon be opened.

T. M. Champagne has opened a new picture house at Toledo.

KANSAS

The Royal theatre at Kensington, with a seating capacity of 374, recently opened under the management of E. J. Hollister. Mr. Hollister is a modern business man, having been the owner of a drug store for a number of years and says he will conduct the theatre business along business principles that he practiced with merchandise, only more energetically, for in his drug business, there were only three turnovers a year and in the picture business the turnover is every twenty-four hours and the repeat sales daily. This means that the people must be reminded daily of his program and through many different channels.

KENTUCKY

The Cozy theatre at Mountaineer opened two weeks ago with "The Test" to a capacity house.

Doctor R. L. Bowman recently opened a motion picture theatre at Berry, a small town on the Kansas City division of the L. & N. He also installed an electric light plant, the cost of the combination being approximately $6,000.

LOUISIANA

Landry and Jacobs, who own and operate the Prytania theatre, Prytania and Bellcastle streets, in the heart of New Orleans' best residential section, announce that they hope to open their new house at Carrolton avenue and Poplar street on Easter Sunday.

The new house will be under the managership of Mr. Jacobs, and Mr. Landry will remain in charge of the Prytania. The new house will be, like other recently constructed suburban houses, up to the minute in every detail. It will cost $15,000 and seat 650. The seating capacity is subject to considerable enlargement. Opera chairs are being used. A costly theatre organ will be installed in the new theatre within a short time. The cost of the organ, however, is not included in the $15,000 figure. It was attempted to have it installed in time for the opening but this was found impracticable without delaying the opening. The Prytania is to undergo an overhauling in the early fall and be put at least on a par with the newest and best in suburban houses. It has long stood as a first-class suburban house and though it is packed most of the time the owners are preparing to spend a lot of money on it. Opera chairs and an organ are among the purposed improvements, and the house will be enlarged by taking in more property to the rear and along the side.

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MICHIGAN

H. T. Liebert has been commissioned by the Ongie Brothers to draw up plans and specifications for a new motion picture theatre to be erected on the property on Quincy street, recently purchased by them from Thomas Coughlan. It is expected that the excavators will commence work this week.

MONTANA

East Helena now has a new and up-to-date motion picture theatre. C. A. Drummond and J. B. Depue have taken over the old East Helena theatre, thoroughly renovated and remodeled it and it was recently opened as "The Columbia," with a five-reel feature, "The Mainspring," on the screen. A special orchestra was engaged for the occasion. It is the intention of Messrs. Drummond and Depue to operate the Columbia as a strictly up-to-date show house with all the latest films.

NEW YORK

Application was made last week for a permit to erect a moving-picture theatre in the Twenty-third ward, at Lake avenue and Letta road, Rochester. The building will house the theater, three stores and several apartments. It is to have a frontage of 71 feet and a depth of 132 feet and will be two stories in height. It will be constructed of brick and will cost approximately $35,000.

OHIO

Another downtown motion picture house in Cleveland to be known as the Gaiety will be built on East Ninth street, between Euclid and Superior avenues. Eventually East Ninth street will be the Great White Way of the photoplay business, as this makes the sixth house showing pictures on this street.

Contractors have resumed work on the new Lyric theatre building, Wooster, and expect to rush it to completion to enable the proprietors to open July 1. Work on this theatre was suspended in the early winter owing to the severe weather. It is to be a fine structure with a large seating capacity.

Plans are completed for the construction of a new theatre on Lagrange street, near Central avenue, Dayton. The structure will cost $60,000. It will have 1,328 seating capacity. The foyer will be beneath the main floor. It will be the largest theatre in the city, outside the downtown district, the promoters say. Edward Bioloruckl and W. L. Grudzinski will be managers.

OKLAHOMA

Thompson & Kizziar are building a $10,000 modern motion picture theatre at Hobart, Okla., to replace the theatre burned recently. The theatre will have an ornamental brick front, floor slope to be excavated for the street level. A fully equipped stage, gallery indirect lighting system and booth equipped for two machines. The theatre will be opened about May 1.

Foundation work will start on the new theatre at Miami, Okla., April 1, to cost $30,000. T. F. Humphrey, formerly manager of the Electric at Claremore will be the manager.

PENNSYLVANIA

Ground has been broken at 12-14-16 North Eighth street, near Hamilton, Allentown, for the building of the most pretentious photo-play theatre that has yet been planned for Allentown. The new theatre to be called "The Strand" will be a fine improvement for the city and will stand as a monument to the enterprise of the public-spirited builders, Ritter & Smith, and architects, Ruhe & Lange.

The owners of the theatre are Dr. B. H. Stuckert and O. H. Gernert, an experienced theatrical man, and they will no doubt furnish the amusement public with productions of the highest standard, and the needs of the patrons will be well cared for, especially along the lines of safety and convenience. There will be no danger from fire owing to the fire-proof construction of the building and plenty of exits. Ventilation is one of the most important factors, the air inside will be constantly changed, and the theatre will be heated by the most modern heating devices known.

It is to have a seating capacity of 800 and every chair will be of the latest opera pattern. Every convenience for the patrons will be installed, and most artistic equipment and decorations will be used. There will be a ladies' rest room, sanitary drinking fountains, a large and spacious tiled lobby and foyer, and every convenience that can be suggested to make the house popular. The new theatre, to be completed and ready for opening not later than September of this year, will represent an investment of $110,000 and will be the most centrally located house in Allentown.

WASHINGTON

Wilbur Robinson of the Bijou theatre, Tacoma, has purchased a site in Northport, upon which he intends to erect a modern motion picture theatre. The structure will be of two stories, the upper one to contain a dance hall.

WISCONSIN

The new theatre at 551 Greenfield avenue, West Allis, Milwaukee, was opened recently. This is the third motion picture theatre to be built in this city. Uebelacker's orchestra has been given the contract for the furnishing of the music for this theatre, which was built by George Loebel.

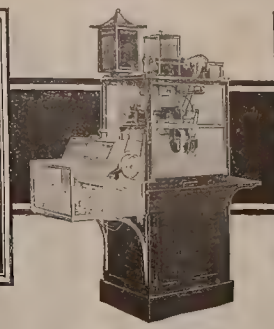
The Palace theatre, Superior, was opened two weeks ago to a capacity house, and like conditions have prevailed up to the present. This theatre, known as "the theatre beautiful," is situate at the corner of Eleventh street and Tower avenue, and was erected at a cost of $125,000. It is one of the finest and most thoroughly equipped theatres in the northwest. An excellent view is afforded from every seat in the theatre. Besides the main auditorium and balcony, which seat aproximately 1,200, the theatre is equipped with well appointed dressing rooms, shower baths and lounging rooms for the performers, ladies' and gentlemen's parlors for the patrons, and a nursery room with sand piles and merry-go-round for the kiddies. The theatre property, valued at $200,000, is owned by the New Grand Theatre Company, of Duluth, Minn., and is probably one of the finest theatres in the Northwest for its size. It has a seating capacity of 1,200.

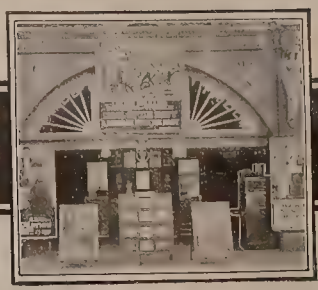
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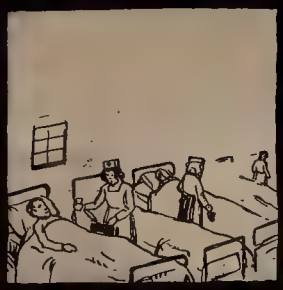
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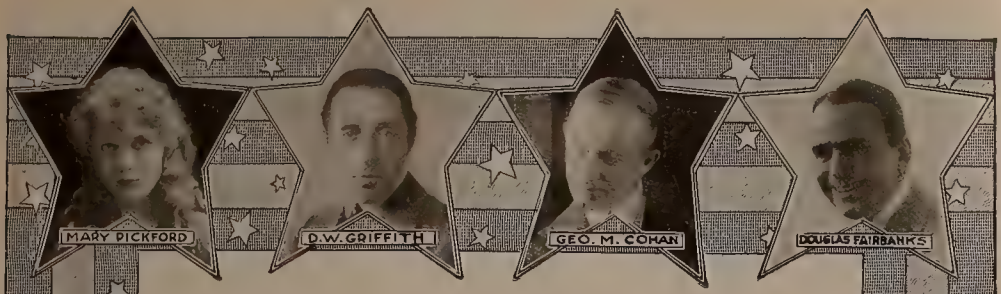
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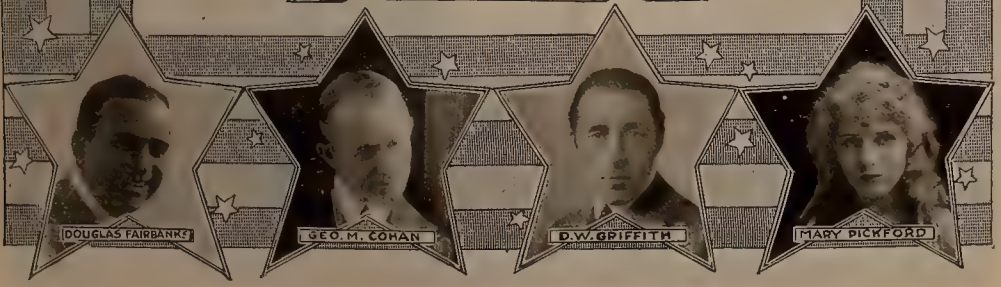
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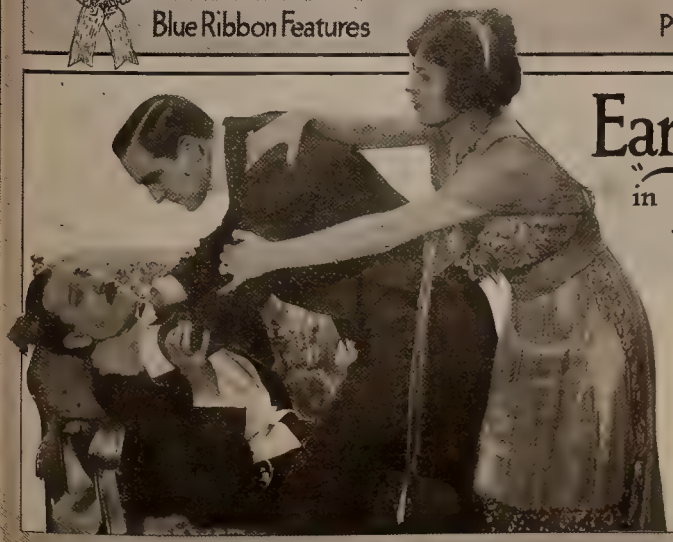
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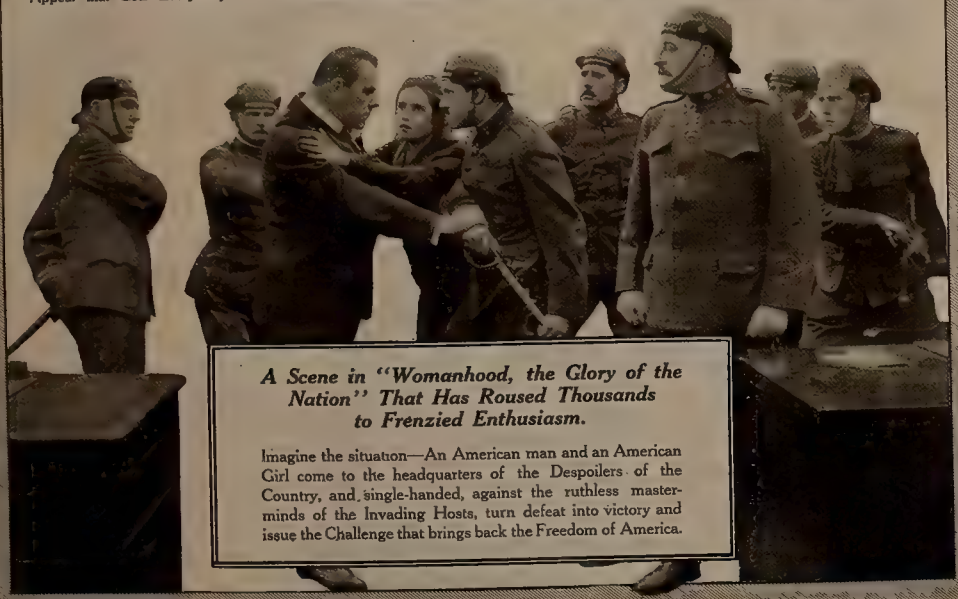
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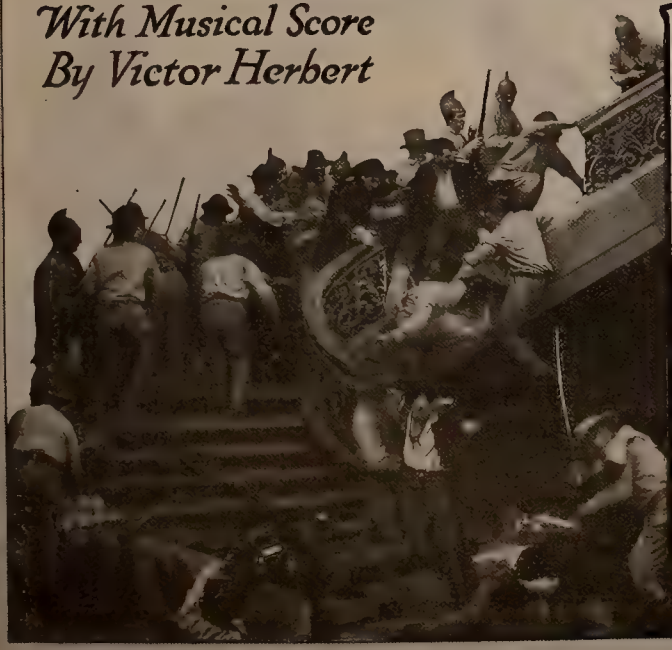
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HARRY RAPF Presents.

Robert Warwick

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THE REASONS behind Goldwyn's adoption of this policy are:

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3. Exhibitors should have the right to rent the group of pictures they want without being forced to take other pictures they *do not want.*

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Goldwyn considers it wisest to let exhibitors *use their own brains* in deciding what pictures are best for their theatres and their communities.

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GOLDWYN guarantees a *minimum* production of twenty-six pictures a year from the date of its first release in September.

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Thousands of exhibitors already have written to inquire about bookings because *they* believe Goldwyn Pictures will solve their most troublesome problem — the problem of *quality*. Are *you* on the Goldwyn mailing list to receive our announcements?

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announces a private showing of a group of photoplays from

The Lincoln Cycle

at the

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Friday, April Twentieth,
at ten o'clock in the morning



Admission will be by card only

If you have not received an invitation and are interested in the idea of the Lincoln Cycle pictures, we would be glad to send you a card or leave one at the box office in your name if you will write us to that effect.

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Every day during the past four years the growth of the Benjamin Chapin Cycle of Lincoln Photodramas has been—not like the growth of a patch of mushrooms—but steady, consistent, substantial as the growth of a group of oak trees.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 28, 1917

MUTUAL RELEASE "THE WILDCAT," FEATURES JACKIE SAUNDERS



JACKIE SAUNDERS makes her second appearance in Mutual Pictures the week of April 23. The second of the Jackie Saunders series of features is entitled "The Wildcat." It was produced by E. D. Horkheimer. It is in five acts.

The Taming of a Hoyden.

The story of "The Wildcat" is from the pen of Daniel Whitcomb. It depicts the reformation of a typical little tomboy, a reckless, harum-scarum sort of girl who delights in having her own way upon every occasion. Before the story ends she has developed into a beautiful, charming and wholly lovable young lady. The taming of the hoyden is accomplished by a young man who resorts to kidnaping before he succeeds in his purpose. At a lonely cabin, far up in the mountains—miles from civilization—the spoiled, ill-tempered child is transformed and returns to the city later on as the wife of the man who tames her.

Splendidly Produced.

"The Wildcat" has been splendidly produced by Director MacDonald. Its scenes were chosen with care and have been perfectly photographed by William Beckway. Miss Saunders is supported by an excellently balanced cast. Arthur Shirley has the male lead opposite the star. As a comedy-drama of the highest class, exhibitors will find "The Wildcat" hard to equal. Bookings can be arranged now at any Mutual Exchange for both "The Wildcat" and "Sunny Jane," which was the first of the Jackie Saunders series.

Fred Jackson Story for Mary Miles Minter

As the next offering in the Mary Miles Minter series of Mutual Pictures, a most unusual story has been selected. President Hutchinson of the American Film Company, Inc., has chosen Fred Jackson's famous story — "Annie-For-Spite." Director James Kirkwood believes this will give Miss Minter one of the most delightful plays in which she has ever appeared. Jackson's stories are famous everywhere and thousands will be attracted by the author's name alone. Bookings on "Annie-For-Spite" can be made now at any Mutual Exchange. Its release date will be announced shortly.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant.....	
.....	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame.....	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment....	Mary Miles Minter
The Single Code.....	Crane Wilbur
Week Beginning April 23d.	
The Debt.....	Marjorie Rambeau
The Wildcat.....	Jackie Saunders

MISS MARIE CAHILL

Vaudeville Favorite and Popular Comedienne

IN NEW FEATURETTES

Mutual Film Corporation announces a series of three Mutual Featurettes starring Marie Cahill. The first is released on Monday, April 30. It is entitled "Gladys' Day Dream." The other two will follow at bi-weekly intervals. "When Betty Bets" is the title of the second. It is released May 14. "Patsy's Partner," the third Cahill Featurette, will be released on May 28. Miss Cahill is one of America's best known comediennes. She has been a "top line" vaudeville star for years. She has been the featured star of several musical comedies. She is known and admired everywhere. Now, in Mutual Featurettes, she will be seen by an even greater audience. Exhibitors are thus given an opportunity of offering a big star—a star of national note—in subjects of shorter length than five or six reel features. This serves to illustrate the Mutual Film Corporation's recent announcement that the "Big Stars Only" policy applies equally to short and long subjects. Bookings on the Marie Cahill Featurettes can be made now at all Mutual Exchanges.

Exhibitors Offered Wide Variety of Film Subjects

Variety of the widest sort is offered exhibitors in the Featurettes now available at all Mutual Exchanges. Comedies of widely different character will be found in Vogue Featurettes and Strand Featurettes. Cub Featurettes are of still a different sort. Romance and adventure run riot in the Jimmie Dale Featurettes and the Shorty Hamilton Featurettes. Topical and educational subjects include Reel Life Featurettes and Mutual Weekly.

MARJORIE RAMBEAU IN "THE DEBT" SCORES DRAMATIC TRIUMPH



"THE DEBT" is the third of the Marjorie Rambeau series of Mutual Pictures. It is released the week of April 23. Frank Powell directed it. The story was adapted from a famous European stage success. Miss Rambeau scores a real dramatic triumph in the role of the Countess.

A Heart Interest Story.

Heart interest predominates throughout the story. The scenes are laid abroad and in New York City. Ann, the Countess, is the daughter of a nobleman who invests all his capital in a mining proposition. She is loved by Baron Moreno, who hopes to profit by her wealth, and by John Slater, a man of the people, who loves her for herself alone. When the mine, in which hundreds of the villagers had invested their savings, proves worthless, Anne's father commits suicide, the Baron breaks off his engagement, and John Slater and Ann voluntarily agree to assume the debt incurred by the failure of the mine. After Ann's marriage to Slater the two go to America, accompanied by Slater's mother, a woman who resents her son's love for another. Through years of humble toil the Slaters accumulate a little hoard with which to repay the debt. Just as this fund is completed Moreno appears on the scene and compromises Ann in such a way that Slater casts her off. Months later when Ann's little daughter is dying, Slater revenges himself upon Moreno and, dying, bids his wife return to her child, and complete the payment of the debt. Upon her return to Europe Ann carries out the plan agreed upon, makes good the losses of the peasants and eventually marries the minister who has long loved her.

Released Week April 23.

"The Debt" is released the week of April 23. It is unquestionably one of the most dramatic and powerful of the Rambeau subjects. Bookings on this, "The Greater Woman" and "Motherhood" can be made now at any Mutual Exchange.

"Railroad Raiders" An Instant Success

Monday, April 9, was a red-letter day for every theatre that began showing the new Helen Holmes success—"The Railroad Raiders." The public instantly voted it a success. It was proclaimed a worthy successor to such previous successes as "The Girl and the Game" and "A Lass of the Lumberlands. Exhibitors who have not already arranged to show "The Railroad Raiders" can secure bookings at their nearest Mutual Exchange.

MUTUAL

FRANK POWELL *Presents*

MARJORIE RAMBEAU

IN

"The DEBT"

Adapted from the European Stage Success.

A stupendous drama depicting the struggles of an ex-Countess; and the man who loves her to repay a debt incurred in the long ago. Mother love, revenge, gratitude — all play their part in the working out of the story. In five acts. Released the week of April 23rd.

NOW Booking At All Mutual Exchanges.

Produced by FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.





MUTUAL



E·D·HORKHEIMER *Presents*

JACKIE SAUNDERS

IN

"The WILDCAT"

By Dan'l Whitcomb

A delightful comedy-drama. Picturing the transformation of a hoyden—spoiled and ill-tempered—into a charming and lovable wife. In five acts. Released the week of April 23rd. Directed by Sherwood MacDonald. Photographed by Wm Beckway.

NOW Booking At All Mutual Exchanges.

Produced by E·D·HORKHEIMER

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MUTUAL

Mutual Days

NOW—you can arrange from two to seven Mutual Days every week! Two new, high class Mutual Star Productions are now being released every week through Mutual Exchanges everywhere. These productions are superbly produced feature attractions in five and six acts. The stars appearing in these productions are: Mary Miles Minter, Marjorie Rambeau, Ann Murdock, Edna Goodrich, Gail Kane, William Russell, Nance O'Neil, Margarita Fischer, Jackie Saunders and Crane Wilbur.

Two Mutual Star Productions Every Week

Each week you can secure *at least* two high quality feature productions from your nearest Mutual Exchange. You may book these features in series—selecting the stars and plays that appeal to your particular audiences. This assures you from two to seven Mutual Days every week.

Serials, Featurettes and Specials

In addition to the two Mutual Star Productions released each week, the Mutual Film Corporation is releasing a number of Serials, Featurettes and Special Attractions constantly. Among the Serials are "The Girl and The Game"—"A Lass of the Lumberlands"—"The Railroad Raiders" and others. Among the Featurettes are Strand Comedies, Vogue Comedies, "Shorty Hamilton" Featurettes, Reel Life, Mutual Weekly and others. Among the Specials are "Damaged Goods," Mutual-Chaplin Specials, etc.

Visit your nearest Mutual Exchange for complete information regarding Mutual Pictures. See your Mutual Exchange regularly—*at least once each week*. Keep posted on Mutual releases. You'll find it profitable.

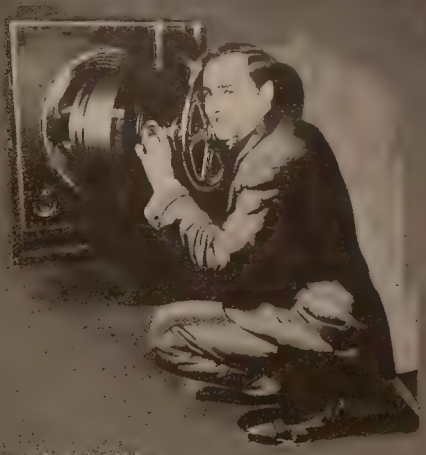
Mutual Film Corporation

John R. Freuler, President

Executive Offices: 220 South State St., Chicago, U. S. A.

EXCHANGES EVERYWHERE

MUTUAL



Amazing adventures—at midnight—while the city sleeps—are wonderfully depicted in this new series of sixteen new Mutual Featurettes—each complete—each two reels in length—a new adventure each week. "A Fight For Honor" is the title of the "Jimmie Dale" episode published this week.

featuring
E·K·LINCOLN
PAUL PANZER EDNA HUNTER
DORIS MITCHELL

produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER President
JULES BURNSTEIN General Manager
Directed by
HARRY McRAE WEBSTER

Jimmie Dale
Alias "The Grey Seal"

Now Booking At All Mutual Exchanges

MUTUAL

VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"MASKED MIRTH"

TWO REELS **RELEASED APRIL 21st**

FEATURING BEN TURPIN

PECULIARLY timely is this Vogue Comedy. Right now while everyone is thinking of war, comes this two reel comedy whose plot is based on an invention to revolutionize warfare. A torpedo-bomb, which, upon exploding in the camp of the enemy, causes the soldiers to laugh till they drop from fatigue, is the very heart and centre of the plot. Foreign spies try to secure the bomb. Wild and weird are the complications which develop. "Masked Mirth" was directed by Robin Williamson. It may be booked at any Mutual Exchange.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6235 Broadway **Chicago, Illinois**

Cub Comedies

Featuring

George Ovey

Have Stirred the Mirth of a Nation

Next Single Reel

"THE RANSOM"

Released April 26

Through any Mutual Exchange

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WORLD PICTURES BRADY-MADE

Every Release a "Special"



ETHEL CLAYTON
—IN—
"Man's Woman"
with Rockcliffe Fellowes



ROBERT WARWICK
JUNE ELVIDGE and HENRY HULL
IN "The Family Honor"



KITTY GORDON
—IN—
"Forget-Me-Not"
with Montagu Love

THE PROGRAM

We Do NOT "Take Them Off"

We Put the "Specials" ON the Program



ALICE BRADY

—IN—

"Darkest Russia"



CARLYLE BLACKWELL and JUNE ELVIDGE

—IN—

"The Page Mystery"

with ARTHUR ASHLEY



SARAH BERNHARDT

—IN—

"Mothers of France"

Directed by Louis Mercanton
Written by Jean Richepin

OF "SPECIALS"

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

JAXON COMEDIES

"Put The Poor Ones On The Shelf!"

said the General Manager to the head of his producing staff. "Do you think that you can fool the public? If you can't deliver the goods, there is no use staying in business."

That is the policy governing the production of the

"POKES AND JABS" COMEDIES

The happy-go-lucky, joyous, silly, altogether enjoyable comedy of Bob Burns and Walter Stull made these pictures the most popular releases on the General Film program, and the new Open Market productions are in every way superior to those put out under the Vim brand.

Territorial franchises will shortly be allotted for the entire country. Exchange men have an opportunity *now* to acquire an extraordinarily profitable weekly comedy release. Write or wire for further information to

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THE HONOR SYSTEM

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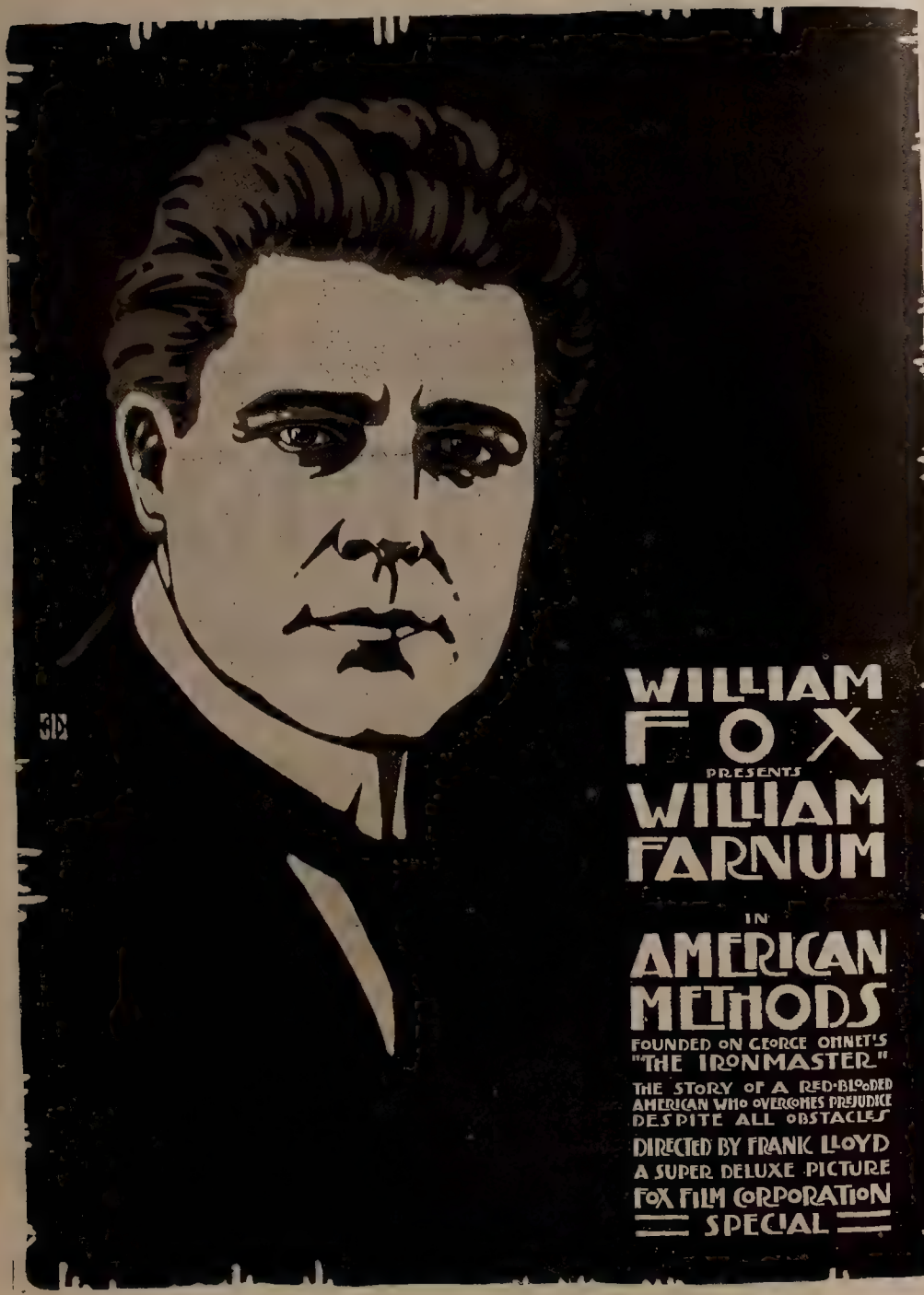
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THE HONOR SYSTEM BOOKING OFFICE

4th Floor, No. 128 West 46th Street

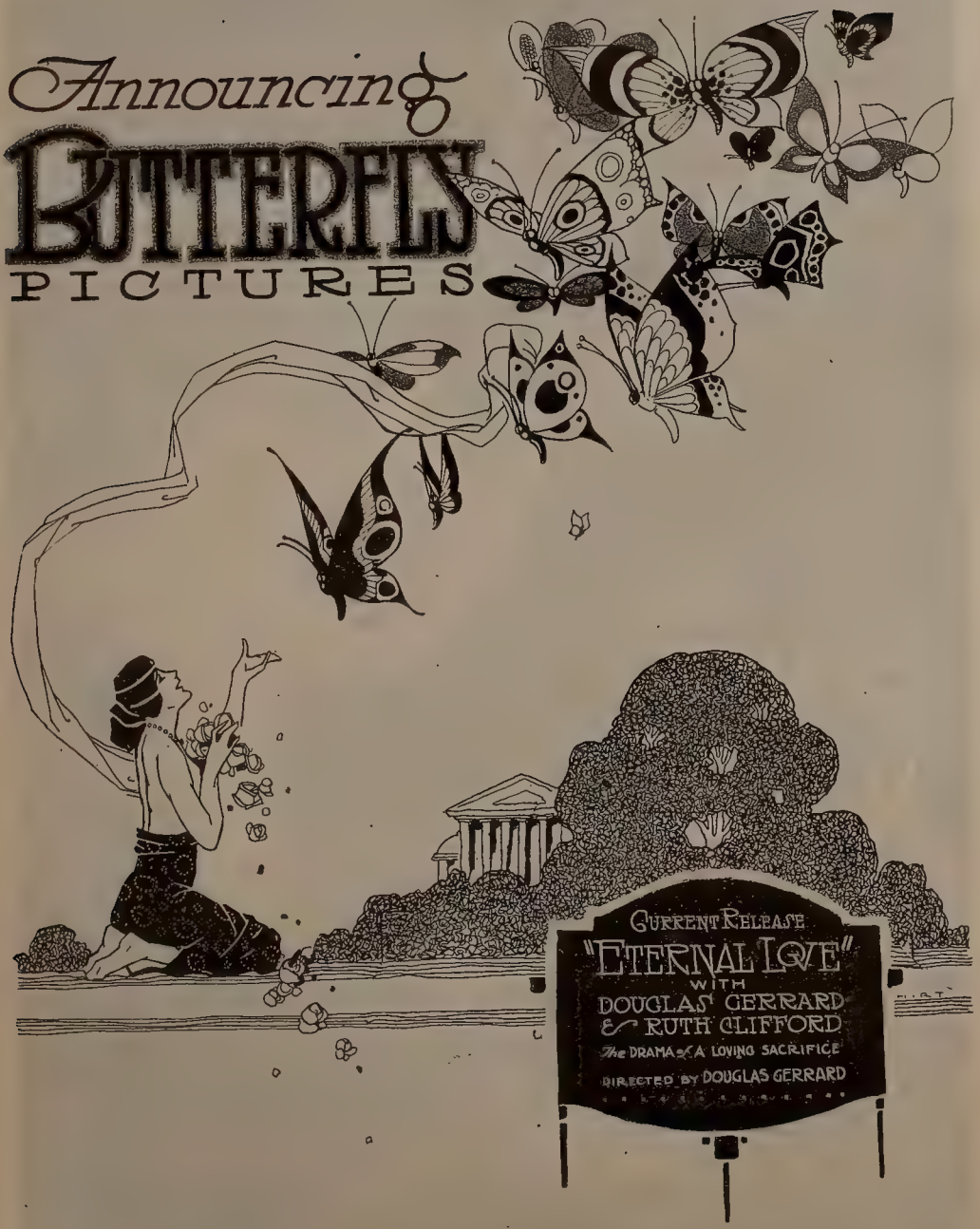
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AMERICAN WHO OVERCOMES PREJUDICE
DESPITE ALL OBSTACLES
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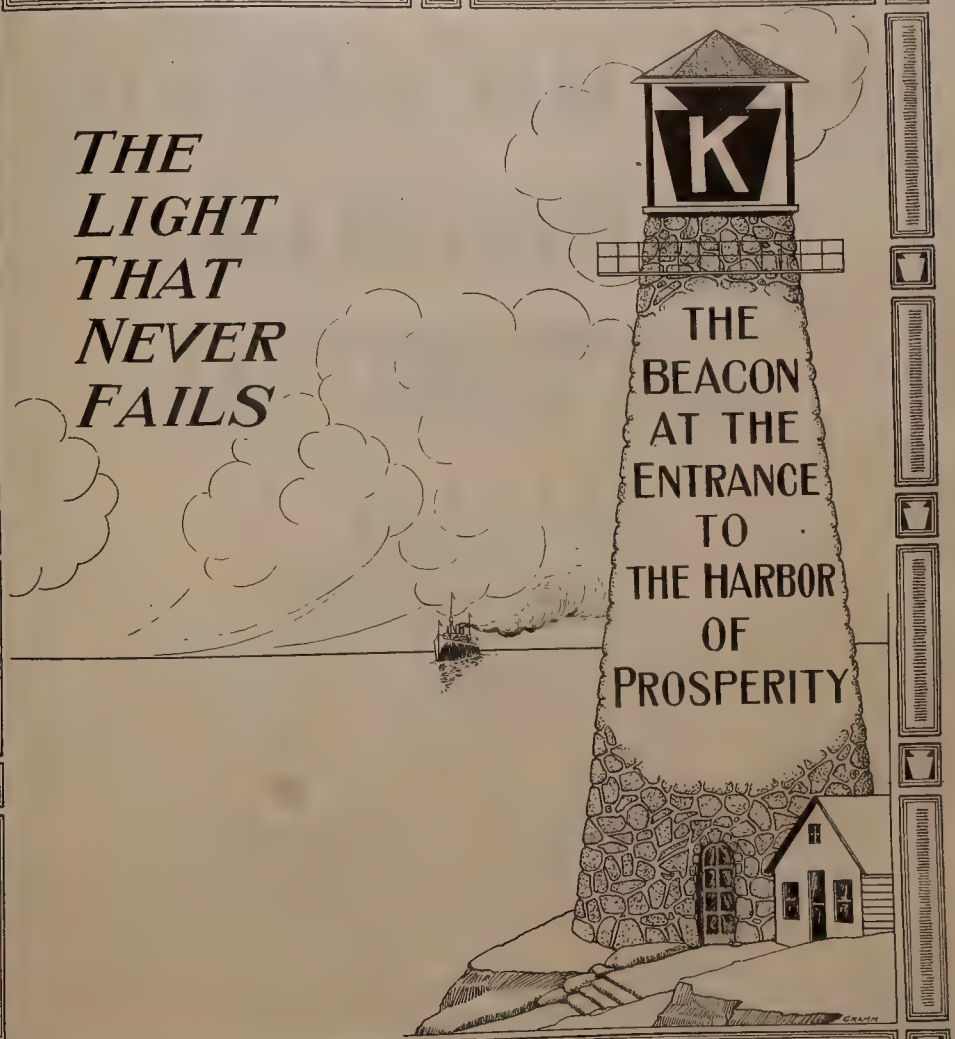


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CURRENT RELEASE
"ETERNAL LOVE"
WITH
DOUGLAS GERRARD
& RUTH CLIFFORD
The DRAMA of A LOVING SACRIFICE
DIRECTED BY DOUGLAS GERRARD

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R W FRANCE ESQ

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THE IMPORTANCE OF SECURING THE VERY BEST FILM SERVICE FOR OUR NEW CALIFORNIA THEATRE WHICH WE ARE NOW ERECTING AT THE CORNER OF MARKET AND FOURTH STS SANFRANCISCO AT A COST OF OVER ONE MILLION SEVEN HUNDRED AND FIFTY THOUSAND DOLLARS WAS THE OCCASION OF OUR BOARD OF DIRECTORS CARRFULLY ANALIZING THE ENTIRE FILM SITUATION EVERY ANGLE OF THE OPEN MARKET BOOKING UNDER ITS PRESENT METHOD PROVED NOT ALONE EXTREMELY DANGEROUS BUT IMPRACTICABLE AND UNHEALTHY THE ANALYSIS OF THE PRESENT PROGRAM BOOKING DIDET WARRANT ANY ASSURANCES FOR FUTURE PROTECTION OR ADVANCEMENT UNTIL WE THOROUGHLY UNDERSTOOD THROUGH MR W W HODKINSON WHO IS VISITING THE WEST OF HIS NEW TRIANGLE RELEASING PLAN WHICH IS ALONG BROAD AND CONSISTENT LINES AND WHICH IS A GREAT STEP IN THE RIGHT DIRECTION AS A RESULT WE HAVE CONTRACTED FOR THE TRIANGLE PROGRAM FOR THE CALIFORNIA AND PORTOLA THEATRES

-EUGENE H ROTH.

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Enter the MO-TOY



Still from "In the Jungle"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

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The Greatest Novelty on the Screen

All the dolls in toyland—beautiful French hussies, little ragamuffins—are members of the MO-TOY troupe. Waxen men and women from every walk of life make love like Lothario, play baseball like Ty Cobb, preach like Billy Sunday.

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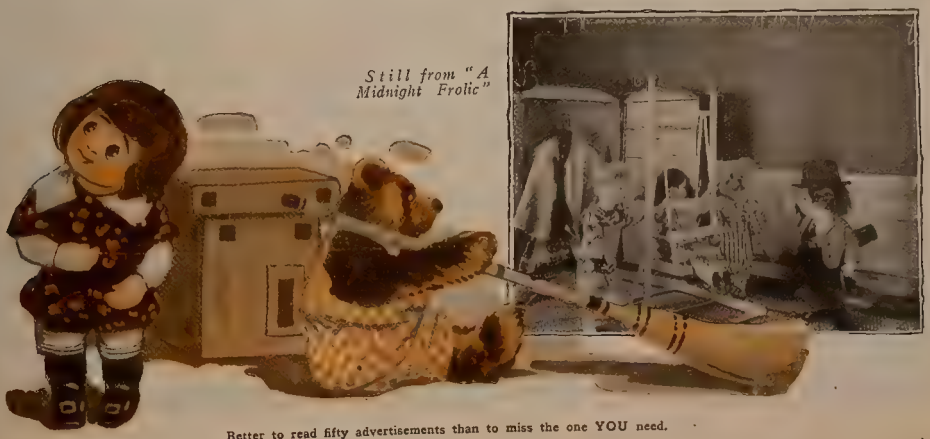
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Still from "A Midnight Frolic"



The La Salle Film Co.

presents

"*The* Prodigal Uncle"

A two-part comedy drama written and directed by M. De La Parelle featuring the celebrated Jean Otto and Carol Halloway.

The story of a chorus girl and rich young man and his rescue by a self-sacrificing uncle—figure out the plot for yourself.

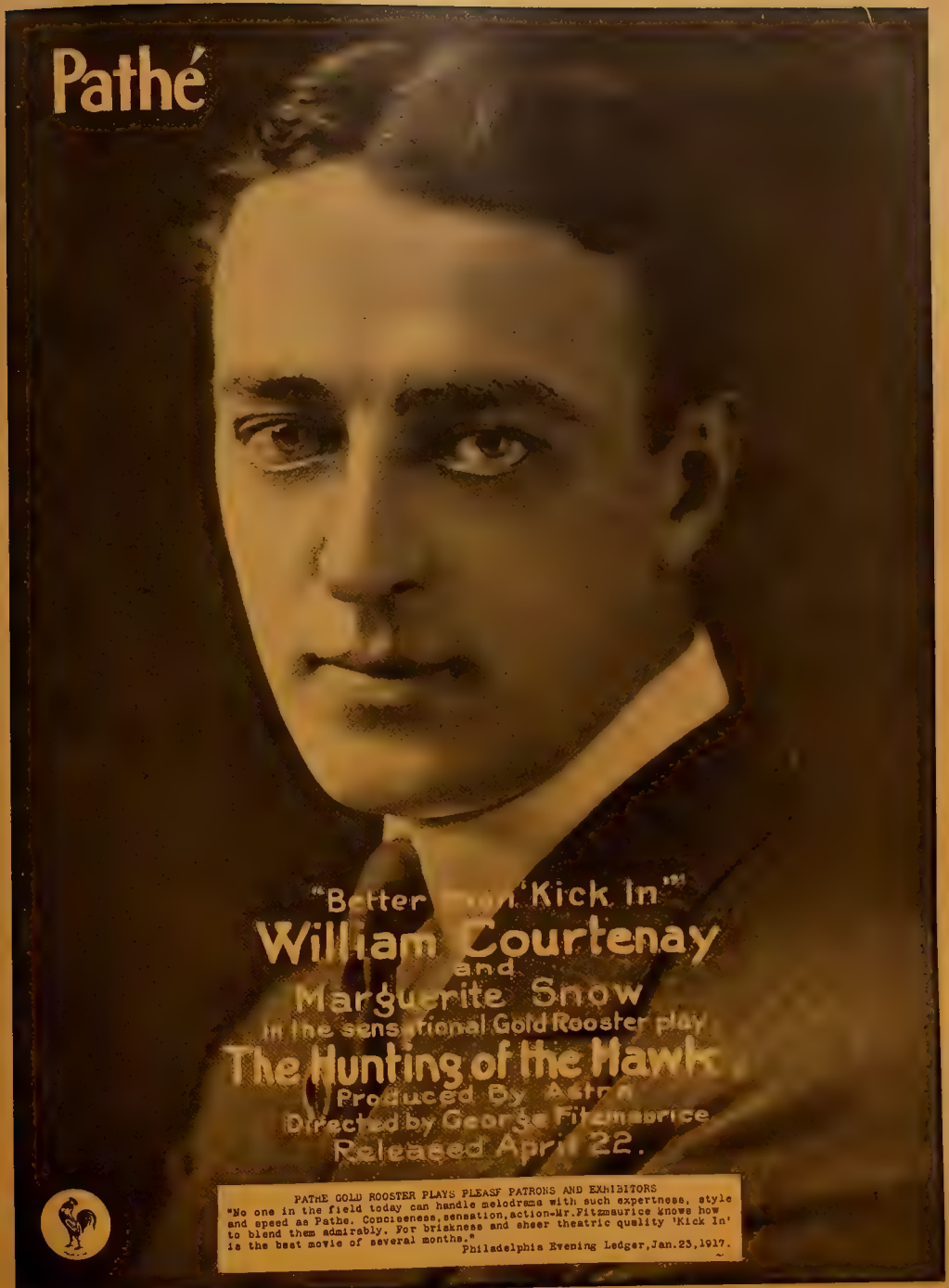
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First of a series of two part LaSalle Comedies make reservations now for bookings at any exchange of

MUTUAL FILM CORPORATION

Exchanges Everywhere in America

LA SALLE COMEDIES


Pathé
"Better Than 'Kick In'"
William Courtenay
and
Marguerite Snow
in the sensational Gold Rooster play
The Hunting of the Hawk
Produced By Astra
Directed by George Fitzmaurice
Released April 22.
PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS
"No one in the field today can handle melodrama with such expertness, style and speed as Pathe. Conciseness, sensation, action-Mr. Fitzmaurice knows how to blend them admirably. For briskness and sheer theatric quality 'Kick In' is the best movie of several months."
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Pathé

Announces the inimitable star
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THE RED CIRCLE
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RUTH ROLAND

in a thrilling serial based on
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The NEGLECTED WIFE

For six years the leading Newspapers of the country have been running Mrs. Urner's famous stories. Exhibitors are thus assured of great public interest from the start.

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Produced by BALBOA | Released MAY 13 | Booking *NOW*




Pathé
RUTH ROLAND
star of
"The NEGLECTED WIFE"

Pathé



Announcing the sensational Business Getter

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the delightful Human Interest Gold Rooster Play

Sunshine and Gold

Produced by Balboa

Released April 29.

PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"Baby Marie Osborne played in 'Shadows and Sunshine' at the Strand (seating capacity 1300) to the largest receipts of any one day in the history of the house. Everybody pleased."

W. J. Hayes, Manager, Strand Amusement Co., Erie, Pa.



"Surpasses anything yet produced in serials!"

"PATRIA

with

Mrs. Vernon Castle

Surpasses anything yet produced in serials not only from its point of interest but for the remarkable way in which it holds the attention of amusement seekers other than photoplay lovers."

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INTERNATIONAL

Written by L. J. Vance
Released by **Pathé.**

Pathé

Reasons why you should book

MYSTERY OF THE DOUBLE CROSS

Reason No. 4:

FEATURE PRODUCTION

Each episode is directed with the same skill and care as the best feature. William Parke, the Director, is famed as a feature Director. Mystery of the Double Cross is a costly production and shows it. It is the feature serial of Love, Peril and Thrills

Produced by
ASTRA

Featuring
MOLLIE KING
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LEON BARY

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MYSTERY OF THE DOUBLE CROSS



MOLLIE KING Star of Pathe's
MYSTERY of the DOUBLE CROSS

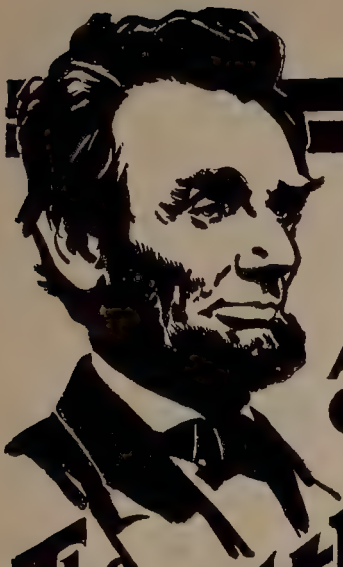

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present
Frederick Warde
The Justly Celebrated Actor in
The Vicar of Wakefield
"In my estimation this is the best picture that has ever come to Cleveland."
J. M. Fredericks
Superintendent Cleveland Public Schools
Book through the
Super-Feature Dep't
PATHE EXCHANGE, Inc.
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IT IS TRUE

Eight days after our refusal to accept the first episode of "The Twisted Thread", as the same did not meet Pathé's requirements, the Balboa Amusement Company cancelled their contract with us for that serial.

PATHE EXCHANGE, Inc.

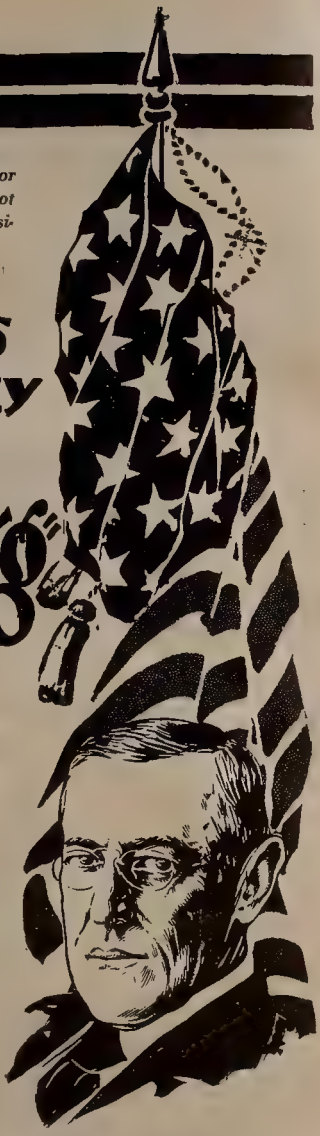
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"That a Government of the people, for the people, by the people, shall not perish from the earth."—From President Lincoln's Gettysburg Address.

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"The Battle of Gettysburg"



The Patriotic Film Supreme

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Every Exhibitor in the country is demanding military pictures that are first class and produced along popular lines. "The Battle of Gettysburg" has every element of popularity. It has a patriotic appeal to every man, woman and child. It has battle scenes that thrill. It has a great love story that gets over big. It has a reverent portrayal of Abraham Lincoln that sends an audience away enthusiastic. It gets the money. State Rights are now offered. An unusual opportunity. If you are a State Rights man, get full particulars immediately on a picture that will net you a handsome profit.

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New York

"The world must be made safe for democracy. Its peace must be planted upon the trusted foundations of political liberty."—From President Wilson's War Message to Congress, April, 1917.

The TRUTH about

THE TWISTED THREAD

By H. M. HORKHEIMER

The Serial Superlative

PRODUCED BY

BALBOA

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POSTAL TELEGRAPH-CABLE COMPANY

NIGHT LETTERGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY INCORPORATED TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK. CLARENCE H. MACKAY, PRESIDENT.

COUNTER NUMBER | TIME FILED | CHECK

5.45 P. M. | 78 nL 8 EXCHANGE 160

INDEPENDENT COMPETITIVE PROGRESSIVE

SEND the following NIGHT LETTERGRAM, subject to the terms on back hereof, which are hereby agreed to.

Long Beach, Cal. March 26, 1917.

Pathe Exchange, Inc.,
attention: J. A. Berst,
25 West 45th Street,
New York City, New York.

In accordance with my letter regarding Twisted Thread we hereby give you notice that we elect to cancel contract for Twisted Thread between yourselves and our company. I will be east shortly to discuss matter with you. Will appreciate it very much if you will see that we are paid immediately for Neglected Wife, as you can readily understand the terrific expense we have had on Twisted Thread. Many thanks.

H. M. HORKHEIMER,
President and General Manager
The Balboa Amusement Producing Company

WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, VICE-PRESIDENT
RECEIVER'S No.
NEWCOMB CARLTON, PRESIDENT
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DELVIDERE BROOKS VICE PRESIDENT

SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to

126 GSM 31 BLUE 5 EXA

H M HORKHEIMER 90

FY NEW YORK NY 112PM MARCH 27 1917

PRESIDENT BALBOA AMUSEMENT PRODUCING CO LONG BEACH CALIF

WE ACKNOWLEDGE RECEIPT YOUR TELEGRAM CANCELLING CONTRACT FOR TWISTED THREAD WE ARE SURPRISED AT YOUR ACTION BUT WE DO NOT DISCUSS YOUR RIGHTS AND ACCEPT CANCELLATION

5.35 PM

J A BERST
VICE PREST PATHE EXCHANGE INC

STARRING

KATHLEEN CLIFFORD

For the reasons above set forth **THE TWISTED THREAD** will **NOT** be released by Pathe.

THE TWISTED THREAD will, however, be released by one of the most powerful organizations in America, which pays the **HIGHEST PRICES** in order to obtain the **HIGHEST QUALITY** of photoplays produced.

Draw Your Own Conclusions

THE BALBOA AMUSEMENT PRODUCING COMPANY

H. M. HORKHEIMER, *President and General Manager* — E. D. HORKHEIMER, *Secretary and Treasurer*

Studio and General Offices, Long Beach, California

H. N. HOLDE, Eastern Representative - - - - - - - - **1600 BROADWAY, NEW YORK CITY**

K E S E
KLEINE EDISON SELIG ESSANAY

ANOTHER TRIUMPH FOR THE THOMAS A. EDISON STUDIOS

THE SUPREME COURT OF THE MOTION PICTURE WORLD



has decided that

SHIRLEY MASON

in

"THE LAW OF THE NORTH"

is a high-class attraction for all classes of exhibitors.

Without a dissenting opinion, the best critics in America have given their unqualified praise to another of the five-reel productions of the Edison Studios.

Motion Picture News

"Here is a picture that pleases the eye and twangs the nerves that thrill. It is chock full of good acting, plenty of action and, above all, has the very best of photography to augment this. . . . Its plenitude of detail as faithfully reproduced as Robert Service or Jack London ever succeeded in doing with printed description."

Exhibitors' Herald

"With a well handled and well directed story, a splendid cast of players and beautiful snow scenes, "The Law of the North," should prove a very successful offering and one that will be enjoyed by any audience. . . . Entire production seems to be the work of a master producer."

Motography

"This is an offering which should thoroughly entertain any audience. They will leave the theatre satisfied that they have been well entertained and are likely to send their friends to see the play, some commenting on the story, others on the star and not a few on the beauty of the picture itself."

A SIMILAR DECISION

We predict, will be made in the case of

"BUILDERS OF CASTLES"

(*Released April 16th*)

a five-reel production of the Edison Studios

featuring

MARC McDERMOTT and MIRIAM NESBITT



Investigate these highly successful new Edison feature pictures

KLEINE - EDISON - SELIG - ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes



Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E PRODUCERS OF PICTURES FOR THE FAMILY K-E-S-E

K E S E

KLEINE EDISON SELIG ESSANAY



Wm N. Selig
Presents
H·B·Warner
And Company of Co-Stars including
Violet Heming and W. Lawson Butt
in
"The Danger Trail"
Arrangement Bobbs-Merrill Co.
James Oliver Curwood's Love Romance of
The Canadian Northwest.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

IVAN

THE NEW DISTRIBUTION PLAN:

"Thorough Co-operation"
"Equitable Arrangements"
"Certainty of Profits"

for all concerned

Our plan enthusiastically approved by following Top Notch Exchanges

New England States	Eastern Feature Film Co., Boston, Mass.
New York and Northern New Jersey	Merit Film Co., New York, N. Y.
Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Va.	Electric Theatre Supply Co., Phila., Pa.
Michigan	Wolverine Feature Film Co., Detroit, Mich.
North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee	Federal Film Co., Atlanta, Ga.
California, Nevada, Arizona	M. & R. Film Exchange, San Francisco, Cal.
Texas, Oklahoma and Louisiana	Central Feature Film Co., Waco, Tex.
Colorado, Utah, Wyoming, New Mexico	Supreme Photoplay Corp., Denver, Colo.
Canada	Globe Securities, Ltd., Toronto, Canada
FOREIGN COUNTRIES	HAWK FILM CO., 1600 BROADWAY, N. Y. CITY

Write for remaining territory without delay to

IVAN FILM PRODUCTIONS INC.

130 West 46th Street, New York

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

"PARALTA Plan"

Founded on Experience and Proved by Practical Tests

MR. EXHIBITOR, are you working for yourself? If not, would you like to be shown a way to get all the benefit you are entitled to from your own enterprise? Are you making the profit you should make from your theatre? If you are, do you want to increase your earnings? If you are making a loss, have you dug down straight to the very bottom cause and found out why? Or, are you just floating along on hope that something may soon turn up to land you right? If you are making a loss there is a way you can turn it to a profit. If you are making a profit you can increase it. Get the idea?

THREE years ago a certain moving picture theatre showed a net profit of $21,000 on the year. In 1916 it recorded a net profit of but $6,000. Why? The proprietor replies when asked—"Oh, conditions." Then he becomes pessimistic and says that everybody is having the same experience—everybody who is on the profit side is now making but a little; and almost everybody is losing. There's a reason. What is it? It does not lie in generalities but in specific facts—in definable causes. Is one of them too high rentals on one-day runs, resulting in continual big non-productive expense? Is it waste that is bleeding the average moving picture theatre to death? What do you think?

The Paralta Plan Saves Money in Rentals

If You Are Tired of Working
For Someone Else and Would
Now Look to Your Own Pocket

Get Your Name on Our Mailing List Without Delay

PARALTA PLAYS, Inc.

to EXHIBITORS

It means Freedom from All Burdensome Conditions

EVERY new business, especially one that has rushed to phenomenal success as the moving picture industry has done, always develops features which prove oppressive. In many new industries it is the retail distributor who finds himself the victim of marked adverse conditions, of which Avarice, with its quick eye to opportunity for unfair gain, takes full advantage. Are oppressive conditions and avarice, with the tremendous cost of waste from bottom to top of production and distribution loaded on to the exhibitor, the cause of all his work resulting in but small profit, or loss and failure? This ought to interest you?

THE remedy for any industrial evil is born of its hardships and impositions. Some one man begins to think. He takes others into council and a method to meet undesirable influences is formulated. It was in this way that the Paralta Plan was formed. It was proved sound by eight months practical investigation. Then followed the incorporation of Paralta Plays, Inc., with Carl Anderson as president; Robert T. Kane as vice-president; Herman Fichtenberg as chairman of the board of directors; Herman Katz as treasurer, and Nat. I. Brown as secretary and general manager. The Paralta Plan means greater liberty. Does it appeal to you?

Paralta Plays Are Attractions That Will Draw

The Paralta Exhibitor Begins to Work For Himself the Moment He Secures a Paralta Exhibiting Franchise

SEND YOUR NAME AND ADDRESS TODAY

729 Seventh Avenue

(Fill out this coupon and send it today. You incur no obligation)
PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City
Please send all your literature

Name.....
Theatre.....
Street and No.....
City.....
State.....
M.P.N.

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.
LONGACRE BLDG. NEW YORK CITY.

CINEMA SERVICE

CO-OPERATION

'TWEEN

Manufacturer and Exchangemen

Crackers are made to be eaten—not to grow stale on the grocer's shelf.

Shoes are made to grace the foot of "milady" or the "mawster"—not to shrivel and rot in the boot shop window.

Locomotives are made to be run over the rails and not to rust themselves to the turn-tables in the roundhouse.

Motion pictures are made to be seen and not to dry out in the cans on the dust covered shelf of an exchange.

Rather an odious comparison admittedly, and yet such commercial catastrophes as those enumerated above are inevitably due to the utter disregard of the value of co-operation 'tween the manufacturer and the distributor.

The dealer in antiques or wines is the permitted exception, who, if honest, profits from the age of his wares.

But

Motion pictures are not like unto wines or antiques and their all too often "preservation" on the exchange shelves is urgently in need of remedy.

In the past motion picture manufacturers have either been blind to the teachings which have resulted from the business failures in other walks of commerce,

Or

In the mad rush for "the millions" they have deliberately and admittedly played for the "quick money," with no intent or desire to build their business for a permanency.

But

It is April, 1917, and the motion picture has undergone some radical changes since those days of "fool proof" prosperity.

The swaddling clothes have been discarded for the "frocks of the hour" and

The motion picture industry is marching in the front ranks of history making businesses.

Putting ten thousand dollars into the making of a "movie"—adding two thousand more for a bundle of wild eyed advertising accessories—and then spending just enough money in advertising the product to land a "live one"

Is the all wrong method of procedure.

The Frohman Amusement Corporation has resolved:

That it assuredly does not want the fool money of the butcher or the baker in return for territorial rights to its productions.

That its productions are of a standard which merit the attention of established exchangemen with showman abilities.

That it intends, therefore, to refuse absolutely to permit its productions to be handled by the incompetents who seek to invade the industry and persuade the average manufacturer to sell his product because he may in his ignorance offer a thousand or two more than the territory is worth.

That it has adopted a definite plan of advertising its product for a period after the sale of such product, that its buyers may derive some of the benefits.

That it will augment its advertising and publicity force sufficiently to insure a careful and immediate attention to all suggestions and requests from exchange buyers.

That ideas of exploitation will at all times be supplied in aid to exchanges that full value of a Frohman production may at every instance be given.

That no matter is too small or too large to gain an immediate attention and receive prompt action.

That co-operation is the backbone of the frame of Frohman Co-operation.

THAT BEGINNING WITH THE CURRENT FROHMAN PRODUCTION, "GOD'S MAN" IN WHICH H. B. WARNER IS STARRED, THIS PLAN OF CO-OPERATION IS PUT INTO PRACTICAL OPERATION

TERRITORIAL BOOKING PRIVILEGES FOR "GOD'S MAN" NOW BEING ALLOTTED

"THE BUYER BE PLEASED"

The Frohman Amusement Corporation

18 EAST 41ST STREET, NEW YORK CITY

WILLIAM L. SHERRILL, President

PICTURES FOR THE CLEAN-MINDED MILLIONS

3 CONVINCING ARGUMENTS WHY

BETTY BRICE

IN

THE THRILLING AND SENSATIONAL STORY

QUIEN WHO SABE

KNOWS?

IS A MONEY MAKING PRODUCTION

1—5,237 clubs and organizations are demanding pictures for the clean-minded.

2—13,000,000 people have read this thrilling and sensational story for the clean-minded.

3—The Bernstein Film Productions have done the story justice in filming it for the clean-minded.

New York, New Jersey and Connecticut Rights Controlled by James McAvoy, 353 East 125th Street, New York City

KNOWN WHEREVER A MOVING PICTURE HAS BEEN SHOWN

MURDOCK MacQUARRIE



The screens premier character portrayer JOINS

BETTY BRICE

IN

THE FIRST OF THE SEVEN CARDINAL VIRTUES

"HUMILITY"

BY ROSALIE ASHTON & BEATRICE MORSE

Direction JACK PRATT

A PRODUCTION FOR THE CLEAN MINDED

BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. LOS ANGELES

CINEMA AD-ART SERVICE, L.A.CAL.

5 REMAINING TERRITORIES

TO BE SOLD

FOR THE

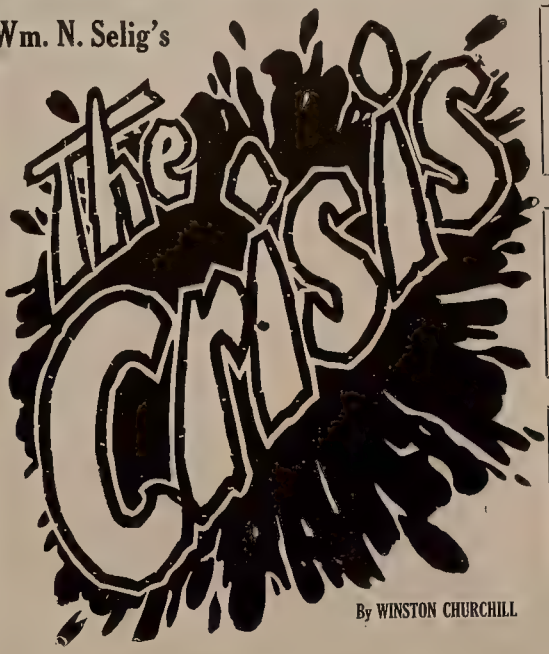
PHOTOPLAY WITH AN INTENSELY HUMAN LINCOLN

Wm. N. Selig's

Illinois
(Sold)

Wisconsin
Minnesota
North Dakota
South Dakota

Iowa
Nebraska
Kansas



Oklahoma
Arkansas
Texas

Oregon
Washington
Montana
Idaho

Colorado
Utah
New Mexico
Wyoming

Particularly timely in this new National

CRISIS

When every American heart is aflame with patriotism

LINCOLN-DOUGLAS DEBATE	FALL OF FORT SUMTER	BATTLE OF VICKSBURG	ROMANCE OF WAR

Highly successful runs already scored in New York, St. Louis, Minneapolis, Detroit, Pittsburgh, Louisville, Indianapolis

STATE RIGHTS BUYERS SHOULD COMMUNICATE IMMEDIATELY WITH

SHERMAN-ELLIOTT, Inc.

218 W. 42nd ST., NEW YORK

507 PRODUCE EXCHANGE BLDG., MINNEAPOLIS

611 SCHILLER BLDG., CHICAGO

A magazine's success is measured by its advertising. Look at the "News!"

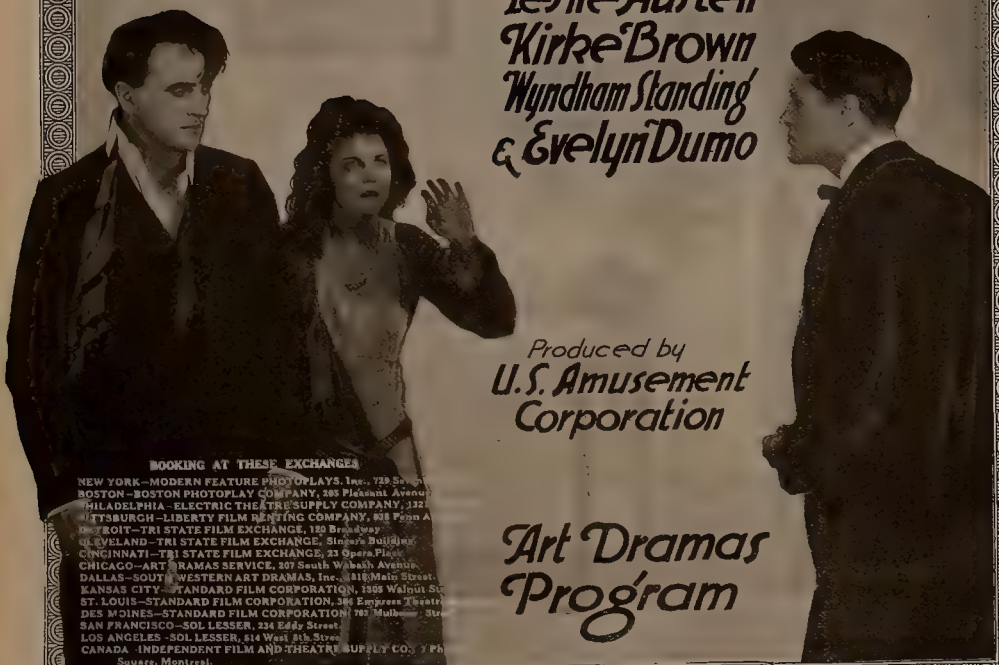
ART DRAMAS

Herbert Blaché
Presents
The Talented Emotional Artiste

Naomi Childers
in
"The Auction of Virtue"

A particularly appealing problem play of contemporary life based on an unusually interesting story.
A superior supporting cast including

Leslie Austen
Kirke Brown
Wyndham Standing
& Evelyn Dumo



Produced by
U. S. Amusement Corporation

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Se...
BOSTON—BOSTON PHOTOPLAY COMPANY, 185 Piekenal Avenue
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1312
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn A...
DETROIT—TRI STATE FILM EXCHANGE, 129 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1216 Main Street
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Str...
ST. LOUIS—STANDARD FILM CORPORATION, 306 Empress Theatre
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Str...
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

Art Dramas Program

1400 BROADWAY, NEW YORK

STATE RIGHTS

Buyers

YOUR EXCHANGE IS ONLY AS IMPORTANT AS THE PRODUCTS YOU OFFER

THE PRICE OF HER SOUL

STORY BY
REED HEUSTIS

DIRECTED BY
OSCAR APFEL

With

Gladys Brockwell
Eleanor Crowe
Jack Abbot
Jack Standing
Monroe Salisbury
Willard Louis

and 200 Others

LIFTS YOUR OFFERINGS FROM THE COMMONPLACE TO THE HEIGHTS OF IMPORTANCE

IT POSSESSES EVERY NECESSARY ELEMENT TO CONSTITUTE A SPECIAL RELEASE. IT IS THE FIRST DRAMATIC PROPAGANDA PRODUCTION TO REACH THE OPEN MARKET

100 Per Cent Advertising Possibilities *100 Per Cent Long Run*

Unsold Territory Now Being Disposed of

Address

VARIETY FILMS CORPORATION

126 West 46th Street **New York City**

Louis Rosenbluh, President

If you like the "News," write our advertisers; if not, tell us.

EBONY COMEDIES

The New Comedy Creations That Make Them Laugh, Make Them Talk and Make You Money

Talk—mouth to mouth advertising—is the best yet. Get the people talking about you and their curiosity will be aroused to such an extent, that they are going to drop in on you just to see what you are doing.

If you want to reap the full benefit of mouth to mouth advertising—the kind that pays better than any other kind—book Ebony Productions. They create talk; excite curiosity. They will get the fellow and his family who seldom, if ever, attend your theatre, when nothing else can. Then when they see one Ebony they are going to come to see the next and the next.

Ebony Comedies are opportune. Their novelty makes them big attractions. All you have to do is to announce the exhibition of an Ebony and, right at this time, it will create more curiosity than the announcement of any photoplay you can run. And attract—they will flock to see it. Exhibitors everywhere are being convinced this is a fact. So will you. Try an Ebony. If you haven't booked one begin with this release.

"DAT BLACKHAND WAITAH MAN"

It's running over—brim full of the funniest situations you ever saw. Every one of the cast brings a laugh. Actors are colored. That's why.

Just imagine—picture in your mind what would take place in a colored folks hotel, when all of the guests are having the kind of a good time no other but these people can have, and are anxiously awaiting a feast of fried spring chicken and hot biscuits being prepared by the big fat black cook, the boss of the kitchen, when a blackhand letter is received from a discharged waiter threatening to blow up the place, and it is finally blown up. Imagine this if you can, as it is then, and only then, that anyone can begin to realize the unheard of humor and naturally funny situations there are in this snappy one-reel Ebony Comedy. And it is followed by one that is better yet—

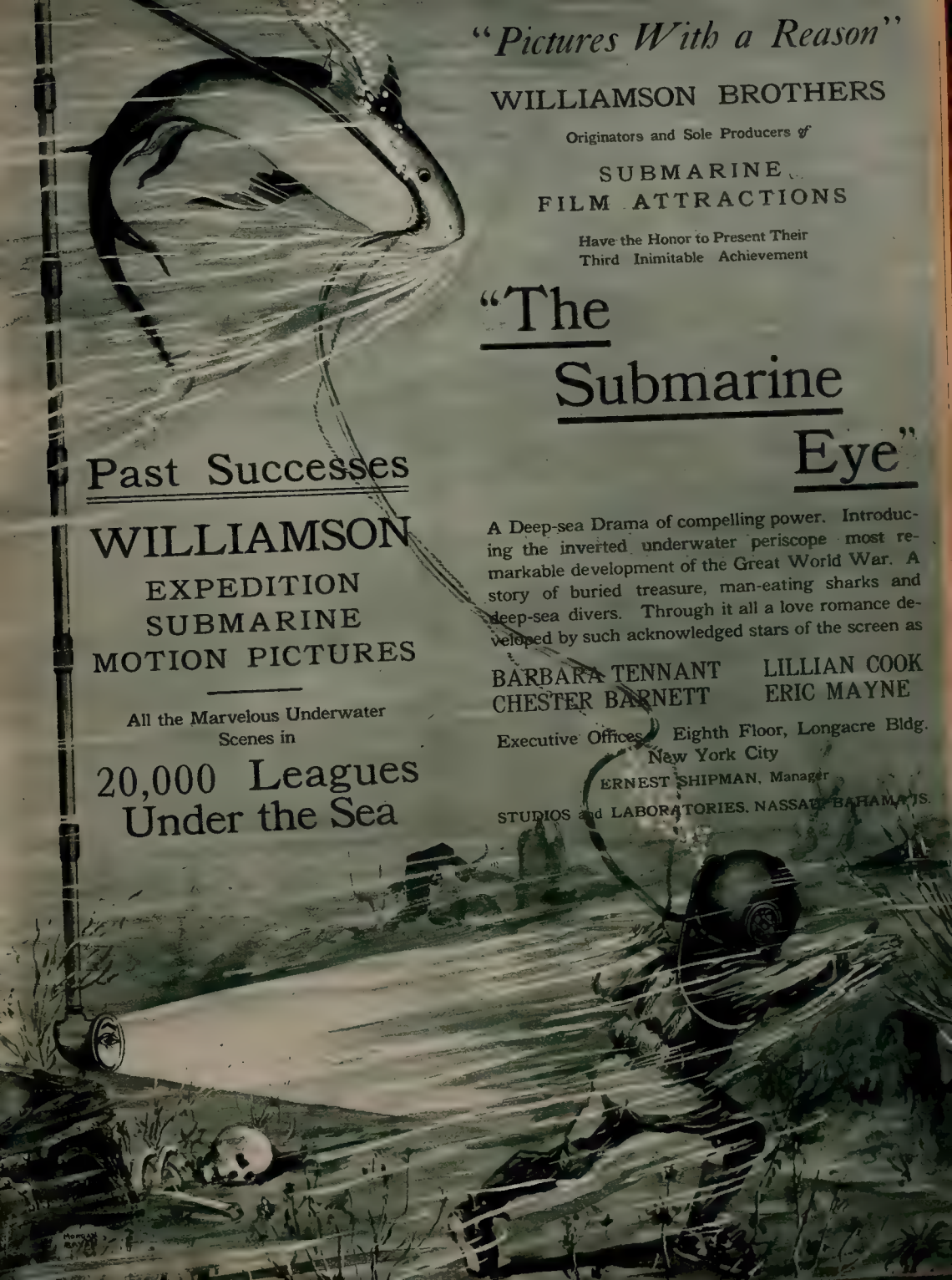
SHINE JOHNSON AND THE RABBIT'S FOOT

Talk about your comedy fight pictures. You never saw a real one until you see this. By all means book both. Get them from one of the following:

REGAL FILM SERVICE,
315 Mallers Bldg., Chgo.
DICKSON FILM SERVICE CO.,
St. Louis, Mo.
CO-OPERATIVE FILM & SUPPLY CO.,
Bromley Bldg., Omaha, Neb.
SUPREME PHOTO-PLAYS CORP.,
Denver, Colo.
AMERICAN STANDARD FILM SERVICE,
Baltimore, Md.
ATLANTA FILM SERVICE,
Atlanta, Ga.
LYRIC FILM & SUPPLY CO.,
Terre Haute, Ind.
UNITED FILM SERVICE,
Kansas City, Mo.
NAT'L FILM BOOKING SERVICE,
Pittsburgh, Pa.
RALEIGH FILM EXCHANGE,
Raleigh, N. C.
EASTERN FEATURE FILM CO.,
Boston, Mass.
REELPLAY FEATURE CO.,
Seattle, Wash.
C. W. FILM SERVICE,
Syracuse, N. Y.
UNITED FILM SERVICE CO.,
Detroit, Mich.
BELMONT FEATURE FILM CO.,
Cleveland, Ohio.

EBONY FILM CORPORATION

TRANSPORTATION BUILDING, CHICAGO



"Pictures With a Reason"

WILLIAMSON BROTHERS

Originators and Sole Producers of

SUBMARINE FILM ATTRACTIONS

Have the Honor to Present Their Third Inimitable Achievement

"The Submarine Eye"

A Deep-sea Drama of compelling power. Introducing the inverted underwater periscope most remarkable development of the Great World War. A story of buried treasure, man-eating sharks and deep-sea divers. Through it all a love romance developed by such acknowledged stars of the screen as

BARBARA TENNANT — LILLIAN COOK
CHESTER BARNETT — ERIC MAYNE

Executive Offices, Eighth Floor, Longacre Bldg.
New York City
ERNEST SHIPMAN, Manager

STUDIOS and LABORATORIES, NASSAU, BAHAMAS.

Past Successes

WILLIAMSON
EXPEDITION
SUBMARINE
MOTION PICTURES

All the Marvelous Underwater Scenes in

20,000 Leagues Under the Sea



"Pictures With a Reason"

WHEN the Williamson Brothers produced their first underwater film known as the WILLIAMSON EXPEDITION SUBMARINE MOTION PICTURES, it was for a particular reason; namely

TO BRING BEFORE THE EYES OF THE WORLD THE MARVELS OF NATURE, HIDDEN FOR COUNTLESS AEONS OF TIME AT THE BOTTOM OF THE SEA

THEIRS was a labor of love: a mission to be fulfilled; a duty to be discharged.

Nevertheless, the seven reels of Submarine views that they obtained in the crystal-clear waters of the West Indies earned for its producers the everlasting good will of motion picture exhibitors by virtue of its inherent money-making qualities. To date, conservative estimates place the profits of this production at a half-million dollars.

LIKEWISE, when the Williamson Brothers staged the underwater scenes for **"20,000 Leagues Under the Sea,"** they did so with the consciousness that they were contributing, by means of their appliances, one of the most important additions to the literature of the screen ever conceived and executed.

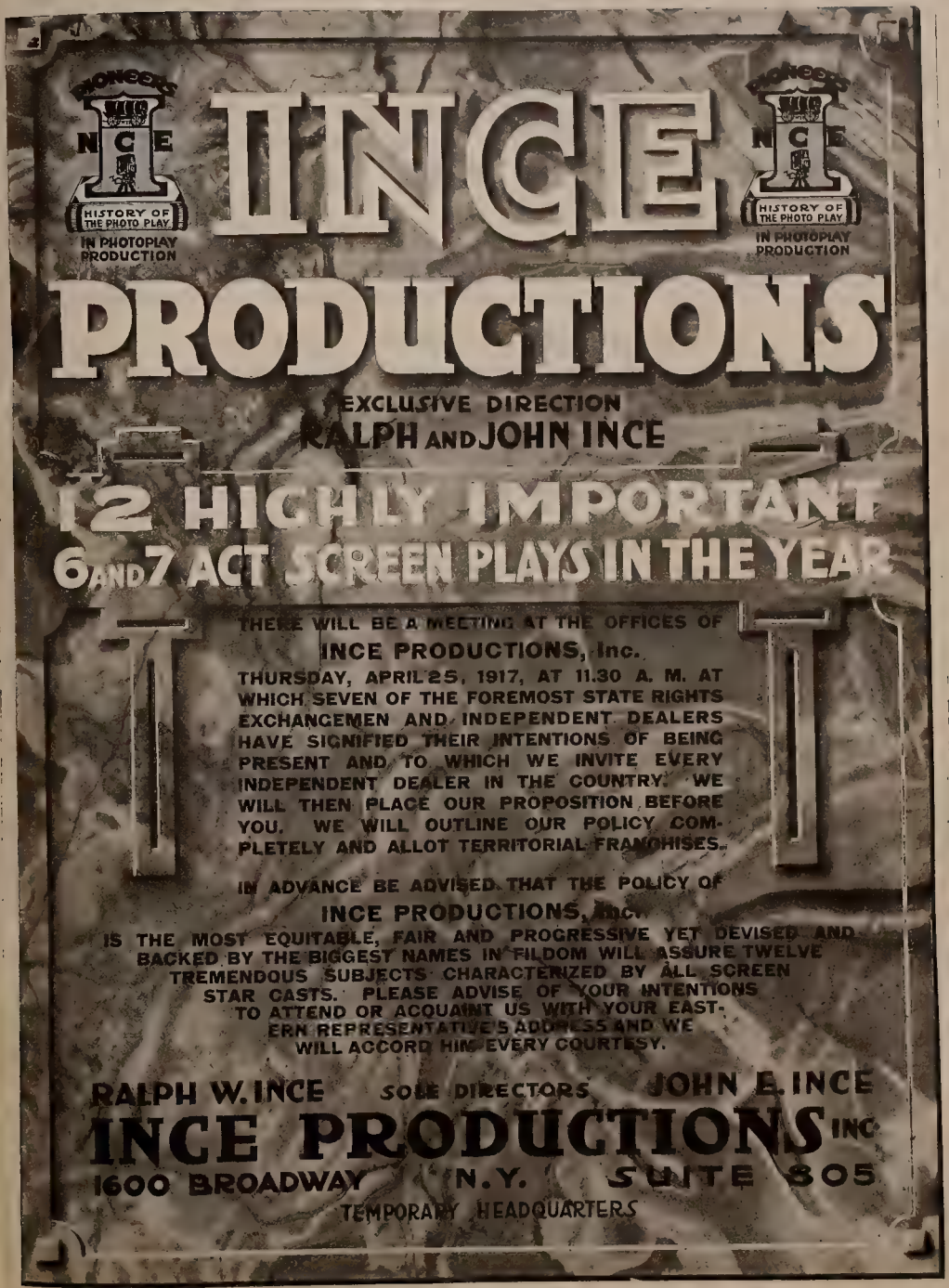
COMING down to the present, there is a very specific reason for the existence of the Williamson Brothers' third great success now ready—

THE SUBMARINE EYE

This beautiful production justifies all the hopes and dreams of its producers, and the prophecies of the big men of the industry, freely made at the time the first production was given to the world, have come true. As a demonstration of the wonders and virtual miracles performed in the World War by means of the inverted or underwater periscope, "THE SUBMARINE EYE" not only reveals the reason for its existence, but actually makes it imperative for the showmen of the country to exhibit this super drama to their thousands of patrons or fall behind.

"PICTURES WITH A REASON." This is not a clever catch phrase, but a slogan that really means something. It deserves its place in the trend of Motion Pictures toward better and higher things, and the Williamson Brothers want *you* to know that they intend to live up to it at all times.

EXECUTIVE OFFICES:
EIGHTH FLOOR, LONGACRE BLDG., NEW YORK CITY
ERNEST SHIPMAN, Manager
STUDIOS AND LABORATORIES:
NASSAU, BAHAMA ISLANDS
SEE OTHER TRADE PAPERS FOR ADDITIONAL INFORMATION



How can an advertiser continue advertising? By giving YOU value.

Cosmofotofilm Co INC.



The Consensus of Opinion

Story—Direction—Acting—Photography—Setting Effects
Praised in Superlatives Only

"One of the Greatest Photo Dramas Ever Produced"

"The Greatest Film for Women as yet Produced"

"An Attraction for any Audience Anywhere"

"A Great Gift to the Industry"

George Loane Tucker's

Production of

"The Manx=Man" by Hall Caine

Mr. Tucker has been personally overwhelmed with congratulations from the most astute judges in the Trade. The huge audience at the Lyric Theatre was extraordinarily representative of the best in the Trade. During a continuous two-hour run the audience either chuckled with laughter—gulped down sobs—furtively wiped their eyes—or broke into gales of applause at the splendid and unusual effects when not watching with intense and impressive silence this wonderfully gripping heart interest story.

Cosmofotofilm Co INC.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Most Extraordinary Press Notices Since the "Birth of a Nation"

Extraordinary in Their Unanimity

George Loane Tucker's

Production of

"The Manx=Man" by Hall Caine

"WID."	"Most perfect adaptation of a big novel ever screened—absorbing human drama that grips—big—convincing—appealing and stirring—wonderful characterizations—action with perfectly maintained suspense—good for a run anywhere—Hats off to Fred Groves—congratulations to Elisabeth Risdon—All hail George Loane Tucker."
PETER MILNE, M. P. NEWS	"In acting, in direction, in scenic investiture it is little short of marvelous—and in story it is superfine—Double exposures without doubt the best ever done. Fred Groves gives one of the most sympathetic characters the screen has ever reflected. Elisabeth Risdon—a brilliant performance taxing versatility to unusual degree—rises to every occasion delightfully. G. L. T. has achieved a distinct triumph."
THE MORNING TELEGRAPH, FRANCES AGNEW.	"Undoubtedly an extraordinary feature—one that will achieve a big success wherever exhibited. Wonderfully deft touches of pathos and comedy—Big scenes in numbers and in action that hold spectators spellbound. Elisabeth Risdon most charming. Pete played by Fred. Groves the most sincere and human character ever offered on the screen. Superb photography including startling and novel effects. Pictorially and directorially the picture is a gem."
VARIETY, "JOLO."	"There are not two or three more such film productions in the entire world—Magnificently and artistically directed—munificently staged—ingeniously cut and assembled—as nearly perfect a Photodrama as it is possible to conceive. May be heralded by Exhibitors as one of the best film entertainments ever put forward."
EXHIBITORS' TRADE REVIEW.	"Weaves a spell about spectators as they breathlessly watch."
N. Y. CLIPPER, WHITTEN.	"Such a superlatively good photodrama that an adequate description of it is difficult—Should play on Broadway for a year."
BILLBOARD, L. H.	"A two hour classic in heart appeal."
DRAMATIC MIRROR	"Should prove a drawing card in any theatre."
N. Y. STAR, LOWENTHAL.	"A box office attraction out of the ordinary."
MOTOGRAPHY.	"A picture of intense dramatic power and unsurpassed pictorial and photographic beauty."

Cosmofotofilm Co INC.

World's Tower Building, 110 West 40th Street, New York City

Better to read fifty advertisements than to miss the one YOU need.

Now Playing Indefinitely

at the **ELTINGE THEATRE** New York

"The House of Hits"

FOR WOMEN ONLY

"BIRTH"

The Motion Picture Extraordinary



19,727 women attended the first week of five days

Acclaimed and Endorsed by Notable Women of New York as the Most Wonderful Picture Ever Made. Playing at 25c to $1.00

ZIT, N. Y. EVENING JOURNAL, SAYS—
"Birth," a powerful lesson to mothers.

ADA PATERSON, N. Y. AMERICAN SAYS—
See "Birth" and be a wiser woman and a more competent mother."

EXHIBITOR'S TRADE REVIEW SAYS—
"Birth," bids fair to rival some of the more sensational and thrilling dramas of the screen.

N. Y. TRIBUNE SAYS—
One can only marvel at "Birth"

EUGENIC FILM COMPANY

Suite 905-911 Candler Building

220 West 42nd Street New York

FLORENCE REED

A RALPH INCE PRODUCTION

"TO-DAY"



HARRY RAPF PRESENTS THE SCREEN'S GREATEST STAR

FLORENCE REED

IN THE STARTLING PLAY

"TO-DAY"

BY GEORGE BROADHURST AND ABRAHAM SHOMER

PRODUCED BY RALPH INCE

WITH A CAST OF STARS INCLUDING

FRANK MILLS

GUS WEINBERG (ORIGINAL CAST)

LEONORE HARRIS

ALICE GALE (ORIGINAL CAST)

KATE LESTER

TERRITORIAL RIGHTS EXCLUSIVELY

ONLY OFFERS OF THE HIGHEST CLASS WILL BE CONSIDERED

"TO-DAY"

PRODUCED BY TO-DAY FEATURE FILM CORPORATION 1464 B'WAY, N.Y.CITY.

HARRY RAPF GENERAL MANAGER

FLORENCE REED

How can an advertiser continue advertising? By giving YOU value.

STATE RIGHT

A TONIC FOR ANY THEATRE

WAR AMERICAN NEWS WEEKLY

One reel released each week devoted exclusively to the American Army and Navy Activities.

THE VERY LATEST AMERICAN WAR NEWS AS RECORDED BY OUR CHIEF OF STAFF, CAPT. BOB REYNOLDS, AMERICA'S PREMIER WAR CAMERASPONDENT.



EGGERS, KNICKERBOCKER

WIRE US TODAY:

CINEMA WAR NEWS SYNDICATE, *INC.*

FREDERICK W. BROOKER
PRESIDENT,
LONGACRE BLDG.
NEW YORK, CITY.

FIRST TRADE SHOW

of the initial Edward Warren Production—The State Right Feature that recommends itself not only through the substantiality of the subject matter and the exploitation ideas it inspires, but through the serious and sincere attempt to combine a money-making proposition with a public-spirited social service; the trade is invited to the

BROADWAY THEATRE

Broadway & 41st Street

THURSDAY MORNING--April 19th, 10:00 A.M.

where this attraction will be screened. It should be borne in mind that Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now appearing in the Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston; appear in



a story based on the premise that no state of virtue is complete until it is won by a conflict with vice and temptation—that there is a little good in the worst of us and a little bad in the best of us.

State Right Buyers and Exhibitors may secure invitations by addressing H. Z. Levine, Business Manager

EDWARD WARREN
Productions

1482 Broadway, N. Y. City.

ELLA WHEELER WILCOX

(The Poet of the People)

We have closed and concluded practically all preliminary contracts and arrangements, and the actual work upon our productions will be started during the next few weeks.

To co-operators with us, in every known motion picture territory we have a solid, substantial and equitable sharing arrangement. Our plan is diametrically opposed to that used in conjunction or by any other of the big producing companies. Our plan places the burden of proof, the question of monetary returns and the problem of cash investment exactly where it should be—upon the shoulders of the producing company.

As the sword of Alexander cleft the Gordian knot, our equitable and co-operative sharing plan solves the countlessly argued question of the proper relationship between the producer and the distributor.

Only the most reputable and high class distributing organizations in the world will be considered. To such we are prepared to finance all the arrangements necessary to give them this regularly assured number of super-productions per year, for a period of ten years from date of first issue. These productions will be made under the supervision and direction of three of the best known motion picture directors in America.

The distributing agencies controlling our franchises must qualify in all requirements necessary and have proven ability to handle a thoroughly artistic and high-class permanent motion picture franchise. Their organization must include a personnel capable of co-operating with the best publicity mediums existing in their respective territories.

The Hearst newspapers and other leading newspaper syndicates, The Cosmopolitan, McClure's Magazine, Good Housekeeping and similar leading publications have heretofore been the exclusive purveyors to the public of the works of Ella Wheeler Wilcox, for a period of twenty-five years. Our agencies must be able, in all respects, to co-operate with us in a manner that will insure to Mrs. Wilcox that our agencies, disseminating her wondrous thoughts through the medium of the screen, are of sufficient calibre to keep apace with such as the above mentioned mediums of print.

Our only question to solve is whether our distributing agency in each territory is the best possible medium for our particular proposition. Our co-operative plan of working cannot meet with the disapproval of any fair-minded, experienced motion picture distributor.

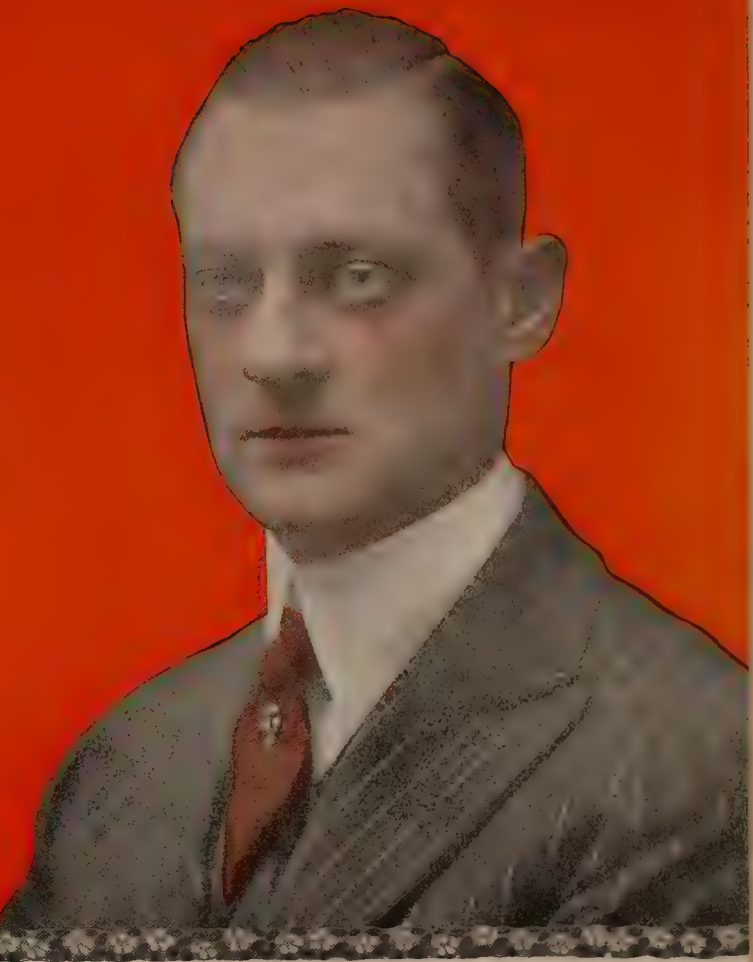
Wire or write today!

A. & H. M. WARNER, Executives **ARTHUR F. BECK, Sec. & Gen. Mgr.**

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.

If
you were officially
dead and
If
you were actually
alive and
If
you were called
on to be your
own double

You then could appreciate the dilemma
of



B.A. ROLFE presents

LIONEL BARRYMORE

IN

The MILLIONAIRE'S DOUBLE

A sparkling METRO *wonderplay directed for Rolfe Photoplays Inc. by Harry Davenport in 5 brilliant acts.*

RELEASED ON THE
METRO PROGRAM
APRIL 30.


THE REALLY BIG
DRAMATIC
SENSATION
OF THE YEAR
COLUMBIA
PICTURES CORPORATION
presents
ETHEL
BARRYMORE
in Edward Sheldon's
The CALL
of her
PEOPLE
Seven Smashing Acts
Directed by John W. Noble
NOW
BOOKING AS A
SPECIAL
PRODUCTION
DE LUXE
AT ALL
METRO
EXCHANGES
A METRO
ATTRACTION
PICTURE


THE SIN WOMAN
GEORGE BACKER PRODUCTION
STAGED BY GEORGE W. LEDERER
WITH
IRENE FENWICK · REINE DAVIES · CLIFFORD BRUCE
STATE RIGHTS NOW SELLING
M. H. HOFFMAN
GODFREY BLDG., 729 7TH AVE., NEW YORK

THE OLD ADAGE—

"The way to a man's heart is through his stomach"
has been revised and now reads
"The way to the photoplay fan's pocketbook is through good pictures."

Beatriz Michelena

IN "The Woman Who Dared"



An Up-to-the-minute Story of Foreign Diplomatic Intrigue

IN SEVEN PARTS

will give you the direct route to increased, permanent patronage. A picture that is an asset to any exhibitor.

HARRY A. SAMWICK
126 W. 46th St., New York City
New York and Northern New Jersey

FEDERAL FEATURE FILM CO.
Samuel Grand
16 Piedmont St., Boston, Mass.
New England States

The following exchanges are now handling Ultra Pictures

GRAUMAN FEATURE FILM CO.
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UNITY PHOTOPLAY COMPANY
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Southern Wisconsin, Indiana and Illinois

PEERLESS FILM EXCHANGE
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GLOBE SECURITIES, LTD., 75 Queen St., West, Toronto, Can.



A few zones open for our proposition. Communicate at once with

ULTRA PICTURES CORPORATION

729 SEVENTH AVE., NEW YORK CITY



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

WESTERN UNION TELEGRAM

RECEIVED AT

Ge C 58 N L 7 Extra
Kr, New York, Ny. Apl 3rd 4 1917.

Thos. H. Ince,
Ince-Triangle Studio,
Culver City, Cal.

I have had opportunity to view the splendid screen story of The Pinch Hitter. This picture is fascinating because of its character and situations and its naturalness in base ball technique. I congratulate you in producing this picture, which every redblooded American will enjoy.

John K. Tener,
President National League
of Professional Baseball Clubs.

WESTERN UNION TELEGRAM

RECEIVED AT

Ge C 86 N L 3 Extra
Kr, New York, Ny. Apl 2 3 1917

Thos. H. Ince,
Culver City, Cal.

I have seen some thrilling last innings in my time, but that in the Pinch Hitter which I viewed today was the prize thriller as to atmosphere. I lacked only a bag of prize fruit to complete the illusion of being in a grandstand and a bottle of pop to imagine myself in a baseball theatre. Allow me to congratulate you and Charles Ray whose portrayal of the leading role is immense.

J. C. Lans.
Editor Baseball Magazine
600 Am.



WESTERN UNION TELEGRAM

RECEIVED AT

Ge C 55 N L
Kr, New York, Ny. Apl 2 nd 3 1917

Thos. H. Ince,
Ince-Triangle Stumio,
Culver City, Cal.

The Pinch Hitter is a corking photoplay. Its naturalness and realism being due to a good story, careful adherence to diamond technique and the excellent acting of Charles Ray. I am quite sure this picture will be a good thing for baseball and for that very reason it ought to be successful for the screen.

Bozeman Bulger.
827 Am.

THOMAS H. INCE

Presents

CHARLES RAY

in

"THE PINCH-HITTER"

Ince-Triangle Play
Released April 29th

How can an advertiser continue advertising? By giving YOU value.

WAR HAS BEEN DECLARED



STATE RIGHT BUYERS AND EXHIBITORS CAN DO THEIR SHARE BY BOOKING AND EXHIBITING THE PICTURE OF THE HOUR AT POPULAR PRICES

WRITE
WIRE
PHONE
CALL
NOW

PRODUCED BY AUTHORITY OF AND UNDER SUPERVISION OF MILITARY EXPERTS AS A SPECIAL AID TO STIMULATE THE RECRUITING OF OUR ARMY AND NAVY UP TO THE REQUIREMENTS OF THIS GREAT EMERGENCY.

HANOVER FILM CO.
DIRECTION S. GRANT and CHAS. E. KIMBALL
SUITE 904, COLUMBIA THEATRE BLDG.
PHONE BRYANT 9544

READY FOR IMMEDIATE DELIVERY

FULL LINE OF ATTRACTIVE ADVERTISING

STATE RIGHTS

THE ROAD TO FORTUNE

UNSOLICITED STATEMENT FROM PURCHASER OF NEW YORK STATE

STATE RIGHTS

218 W. 42ND ST. NEW YORK, N.Y. APRIL 16TH 1917

SO FAR I HAVE RECEIVED MORE THAN 200 BOOKING DAYS FOR THE MONTH OF MAY ALONE FOR

"A MORMON MAID"

Controlled by
Friedman Enterprises
Benjamin Friedman
Pres.

PRESENTING

MAE MURRAY

I CONSIDER IT THE MOST TENSELY GRIPPING AND BEAUTIFUL PHOTO-DRAMA I HAVE EVER SEEN

SAMUEL D. MATTHEWS PRES.
VERIBEST PHOTOPLAY CORPORATION

Released for New York State by REGSON FILM CORP.

HILLER & WILK Selling A
Suite 924 Longacre B
New York, N.Y.

Open Booking

Yes, that is what it is coming to. Every theatre will soon be able to run our one-reel "*Featurettes.*" A "Featurette" means either the famous Robert C. Bruce "Scenics Beautiful" or a chapter from Ditmar's Living Book of Nature.

The Answer

How J. A. Quinn, of Los Angeles, California, one of the foremost exhibitors of America, announces the opening of his magnificent new

RIALTO THEATRE

Los Angeles, Cal.

"I have striven to arrange a programme for the opening of my new Rialto Theatre, that will prove a credit to the motion picture business. My main feature will be the "Garden of Allah," and as a special added attraction, I have booked the "Ditmar's Living Book of Nature" series, which in my opinion possesses action and interest and is at the same time highly instructive. I think this series will prove a worthy addition to the best theatre programmes and will be highly appreciated by all motion picture patrons."

(Signed) J. A. QUINN

Through our independent exchanges you have an opportunity to book these pictures

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

The Truth About THE BARRIER

BY

Edgar Lewis

Mr. Stephen Bush in an article in The Moving Picture World of October 9, 1915, said:

"Edgar Lewis . . . . . a man who laughs at criticism where he thinks it is unjust and who profits by it whenever it is just."

I have tried to live up to this estimate, but so many untruths have been published about the picturization of "The Barrier," and my position in the making of this production has been so misrepresented—that it is no longer a laughing matter. Although I believe that I possess an average amount of patience, that admirable quality, in this instance, has ceased to be a virtue. I have been deluged with requests, telegrams and letters asking me to make a public denial of these misleading statements, so I am publishing the following affidavit in answer thereto.

STATE OF NEW YORK } ss
COUNTY OF NEW YORK }

I, EDGAR LEWIS, being duly sworn, do depose and say:—

1. That "The Barrier" was picturized by me for the Lubin Manufacturing Company of Philadelphia.

2. That I only met Mr. Beach once before starting work on "The Barrier," and the main topic of conversation at that meeting was the discussion of a scenario of his novel made by Adrian Gil Spear, which I had read and found impossible—and that I spent considerable time telling this gentleman *how to re-write it.*

3. That Mr. Gil Spear afterward submitted another scenario, which—while the prologue was acceptable—the adaptation proper was so *crude* and *impracticable* that my secretary, Miss Louise Kellar (now Mrs. Lewis) and I found it necessary to re-write the *entire adaptation.*

4. That on the screen I gave Mr. Gil Spear and Miss Kellar joint credit for the work, but at the private showing and in all advertising matter Miss Kellar's name was eliminated.

5. That every location and every background was personally passed on *by me only.*

6. That every piece of construction, every studio set, every bit of detail, costuming, properties, etc., etc., was *planned* and *supervised by me.*

7. That I *personally selected every actor* in the cast without consulting Mr. Beach or anyone else. That I submitted no photographs, names or data, and that Mr. Beach never even saw one of them until the picture was completed.

8. That Mr. Beach was never on one of the locations, and *never saw a single scene taken.* That he had absolutely *nothing to do with the direction or supervision* of the picture. That the entire production was wholly and *solely in my charge,* and after that first meeting I never saw Mr. Beach again *until* the *production was completed.*

9. That, if necessary, I am in a position to *prove the truth* of the above affidavit and furnish all data pertaining thereto.

In Witness Whereof I have hereunto set my hand and seal this 9th day of April, 1917.

EDGAR LEWIS.

Sworn to before me this 9th day of April, 1917. *RAY C. WEBER,*

Commissioner of Deeds, City of New York.

(Seal)

The above affidavit is in answer to articles and advertisements that either directly or by inference give the impression that Mr. Beach was the main instrument in the making of this picture.

"Who steals my purse, steals trash; . . . .—
But he that filches from me my good name
Robs me of that which not enriches him,
But makes me poor indeed."—(Shakespeare).

The Fruits of My Labors Are Mine, and I Demand Them.

Does anyone who knows me, or my work, believe that the man who made "The Bondman," "Samson," "The Plunderer," "The Nigger," "The Gilded Fool," "The Great Divide" or "The Light at Dusk," needed any supervising hand to guide him?



Talk About Speeding!

MAX LINDER

in

"Max in a Taxi"

has left other comedians miles behind. He has struck his real pace in his third American made comedy. "Max Comes Across" and "Max Wants a Divorce" brought gales of laughter, but this is a SCREAM.

DON'T MISS THIS ONE!

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

APR 18 1917

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 APRIL 28, 1917 No. 17

Trap-Nesting the Picture Fan

ARE longer runs possible in small towns? A number of exhibitors write us a positive "No!"

We invite attention to a test made recently for us by F. B. Potter, an exhibitor of Chelan, Washington.

Mr. Potter tallied his attendance for two weeks, conditions being normal.

Following are the figures for six shows, each show being run two days with the best acquainted and most efficient observers in the box-office to keep tally.

Total number admissions 6 changes	1274
Total number tallied (names noted)	671
Number of different patrons recognized	291
Of whom, attended only once in the two weeks	142
Of whom, attended only twice in the two weeks	82
Of whom, attended only three times in the two weeks	56
Balance attended over three times in the two weeks.	42
Number attending every change (6 pictures in two weeks)	8
Average attendance of 291 patrons, PER WEEK,	*1.15 time*

From the above it would appear that less than 42 people would attend every change if changed ONLY TWICE A WEEK!

The average attendance for each individual points more strongly to ONE picture a week than to TWO, say nothing of THREE!

ACCORDING to the above, this theatre would be justified in adopting week runs.

Mr. Potter, at least, finds the result of his remarkable test overwhelmingly in favor of still fewer changes than three times a week.

He writes: "I am thoroughly convinced that this conclusion will apply to any small town in which a house depends on steady patronage for the greater part of its business."

And he adds: "A thorough application of this test will surprise many an exhibitor who thought he knew all about his patronage.

"The number of patrons who seemingly never miss a change will shrink to a very small number when actually counted."

THIS is trap-nesting the picture fan with a vengeance. It shows the fan up for just what he is worth, and we recommend that every small town exhibitor put him to this same scathing test.

Mr. Potter's remarkable and valuable tally points a big moral to the small-town exhibitor, that very important individual who is generally characterized now as constituting the back-bone of the business.

It is this: just make your tally, and find where you are at. Then estimate your possible theatre-goers, not forgetting the country trade which the automobile brings in; and then consider how many of these people you can bring to your theatre *by advertising* to them *longer runs.*

Advertising to them—don't forget that.

You have *got* to reach all your possible patrons, in and around your town, through your local newspaper columns, through a mailing list, through every cheap advertising method your ingenuity can possibly and constantly suggest.

WM. A. JOHNSTON.

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

The War and the Film Industry

NOW that the European war has been extended to the shores of the United States, the effect that it may exert upon the film industry becomes a question of vital importance.

Careful investigation of the conditions affecting the present unhealthy state of the industry in France, England and Canada leads us to believe that a similar state will not be felt by the industry here, unless the United States' participation in the war extends over a five or ten year period.

Reports from our correspondents in various parts of the country indicate that producers, distributors and exhibitors have not altered their plans for the future. The only conceivable change in our industrial policy will be a severe retrenchment, a tightening up on expenditure all around.

It is probable—likely—that the film industry will carry a heavy share of the national tax burden. In crises, such as we are now facing, amusements are always selected to bear the war yoke earliest.

While a burdensome tax will not be met with a display of enthusiasm, patriotism demands that we "do our bit."

It is safe to say that a war tax will have a beneficial effect upon all concerned. The film industry, we regret to admit, typifies the wanton recklessness of the American people more thoroughly than any other industrial branch. We refer directly to production waste, stars' salaries and the ruinous daily programme change.

An army of one million men will not make the serious inroad upon our population as have the armies of England and Canada upon those countries.

America is, literally, a land of youth. While England, with her population of 50,000,000 has sent 4,000,000 men, or one-twelfth to the front, and while Canada with her nine million has sent 450,000 men abroad, America, with her hundred million presents a radically different situation.

The President wants one million men—to start with—recruited from the ranks of the population represented by men from the ages of 19 to 35.

Census reports show that the United States has a greater percentage of younger men than England. Immigration is the reason. The United States census of 1910 shows that there are in this country more than 14,000,000 men between the ages of 19 and 35.

These interesting figures, which we believe have not been published elsewhere, are divided as follows:

AGE	NUMBER
19	889,036
20-24	4,580,290
25-29	4,244,348
30-34	3,656,768
35	813,223
Total	14,183,665

Don't Take Yourselves Too Seriously

WE suggest to the Authors' League and to all authors the cultivation of a sense of humor. We believe that this will diminish egoism; and with diminished ego will come the realization that the art of the motion picture is really worth studying, like the technique of the stage for instance. And with this study the average author, even the most famous, will be able to produce material which the screen wants and is willing to pay well for.

Have You Done Your Bit?

IF you are a New York exhibitor and have allowed a week to slip by without voicing to your legislative representative your opposition to the Wheeler tax bill, you have made a valiant effort to increase your film rentals.

If you are in the producing or distributing ranks and cannot give a day to the industry's cause by journeying to Albany for Thursday's public hearing on the tax bill you are justifying the estimate of film men that must have prompted any bill so outrageous as the original draft of the Wheeler Committee.

What will you do? Lay down under the lash of a leader so forceful as William A. Brady or bestir yourself to-day—now—and do something to kill in infancy a move that is certain to flood the industry with a wave of taxation that will cover the nation.

"Dream Stuff"

QUITE interesting discoveries have been made in our investigation of the various distributing companies, whose service methods are being described from week to week in the news section of this magazine.

One of the most telling of these findings is that an exhibitor in Kansas, or Florida, cannot successfully apply the ingenious and happy suggestions of a man who sits behind a mahogany desk in the Times Square region, and whose dreams are aided and abetted by a clear Havana cigar.

So far we have considered the service methods of Paramount, Bluebird, and V. L. S. E. None of these concerns rely on "dream stuff." Every "stunt" suggestion that goes to exhibitors has withstood the hard knocks of real experience.

We consider the forum plan, as conceived by Paramount, excellent. Everybody contributes real suggestions. The exhibitor is enabled to pick out the ideas that best suit his locality.

"Dream stuff," as one exhibitor puts it, is "lots of fun to read."

And that is the full extent of its value.

Triangle Steps Out Bravely

THE Triangle Distributing Corporation deserves—and will receive—a full share of praise for its action in abandoning the advance deposit system.

Few evils of the industry have proven so irksome to the exhibitor as this same advance deposit if we are to judge from the exhibitors' letters that come to our desk. Censorship, express charges, poor film—all bear their share of condemnation, but the mention of any one would fail to produce the wrath and red-fire that the whispered words "advance deposit" bring.

But still more than the words of congratulation for what it has abolished, Triangle deserves a word for its success in bringing a national bonding organization to work in the film field.

It is perhaps fitting that W. W. Hodkinson, a pioneer in the evolution of the deposit system, should take the lead in the sort of move that may soon bring us to recognition as a "legitimate business."

Tax Bill Modified as Industry Rallies to Wage Battle

Onslaught Instituted by Motion Picture News Causes Wholesale Cut in Tax Fee—Still Discriminatory, Say Picture Men at Mass Meeting in Preparation for Public Hearing in Albany Thursday

MOVED by the spontaneous outburst of vigorous opposition instituted by MOTION PICTURE NEWS last week, the Wheeler Committee slashed its tax fees in a wholesale manner before introducing the bill creating a State Motion Picture Bureau in the Legislature on Thursday. The bill as now modified calls for a positive print tax that has been variously estimated to result in from a half million to a million-dollar assessment on the industry annually.

Film men seeing in the proposed New York statute a guide for all the States of the Union resulting ultimately in confiscation, are ralling forces to wage a bitter battle against the bill. An enthusiastic mass meeting, held at the Playhouse theatre, on Monday afternoon, set the ball rolling, while the climax will be reached on Thursday at a public hearing on the bill before the Senate Judiciary Committee in Albany. Prominent men of the industry are volunteering speedily to join the delegation which will present the screen's case before the legislators.

Opposition to the bill got under way with full steam on the return to the city late last week of William A. Brady, president of the National Association. In calling Monday's meeting Mr. Brady declared: "If this bill is passed every state in the Union will follow suit. We need action and need it quick."

On Monday, over one hundred and fifty film men pledged their attendance at Thursday's hearing in Albany. W. A. Brady's stirring speech proved the feature of the afternoon, while vigorous addresses were also made by W. W. Irwin, R. W. France, Wm. N. Seabury, Arthur H. Friend, Samuel Trigger and P. A. Powers.

Mr. Brady sounded the keynote of Thursday's pilgrimage in his declaration that film men were going to Albany to *demand* the defeat of the obnoxious bill and not as petitioners.

Following the meeting William A. Brady declared to a NEWS representative:

"Here is the message you can carry to New York exhibitors. Tell them to sit right down when they open their copy of the NEWS *and to write telegrams immediately to their Senators and Assemblymen. There are a hundred and fifty of us going to Albany on Thursday, and if each exhibitor in New York State will write a forceful telegram demanding that this hold-up be killed, the Legislature will know that we mean business. Let us have a flood of telegrams and letters descending on Albany Thursday."*

The new Wheeler bill entered the Legislature with all the atmosphere of a "hurry up job." Immediately after introduction it was passed to third reading, and reported to committees, the Judiciary Committee having it in hand in the Senate, and the Rules Committee in the Assembly.

Early newspaper stories coming from Albany following the bill's introduction showed that the practically single-handed attack started by MOTION PICTURE NEWS on Tuesday had gained its effect. The backers of the bill asserted fervently that with the positive tax cut in half it called for a levy of only $150,000 per year, a figure not borne out by the estimates of film men, speaking from first hand knowledge.

In its principal features the bill is similar to the draft published in last week's NEWS. A change is made in that the Commissioner of Motion Picture's salary is definitely placed at $7,000 per annum. The license fees remain as originally stated, while the following is the new schedule of positive print assessments:

If the cost of the negative is $2 or less per foot, ¼ cent a foot tax on positives.

If more than $2 and not more than $3, ½ cent.

If more than $3 and not more than $4, ¾ cent.

If more than $4 and not more than $5, 1 cent.

If more than $5 and not more than $6, 1¼ cents.

If more than $6 and not more than $7, 1½ cents.

If more than $7 and not more than $8, 1¾ cents.

If more than $8 and not more than $10, 2¼ cents.

If more than $10 and not more than $12, 2¾ cents.

If more than $12 and not more than $14, 3¼ cents.

If more than $14 and not more than $16, 3¾ cents.

If more than $16, 4¼ cents.

THESE ARE THE MEN!

The fate of the Wheeler Bill now rests in the hands of these two committees. Get busy—now—write, wire, let them know that to you New York exhibitors the Wheeler Bill means overwhelming burdens—to many, closed doors and bankruptcy.

ASSEMBLY RULES COMMITTEE

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Albert Ottinger, 168 Broadway, Republican, New York.

Leonard W. H. Gibbs, 110 Franklin St., Republican, Buffalo.

Adon R. Brown, Republican, Leonardsville.

Elon R. Brown, Republican, Watertown.

James A. Foley, 66 Broadway, Democrat, New York.

Edward J. Dowling, 120 Broadway, New York.

Robert J. Wagner, 244 E. 86th St., Democrat, New York.

Chicago Courts for Second Time Overrule Censor "Czar"

The second victory through recourse to the law over the Chicago Censorship Board was won by the Fox Film Company last week in Chicago. A fortnight ago Major Funkhauser and part of his board, in giving one of the latest Fox-Theda Bara productions, "The Tiger Woman," a review, decided that Theda did so much "vamping" in this particular picture that it would have to go out with a "pink permit." This meant that only adults could see it.

In the face of the fact that the majority of the board was against the Czar-like Major and his ruling, J. E. O'Toole, manager of the Chicago offices, petitioned with a mandamus proceeding to the court, contending that the picture should have a "white permit." The case was fought stubbornly by both sides for two days last week before Judge Cooper, who at the finish of the presentation of testimony, instructed the jury to bring in a verdict in favor of the petitioners. They did as instructed, and the picture will now be shown with a "white permit."

By the same sort of proceedings several weeks ago, the Epoch Producing Company obtained a "white permit" for "The Birth of a Nation."

Bryant Producing Company Is Formed at $200,000

Among the new corporations of the week reported to MOTION PICTURE NEWS by the Corporation Trust Company, of New Jersey, is the Bryant Producing Company, which was organized in Delaware for $200,000 by Herbert E. Latter, C. L. Rimlinger, of Wilmington, and Clement N. Enger, of Elkton, Md.

Other new corporations of note are: Weber's Studios, Inc., formed in New York for $50,000, by Helen White, Meyer Klein and Alexander Werner, of New York; and K and R Producing Corporation, which was formed at $20,000 in New York by Thos. E. Murray, Charles Diringer and Grace Wilkinson, of New York.

Breitinger Slated as Amusement Commissioner

Deposed Censor Head May Be Elected as Commissioner of Amusements, if Bill for "Regulation" Goes Through

That J. Louis Breitinger, whom Governor Brumbaugh deposed as head of the State Board of Censors in the recent factional row in the Republican party in Pennsylvania, is slated for the post of Commissioner of Amusements, a position it is proposed to create under the terms of the pending Snyder bill, which would substitute "regulation" for censorship of motion picture films, is the story that is gaining circulation in legislative circles on Capitol Hill today.

Mr. Breitinger, it is said, is looked upon with far more favor by the motion picture interests than was the case when, as chief censor, his attitude was regarded as hostile toward the trade, and it is said that some of the biggest picture interests of the state are ready to endorse him if the proposed "regulation" law, abolishing censorship is enacted.

Mr. Breitinger is reported to have changed his attitude with regard to censorship to a considerable degree, and to have come to recognize that there are certain features of the censorship present law against which the trade has just and legitimate objections. Representations have been made that, in event of his getting the Commissionership, he would be far less likely to antagonize the men who have invested big money in the picture business now he realizes these facts.

The bill of Senator C. A. Snyder, substituting "regulation" for censorship, not only has been reported out of the Judiciary General Committee of the Senate, with a favorable recommendation, but has been passed on first and second reading in the upper branch, and is now on the postponed third reading calendar waiting to be called out for final passage by the Senate.

It is understood that Senator Snyder, who let two opportunities pass for calling the bill out for third reading, is waiting for the most advantageous opportunity to have the measure passed. He is the Auditor-General-elect of the state, and has the backing of the Penrose faction which controls the Legislature, and there seems to be little doubt that he can get the measure through.

The act provides a "system of examination, approval and regulation of motion picture films and stereopticon views, and of the banners, posters and other like advertising matter used in connection therewith, creating in the Auditor-General's department a commissioner of amusements" to supersede the present censorship board. The measure is said to represent the wishes of some of the largest producers of New York and Pennsylvania.

"Racial" Censor Bill Passes Illinois Senate

Would Prohibit Pictures Depicting Race Hatred—Each Citizen a Censor—May Affect Guernsey Bill—Governor's Signing in Doubt

EVERY citizen of Illinois will be a censor after July 1, if Gov. Frank O. Lowden signs the Jackson bill, which is intended to prohibit the exhibition of pictures depicting race hatred. The bill, which passed the House of Representatives a month ago, was adopted by the Senate, Wednesday. Motion picture exhibitors of the state plan to go before the Governor before May 1, when the Governor expects to consider the bill. They will ask a hearing before final action is taken.

Representative Robert R. Jackson, colored, of Chicago, is the father of the measure, which provides for a fine of from $200 to $1,000 for exhibitors "representing by lithograph, drawing, picture, play, drama or sketch of the hanging, lynching or burning of a human being."

It was only after a two-hour fight on the floor of the Senate that the bill passed the upper house by a vote of 33 to 7. "The Birth of a Nation" figured extensively in the oratorical pyrotechnics. No censorship board is provided for in the measure, action against theatre owners being left to either authorities of a municipality or private citizens who oppose the production of any exhibition.

The same bill, introduced at the last session of the Legislature, passed the House but failed, by the margin of a single vote, to be ratified by the Senate.

Backers of the Guernsey Censorship bill, still pending in the House, are now said to be wondering whether or not the passage of the Jackson act will have any effect on their own pet measure to hamper the "movies." At the last session of the general Assembly, this bill was passed by both houses. Before Governor Dunne signed it, he was waited upon by a delegation of fifty exhibitors, who comvinced him that the measure was un-American and unfit.

Governor Lowden has steadfastly refused to express an opinion on this year's censorship bills until, as he says, he has had time to consider them from all sides.

Sunday Opening Bill Passes in Iowa

While reports were being received yesterday at the offices of the National Association of the Motion Picture Industry, Times Building, regarding the favorable action taken by the Senate Codes Committee in reporting the Walker bill designed to legalize motion picture shows on Sunday, advices were received from Iowa that the State Senate had passed, by vote of 27 to 17, a bill permitting motion picture shows on Sunday in that State.

The favorable action on the Sunday bills by the Upper House in the legislatures of New York and Iowa, follows closely the passage of the bills, permitting the opening of the motion picture theatres on Sunday in the states of Indiana and Connecticut, and it is now believed that other states will adopt similar measures.

Motion Picture Directors Vow Allegiance to President

The Motion Picture Directors Association of New York pledged its allegiance and offered its services to President Wilson at a dinner given at the Hotel Astor, April 10. The telegram sent to the President by the association was as follows:

"At our meeting to-night, we, the Motion Picture Directors Association of New York, beg to express to you and our nation our loyalty and allegiance in this hour of national peril. Any service that our association in its small way can render to the cause of humanity will be rendered.

"May right and justice prevail. May victory attend your every effort to further your high and noble purposes. God bless our leader and our country.

"Motion Picture Directors Association of New York.

"Hotel Astor, New York City."

The dinner was one of the most successful that the association has ever held. J. Searle Dawley of the Famous Players had built for the occasion an elaborate Egyptian set. The dinner table was built in step formation, so arranged that four guests sat on each level. On the top level sat Mr. Zukor and Alan Dwan the toastmaster.

The guests included Alan Dwan, J. Gordon Edwards, Oscar Eagle, J. Searle Dawley, Joseph Kaufman, Paul Scardon, Joseph W. Smiley, Sidney Olcott, Joseph Humphrey, M. Simpson, Robert T. Thornby, Robert G. Vignola, John G. Adolfi, Emile Chautard, Edwin Carewe, Frank Crane, Harley Knowles, Jack Harvey, Travers Vale, Charles Giblyn, Francis J. Grandon, Del Henderson, Larry McGill, John Ince, Perry N. Vieckroff, Bob Leonard and J. Allan Boone.

Important Topics Up at Penn. Industrial Board Hearing

Representatives of motion picture exhibitors and operators from all parts of Pennsylvania, came to Harrisburg, April 11, and attended a hearing on important pending motion picture legislation, held by the Industrial Board of the Department of Labor and Industry, in the club of the Engineers' Society of Pennsylvania this afternoon.

Strong opposition was expressed generally against the bill, that would bar children under sixteen years old from theatres unless attended by adults. With regard to the measure which would limit the age of motion picture machine operators to no younger than eighteen years, several speakers suggested that it would be well to wait until it was decided in Washington, what the attitude of the government will be in the matter of drafting young men for military service.

Community Theatre in Omaha

Nearly 150 residents of Dundee, an exclusive residence suburb of Omaha, Neb., have formed an organization and taken over the Dundee theatre, about to be closed by Exhibitor A. C. Hartman, because it was not making money. This is Omaha's first community theatre, and its career is being watched with interest.

Nation's Foremost Exhibitors Merge to Buy and Sell Films

Thirty Largest Exhibitors Form "First National Exhibitors Circuit" to Buy Outright Worthy Features as Exclusively Announced in the News Several Weeks Ago

THE first national organization of exhibitors to be formed for the purpose of buying outright the best films to be had in the market and, in turn, renting them to the smaller exhibitors in their respective territories, as exclusively announced in the NEWS many weeks ago, has been quietly forming in the last two months, and will begin active operations on April 23 or thereabouts.

The name of the new organization is the First National Exhibitors Circuit. It comprises approximately thirty members, representing a total capitalization of $20,000,000.

The active organizers are three men, all well known in the industry; J. D. Williams, who recently completed the formation of a similar movement in Australia, and who is well known for his American film activities; T. L. Tally, who owns the Tally theatre in Los Angeles, and who is said to be the first man to operate a picture theatre in this country; and E. B. Johnston, secretary and director of the Turner and Dahnken Circuit, San Francisco.

Mr. Williams called on Mr. Tally last January, and outlined a plan to him of forming an exhibitor body, comprising the foremost exhibitors in the country. Mr. Tally had been pondering a similar project at the same time. They compared notes, and set out at once for San Francisco. A few minutes' talk secured the enthusiastic approval and support of Turner and Dahnken, and Mr. E. B. Johnston immediately enlisted as an active member of the crusade. Since January these three organizers have made a rapid tour of the country, winding up in New York City within the last week, ready to outline their plans which are now complete. Every man they approached fell in with their plans instantly.

It would be difficult to select a more representative list of prominent film men than those that have joined the colors of Messrs. Williams, Tally and Johnston. The members signed up are:

T. L. Tally, Los Angeles; Jensen and Von Herberg, Portland, Ore.; Turner and Dahnken Circuit, San Francisco; Silver Bow Amusement Company, Butte, Mont.; Tom Sax, of Sax Brothers, Minneapolis; Jones, Lennick and Ascher Brothers, Chicago; William Sievers, St. Louis; A. H. Blank, Des Moines, Iowa; E. A. Hulsey, Dallas, Texas; Eugene Pierce, New Orleans; Jake Wells, Atlanta, Ga.; Tom Moore, Washington, D. C.; Col. Fred Levy, Louisville; Robert Lieber, Indianapolis; Mantlebaum, Cleveland; John Kunsky, Detroit; Clark and Rowland, Pittsburgh; N. H. Gordon, Boston; S. L. Rothapfel, New York, and Stanley Mastbaum, Philadelphia.

The three organizers of the First National Exhibitors' Circuit believe that the above-named men are the foremost exhibitors in their respective territories.

Messrs. Tally, Williams and Johnston, in their interview for MOTION PICTURE NEWS, outlined a policy quite as enterprising as the members of their associations are themselves.

Mr. Williams, who acted as spokesman, said:

"We will hold a meeting on April 23, at which seven directors will be selected. The duty of these directors will be to select the films which will be used on the circuit. They will be elected as follows: Two from the Pacific Coast; two from the Atlantic Coast, and three from the territory in between. The three central territory directors will be selected from north, south and central; so that all territories, or zones, in the United States, broadly speaking, will have fair representation."

Concerning the money involved in the First National Exhibitors' Circuit, Mr. Tally said:

"The amount of money spent weekly by our members for first-run pictures amounts to at least $40,000. By our plan of buying features outright, we will have the pictures for all time. We will show them as long as justified; then we will rent them at equitable prices to the other exhibitors in our territory."

"Practically every member has been an exchange man of long experience," said Mr. Johnston. "The saving in salaries in operating our own exchanges—for that is what it amounts to—will exceed $300,000 a year."

¶ A Complete Index of Reviews and Music Charts is Published by Motion Picture News in the First Issue of Every Month. Next Index—May 5.

The First National Exhibitors' Circuit does not intend to corner the picture market. They do not intend to monopolize in any sense. They consider themselves as an organization, founded purely on logic and common sense, which has been formed to secure the highest grade of pictures.

In one sense, the organization is the result of a need for self-protection. Heretofore, whenever an exceptionally good feature was produced, it has been shown, very often, in legitimate theatres.

"We believe that pictures should go into picture houses," said Mr. Tally. "We know positively that big features are put on Broadway time after time, and lose money. The same thing occurs in every large city in the country. It so happens that each of our members has a reputation in his community which is relied upon by thousands of people seeking entertainment. When they go behind a picture, the public knows it is good. That is the reason why the pictures that lose money in legitimate houses would make handsome profits if they played, instead, in reliable picture houses.

"You can readily understand that our aim is to give the producer a living chance. We will pay good money—and we will pay it in cash—to the producers who give us what we want. We do not intend to haggle over prices, because we realize fully that if producers are not given an opportunity to make fair profits, we certainly cannot depend upon them to give us the quality we must have."

Asked further regarding the monopolistic tendency which the new exhibitor body might seem to indicate, Mr. Johnston said:

"We have canvassed the territory thoroughly, and we know for a certainty that there is room for two or three more circuits equally as large as ours."

Texas State Convention Is Called for June

A delegates' conference, consisting of representatives from San Antonio, Fort Worth, El Paso, Waco, Houston, Galveston, Denison, Sherman local organizations was held in Dallas, April 3. Those making up the conference were: W. J. Lytle, San Antonio; J. P. Everett, Waco; Paul Berraco, Houston; Will Batsell, Sherman; E. H. Hulsey, Galveston; W. E. Weatherford, Dallas; Karl Hobletzelle, Dallas; W. F. Sonnemon, Waco; Jas. Wilson, Sherman; L. M. Ridout, Denison; Albert Walker, Dallas, and Ben B. Lewis, El Paso.

The result of the conference was that a state convention was called to be held in Galveston, June 12 and 13. A special committee in charge of the matter was appointed and other matters of special interest to the Texas Amusement Managers was discussed.

Connecticut Sunday Bill Has Unhappy Fate

Marcus H. Holcomb, Governor of Connecticut, has ended temporarily the hopes that Sunday moving pictures will be legalized in his state. His vote of the Martin bill, which passed both houses of the State Legislature, came this week. And now the legislators believe there is but a forlorn hope for passing the bill over the Governor's veto.

Connecticut's State Senate has passed, despite vigorous protests of moving picture house owners, a bill prohibiting the owners from selling beyond seating capacity except that they may sell standing room to a capacity estimated by the state police, providing the owner posts a notice stating plainly such standing-room capacity. A penalty of $25 is provided for each violation.

Coulter Buys Interest in Motoy Films

C. R. Coulter, formerly of Coulter's Attractions, Seattle, Wash., has secured an interest in the Peter Pan Film Corporation. This company has bought the United States rights to the new Motoy comedies made by the Toyland Films, Inc., of Chicago.

Mr. Coulter states that no more sales will be made until May 1, when the company will have about sixteen releases ready, with a full and complete line of advertising matter.

New York Exhibitors Will Fight Music Tax

Manhattan Local Holds Exciting Meeting and Vows to Prevent Carriage of Music Publishers' Plans to Levy Exhibitor Royalty

NEW York Local, No. 1, of the Motion Picture Exhibitors' League of America, held an exciting meeting on April 10 in order to register a concerted protest against the recent resolution of the American Society of Composers, Authors and Publishers.

Samuel Trigger, president of New York Local No. 1, presided, and after commenting generally upon the situation, called upon S. M. Berg, who is said to be a music critic.

Mr. Berg stated that the copyright laws of the United States are vague, and difficult of interpretation. Only in the past ten years, he said, had America recognized the copyright laws as applying to music. England and other countries gave it full recognition years before.

Mr. Berg was emphatic in his protest against the recent act of the American Society of Composers, Authors and Publishers.

"I do not mean to infer that a man is not entitled to royalty on public performance of his works," said Mr. Berg, "but the method by which the tax is being applied is unlawful."

He went on to say that the society considers itself sufficiently strong to force the exhibitors into submission.

As a means of breaking the society's stronghold, Mr. Berg suggested to his audience that they investigate the vast store of American music which is quite free from copyright. He said that from 3,000 to 5,000 orchestrations of this brand are available. As for piano music he estimated the aggregate to be 10,000 pieces.

Stanley Lawton, director of music in the B. S. Moss theatres, urged that trade publications publish a list of available "unrestricted" music for exhibitors' benefit.

J. Roberts Rubin, attorney for the New York Local, gave an interesting legal summary of the copyright situation, making clear that, as Mr. Berg had stated, it was a complicated thing, addicted to running about in circles.

Bronx Exhibitors to Fight Music Tax

At a well-attended meeting of the Cinema Club of the Bronx last Thursday evening, exhibitors laid plans for vigorous opposition to the royalty tax which the Society of Composers and Publishers is seeking to collect from all theatre owners playing compositions controlled by its members. A unanimous vote of thanks was given to S. M. Berg for his efforts in aiding the exhibitors' fight.

The Cinema members also all offered their hearty co-operation in response to Mayor Mitchel's request that they permit the use of their theatre lobbies as recruiting stations from 8 a. m. until the opening hours of the various shows, and a letter to that effect was sent the Mayor.

H. Gainsburg, of the Universal Film Exchange (Mecca Branch), and William A. Schact, of the Atmospheric Screen Company, were admitted to associate membership at the Thursday meeting. The following exhibitors were admitted to active membership, B. Meyer, Ward's theatre; M. Grund, Model theatre, and S. Morrows, of the Savoy theatre.

Secretary Henry Coles is taking an active part in the fight against the music tax, and has armed the members with a list of the publishers seeking to enforce the tax and those who are not.

Shirley Mason in Screen Version of Kyne Story

Peter B. Kyne's story "Light in Darkness," recently completed at the Edison studios, will have Shirley Mason as its leading player. The plot of the story is based on the injustice that may result from the law that prohibits paroled convicts from marrying within two years after they leave a penitentiary. Actual scenes from the Branch penitentiary on Hart's Island, N. Y., are presented. Frank Morgan plays opposite Miss Mason.

Bach Joining Hoffman

W. A. Bach, who has been in charge of the publicity service department of the Canadian Universal Film Company for the past two years, is leaving on April 18 to join M. H. Hoffman, former general manager of the Universal Film Company, in a new film enterprise.

No Censor Danger in Michigan

As the Michigan State Legislature adjourns April 20, and as it is now too late for any action on bills still in the hands of committees, it looks very much as if State Censhorship is "dead" for two years.

Christie Wishes to Clear the Air

The following telegram has been received by MOTION PICTURE NEWS from the Christie Film Company, Los Angeles:

Please contradict rumors and statements to the effect that Christie Film Company is releasing comedies on Mutual program, or that Al E. Christie is directing Billy Rhodes for Mutual Strand Pictures. Al E. Christie is directing, and will continue to direct, Christie comedies for the open market. Rumors caused by fact that Caulfield Photoplay Company leasing part of Christie plant for Billy Rhodes' pictures under direction of Scott Sydney.

Butte Mutual Office Moved

The Butte office of the Mutual Film Corporation has been moved to larger quarters at 124 West Granite street. The new location is in the Independent Telephone Building, a modern fireproof structure.

Increase Size of Quarters

The Standard and Metro exchanges at Escanaba, Mich., who look after northern peninsula bookings, have moved to a new building, which they leased, at Escanaba and Georgia avenues.

"Wake Up America" Day Is Plan of Duty Committee

For the next week the efforts of the National Duty Committee of the Associated Motion Picture Advertisers will be directed toward one specific object. This object is the preparation of New York City for the Wake Up America Day, which has been designated by the Mayor's Defense Committee on April 19.

For this purpose the Associated Motion Picture Advertisers will combine its forces with those of the Mayor's Committee, and temporary offices for this purpose will be taken in the room now occupied by that committee at 50 East Forty-second street, on the second floor.

At the regular meeting of the Associated Motion Picture Advertisers at Keene's Chop House on Thursday, Mr. John Harvey, of the Mayor's Committee, was a guest of the A. M. P. A., and outlined the work which the Mayor's Committee has already done, and the opportunity for co-operation which existed with the Associated Motion Picture Advertisers. Particularly pertinent was his suggestion that the Mayor's Committee was about to enlarge itself into a national force, and in that connection, that motion pictures would be one of the main channels through which they felt that effective work could be accomplished.

A cordial invitation to co-operate with this committee both in national and local matters was extended to Mr. Harvey, and a committee, consisting of President Arthur James, B. P. Schulberg, P. A. Parsons, Paul Gulick, and Julian Solomon, was appointed to meet with the representatives of the Mayor's Defense Committee immediately after the adjourning of the Associated Motion Picture Advertisers' meeting.

Healthy Conditions in South Despite War

The war situation is having a beneficial effect on moving pictures in New Orleans if it is having any effect. The men who are planning and building are going ahead with their plans with confidence. In fact, several new houses which have not yet been announced will be built during the summer. This week every theatre in the city is playing moving pictures. The Lyric, which has been a burlesque house, has gone over to pictures, "Intolerance" is playing at the Tulane, and "A Daughter of the Gods" at the Crescent, while the Orpheum, the vaudeville house, is showing "Patria." In addition to the big features named "Civilization" and "The Fall of a Nation" are also playing here.

New Los Angeles Theatre Opens

Opening of the new Rialto theatre, Los Angeles, another enterprise of J. A. Quinn, was announced for Saturday, April 14. The new house is located on Broadway, between Eighth and Ninth streets, one of the busiest reail sections and in every way will be modern and convenient.

A particular feature of the house is the lobby which has three doors which lead into a foyer. One of these will be used for an exit and the other two for entrances to different priced seats. The seating capacity will be slightly more than eight hundred.

Triangle to Abolish Deposits; Will Bond Exhibitors

First Move in Keeping Pledge with Indiana League—New Plan Goes Into Effect April 30—Exhibitors to Apply Deposit Money to Current Service—Hodkinson Says, Intention of Deposit Was Distorted

THE Triangle Distributing Corporation will abolish the deposit system and institute in its place a new plan of bonding exhibitors. The change will take effect on April 30. The money that exhibitors have on deposit will be applied to renting current releases.

R. W. France, general manager of Triangle, when asked regarding the new bonding plan, said:

"This step is one of the first that Triangle is taking to assist the exhibitor, giving him greater freedom to devote to the exhibiting problems which constitute his legitimate work in the industry. It is also Triangle's way of keeping the pledge made to the Motion Picture Exhibitors League of America on December 6, 1916."

At that time, Triangle made the following statement to the Indiana exhibitors:

"The principal need of a deposit is to provide against sudden and unfair discontinuances by theatres at such times or in such manner as to cause film to lie idle. . . . If we can work out, or if anybody else can work out, a plan that will make the deposit system unnecessary, we will gratefully adopt it."

"Doubtless the trade took this to be one of those glib promises that are easier to make than keep," went on Mr. France. "But Triangle officials have been busily engaged in arranging this reform ever since.

"Beginning April 30, and extending to all accounts as fast as the actual labor of re-writing the old contracts will permit, exhibitors may apply their deposits against current service; and in lieu of deposit to secure this corporation against abuse of contracts, we have perfected arrangements with the Fidelity and Casualty Company of New York, whereby for a nominal sum, it will underwrite the contract made by the exhibitor and become security for the correct performance of all his obligations under the contract. Under these circumstances the only remaining advantage of the deposit system would be the free financing of our proposition by the exhibitors, a service this corporation has never needed, and does not want.

"The premiums which the exhibitor will have to pay per year will only average one per cent. of one month's deposit under the present system."

Mr. France wants the exhibitors to understand clearly that if the new bonding plan is not acceptable to any of them, they are at liberty to continue under the old plan. New contract forms which embody this option are already on the press. The bond premium is payable annually.

"But," said Mr. France, "if any exhibitor desires to take advantage of the contract-breaking clause, he may do so as before; the premiums are very small, and if he withdraws from Triangle service, the balance of his premium is remitted."

W. W. Hodkinson, who is directly responsible for the new bonding principle, had the following to say regarding the causes which were instrumental in bringing about the change:

"At the time I first devised the cash deposit system for the Progressive Motion Picture Corporation several years ago I had no thought that it might later be intimated (perhaps with some basis of fact), that such a system could be utilized to finance shaky propositions. Naturally, I had appreciated the added financial strength which such a system would give to an organization backed by these cash deposits, guaranteeing as they did the payment of all accounts and the faithful fulfilment of contracts on the part of the exhibitors. The underlying purposes of the system were:

"To secure the support of exhibitors for a period of time, sufficient to enable us to demonstrate to them the value of our product.

"To insure us against having our films booked and then left on our shelves unused because of violations of contracts.

"To provide us with ample time to secure new business, following notices of discontinuance.

"To afford us some protection against damage to or loss of our property. To protect us from unscrupulous persons.

"The above causes are but a few of the legitimate reasons for our adoption of the cash deposit system," continued Mr. Hodkinson, "That it has been successful is now history.

"The policies of the Progressive Company, among them the cash deposit system, served as the groundwork for the Paramount policies which were later prepared by me. When Paramount was formed I tried unsuccessfully to get various bonding companies to assume the risk, but they all declined to do so giving as their reason the instability of the film industry as a whole and the unreliability of exhibitors in particular. They held that the business was not a legitimate one.

"While I am satisfied that the cash deposit system has been a success and has, up to the present time, represented the best plan available, I have, nevertheless, always regarded it as no more than a make-shift, a sort of stepping stone to the ideal solution, the bonding system. I have devoted a great deal of time and thought to this problem, and have never for a moment doubted that sooner or later we could secure the recognition which is accorded to other big businesses.

"For several months past I have been in consultation with the heads of some of the largest bonding companies in America, and have laid before them a large amount of data which I have been collecting for just this purpose with the result that I have been able to convince the Fidelity and Casualty Company of New York, of the soundness of our proposition, and they have agreed to provide bonds for such exhibitors as may elect to substitute a bond in place of their cash deposit.

"I am not a little elated over this successful termination of a long, uphill fight and my satisfaction is due, in a great measure, to the fact that it establishes the motion picture exhibitors as sound, dependable business men, a status heretofore denied them.

"The bonding proposition, like our optional booking plan announced last week, represents but one of a series of progressive, constructive plans we expect to inaugurate in the near future, and I am convinced that every one will make for a betterment of conditions and the improvement of the entire business. The Triangle Distributing Corporation is in this business to stay, and we expect to achieve eventual success by constantly fighting to put the film industry on a dependable, permanent basis, and we believe that we are going to have the loyal support of all of the better class of exhibitors in the country."

WE AGREE WITH YOU

"Your continual pounding away at the daily change evil is having its effect on a number of thinking exhibitors. * * * I have made a number of inquiries for prices on the two-day basis and I am talking along the lines of your endeavor to every exhibitor I meet. The only objection I hear is that the present day quality of features does not permit a two-day showing; but none of the exhibitors who raise this point ever tried keeping a film over one day!"

Alfred Tanzer, Milwaukee.

Universal Announces "Butterfly" Brand of Pictures

A new brand of feature photoplays is to be offered for release through the Universal exhanges, under the brand name of Butterfly Pictures. These releases will be five reels in length, and will be produced by the Universal Film Manufacturing Company at their studios in California.

It is the intention of the Universal officials to present only the highest type of photo-drama, under the new Butterfly trade mark. The stories for these productions will be by noted authors and scenario writers entirely. The casts for the pictures will be selected with unusual care for the fitness of the actors assigned to portray the roles which they interpret, and the pictures will be directed by leaders in this branch of the film profession.

Paralta Ideal to Prevent Waste and Expense

New Concern Outlines Plan of Action Intended to Establish More Economical and Equitable Relations with Exhibitors

THE Paralta Pictures Corporation, the plans of which were announced exclusively in MOTION PICTURE NEWS several weeks ago, has issued a statement in which the policy of the concern, as regards cutting down of waste and of equity to the individual exhibitor is elaborated upon. Excerpts from the statement follow:

Paralta Plays, Inc., is the distributing part of an enterprise designed especially to counteract the expense and waste which seem to have permeated the film industry.

Herman Fichtenberg, the chairman of the board of directors of the new corporation, is one of the pioneer exhibitors of the country and established the largest chain of moving picture theatres in America.

Two years ago he began to seek a way to bring about more equitable conditions and called into council Carl Anderson, formerly connected with the Lasky-Paramount interests; Nat. I. Brown, of St. Louis, and Robert T. Kane, of San Francisco.

Mr. Fichtenberg's theatres in the South and some western theatres were utilized in making a test. The result was the same in each section and experience showed that there had been evolved, as a result of these two years of study and investigation, a plan in producing and distributing which is equitable in every feature.

Mr. Brown has worked into the plan many features, designed especially to establish unshakable equity in the division of financial results

Through co-operation, waste in distribution is expected to be reduced to a minimum. This saving will be turned to the advantage of the exhibitor.

The production end of the Paralta plan has already been established in Los Angeles under the supervising direction of Mr. Kane and work has begun on two big feature pictures.

Paralta will present five to seven-reel feature productions but they will be stories told in picture form.

Several states rights men of prominence, who have inquired into the new Paralta distribution plan, and who have talked with General Manager Nat. Brown, express their satisfaction with its details.

Ella Wheeler Wilcox Answers Criticism of Her Poems

Ella Wheeler Wilcox, America's greatest woman poet, has been criticised for dealing, in her verses, with the passions of women, especially in regard to their adaptation for the screen.

Mrs. Wilcox answered: "I have been criticised for my poems of passion, but I have written of life as I see it and I have written only truths. I have fought the battle of the weak and urged strongly for the single standard of morals, and through all of my work I have had a purpose. I do not write to amuse myself, but because I have a lesson to teach."

American Bioscope Institutes "Screenews Magazine"

A single-reel subject, which will be known as the "Screenews Magazine," containing diversified subjects, will within the next two weeks be presented by the American Bioscope Company, Chicago.

According to J. E. Willis, president and general manager of the concern, this feature will carry departments covering scientific, fashion, educational, travelog, comic and patriotic subjects. Each issue will present concisely new variety topics. An organization of cartoonists and artists will be employed.

Warwick in Virginia

Robert Warwick has gone to Richmond, Va., with his entire company, now working on his new film feature, "A Modern Othello," to take several scenes in that part of the South. Miss Elaine Hammerstein is playing the leading role opposite Mr. Warwick. "A Modern Othello" will probably be the next release of the Robert Warwick Film Corporation.

Sunday Bill Has Friendly Reception at Albany

Reported Favorably by Committee—Amendment Provides Unrestricted Shows in First-Class Cities—Expect Struggle in Assembly

THE Walker bill, which provides Sunday motion pictures in New York State, has been favorably reported by the committee which had it under consideration, and according to reports from our Albany correspondent, will probably pass the Senate by a good majority. Tendencies seem to indicate that the Walker bill will not go through the first house, however, without a hard struggle.

The bill had a difficult time of it in the hands of the Senate Codes Committee, being reported out by a vote of 5 to 4, Senators Lawson, Walker, Wellington and Daly voting to report, and Gilchrist, Newton, Slater and Murphy voting to the contrary.

The Walker bill has undergone amendment, giving shows in cities of the first class unrestricted hours of opening. Cities of the second and third classes are allowed to open after one o'clock; all others open at two o'clock.

Leah Baird Starring in "One Law for Both"

Leah Baird, said by many to be the loveliest girl in films, is at work in a production entitled, "One Law for Both," in which she appears as Helen Hutchinson, an American heiress of lofty ideals.

She is supported in this play by Vincent Serrano, James Morrison, Rita Jolivet, Pedro de Cordoba, Paul Capelloni and others.

Fox New York Exchange Makes Enthusiastic Debut

The new Fox exchange on the tenth floor of the building at 130 West 46th street, New York, was opened to the accompaniment of music and varied entertainment last Thursday afternoon. It was considered by all concerned to be a highly successful affair.

Many of the Fox stars were present, forming a reception line to greet the many guests. Among them were June Caprice, Stuart Holmes, Virginia Pearson, Jane and Katherine Lee, Kittens Reichert, Irving Cummings, Harry Hilliard, and others.

Jack Levy has charge of the new exchange. A large number of exhibitors, representative of the territories served by the New York exchange, took advantage of the opportunity to see many of their box office favorites in person. This territory consists of Connecticut, New Jersey and New York.

The old New York exchange was on the fifth floor, but with the rapid expansion of the Fox establishment, it was found necessary to have more space. The fifth floor has been taken over entirely by the auditing and contract departments. It is said that the addition of the Fox comedies to the program also demanded more room.

Winfield R. Sheehan, general manager of the Fox Film Corporation, was present. William A. Fox wired his congratulations from the coast.

Patents Company Loses Suit to Film Manufacturers

By a decree handed down in the United States Supreme Court, affirming the decision of the Federal Court in New York, the United States Patents Company cannot restrict the Universal Film Manufacturing Company and other defendants, from using certain makes and varieties of film with the machines upon which they control patents.

The controversy hinged on the "Latham Loop," a device important to the successful operation of projection machines. The United States Patents Company control patents on the Latham Loop.

The Patents Company brought suit against the Universal Company about two years ago, claiming patent infringement. Universal claimed that their use of the loop involved only a means of protecting it, and that the patents company did not hold rightful jurisdiction over the brand of films projected

"Birth Control" to Be Shown in Cleveland

According to an announcement made yesterday by the Message Photoplay Corporation, Inc., a B. S. Moss unit, the first presentation of the "Birth Control" film will take place in Ohio, probably in the city of Cleveland. The first showing of the picture in conjunction with the personal appearance of Mrs. Margaret Sanger, around whom the message is woven, is scheduled for the latter part of April.

The producers point out the futility of motion picture censorship and the childish attempt at film standardization of motion picture subjects.

Benjamin Hampton Resigns Presidency of General Film

Confirming Rumors, Hampton Gives Reason for Severing Connections as Overwork—Needs More Time to Devote to "The Barrier" and "The Auction Block"—Bolster Made Vice-President of General

IN confirmation of his statement made through the columns of MOTION PICTURE NEWS last week, Benjamin Hampton has given out the following statement relative to his resignation from the presidency of the General Film Compny:

"I have resigned the presidency of General Film Company so that I can spend my time on the Rex Beach Pictures Company, of which Mr. Beach and I are the owners. I am distributing 'The Barrier,' which is a highly important piece of work in itself. Mr. Beach and I are making a ten-reel drama of 'The Auction Block,' and are planning to start production at once on another large picture from another of his books. It was impossible for me to do justice to these valuable interests and continue to handle such an important matter as the presidency of General Film.

"Some weeks ago I requested the board to appoint as assistant to the president of the General Film, Harold Bolster, who was then business manager of the Vitagraph Company. Mr. Bolster has been here for some weeks getting the reins of the General Film into his hands and the directors at their meeting on Monday elected him vice-president and general manager of the company.

"Mr. Bolster has already made good for himself in the picture business in his excellent work at the Vitagraph Company and he is taking hold of his General Film duties in such a manner as to convince all his associates that he will be splendidly successful in his new position.

"General Film service is steadily going ahead and under Mr. Bolster's management marked progress may be expected.

"Some of the trade journals have been kind enough to state that during the very short time I have been with General Film important progress has been made. Undoubtedly this is the fact, but the important changes that have taken place in General Film must be credited to the manufacturers who are also the common stockholders of the company. Like many old, successful institutions General Film has become conservative, but the manufacturers are very progressive and were very quick to accept suggestions to modernize and improve the business. General Film is today in position to move to a most prominent position in picture distributing.

"The improvement in the quality of General Film pictures since January 1 is undoubtedly one of the big events of the year in the industry. I think I am safe in saying that today exhibitors can secure from General Film the finest short films ever produced.

"Kalem's product, which is known favorably to thousands of exhibitors, is even better than in the past. Kalem's high quality is due to the literary and artistic genius of Frank J. Marion, one of the most intelligent men in the industry, and to the highly developed organization which Mr. Marion and his chief lieutenant, William Wright, have created. Mr. Marion invented the series system of pictures, which is now used by many producers, and which is preferred by many exhibitors to the serial. 'The American Girl,' 'A Daughter of Daring,' and 'Ham and Bud' are among the principal subjects now offered by Kalem.

"George K. K. Spoor, Commodore J. Stuart Blackton and William N. Selig are recognized the world over as leading producers of long pictures. Each of these famous producers is using his personal talent in supervising the new short subjects for General Film.

"Commodore Blackton's 'O. Henry' pictures, in two reels, are gems. The newspaper critics are reviewing them just as they review the five-reel features.

"Mr. Spoor is contributing several excellent series to General Film—among them some splendid two-reel Black Cat stories and a very popular series, 'Is Marriage Sacred?'

"Mr. Selig, by special request, is making a new series of the wild animal comedies that gave him international fame. Also he is producing in two-reel form the old Hoyt farces that made us laugh a decade ago.

"BENJ. B. HAMPTON."

Collins Says War Will Not Affect Films

Observations in Coast-to-Coast Tour Convinces McClure Pictures President, That War Will Not Harm Industry

AMERICA'S entrance into the war will in no way harm the motion picture industry and indications are that the business actually will be benefited by present conditions, according to Frederick L. Collins, president of McClure Pictures, who has just returned from a trip West.

"Manufacturers on the Coast are not planning to let up in the slightest degree because of the war," Mr. Collins said. "I find, upon my return to New York, that the same condition exists here. We are all proceeding just as if there had been no declaration of war.

"Motion picture producers will not expect to pay as large dividends as before, for, of course, we all must contribute a war tax and as long as this tax is a reasonable one, and the motion picture industry is not singled out to bear unfair burdens, business conditions will remain prosperous.

"I do think that the war will stop the rise of fly-by-night producers and a number of the unfit will be eliminated for the simple reason that investors will be more cautious and will not be so ready to lend money to companies of no standing. The more of these that drop out, the better conditions will be.

"In Europe the conflict has increased the percentage of motion picture fans among those at home. The business in England, for instance, has been affected only because there are now no facilities for production, for so many of the workers in the industry are at the front.

"There is a greater demand than ever for American films in England but we over here are hampered in making deliveries because of the difficulty in transporting films to England and in making collections.

"In the United States, I believe, money will be more plentiful than ever. Most of the war expenditures will be made here. We will not send troops out of the country in any considerable number for many months, and when we do the percentage of the decrease in our population will not be anything like that in England.

"A state of war stimulates the desire for amusement and motion picture producers will be the first to use all our facilities for inspiring patriotism and encouraging recruiting."

Pessimistic motion picture men have pointed to Canadian conditions as indicating what may happen in the United States in war times. Mr. Collins was asked about the prophecies that motion pictures in the United States would slump as they have in Canada.

"Entirely different conditions exist in Canada," Mr. Collins said. "The market there for films made in the United States never has been good. With the exception of New York, Canada is the most provincial territory in the world. They don't like imported things. The prejudice against our pictures never has been overcome."

New Triangle Booking Policy Favored by Exhibitors

One tangible evidence of the soundness of the new Triangle booking policy has been shown in the statement by R. W. France, general manager of the Triangle Distributing Corporation, to the effect that Eugene H. Roth, proprietor of the Portols theatre, of San Francisco, and executive manager of the new California theatre now being constructed in that city at a cost of $1,750,000, has decided, after a careful survey of the entire market, to book the Triangle program for both houses.

E. V. Richards, general manager of the Saenger Amusement Company and the Fitchenberg Enterprises of New Orleans, which operate more than thirty-five motion picture houses, has also made known the fact that he and his associates will rely entirely upon the Triangle program and "special" features" to fill their new quarter million dollar Strand theatre, shortly to be opened in the Southern metropolis.

The New Orleans Times-Picayune of Sunday, April 1, contained a special article on Mr. Hodkinson's plan.

Ogden Pictures Corporation Begins April 23

Lillian Walker's Company Leaves New York for Utah Studio—Will Produce Seven Reelers for Open Market—Prominent Distributor Selected

EIGHTEEN members of the Ogden Pictures Corporation, of which Lillian Walker is the star, left the Grand Central terminal, New York, last Saturday in a special car on the Lake Shore Limited, for Ogden, Utah. They will begin production activities on the first seven-reel drama April 23. The picture will be ready for distribution six weeks later.

Lester Parks, vice-president of the company, in a conversation with a MOTION PICTURE NEWS representative, mentioned the name of one of the most prominent distributors in New York, who will dispose of the Lillian Walker films. This name is at present witheld from publication.

In the party besides Miss Walker and her supporting cast are the technical staff, Harry Revere, the director, and Aaron Hoffman, scenario writer. Mr. Hoffman leaves Broadway to collaborate in production details with Mr. Revere. He will remain in Ogden indefinitely.

"In the past," said Mr. Parks, "much stress has been laid on Miss Walker's dimples. We are going to show the public that Miss Walker has something decidedly more to offer the screen than dimples. Her first play we consider to be Mr. Hoffman's best work. It is not a comedy drama; it is drama with vitality and Miss Walker has demonstrated her abilities.

Up-to-date studio equipment from Cooper-Hewitt and other factories is now on the way to Ogden. Mr. Parks claims that the Ogden studio will be one of the best equipped in the country.

The officers of the company are: Albert Scowcroft, president; Lester Parks, vice-president, and W. F. Bosner, secretary and treasurer.

Margaret Gibson a Christie Leading Lady

Al E. Christie has engaged Margaret Gibson to lead the latest company organized on his busy lot. The star is well known through her work in feature productions for Thomas H. Ince and Vitagraph. One of her latest appearances was opposite George Walsh in the Fox feature, "The Island of Desire."

The first picture scheduled for Miss Gibson is "With the Mummy's Help," in which she is surrounded with the atmosphere of old Egypt.

Second Arbuckle-Paramount

The Arbuckle comedy following the initial release on April 23 of "The Butcher Boy" is announced as "His Wedding Night," written by Herbert Warren and William Jefferson. Josephine Stevens will again appear as the rotund comedian's leading lady.

Star System is All Wrong, Says Harry Raver

President of Art Dramas, Inc., Believes That Stars Must Go—"Photoplay Is Casting Off Old Allegiance to Stage"

HARRY RAVER, president of Art Dramas, takes an attitude towards all stars of thumbs down. Speaking of the efforts that are being made to divorce the screen from the stage, Mr. Raver pointed out in an interview that the star is the one evil which has not yet been cast out.

"Like all undeveloped and experimental things, the modern motion picture has done a great deal of borrowing. In its earliest days it borrowed wholly from the theatre. As the art improved, the difference between the two mediums became greater, until now the photoplay has almost cast off all allegiance to the older art, and stands as an individual form of entertainment.

"One of the evils which it borrowed from the theatre, and which it has not yet wholly cast away, is the 'star system.' This system, however, has now nearly disappeared from the stage. Audiences go to theatres, not to see a famous actor, but to see a good play. An actor becomes popular only when he interprets some part to perfection.

"So the photoplay is the only art now which still maintains this worn-out idea. The greatest painter in the world could not sell his pictures if he did nothing but splash his name across the canvas and call it a painting. The greatest novelist in the world could not sell his books if they were written in bad grammar. But there are still some producers who think they can sell their pictures simply because there is a well-known name on the posters. People pay to see the picture, not the posters that decorate the theatre's exterior.

"The average man loves a good story. He likes to see it well told, with dramatic interest maintained and suspense kept up to the end. And he wants to see it acted by the most competent cast possible. But to the average man the picture is disappointing if the actor who plays the butler is not just as good in his role as the leading lady is in hers.

"An actor should be judged, not by the amount of 'personality' he has, but by his ability and fitness for the role in which he finds himself. An actor who relies on his personality isn't acting. He is simply being himself, and however interesting he himself is, his popularity cannot last, because he is the same in every picture.

"The actor on the contrary, who throws himself into his part, whether the part be an extra in a mob or the hero of the play, is the actor who deserves credit. And it is with actors like this that good pictures are made.

"With the improvement in public taste which is rapidly being brought about today, the average man will realize that the function of the actor is to play his part to the best of his ability. This necessitates that the part be a good one and hence that the story be worth while.

"If any pictures we are producing now, last 300 years, they won't be the star pictures. They will be the pictures with good stories and good actors."

Lewis Swears to Directorship of "The Barrier"

On the eve of the Broadway showing of his latest production, "The Bar Sinister," Edgar Lewis has issued a statement in affidavit form, answering questions which have been raised as to the extent of his responsibility for the picture version of "The Barrier."

During his absence, through the many criticisms and press notices appearing in connection with the success of "The Barrier," the idea gradually became established that Rex Beach, the author of "The Barrier," was also responsible for the casting and staging of the picture version of his story.

At first Mr. Lewis refused to pay any attention to the suggestions of his friends that he claim the credit for a work, which, in view of the star craze, marks a new era in the history of picture making. Some of his friends took it upon themselves to set the public right by issuing short statements correcting the error, but when Mr. Lewis returned from the South, he found that it was necessary for him to make a definite statement to straighten out the tangle.

When the question of the directorship of "The Barrier" was first raised, Manager MacFarland showed to the various trade papers specimens of publicity, convincing the editors that Mr. Lewis's name was mentioned plentifully.

Under-Sea Speedster First of Bray Scientific Drawings

The Bray studios have installed a separate department under the supervision of J. F. Leventhal, who, in conjunction with Waldemar Kaempffert of Popular Science Monthly, will make a series of animated technical drawings of new American inventions for war.

First of these will be the "submarine hound," a type of submergible capable of doing sixty miles an hour, the invention of Simon Lake. This will be shown in an early release of Paramount Bray pictographs.

Hoffman Buys "Sin Woman"

M. H. Hoffman, who resigned recently as manager of exchanges of the Universal Manufacturing Company, has bought the world rights for the George Backer Film Corporation's film, "The Sin Woman." In a statement issued from the offices of that concern is the information that Mr. Hoffman will handle all of the future productions. Mr. Hoffman has taken over the offices of the George Backer Film Corporation, in the Godfrey Building, 729 Seventh avenue, New York.

Pathe Branch Head to Texas

C. A. Meade, formerly manager of the Pathe Exchange in Detroit, has been sent to Dallas, Texas, from where he will do special work for Pathe in the South.

Young Blackton Enlists

J. Stuart Blackton, Jr., oldest son of the director general of Vitagraph, last week enlisted, joining the Thirteenth Coast Artillery, N. Y. N. G., Company C.

Real Service That Distributors Are Anxious To Give

The third of a series of articles—The Paramount Plan

Back of every successful film distributing organization that endeavors to give patron-getting service to the exhibitor, is a definite, fundamental policy. In each case, it is the backbone out of which grows every plan of the distributor. Without this backbone, a distributor might shout Service! at the top of his lungs, and accomplish nothing. His ideas might be good, but they would be scattered and ineffective. In other words, service to the exhibitor means more than sending him electros for advertisements, and lobby display photographs.

In the two previous articles, the notion of what service really stands for was pointed out to be fundamentally different with each company. This week, the word is given another meaning entirely.

It is one of the purposes of this series to give you the rock bottom meaning of the various distributors' service campaigns, in order that you may have a better understanding of what each of them is driving at.

PARAMOUNT believes that twelve thousand heads are better than one. Paramount's notion of the best way to bring the public into your theatre is to allow other exhibitors, with wisdom gained through experience, tell you how they accomplished it.

Paramount wants to have its service department considered as a forum. This theory resolves itself into a well conducted magazine in which the opinions and experiences of those qualified to speak are presented in a sprightly way. Paramount Progress is a twelve page magazine, and is issued weekly.

Its contents are composed of contributions from exhibitors, illustrations from the Paramount plays of the week and other matter of direct interest to the Paramount exhibitor. The magazine usually opens with a feature article, containing practical advice and suggestions.

At present, these articles are the result of a prize contest in which the exhibitors have been invited to tell their experiences in making a little money go a long way as a weekly advertising appropriation. In the current number, for example, J. G. Bodine, manager of the American theatre, Washington, D. C., wins the prize (1,000 copies of Picture Progress, a Paramount "fan" publication) with his article on "How to Spend an Advertising Appropriation of $12 a Week." Mr. Bodine handled the subject compactly but thoroughly, as one might expect from a busy man with something important to say.



An Attractive Calendar Designed by Paramount to Be Issued by Exhibitors to Their Patrons—a Thumb-nail Cut of a Star Is Printed Above Each Date

The previous prize article, equally to the point, came from the pen of E. E. Blair, manager of the Fayette theatre, Celina, Ohio, a town of 3,493.

According to the service manager, this contest typifies precisely the Paramount notion of service. The men who write the articles are not citing "dream stuff"; they are recounting actual fighting line experience. Other exhibitors in other sections are at liberty to read these articles and to use them for what they are worth in their individual cases.

Ingenious exhibitor aids are printed in Paramount Progress from time to time. They may take the form of clever lobby displays, or of "stunt" suggestions. At present the use of illustrated postals in a spring drive on the mailing list is being urged.

Paramount Progress contains a department not unlike the "With the Exhibitor" department of MOTION PICTURE NEWS. The following item is a specimen:

"B. Yessner, manager of the Arcade theatre, is issuing a very attractive four page folder. Mr. Yessner believes in the use of white space, which makes his program very attractive."

An instance of the service ideas suggested to Paramount Progress, and put at the command of other exhibitors is the list of suggestions for theatre letterheads. Those suggested are all distinctive, carrying out the Paramount theory that a successful theatre must be distinctive. For mailing list use, the importance of a dignified but striking letterheads cannot be exaggerated. In case your local printer cannot meet the requirements, Paramount offers to have the letterheads printed for you.

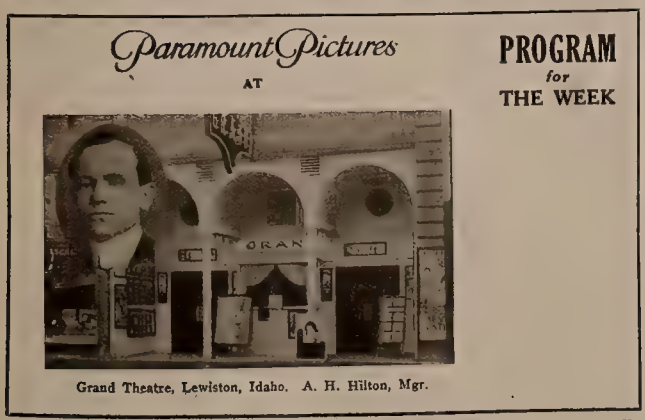
For the two pictures which Paramount releases each week, musical cue records are printed; also, a synopsis of the plays, and a list of available advertising accessories, such as stills, slides, newspaper cuts, lobby photographs, paper, etc. Some of these accessories are free, others loaned and some sold to the exhibitor.

Our one objection to Paramount Progress is that some of its space is taken up by advertisements intended to sell pictures to exhibitors—not to the public, for Paramount Progress does not reach the public. They inject a note of insincerity into what is otherwise an exceptionally sincere service publication.

A booklet has been published, "Paramount Advertising Aids," a copy of which is supposed to be in the hands of every Paramount exhibitor. This contains a list, with catalog numbers, of all available cuts, mentioning whether they are given free, loaned or sold. The exhibitor orders them, by number, from his exchange.

This advertising aid book is supple-

(*Continued on following page*)



Grand Theatre, Lewiston, Idaho. A. H. Hilton, Mgr.

Paramount Believes in Making the Mailing List Work—This Postal Sent to Patrons Keeps Your Theatre in Their Minds—It Is One of Several Types Suggested

Goldwyn Will Sell All Pictures on Open Market

Samuel Goldfish Decides on Territorial Sales Plan, Following Advice of Exhibitors—Each Film an "Independent Unit"

THE Goldwyn Pictures Corporation has announced its intentions of entering the state rights' field. All productions will be considered as "independent units," and will be sold accordingly.

Samuel Goldfish, president of Goldwyn, in a statement said:

"For a second time in a fortnight the exhibitors themselves have dictated a Goldwyn policy. Our first adherence to exhibitor advice was in deciding to own and operate Goldwyn's own branches throughout the country.

"Now, we decide in favor of open bookings because the exhibitors themselves prefer it. We feel that we have a correct understanding and appreciation of the exhibitors' resentment over being compelled to take many pictures they do not want for the sake of obtaining the few popular stars in a group that they can play at a profit.

"Our first steps in the formation of the Goldwyn organization brought to us five stars of a great popularity and individual drawing power. We are certain that each one of these stars can stand alone and have enormous exhibitor appeal.

"Being firmly determined to produce only quality pictures of sustained excellence we intend to treat our productions as independent units and so offer them to exhibitors.

"We now announce for the first time that we will release a minimum of twenty-six pictures a year. The value to exhibitors of our entry into the field is obvious.

"Until now the problem confronting all exhibitors desiring to book their theatres for fifty-two weeks independent of any contract service has been the volume of supply of high-grade productions.

"Goldwyn recognizes that there are many excellent pictures being made by other producers operating in the open market, but the trouble has been that there were not enough of them to keep first-class theatres provided with an all-the-year-round supply."

Mr. Goldfish added that exhibitors will be given an opportunity to see Goldwyn productions in plenty of time to decide whether or not they are worth while.

Rapf Signs Ralph Ince and Florence Reed for "Today"

In trade circles it is considered that Harry Rapf executed a stroke of no mean business talent in securing the services of Ralph Ince, as director, and Florence Reed as star, in the feature "Today"

Frank Mills, a well-known leading man, was engaged to play opposite Miss Reed; while other names in the cast, are Leonore Harris, Alice Gale, Kate Lester and Gus Weinberg. Miss Lester and Mr. Weinberg were prominent in the original dramatic production of "Today."

Exhibitor Must Satisfy Public, Says Greene

Artcraft President Points Out That Popular Stars Should Be Supplied to the Public as a Grocer Supplies Commodities in Demand

WALTER E. GREENE, president of the Artcraft Pictures Corporation, is of the belief that the exhibitor and the grocer have one important thing in common—they must be able to supply the demands of their cutomers.

"When the grocer orders his stock for the coming season," said Mr. Greene, "his first care is to obtain articles that are in the greatest demand by his customers, commodities that are most popular among the patrons of his store. Everyone appreciates the fact that he would be foolish to stock up a supply of goods that are unknown and endeavor to create a demand for them when he could easily sell articles that are already established in the minds of his patrons.

"And so with the exhibitor. In planning his stock of entertainment, why should he obtain a picture for which he will have to create a market, when he can get a picture that is in great demand by his patrons before he even announces it? The exhibitor who books some other picture on a day when he could show a D. W. Griffith, Mary Pickford, Douglas Fairbanks or George M. Cohan subject is much the same as the grocer who does not have on his shelves articles that are in demand.

"Every photoplay that is released through the Artcraft Pictures Corporation is an established article; a commodity of entertainment that the people really want. This is due to the fact that Artcraft has cornered the market of motion picture popularity as controlled by the greatest favorites in the industry, making it possible for each of its releases to present an individual that stands far above any in his or her respective field.

"As a result of its affiliations with the biggest names in the industry, Artcraft is in a position to offer the exhibitor a picture for which it is unnecessary to create a demand. The exhibitor does not have to say who, for instance, D. W. Griffith is. Every person knows that he is the greatest genius the motion picture has ever known. Nor does he have to go into details as regards Douglas Fairbanks. Never has a male star taken such a hold upon the public as the inimitable "Doug," who, although widely impersonated, is daily adding to his wonderful popularity among the vast army of motion picture patrons, regardless of race, age, creed or belief. The same applies to "America's Sweetheart," and as for George M., there never has been one before him and there never will be one after him. George M. Cohan on the screen is as unique a figure as he is on the stage, and his instantaneous success as a motion picture actor is recognized by everyone in and out of the trade who has seen his work before the camera. Collectively these names represent the greatest coalition of individuals of supreme popularity, that something which brings the shekels to the box-office window."

Real Service Distributors Are Anxious to Give

(*Continued from page* 2641)

mented weekly by a press sheet, containing news notes of the players' activities. The Paramount press sheet ordinarily contains several dozen interesting "squibs" for local newspaper publication.

The latest publication venture of Paramount is a weekly magazine for exchangemen known as "Paramount Pep." It has a two-fold purpose: (1) To teach the exchangemen to sell Paramount Pictures to exhibitors; (2) To teach the exhibitor, through the exchangeman, how best to advertise and present Paramount Pictures. An advertising campaign is being conducted in Saturday Evening Post to augment "Pep."

Paramount charges exhibitors for paper. We observed in the previous article of this series that the exhibitor, in our opinion, ought to get paper free. Paramount makes the same objection to free paper as did Bluebird last week, claiming that *free paper, with the deadly daily change of program in vogue, would mean a ruinous loss.*

Paramount claims to be the first distributing company in the field to realize that the duty to the exhibitor was only half completed when the film was sold. Consequently, the Paramount service plan is the result of long experience. Paramount believes that each man must tackle his own difficulties, using his knowledge of the conditions peculiar to his territory. The idea of a man in New York being able to solve the individual exhibitor's problems, is, in Paramount's mind, ridiculous.

To give the exhibitor personal and direct aid, a publicity and advertising man is available in each exchange. The publicity and advertising men carry still further the Paramount plan of a forum, from which useful information is disseminated. The publicity men, when confronted by an exhibitor with some especial hard knot to solve, communicate with their home office, to determine whether or not this same problem has been met and, if so, how solved in some other section. Whenever these publicity men unearth an especially clever idea they communicate it to headquarters, so that others may profit by it. This is the final link which binds the Paramount service organization together.

MacQuarrie to Again Appear in Bernstein Productions

Once again Murdock MacQuarrie, who has recently been directing, will don the make-up and appear on the screen.

Isadore Bernstein of the Bernstein Film Productions has managed to lure him back before the camera and and will co-star him with Betty Brice, his charming new lead.

MacQuarrie was the first man to realize that the character part is as important in its relation to the plot as the lead, and his work as Rabbi Mendel, in Bernstein's play, "The Daughters of Israel," which was released under the Universal management, will be long remembered.

"B'r'r'r You Jump First!"

Specially Drawn for
Motion Picture News
By the Bray Studios



THE BRAY STUDIOS INC.

Sub-Sea Spectacle "Submarine Eye" is Completed

First Independent Feature by Williamson Brothers Said to Mark Big Forward Step in Production Is Ready for Release

WILLIAMSON BROTHERS' first independent release, "The Submarine Eye," which has been a year in the making, is announced as ready for release. Judging from "20,000 League Under the Sea" it has been estimated by the producers that the earning capacity of their latest picture will not fall short of the two-million-dollar mark.

In theme, treatment and photographic results, "The Submarine Eye" is heralded as the foremost picture of its kind yet produced. A number of new and startling innovations are said to have been introduced. Yet, interesting as are the underwater effects, Williamson Brothers impress that they have not been allowed to overshadow the continuity of the romantic love story that leads up to the climax staged at the bottom of the sea.

The cast includes Barbara Tennant, Chester Barnett, Lillian Cook and Eric Mayne. The feature was taken under personal supervision of J. Ernest Williamson, and the direction was in the hands of Winthrop Kelley.

The inverted underwater periscope from which the story gets its name, points the way to effectual preparedness against skulking submarines and deadly mines, and shows how easily it could be adapted to Uncle Sam's defensive warfare.

All of the underwater scenes in "The Submarine Eye" were taken in previously chartered locations among the islands of the West Indies.

A special musical score has been prepared. It is adapted to any number of instruments from piano to an augmented orchestra of sixty pieces. The score provides two themes, one accentuating the love story and the other the deep-sea tragedy. These were specially composed by M. L. Lake.

As to marketing plans nothing definite has been given out, but it is understood "The Submarine Eye" will be exploited in the leading capitals of the world simultaneously with its establishment in the principle cities of the United States. Assurance of absolute protection to every individual and firm that contracts for future exploitation of the attraction is given by the producers by reason of their policy of releasing subsequent pictures at least six months apart, which will give the exhibitor ample chance to reimburse himself.

The Day of the Dub is Going, Says Wilk

State Rights Man Believes Open Market Principle Makes Exhibitor, Distributor and Producer "Use the Brains That God Gave Them"

ACCORDING to Jacob Wilk, a partner in the Hiller and Wilk enterprises, the day of the "dub," the thoughtless or brainless creature of the industry is nearly over, and the state rights picture, with the principle of competition on which it is founded, can be given the entire credit.

"Exhibitors, distributors and producers have all fallen in the easy rut of the program," said Mr. Wilk to a NEWS representative. "They accept what they are given. Now, they are beginning to wake up. They have seen the money that can be made in the open market, and you cannot mention a single program company that has not gone behind an open booking proposition of some kind—just to try it out. Look at the avalanche of program companies toward open booking now!

"I want to take issue with the editorial by Mr. Johnston on skyrocketting the state rights picture. I don't believe any one knows the potential public drawing possibilities of any film for any certain territory. That is simply and squarely up to the man who makes it his business to sell that territory.

"I know of one picture that has been sold to a New York buyer for more than $65,000. Some people might consider that to be a skyrocketted price. But what are you going to say if the man who paid $65,000 gets that price back and a good, fat profit besides?

"We are just climbing out of a rut. Producers fell asleep in the program rut. Now, they're waking up. And so are the distributors and the exhibitors. Big prices are sure to mean competition, and we all know that the picture business is dying in many sections for lack of competition.

"By that I mean that one exhibitor in a town controls every available program. A new man cannot enter, because the one exhibitor already has all pictures contracted for. Open marketing is curing that condition."



F. W. Brooker (Cinema War News)

Balboa Introduces Second "Little Mary Sunshine"

From the Balboa Studio comes the announcement that the screen is to have another "Little Mary Sunshine," the new child actress, the Horkheimer Brothers will shortly introduce under this name is spoken of as Gloria Joy.

The first subject is now in production under the direction of Henry King, who made previous child pictures at this plant, and the story was written by D. F. Whitcomb, who is responsible for several former scenarios for "Little Mary Sunshine." In the supporting cast will be seen Daniel Gilfeather, Mollie McConnell, Leon Purdue, the miniature colored boy, and others, together with a menagerie of pet animals. It is stated from various sources that both the Horkheimer Brothers and General Manager J. A. Berst, of Pathe, claim ownership of the fictitious name, "Little Mary Sunshine." The original actress given this name, Baby Marie Osborne, is to continue on the Pathe Program.

Blackton Asked to Speak at Many "Womanhood" Openings

So many invitations have poured in on J. Stuart Blackton, director-general of Vitagraph, who was responsible for the war preparedness picture "Womanhood, the Glory of a Nation," to make addresses at the opening performances of the feature, that it has been impossible to fill even a small portion of them.

Already Commodore Blackton has made opening speeches at the initial performances of "Womanhood" at the Broadway theatre, New York; Chestnut Street Opera House, Philadelphia; the New theatre, Baltimore, and the Strand theatre, Washington. He is in hopes of being able to arrange his engagements to deliver addresses at the scheduled openings at Chicago and Boston.

At the Washington opening Commodore Blackton and the picture were given a warm reception, which was repeated at Baltimore. Patriotic societies were well represented at both premieres.

As to booking it is reported by V-L-S-E that the demand exceeds a hundred per cent the requests for advance bookings of "The Battle Cry of Peace," which at the time was acknowledged as one of the biggest money makers.

Baggot Ending Tour; Well Received Everywhere

After playing Indianapolis, Evansville and Terre Haute on a guarantee, King Baggot will end his personal appearance tour through Michigan, Ohio and Indiana, and return to New York to organize his own company.

Charles H. Greene, who has been directing the tour of King Baggot, has just returned to the city in advance to attend to the preliminary work. Mr. Greene says the tour of his star has been one ovation after another in all the towns visited, being received by the different mayors and public officials and banquetted by clubs and societies, making it one grand triumphal tour everywhere.

WITH THE EXHIBITOR

On the Firing Line

"I run Paramount, World, Bluebird and serials," says F. A. Sutton of the New Wallace theatre, Bradentown, Florida. "I find I can't get by with short-length subjects. Marguerite Clark is the favorite here. I object to the return express charge as unfair to exhibitors on the tail end of the circuit. Will put up no more deposit money."

"This season has been the best of my nine years in business," is the encouraging report from Harry Titus, president of the Crystal Amusement Company, Daytona, Florida. Mr. Titus operates the Lyric, New Daytona and Crystal theatres.

"Marguerita Fischer in 'Jackie of the Navy,' is the most popular subject we have shown recently," says W. R. Walker & Son of the Isis theatre, Anderson, Indiana.

"We run Mutual, some General, and Pathe and Universal series and serials. We object to the deposit system because we have $30,000 in solid real estate behind us and have been exhibitors eleven years."

H. A. Meder of the Valhalla, Gardnerville, Nevada, finds business very good. He shows two days a week, using the Paramount program.

Ludwig Geiling of the Majestic theatre, Baldwin, Louisiana, comes to bat with remarks on a subject which has been the theme of many recent NEWS editorials. "This town has a large negro population," he declares, "and I find it very difficult to get good pictures because the companies will not make allowances for this population."

Alleged Incendiary Remarks at Show Bring Action

On account of remarks alleged to have been made by Judge J. F. Rutherford of New York at a motion picture show given by the International Bible Students at the Royal Alexander theatre, Toronto, the Provincial Treasurer requested the license of the Students' Association for showing pictures, be canceled.

According to reports of the spectators Judge Rutherford is said to have remarked that Germany is an instrument in the hands of God for the scourging of all on earth, and that to fight for Britain was unchristian. Also he is quoted as stating that if the United States and Canada were united, all Christians should adopt a spirit of meekness and peacefulness.

Considerable excitement and indignation was aroused by the remarks attributed to the New Yorker, with the result that the action to take away the Bible Students' license followed.

Illinois Exhibitors Convene; Discuss Problems

Officers Elected at One-Day Session in Chicago—Membership Campaign to Be Instituted—Chicago Men Plan Against Deposits

THE Exhibitor's League of Illinois held a one day convention in the Masonic Temple at Chicago Friday, April 6, and elected officers for the ensuing year as well as delegates to the National Convention and Exposition in July. Other trade matters, particularly pertinent to the exhibitors, were discussed at the convention.

The officers elected for the coming year are practically the same as those who served during the past year. They are: George M. Luttrell, of Jacksonville, president; William Bradley, of Ottawa, first vice president; Andrew Kazas, second vice president; W. W. Watts, of Springfield, treasurer, and Sidney Smith, of Chicago, secretary. A full list of delegates was also named to attend the National Convention but their names will not be announced until later.

The State Executive Committee named at this session consists of: C. J. Law, of Pana; Edward Kunz, of Springfield, Dee Robinson, of Peoria; W. E. Burford, of Aurora and Robert Levy, Paul Stittner and Charles Stewart, all of Chicago. One of the subjects much discussed at the convention was a membership campaign. Such a campaign is to be started in the near future throughout the entire State for the purpose of bringing the other exhibitors into the League. Fred J. Herrington, a National organizer for the Exhibitors League of America, is expected shortly to take the initiative in the organization of exhibitors in other towns throughout the State.

Preceding the convention session the Chicago Exhibitor's League held their regular meeting. The "deposit evil," as it has come to be known, was the main topic of discussion at this session. Joseph Hopp presided and announced that he was very sanguine in his hopes that the deposit system would be eliminated in the near future, in so far as it effects members of the Chicago League and other league branches throughout the State.

It was announced that already three big exchanges had given tentative assent to the Chicago League's plan of doing away with the evil. This plan, in the abstract, is a sort of an insurance idea, covering members of the various leagues and safeguarding the exchanges without resort to the deposit system. Through the various leagues it is planned to indemnify the exchanges for all failures of payments of rentals on the part of any exhibitor who is a league member. The plan of having certain insurance companies cover the risk for the exchanges was also talked over and found ready favor. The exchanges, it is reported, are willing to do away with the deposit system if any other satisfactory plan for indemnifying them can be suggested and put to work.

West Coast May Have Two Industrial Bodies

Suggested That Los Angeles Theatre Employees and Local Owners and Managers Form Organizations—Talk of Later Amalgamation

IF plans now made are carried out, Los Angeles will shortly have two new organizations composed of men affiliated with the industry here. One will be composed of employees at local theatres, and the other of theatre managers and owners. In both instances, the organization will be formed for business and social matters.

Newton Levy, acting manager of the Los Angeles Mutual Exchange served as chairman of a meeting at which he suggested that a permanent organization be effected, and there was talk along this line by practically every one present who favored the movement.

This resulted in a motion by E. H. Silcocks, manager of K-E-S-E Exchange, providing for the selection of a committee to formally plan for a permanent organization. Levy was named as chairman of this, M. J. Cohen, secretary; M. H. Lewis, E. P. Parsons, E. H. Silcocks, H. M. Lentz, W. Dunlap and J. A. Ruger, other members. The committee is to make a report at a dinner to be given on April 19.

Those present at the gathering were: C. E. Parsons, R. W. McKinney, Triangle; H. M. Lentz, R. P. Amador, Henry Davis, Greater Vitagraph; E. H. Silcocks, E. K. Lamson, H. I. Krause, A. Brick, K-E-S-E; M. J. Cohen, Supreme; W. W. Dunlap, L. E. Kennedy, G. L. Haines, Pathe; G. S. Gunderson, H. Frankel, Fox; J. A. Ruger, R. Smith, J. S. Hommel, H. W. Stubbins, General; H. McIntyre, Peerless; W. J. Quinn, C. N. Roos, Consolidated; S. L. Warner, Warners; Harry Ballance, A. B. Lamb, R. G. Turner, Metro; Newt Levi, A. P. Patton, J. F. Churchill, Mutual; M. H. Lewis, C. J. Marley, D. K. Reed, Progressive Paramount; W. E. Knotts, World.

The first of a series of Saturday noon luncheons for theatre managers and owners will be held next week. J. A. Quinn, who is shortly to open the new Rialto theatre, is the cause of plans being made by the exhibitors. A weekly luncheon will be held at the same cafe each week, and it is the hope of the exhibitors that an organization will be perfected which will be beneficial to every one concerned. It is planned to have a business session at luncheon at which matters of interest to the exhibitors will be discussed.

Exhibitor Organization a Deposit Substitute

Plan of David Rodgers of Minneapolis Finds Favor in Northwest, Where His Friends Are Booming Him for League Presidency

NUMEROUS exhibitors throughout the country have requested a fuller explanation of the advance deposit plan formulated by David G. Rodgers, of Minneapolis, and recently officially adopted by the Motion Picture Exhibitors of the Northwest.

While exhibitors were voicing complaints and exhibitors' organizations were adopting resolutions of condemnation against the advance deposit system, David Rodgers took the bull by the horns in his characteristic manner and evolved a working plan for discussion.

Dave Rodgers, by the way, was the first president of the Motion Picture Exhibitors' Corporation of Minnesota, which is now known as the Motion Picture Exhibitors' Corporation of the Northwest. He has been a director on the Executive Board ever since, and is chairman of the Convention Committee for the Northwest gathering scheduled for Minneapolis, May 1, 2 and 3. Mid-West men, who believe a man from that section should be the next National League president, are booming Rodgers strongly for the post.

The Advance Deposit Plan of David Rodgers's was unanimously adopted by the Motion Picture Exhibitors of the Northwest in meeting assembled, and is as follows:

THE RODGERS'S PLAN ON DEPOSITS.

This Agreement made by and between the Motion Picture Exhibitors' Corporation of the Northwest, party of the first part, and....., party of the second part, Witnesseth:

Whereas, party of the first part is an Association of Motion Picture Exhibitors through the Northwest and the party of the second part is engaged in the manufacturing, exchanging or releasing of motion picture films:

Now, therefore, in consideration of the sum of one dollar and other good and valuable considerations, in hand paid to said party of the second part by party of the first part, receipt whereof is hereby acknowledged, the party of the second part hereby agrees not to demand or require any deposit from any of the members of the party of the first part by reason of the renting or leasing of any motion picture film from said party of the second part by such member of the party of the first part—provided, however, that such member is of financial responsibility, and it is further understood and agreed that in the event the member of the party of the first part has no financial standing and is not considered a good financial risk, then the party of the second part may demand deposit in advance from such member, not to exceed ten days' rental of the film sought to be leased by such member. Said deposit may be either made in cash or by the giving of a surety bond or in the nature of a guarantee executed by two other parties of financial responsibility, but that said deposit, bond or guarantee shall be either returned or canceled by the party of the second part upon the fulfillment by such member of the terms of the contract of leasing, and it is further agreed that party of the second part shall enter into an agreement in writing with said member whereby party of the second part agrees to fulfill their part of the contract, and that said contract shall provide that in the event of the failure of said party of the second part to perform all the terms and conditions of said contract on their part to be performed, said deposit, if any, shall be immediately returned to such member and in the event that a bond or guarantee was given, that the same be null and void.

It is further agreed that if any member of the party of the first part contracts for or rents a certain film to be run on a certain day or days at his theatre, such contract cannot be canceled and said member will be required to pay the rental on such film whether the same is run or not; unless such member shall give party of the second part not less than ten days' notice in advance of his intention to cancel said contract of rental. It is further understood and agreed by and between the parties that in the event any film or picture or series or serial is prohibited by either the mayor, police or council of any city, town or village, the member of the party of the first part exhibiting such film or picture shall be required to pay as rental for such film or picture only for the time film or picture has been actually exhibited, on the basis of a daily average rental of said film or picture, for the time contracted to run the same.

It is further agreed between the parties that where a member of the party of the first part contracts for a serial or series of pictures running for a period of several weeks or over, in episodes of two or more reels each week, the same shall be considered as one picture or film and the same cannot be canceled by such member within less than ten days of the running or exhibiting of the first series or episode and such member shall be required to pay for all unrun episodes or pictures after entering upon the exhibition of any part thereof.

Party of the second part further agrees to return to all members of the party of the first part all money now held by party of the second part, its agents, branches, or exchanges, as deposits heretofore received from members of the party of the first part, by party of the second part, and the party of the first part agrees that it will at all times assist the party of the second part in enforcing its contracts made with members of the party of the first part, provided the same are in accordance herewith and to co-operate with party of the second part in any manner whatsoever, for the mutual benefit of both exhibitor and producer.

In Witness Whereof, we have hereunto set our hand and seal this 28th day of February, A. D. 1917.

DAVID G. RODGERS,
Chairman of Committee.

In the presence of,.....
.....
.....

Northwest Theatre Men Aid Health Crusade

Motion picture exhibitors of Minneapolis and St. Paul at a recent meeting pledged their aid and services to the State Board of Health in a campaign to educate the public through the screen in regard to disease menace and health precautions as well.

Two committees of three members each were appointed to plan and advocate measures to be taken by the picture houses. Facts about the common communicable diseases from typhoid to meningitis, methods of spread, effects and the like will be presented with views of actual conditions in homes and schools conducive to contagion.

Better Films Demonstration at Strand Theatre, New York

Under the joint auspices of the New York City Teachers' Association and the National Committee for Better Films, and through the courtesy of Mitchel H. Mark, who is personally greatly interested, and whose company donated the Strand Theatre, New York, for this special use, a "demonstration" performance of "better films" was arranged for Saturday, April 14.

Over five thousand applications for tickets by teachers and others interested were made, according to the report of the National Committee. As the theatre seated only thirty-five hundred, many therefore had to be disappointed.

Sessue Hayakawa in Robert Louis Stevenson's "The Bottle Imp" and a Paramount Pictograph were selected as the first of a series of films that would have constructive educational value without being "Glorified Sunday School Sermons."

We give below an excerpt from a letter sent from the office of the Secretary of the National Committee for Better Films. The letter should be of great interest to exhibitors everywhere:

Editor MOTION PICTURE NEWS:

"It is recognized in this country that the chief criticism of motion pictures relates to the unsuitability of many of them for young people. As a result there has grown up a demand, on the part of women particularly, for some form of restriction on the kind of films which shall be displayed. This demand has found expression in two directions. One is legalized censorship, which is un-American and does not accomplish the end aimed at. The other is a special exhibition of suitable films to which the children are specially invited. The movement for exhibitions of this kind, not only for young people but for the family, has grown very rapidly in this country, as indicated by the large number of committees which have affiliated with the National Committee for Better Films. The New York City Teachers' Association is the largest one to become interested."

Nebraska Exhibitors Cold to Talk of League Branch

LEE A. OCHS, who admitted he was president of the Motion Picture Exhibitors' League of America, visited Omaha last week to urge the exhibitors to form a state branch of the national organization. Just why he was so anxious to see a state league in Nebraska Mr. Ochs did not say.

Eight exhibitors and a number of exchange men attended a luncheon the second day after Mr. Ochs arrived. He talked for an hour explaining what a league could do. The exhibitors then took an hour with the exchange men to talk it over and concluded by passing a resolution condemning the shady film. Mr. Ochs left Saturday for Kansas City.

The exhibitors at the meeting said the matter would likely be talked over some after he left, but actual organization was doubtful. While Omaha probably has some of the largest theatres in the state, said the exhibitors, still a meeting attended by only eight, one from out of the state, could not be expected to spread over the entire state.

"The Omaha exhibitors and exchange men," declared one exhibitor, "sometime in the near future will invite the exhibitors of the State to be our guests for a 'Movie Week. A big ball, some talks, exhibitions and other entertainment will be features. This can be accomplished, as it has in the past, more successfully than if we had an exhibitors' organization only. We are all hoping to see the day of less battling between the exhibitors and the exchange men. We believe state leagues of exhibitors only tend to increase antagonism between the two.

"We in Nebraska recently fought and worked for various legislation—exhibitors and exchange men alike—and we were successful. No purely exhibitors' organization was needed here."

GUY C. LEAVITT.

Taking Politics Out of the League

Fred J. Herrington, national organizer of the Exhibitors League of America, is out touring the country in the interests of national exhibitor organization.

He is not promoting himself for the presidency of the League. He wants the office to choose the man, the best man, any man able and willing to lead the League in its own best interests. He is organizing for organization's sake.

For this reason he is asking that *uninstructed* delegates be sent to Chicago, at the National League Convention, July 14th-22d. Let the delegates go to Chicago as free men, there to see, and select independent and able leaders.

He is not building political fences. He asks, on the contrary, that all politics be eliminated from the Chicago Convention—and, if possible, from the League hereafter.

He isn't working for himself or his own enterprise, under the guise of league organization. He is an exhibitor only, and only interested in organization for the exhibitor's good. He knows the need of organization and its value; he knows how to go about it. His experience and fine reputation as a league worker are the only vouchers he needs as to his sincerity and ability.

Do you want him in your State?

If so, write us and we will write him.

MOTION PICTURE NEWS is a firm believer in exhibitor organization. We have always earnestly supported organization. We are going to continue this support. We believe in the National League not for what it has been, but for what it is going to be.

The present situation is a confused one. To clear the atmosphere we have prepared the following coupon. Please fill it out—fully. Say your say. We will forward to Mr. Herrington such information as he needs.

Your voice, moreover, will help indicate just how a strong national organization can be built up, and how the Chicago Convention can be made a gathering worth going to.

Fill out the coupon, and mail to MOTION PICTURE NEWS, 729 7th Ave., New York.

----------COUPON----------

Are you interested in Exhibitor Organization?.....

Are you a League member?.....

If not, why not?.....

Do you want Fred Herrington, National organizer, to visit your state?.....

Will you attend the National Convention in Chicago—July 14-22d?.....

Do you favor instructed or uninstructed delegates?.....

Who is your choice for President?.....

What is the sentiment in your section, toward the League, the convention, and the next President?.....

Remarks .....

.....

.....

Signed .....

Theatre .....

City .....

Better to read fifty advertisements than to miss the one YOU need.

Appreciates Fine Service from Atlanta

Alabama Exhibitor Responds to Our Request for Appreciation from Exhibitors of Pains Taken by Exchangemen

WE have the evidence that there is a brighter side to the continual complaints of exhibitors about carelessness of exchanges. We are particularly glad to publish the following letter, because we know that the exchanges named therein as deserving of appreciation for taking special pains are deserving of that praise.

Brother Bowser is not the exception in getting courteous and consistently good treatment from Vitagraph V-L-S-E, and from Paramount in Atlanta.

We published in these columns some time ago the little paster which goes out on Southern Paramount letters to exhibitors, for which Frank Freeman, manager of that exchange, is personally responsible. "Our exhibitors must be satisfied, for we cannot afford to have one dissatisfied customer" reads this message from the exchange to its patrons.

Here is Brother Bowser's letter:

MOTION PICTURE NEWS:

Gentlemen—I notice you ask in your "With the Exhibitor" department for instances of good treatment. Would like to attest to what I term special service from the Atlanta office of Greater Vitagraph. Mr. Sawin, the manager, in a letter advised me to book "The Dollar and the Law," and advised how to get the assistance of local banks in presenting same.

I booked it and played same to 700 people invited and paid for by the two banks here. (My average daily attendance is far below that figure.) The banks were highly pleased, and so were we.

Further, all Vitagraph releases secured from Atlanta arrive in first-class condition.

Would also like to say that we get fine treatment from Atlanta branch of Paramount, and timely hints and special service from their publicity department, under the able management of Grace Wynden-Vail.

Our account with the different exchanges is small, and we therefore appreciate good treatment more on that account. I also want to endorse your article about conditions in the South. Our town is rated at over 3,000, while we only have 1,800 whites.

Wishing the NEWS continued success and prosperity, I remain yours, etc.,

(Signed) J. W. BOWSER.

Mr. Bowser is manager of the Pastime Amusement Company, Tuscumbia, Ala.

Why Not Improve the Breed? Acclaimed a Good Slogan

Some weeks ago we published a letter from an exhibitor, suggesting that exhibitors themselves do something about cleaning their ranks of the incompetent, the relics of a past when the picture "game" was a scramble for quick money.

This letter struck a responding chord in a representative of one of the producers, which we feel will be of interest to exhibitors. Here is what he says (in part):

WM. A. JOHNSTON,

MY DEAR SIR.—As a constant reader and strong booster for the NEWS, I wish to say a few words of comment on the article appearing under date of March 3, entitled, "Why Not Improve the Breed."

As a salesman and traveling representative for one of the largest producing companies in the Motion Picture Industry, I consider the article published under this heading a most timely suggestion, and who should appreciate this condition more than one who has the pleasure (?) of trying to do business with the class of exhibitor referred to. Being located in the very heart of the main producing centre for the past four years, I have been in constant touch with most of the more important producing plants, and, have good reason to know and believe that, never in the history of this industry, have the producing companies given more thought and attention to the requirements of the public, *en bloc*, than they are now doing.

In making the assertion that the exhibitor is more to blame than any one for the present condition, I am basing my remarks on actual experiences. Having covered every unit of Southern California, Arizona, and part of New Mexico territory for the past two and half years, I have been deeply impressed by the class of the average small town exhibitor, many of whom are totally unfit for the business, and quite unable to get the results, not because they do not have the material, but merely because they have not the ability to handle the business as it should be conducted.

I would like to see other articles on the subject by men of experience, as I consider this to be a starting point for a wonderful campaign for the elimination of the "unfit."

You may publish this letter if you see fit.

Yours very truly,

EDWARD S. HOLMES.

EXHIBITOR PERSONALS

IOWA.—Clarion: Ray Phelan has bought the Orpheum theatre from G. J. Miller and will personally conduct its management.

Lanestork: George Venteicher has purchased the Royal theatre at Lanestork.

Sheldon: D. J. Haagsman has purchased the Lyrick theatre at Sheldon.

Marion: B. W. Umbre has sold the Garden theatre at Marion, Iowa, to Joseph Hullerin.

Radcliffe: Daniel Ertel has purchased a moving picture house at Radcliffe, Iowa.

Mapleton: Guy Smith has purchased the opera house at Mapleton, Iowa, and will show pictures.

Algona: John Rohannon has purchased the movie picture house at Algona, Iowa.

Winterset: A. B. Pettit has purchased the interest of his partner in their two picture houses at Winterset, Iowa, and will continue the business.

Onawa: The managers of the opera house at Onawa, Iowa, are installing a second moving picture machine.

Carroll: George Venteicher has taken over the Royal theatre at Carroll, Iowa, and will conduct a first class moving picture show.

Creston: C. C. Hewitt has leased the Bungalow theatre at Creston, Iowa, to R. S. Thompson.

Fredericksburg: Robert Conner and Charles Costello have purchased a picture house at Fredericksburg, Iowa, from Upham Brothers.

Fort Dodge: I. L. Johnson has purchased the Iris theatre at Fort Dodge, Iowa.

Besset: The Evert building at Besset, Iowa, is being remodeled, and will be used by Mrs. Daley as a moving picture house.

Maringo: P. Luengen has bought the Orient, Maringo, from McConnell and Houser, and Smith and Donnelly has bought the Orient, the McConnell and Houser theatre at Oskaloosa.

Independence: Harold Kelly has bought the Allerton theatre at Independence from E. Klapp.

Oelwein: Larmore and Eller have bought the Orpheum at Oelwein and renamed it the Plaza. Mr. Eller, who has been the chief operator in the Plaza at Waterloo, is suspected of having much to do with the renaming. Both men are live wire additions to the Iowa fraternity.

KANSAS.—Stockton: Frank Seek has sold his theatre and returned to his farm east of Meredith.

KENTUCKY.—Outlook: Elmer Woodward, the new proprietor of the Duncan theatre is producing good results, which he attributes to the fact that he is using nothing but clean and moral pictures, such as are issued by Triangle-Keystone, William Fox, Lasky and other leading companies.

MICHIGAN.—Calumet: Ex-sheriff James A. Cruse recently purchased the Royal theatre from N. J. Brodeur of Hancock, and Geoffrey Jefferson, and immediately assumed the the management. It is not his intention to make any radical changes in the management, but will continue with Paramount productions.

NEBRASKA.—Omaha: R. D. Shirley of the Muse, has secured a vacant lot next to his theatre and has made it into an enclosed parking place for patrons' automobiles. He finds it is a successful drawing card.

Mrs. Ida Swanson has joined the ranks of Omaha women exhibitors by buying the Monroe, Twenty-sixth and Farnam, from George Quigley.

Exhibitors in the Omaha territory have been warned it is against the law to return films to the exchanges c. o. d. Omaha exchanges have been reporting trouble in this connection.

Superior: E. P. Good has succeeded Bert Garber as owner of the Majestic.

Mrs. J. A. Dostal has reopened the Lyric, Sixteeth and Dorcas Streets, Omaha, after a forced idleness due to a damaging fire. William Russell was see in "The Twinkler" at the reopening, which was quite an affair.

Do you know Harvey C. Burke? Mr. Burke was once manager of the Empress at Omaha, Neb., but has been gone for years. Now some friends are trying to get in touch with him, but cannot. A letter to the Empress telling where he is would be appreciated.

Norfolk: J. P. Jensen of the Lyric has sold out to H. Bluechie.

Newman Grove: Fred Coach has purchased the Wonderland theatre.

Seward: G. A. Emrick, manager of the opera house at Seward, has installed a motion picture machine in the opera house and will give movie shows.

Gallaway: W. E. Reeder has purchased the Star theatre here.

Junction City: Will S. Trites has leased the Crescent theatre at Junction City.

Wymore: H. H. Dimmitt has purchased the Lyric theatre.

Alliance: Edgar Benoit has purchased the Crystal theatre at Alliance.

Ord: F. C. Van Vlicte and G. E. Gibson have purchased the Gem theatre at Ord.

Syracuse: Beyette & Wilk have opened up a new picture house at Syracuse.

Sutton: M. V. Conn and S. A. Fischer have purchased the Lyric theatre at Sutton.

Wayne: G. R. Hallock has opened the opera house as a moving picture house at Wayne.

OHIO.—Cleveland: Howard Baird, formerly landlord of the Avern at Lorain, and lately a resident of Elyria, has bought the Ball Park theatre at 6300 Lexington Avenue, Cleveland, and will conduct it as a strictly motion picture house.

OKLAHOMA—McAlester: W. E. Berz has purchased the Gem theatre at Rich Hill, Mo.

SOUTH DAKOTA.—Yankton: P. Mattewson has bought the Lyric and has leased the Yankton of this town. He has taken charge of the Lyric and will take charge of the Yankton on May 1, opening with World pictures.

TENNESSEE.—Nashville: Hendley Brothers recently made a deal with the Crescent Amusement Co. by which they take over all of the latters' interests in Columbia. These interests to include the lease on the Dixie theatre with its fixtures, and also the fixtures of the New Grand that are owned by the Sudekum interests.

WISCONSIN.—Ironwood: Messrs. Fulton and Peck, proprietors of the Rex theatre here have leased the Empress theatre for a period of two years. They intend making extensive alterations to the exterior, and redecorating the interior, after which it will be opened under the name of the Rialto.

Lancaster: Clyde Taft has sold his interest in the Grand theatre to his brother Clifford, who will remain here and conduct the house under the same standards as in the past.

Plainfield: A deal was concluded last week between James Dailey and Mr. and Mrs. W. J. Wilson, whereby the latter came into possession of the Nye theatre in this city.

Saint Croix: W. J. Stiehl has sold his interest in the picture show to his partner R. O. Pepper, who will continue the business alone.

LIVE WIRE EXHIBITORS

Small Town Live-Wire, Overlooks No Bets

From Alton, N. H., a town of 1,200, comes a handbill in two colors—red and black—dedicating April 14 as "Patroitic Night" at the Alton Opera House, Fred C. Summers, manager. "Make the Opera House rock with patriotism" screams this live manager, offering the first episode of "Liberty" (printed in red), patriotic songs, and a wrestling match as a topper to the enthusiasm we can bet was aroused by this feast of entertainment.

We have said in these columns a good many times—"Wake 'em up!" If you think the town is too sleepy, show the folks the manager of the town amusement emporium is not dead on his feet.

And the smaller the town, the easier it is to make a noise that will be heard all over town. Don't get discouraged, small-town exhibitors, give your people the kind of pictures they want—try all the different kinds till you find out what they do want, for no town is alike, and then "Wake 'em up!" Organize a local fife and drum corps and play war tunes in front of the theatre if you can't get a crowd any other way.

Boston Theatre Man Installs Print Shop

A model printing shop which not only turns out all hand bills and display cards of four theatres, but cuts the printing bill more than 40 per cent., is the latest addition to the Modern theatre equipment in Boston. The idea was original with Manager Samuel Pinanski who being a good business man with a thorough knowledge of the printing trade, decided to give it a tryout. His verdict, after more than four weeks' trial, is that it is the best thing he ever started, and he intends to push it still farther.

PALACE THEATER SHORTAGE SLIP

LINCOLN, NEBR., . 191

To be Used	No.	Title	1s	3s	6s	Pho.
Mon.						
Tues.						
Wed.						
Thurs.						
Fri.						
Sat.						
Sun.						

No Paper, No Show. No Show, No Dough. No Dough, You Know, That's Hell!

SEND PAPER!

Lobby Display, half the battle

One Way of Assuring Attention. Nebraska Live Wire Sends This to His Exchange When His Posters Don't Come Through on Time

Joan of Arc Helps Get Recruits in Chicago

Combining recruiting activities in Chicago with the showing of "Joan the Woman," at the Colonial, enabled the Jones, Linick and Schaefer publicity man to work a stunt last week that attracted comment throughout the entire city. In co-operation with Captain F. R. Kenney, chief recruiting officer for the United States Army, four girls were dressed in Joan of Arc costume and armor. Thus attired they toured the Loop section in automobiles, accompanied by army officers, and stopping on every corner aided in the enlistment activities.



Wagon Sign Bigger Than House Used by Pearce's Tudor, New Orleans—Measures Thirty-five Feet Long By Fifteen High

Postmaster Loans Recruiting Posters to Tenn. Live Wire

Here is a letter we want every exhibitor to read. It tells all about a live stunt many exhibitors can use following every suggestion to the letter. Criticism? Not from us. Brother McCuan left nothing to chance here. We shall watch for new ones from him from now on. We've got his number.

THE KOZY, L. W. McCUAN, MANAGER.
NOT MERELY A THEATRE A DRESDEN INSTITUTION. DRESDEN, TENN.
April 4th, 1917.

MOTION PICTURE NEWS, New York.

GENTLEMEN.—Am back again, for your criticism. This time I put over "Pearl of the Army," which landed at a very appropriate time.

Used the advance teaser campaign on this serial, lots of paper, mailed out the enclosed portrait of the star, with Herald, one week in advance, ran up a big American flag on top the theatre, lobby banked with flags and bunting, etc., dozens of red, white, and blue bulbs (incandescent), stage setting with appropriate military atmosphere, a full page extra (enclosed), was expecting war to be declared, but as it was, took the village by storm, souvenir American flag given every patron, result capacity business.

With every good wish to the News, which gives us 'News that is news,' I am,

Very truly,
L. W. McCUAN.

P. S.—The biggest flash I had in the lobby, was four large recruiting posters loaned me by the Postmaster.

"How Patent Medicines Are Made," Got Druggists' Aid

The latest in stunts was pulled by L. A. Sheridan, Pathe Des Moines Exchange, recently. He had a single reel picture which showed that not all patent medicines were fakes. Two large medicine manufacturers were induced to do the rustling, and they lined up nearly every druggist in the town to boost this picture at the Palace theatre, on a certain date. Packed houses resulted.

Bluebird Furnishes "Special Ideas" for Every Picture

The Bluebird publicity service includes, besides suggestions for newspaper and lobby advertising in the regular way, a special sheet of "just ideas" that live exhibitors can carry out as "stunts" on any picture that particularly appeals to them. General Manager of Exchanges Goldstein intends to add a specialist in "advertising for exhibitors" to the staff of every Bluebird branch which does not already have such a man.

Generosity to Lodges and Societies Pays

Exhibitor Heller Finds Solution to What Some Exhibitors Find Difficult Problem—Common Sense Plan Helps Both

THERE are as many different ways, doubtless, of meeting the calls for "charity" made upon exhibitors, as there are theatres. But it seems to us Exhibitor Heller of the Meridian Amusement Company, Fort Wayne, Ind., has blazed a trail worth following.

So far as we know his idea is unique, as explained below.

When the representative of a lodge, club, school society, or other organization calls upon Mr. Heller he outlines a business plan that at once appeals to him as so fair, there is no possible argument.

If the people of this society are so interested in the theatre, that the theatre would feel disposd to contribute to their charity or maintenance, they are given opportunity to demonstrate.

A clean entertainment suitable for their members and friends will be given at an early date and their patronage will be appreciated. The theatre does not ask them to become its agents, and make their gain its gain, in all cases. It is to be assumed that many of their friends will cheerfully donate, under the guise of purchasing a theatre ticket, the small amount of a dime. They will sell many tickets that will not be used. The theatre offers its tickets as a medium for them to collect for something that has a real value. And the theatre will collect six cents ONLY on tickets actually presented at the theatre.

This meets all argument. It is not unusual for a club to make as much as fifty dollars on a single "benefit performance." They keep all the money they collect, less only what the theatre can show actual tickets for. They feel that the theatre has given them the fairest possible deal. But the best of it is the theatre has collected a fair amount for all tickets actually used.

This is much better all around than the usual "fifty-fifty" which seems like a selling out of the show at "half price."

Strand, N. Y., Artist Produces Notable Display

Jay Weaver, who creates the artistic lobby display of the Strand theatre, New York, recently celebrated his twenty-fourth birthday. It is four years since his work so attracted the attention of Harold Edel, then manager of the Strand theatre, Buffalo, that he engaged him for his theatre display exclusively.

When Mr. Edel took the managing directorship of the New York Strand, he had little difficulty persuading his young genius to go with him to the newest and finest theatre on New York's Great White Way, and the "art gallery" as one might call the lobby of the Strand today, is his work.

Here paintings are arranged in beautiful and massive gold frames encased in red plush lined mahogany shadow boxes. This with a wall background of mirrors impanelled in gold, the beautifully decorated ceiling from which rare artistic electric light fixtures are suspended, and the unique Mosaic inlaid floor makes the Strand theatre lobby one of the most exquisite in America.

When one stops to consider the quality of Mr. Weaver's paintings it is obvious that he works with great rapidity; as each Saturday night he must have ready for display in the lobby—three large oil paintings and eight water colors.

Besides this he also designs black and white display ads for the newspapers every week, and all border and other designs for the Strand Magazine Program. Mr. Weaver's studio is located in the theatre. He employs one assistant who does the lettering on the lobby posters.

Screaming Woman, "Double Crossed"

Manager Diebold, of the Palace theatre, Cedar Rapids, Iowa, recently staged a party which ended in the hustling of a screaming woman into a taxi-cab, in the main square, with numerous reporters and others curious looking on. The lady was "marked" of course—this time by a "double cross."

Kid Shows Not Successful Without Enthusiasm

Kansas City women are having a hard time getting exhibitors to cater to children. The large majority of exhibitors say that their trade is with older boys and girls, and with adults. They feel sure that they can't get children anyway—and prefer the 10-cent adult to the 5-cent kids. The Collegiate Alumnae has been consoring pictures for a group of exhibitors, giving the implied promise that they would attend the shows in large numbers when the approved programs were shown. But on the nights of the approved programs the attendance is smaller than usual. Some of the exhibitors, however, are continuing the arrangement, running the programs approved on the designated nights, because the women are paying for display advertising exploiting the theatres which make up their programs according to the suggestions.

Terrill Joins Linder's Staff

Maverick Terrill, who was for some time associated with Charlie Chaplin, in the capacity of scenario editor, has joined Max Linder's staff in Chicago.



Timely Exhibitors' Aid from Big Feature Rights Co., Louisville—Printed Both Sides

Works Personality Stunt with Local Editor

This is one of the real live stunts you have to take off your hat to the man discovering. We have heard of personal appearance of stars, and there has been some question whether such an intimate view of the screen "ideal" was always a safe proposition.

But there proved to be no doubt of the wisdom of Manager Harmon W. Peery, of the Ogden theatre, Ogden, Utah, when he persuaded "Doug" Fairbanks and D. W. Griffith to stop off at his town en route between Los Angeles and New York.

We don't know what kind of a pull he exerted on these men whose time is worth more in dollars according to salary than that of the president of the United States. Certainly we are not surprised that Editor Ernest T. Spencer, of the leading Ogden paper, was willing to put his time against theirs and an unlimited space in his newspaper to tell his readers the views of these great men on "movie" topics.

Naturally the editor appreciated, as of genuine news value the visit to a small city like Ogden of such celebrities, and the advantage of connecting his paper directly with their visit. He threw his columns wide open to Peery. and the Ogden theatre's box-office receipts are claimed to have doubled and trebled in the week following the visit of Mr. Fairbanks and Mr. Griffith to Ogden. Receipts have been on the rise ever since.

Ogden people now have a personal interest; not only in the theatre, which commanded the respect of these gentlemen on their way to New York sufficiently to get them to honor the local folk with a visit, but in Fairbanks and Griffith personally as a result of having seen them in the flesh.

The showing of a "Doug" Fairbanks picture, or one directed by Griffith, inevitably results now in packing the Ogden theatre to the doors.

Stanley's Palace Theatre Uses Patriotic Colors Effectively

The lobby of the Palace theatre, 1214 Market street, Philadelphia, always one of the show-places along this busy thoroughfare presents an even more handsome appearance now than ever before by reason of the new electric sign and artistic decorations which have been placed in position. These consist of the American flag and the city flag and emblems of the Army and Navy—not one but many which have been arranged in striking vividness and made more prominent by numbers of colored electric lights with red, white and blue colors. These colors are also the scheme of the new mentioned sign which has been placed over the entire central lobby, and the word "Palace" is spelled out in letters that are an artistic reminder of the flags. The unusual lobby display can be seen by all of the many thousands of people who hourly pass the theatre and at night the colors stand out as a beacon light of patriotism as far as the eye can reach. It is a display that is worth while, and many who have observed it are enthusiastic in their expressions of admiration the colors incite. This is another illustration of the progressiveness of the Stanley Co.



Good Publicity Stunt in Ogden, Utah. Editor Spencer (left) and Manager Perry (right) Entertain Douglas Fairbanks and D. W. Griffith (center)

Oklahoma Live Wires Beat Newspaper Trust

Six Theatres in Oklahoma City Withdraw All Advertising, Establish Joint Publicity Bureau and Furnish Own "News"

WITH the first issue circulation of thirty thousand, the Weekly Theatre Bulletin has appeared in Oklahoma City and the local papers are deprived of the rich advertising and circulation building help of six local theatres.

These six Oklahoma City theatres, including five motion picture houses, have combined in the publication of the Weekly Theatre Bulletin, devoted to general theatrical and photoplay news, and the attractions at the various houses for the week. The Bulletin is issued every Saturday.

The theatres joining in the project are the Empress, Lyric, Liberty, Folly and Majestic, motion picture theatres, and the Overholser, now playing stock. An increase in advertising rates recently announced by two of the local newspapers induced the theatrical managers to enter the publication business.

The Oklahoma Publishing Company, which issues both The Daily Oklahoman (morning) and Oklahoma City Times (evening), announced its increase March 1. The first step of the theatres was to abolish their individual advertising departments, establish a joint publicity bureau with one man instead of six handling their advertising, and cut newspaper advertising down to the minimum.

A few weeks later, to replace the publicity no longer obtained in the newspapers, the Bulletin was established with two pages devoted to the week's attractions at each house.

The first issue, given away at the theatres, contained no paid advertising from outside sources. It is understood that later on advertisements other than those of each house will be carried and the Bulletin may be distributed by carrier.

H. W. Smith, now manager of the publicity bureau of the theatre, is editor and C. E. Beard business manager of the new Bulletin. The first issue was usual program size, containing sixteen pages, and was a most creditable sheet.



Two-Color Title Page of Bluebird Four-Leaf Heralds, Most Important Feature of Bluebird "Service"—Cost Exhibitor No More Than Cheapest Old-Style Kind

Draws Crowd by Displaying Projecting Equipment

The new Star theatre, Bellingham, Wash., have installed two Motiographs of latest model. Prior to opening the theatre, J. Lewis Arnold, manager, displayed the new machines in the lobby front, a new and enterprising idea. The public was very curious about the machines and construction, few having ever seen full projecting equipment. The machines were made by the Enterprise Optical Company.

Stolte Leaves Vinton

Arthur G. Stolte, who has been manager of the Palace Theatre of Vinton, Iowa for the past ten months, has taken up the managership of the Strand theatre in Cedar Rapids, Iowa. The new position offers wider opportunities and also carries a handsome advance in salary.

ADVANCE OFFERINGS OF THE PROGRAMS

Fatty Arbuckle Makes Bow on Paramount Program

Marguerite Clark in Another Child Role Features April 23 List—Jack Pickford and Vivian Martin Co-Star—Other Productions

WITH Marguerite Clark, Vivian Martin and Roscoe Arbuckle in new plays, Paramount announces a real feature program for week of April 23.

"The Valentine Girl," a Famous Players production is little Miss Clark's subject. J. Searle Dawley, who has been responsible for a number of successes of the little star's, directed the production.

The part of a little girl, a daughter of a professional gambler and society outcast, is taken by Miss Clark. The hungry appeal of this little girl for love and sympathy and companionship, which all her father's money cannot buy, renders the part one of the most appealing that the Famous Players star has had.

Frank Losee is leading man. Others in the cast are Edith Campbell Walker, Adolph Menjou, Maggie Halloway Fisher, Katharine Adams and Richard Barthemess.

The other five-reel feature of the week is entitled "The Girl at Home." Jack Pickford co-stars with Vivian Martin in the production, which marks the feminine player's first appearance under Lasky management. The story is of the loving girl who waits at home for the boy whom she has secretly aided to a college education with her small income, while he becomes a cabaret frequenter and participant in the night life and forgets her.

Marshall Neilan staged the play and James Neil, Edythe Chapman and Olga Gray have important roles in support of the stars.

In "The Butcher Boy," "Fatty" Arbuckle makes his premier appearance under the Paramount banner. He is supported by a rapid fire combination of talent which includes the acrobatic Al St. John, "Buster" Keaton and Josephine Stevens.

It is said 3,000 contracts have already been signed for the showing of this Arbuckle comedy which is released on the open market plan.

In the sixty-third edition of the Paramount-Bray Pictographs four subjects are treated; "Abalone Pearl Fishing," "How Mines are Laid to Destroy Submarines," "The Visualizing of Ye Old-time Coon Hunt" and another Sam Loyd Picto-Puzzle.

Burton Holmes in his Travelogue takes audiences from the Ganges to the Himalayas in "Among the Holy Hindus." Victor Moore in a comedy entitled "Ballads and Bologna" completed the program of the week.

Vitagraph Version of "Within the Law" at the Broadway

AN eight part screen adaptation of "Within the Law," one of the great legitimate stage successes, is announced by Vitagraph for a premier performance at the Broadway theatre, New York, on April 29. A two-week run will be given. The date for general release has not yet been decided on.

Every effort has been made to follow as closely as possible Bayard Veiller's story in the screen version. The same care, was exercised in the selection of a cast. Harry Morey and Alice Joyce are the co-stars, and are supported by Adele De Garde, Anders Randolf, Walter McGrail, Eugene O'Rourke, Robert Gaillard, Billie Billings, Miss Bunce, Joe Donohue, Bernard Randall and Bernard Seigel.

When Vitagraph first considered the screening of "Within the Law" a percentage canvas was made in the cities where the legitimate stage production had been presented, with the result that thousands of persons who had witnessed that production expressed a desire to see the screen version of the popular drama. Many persons who for some reason had been unable to attend the speaking production also expressed a desire to see the play picturized.

Before making the picture Vitagraph made an effort to gather together some of the old regular cast with the result that the services of Eugene O'Rourke, who plays the part of Inspector Burke, and of Bernard Randall who plays the part of English Eddie, were obtained.



Enid Markey Starring in "The Curse of Eve," Forthcoming Seven-Reel Production from Corona Cinema Company

Lionel Barrymore Picture Announced for Month End

A new Lionel Barrymore picture will be released on the Metro Program April 30. This will be "The Millionaire's Double," written by June Mathis and directed by Harry Davenport. It is a different sort of story from this popular star's most recent success, "His Father's Son," written by Channing Pollock and Rennold Wolf, but at the same time has much of the humor and action noted in that picture. B. A. Rolfe presents "The Millionaire's Double," which has been produced by Rolfe Photoplays, Inc., for Metro Pictures Corporation.

Wilbur Finishes "Single Code"

The Mutual release of April 16, "The Single Code," with Crane Wilbur, is an attack on the double standard of morality. The film was made in the Horsley studios, and is frankly intended to whip the social rounder into an appreciation of his moral responsibility. Florence Printy is in the chief supporting role.

Pearl White Does Her Share

With 5,000 people in the streets below, Pearl White, Pathe's daring star, "did her bit" last Wednesday by riding a steel beam to the twentieth story of a skyscraper in New York and, unfurling the American flag to the breeze, scattered scores of tiny flags to the crowd.

On descending again to the street Miss White made a short speech urging young men to enlist in the Navy.

"When Baby Forgot" First Lasalida Picture

The first picture to be produced by Lasalida Films, Inc., which has taken space at the David Horsley Studios, is to be called "When Baby Forgot." Baby Marie Osborne, the youngest star of the screen, is featured in it. The picture is being made from the story by Harrish Ingraham, and is being directed by Eugene Moore, with the assistance of Leo Wirth.

Wilbur Working on "The Eye of Envy"

Crane Wilbur and his company of players are engaged in picturizing Mr. Wilbur's latest story, "The Eye of Envy," which will be released by David Horsley through the Mutual as one of the pictures comprising the series of six Crane Wilbur features. Harrish Ingraham is directing the picture with Mr. Wilbur.

Zenith Travel Subjects Ready

The Zenith Motion Picture Company, Chicago, have ready a travel series of pictures made by Otto A. Brinner, a wealthy Chicago man. The series will be released weekly through the American Standard.



Valeska Suratt in Striking Poses from "She," Forthcoming Fox Production

"She," with Valeska Suratt, a Tale of Centuries

In "She," the Fox production from Rider Haggard's novel which will be released April 23, Valeska Suratt is said to have done her best work before the camera.

The title role, Ayesha, a white queen of a savage tribe, who has attained immortality by bathing in the fires of the "Flame of Life," is taken by the star. The story begins 3,000 years ago when Kallikrates, a young Egyptian priest is killed by Ayesha, when he refuses to abandon his young wife for her. His widow gives birth to a son, whom she charges to avenge his father's death. This solemn duty is passed on from generation to generation until the present era. The fulfillment and the incidents surrounding it give a tense ending to the story. Kenean Buel is the director.

"American Methods," with Wm. Farnum, April 30

The third William Farnum special of the year is announced by Fox for release April 30. Titled "American Methods," it is an adaptation of George Ohnet's novel "The Ironmaster." Jewel Carmen plays opposite the star.

Frank Lloyd directed the production, and the supporting cast includes Bertram Grassby, Willard Lewis, Alan Forrest, Josef Swickard, Lillian West, Genevieve Blinn, Florence Vidor and Marc Robbins.

Release Dates of Vitagraph Subjects Changed

In place of "Her Secret" the originally scheduled release for April 16, Vitagraph announced "Sally-in-a-Hurry," featuring Lillian Walker. "The Hawk" with Earle Williams is ready April 23, and the date of "Her Secret" put forward to April 30.

In "Sally-in-a-Hurry," the dimpled star has the role of a hashery waitress, who in her humble station treasures a newspaper picture of an English lord. The picture is said to be a scream from start to finish.

Jack Mulhall Stars in First Long Universal

Leads Universal April 23 Program in "Hero of the Hour," Five-Part Production—Several Dramas and Array of Comedies

A DRAMA of Western life, "The Hero of the Hour," which leads the Universal program for the week of April 23, marks the first five-part production in which Jack Mulhall, known as a leading juvenile, has starred. The subject is described as a comedy drama written by Eugene B. Lewis and produced by Raymond Wells. In the supporting cast are Fritzie Ridgway, Grace MacLean, Noble Johnson, Fred Burns, M. K. Wilson and Eugene Owen. "The Hero of the Hour" will appear on Monday, April 23.

On the same day the Nestor comedy, "The Home Wreckers," featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released.

The feature for Tuesday, April 24, is the Gold Seal three-part mountain drama, "The Forest Nymph," with Bartina Burkett in the leading role.

"The Thousand Dollar Drop," a Victor comedy, written by Tom Gibson and produced by Allen Curtis, with Eileen Sedgwick in the stellar role, is the other Tuesday release.

The L-Ko two-part comedy, "Little Bo-Peep," with Dan Russell is the chief offering of Wednesday, April 25. The other releases of that date are the Laemmle one-act drama, "Twixt Love and Desire," with Irene Hunt and Leo Pierson, and the regular issue of the Universal Animated Weekly with the latest news events.

"Her Wayward Parents," a two-part Victor comedy drama, written by Clover Roscoe and produced by Norval McGregor, with Jay Belasco as the featured player, will be presented Thursday, April 26. The Rex drama, "The Townsend Divorce Case," with Gretchen Lederer and Roberta Wilson, and the Big U drama, "The Warrior's Bride," with Wallace Reid, will also be released on Thursday.

A story of intrigue and mystery is offered April 27, when the Imp two-part drama, "The Rogue's Nest," featuring Edith Roberts and Lee Hill, will be presented. This is a photodrama of crook life written by Arthur Maude and Constance Crawley and produced by Donald McDonald. The Universal Screen Magazine, No. 16, and the Victor comedy, "The Woods Are Full of 'Em," with Ernie Shields in the principal role, are other releases of this date.

The Bison two-part drama of Saturday, April 28, is a gripping story of army life in which Jack Ford appears to excellent advantage as Lieutenant Brewer, an officer who rose from the ranks. The Joker comedy, "The Leak," with William Franey, and the Laemmle drama, "A Woman of Clay," with Leah Baird in the leading role, will also appear on Saturday.

The Powers split reel, "Under the Big Top," and "In the Heart of China," a Dorsey Educational, and the Rex two-act drama, "David Creig's Luck," starring Matt Moore and Jane Gail are the releases of Sunday, April 29.

The seventh episode of the Universal mystery serial, "The Voice on the Wire," entitled "The Marked Room," will appear during the week.

Next "Mary Sunshine" Picture

"Sunshine and Gold" is announced as the next Baby Marie Osborne subject. The release date is set for April 29. The production will be made by Balboa.

Pathe describes the picture as a typical "Little Mary Sunshine" picture, full of child's pranks and charms.

Corrections in Art Drama Casts

Art Dramas announces that Edward Ellis does not appear in "The Mystic Hour" as previously announced. The leading roles are taken by Alma Haulon, John Sainpolis and Charles Hutchinson.

Edward Earle is playing juvenile lead in "The Great Bradley Mystery," and Edward Ellis the lead.

Summer Bluebird Program Ready—Turn to Fall Production

WITH features ready for release sufficient to carry exhibitors through July, the Bluebird forces are thus early turning their attention to productions for the fall season. Although the release date for Bluebirds has not been set beyond the middle of June, productions are complete and ready for distribution.

Ida May Park, who has taken Lois Weber's place as Bluebird's woman director, makes her initial production with Dorothy Phillips, the star on May 21, "The Flashlight" was filmed from Albert M. Treynore's magazine story.

Lynn F. Reynolds contributed the May 28 release in his own story of Kentucky life, entitled "Southern Justice." Myrtle Gonzalez, George Hernandez, Jack Curtis, Fred Church, Elwood Bredell, Jean Hersholt, Maxfield Stanley and Charles H. Mailes are in the cast.

"Bringing Father Home," written by General Manager H. O. Davis of Universal City, Cal., where Bluebirds come from, will be presented June 4 by Franklyn Farnum and "Brownie" Vernon.

Henrik Ibsen's drama, "A Doll's House," will be presented for the first time on the screen by Dorothy Phillips, supported by Lon Chaney and William Stowell, June 11.

In due course another H. O. Davis story, "The Little Belgian," will be presented by Ella Hall; Rupert Julian and little Zoe Rae will appear in Mr. Julian's screen version of F. Hopkinson Smith's narrative, "A Kentucky Cinderella"; Franklyn Farnum and "Brownie" Vernon will venture forth in "A Car of Chance"; and when it is nice and warm this summer there will be a Lynn F. Reynolds picture taken in snow knee deep and captioned "The Code of the Klondyke."

Moore in Hypnotic Mix-up in Next Klever Komedy

Klever Komedies release another laughable subject with Victor Moore in the principle role on April 23. "Ballads and Bologna" is the title, from which it may be guessed Mr. Moore does a few stunts as a delicatessen store keeper. His wife is a faddist however, and the money derived from the prosperous store goes chiefly to the upkeep of her cult members.

Vic learns hypnotism as a means to combat his wife's tendencies, tries his talent on a few people on the street, and arriving at home finds more practice putting a score of attendants at a musicale under the spell. From then on the action is fast.

"The Twisted Thread" Not to Be Released by Pathe

It is announced by Pathe that the Pathe Exchange, Inc., will not release "The Twisted Thread," the serial which was made by Balboa. It is felt that such announcement should be made, owing to the fact that Pathe has been mentioned as the releasing company.

"Patria" Shown to Lakewood Society

"Patria," the International serial, received an added boost when on April 7 Mrs. George J. Gould gave the first of a series of elaborate entertainments at her country home, Georgian Court, Lakewood, N. J. An episode of the serial was shown in a motion picture program given, at which the entire estate was thrown open to the public, and tickets sold for tea and entertainment.

Similar entertainments are being planned by other prominent New York society women.

Special Mutual War Subject

In answer to the demand for war pictures and to aid in arousing the patriotism of recruits, Mutual has issued a special picture, "A Daughter of War." The story is laid in the days of the Revolution.

There are impersonations of noted figures in history, including Washington, Franklin, Sir John Burgoyne, Benedict Arnold and Major André. May Ward stars in the feature.

"Quo Vadis?" in New Form to Be Revived

George Kleine, who first showed "Quo Vadis?" in this country, is to revive the subject, which is credited with having blazed the way for the multiple reel feature on a pretentious scale.

Emphasis is laid on the fact that this is not to be regarded as an ordinary reissue, but may be accepted as a practically new "Quo Vadis?" The entire film story is to be strengthened in a manner which will enhance its value.

Founded on a great novel, with thousands of persons in some of its great scenes, "Quo Vadis?" will always be remembered as a notable contribution to film history. In common with its companion pictures, "Spartacus," "Julius Cæsar," "Antony and Cleopatra," "The Last Days of Pompeii," "Othello," "The Lion of Venice," and "Vanity Fair," comprising George Kleine's cycle of film classics it became the talk of the period on its presentation, and established a standard for pictures.

The exact date of release is as yet indefinite.

Gaumont's "Reel Life" No. 54 Interesting

"Reel, Life" No. 54, Gaumont's Mutual Magazine in Film, released May 10, has an interesting contribution to pictures already shown of a city's care of its dependents. "Proteges of a Big City" takes the spectator for a visit to the home for feeble-minded children maintained by New York. It is interesting to note how every opportunity for development is used.

The power of the great cranes in our large locomotive works is shown by the ease with which an 100-ton engine is picked up and carried about the shop. The picture shows the ease of operation of this monster appliance.

"Sleeping Bags for Soldiers" is a section which is extremely timely. It has been adopted for army use. Two together may be shaped into the form of a tent. It is also an excellent piece of baggage for the camper and automobile tourist.



Scenes from Coming Bluebirds—Left to Right: George Hernandez and Jack Curtis in "Southern Justice," Dorothy Phillips in "A Doll's House," and Franklyn Farnum and Florence Mayon in "Bringing Father Home"

HOW PICTURES ARE BOOKING

Records Established by "The "Barrier" Bookings

Bookings which in their scope bid fair to establish a record have been closed by General Film for "The Barrier," the first of the Rex Beach Picture Company's productions.

The entire Loew Circuit of 25 houses, the Keith and Proctor Circuit of 14 theatres, 12 Fox playhouses and the Poli chain of 9 theatres have signed up for showings of the feature.

The bookings cover 205 days in 60 theatres in the East, and break another record on the Poli Circuit, where it is the first picture to ever be booked over the entire chain of houses for a week's showing in each.

"The Barrier" is now being shown in all of the principal coast cities, including Los Angeles and San Francisco, and is still running at a dollar top admission in Detroit and Pittsburgh.

Child Star Complimented

With admission prices fifty cents and a dollar, and proceeds devoted to the Red Cross, the Rialto theatre, Brooklyn, N. Y., has booked Baby Marie Osborne in "Told at Twilight" for two days. The house seats 1,800.

Country Life Series Goes Well

Each of the Paula Blackton Country Life series has been booked into the New Grand Central theatre, one of St. Louis' largest houses, for a week's run by William Sievers, manager of the house.

Pathe Claims Pearl White Greatest Drawing Card

Statistics Given on Four Serials in Which She Has Starred to Effect That Public Has Paid $24,570,000 into Box-Offices

THE Pathe statistical department got busy last week and the figures resulting leads the company to declare Pearl White, the leading box-office star of the country, challenging the claims of Mutual that Helen Holmes occupies that dizzy height.

The figures produced indicate that the picture fans of America have paid $24,570,000 to see Miss White in the four serials in which she has been starred. Here is the way the calculations go:

Miss White played the lead in the longest serial made, "The Exploits of Elaine," which ran for thirty-six consecutive weeks. Pathe issued one hundred and fifty prints of this serial for the American market. Figuring that each print worked ninety days in two years, and that an average of only four hundred saw each episode each time it was shown, each print of each episode showed to approximately thirty-six thousand persons. On this basis, with one hundred and fifty prints, each episode showed to five million four hundred thousand. And there were thirty-six episodes, so the total attendance is figured as one hundred ninety-four million four hundred thousand. Taking as the average price the absolute minimum of 5 cents the public paid $9,720,000 to see "The Exploits of Elaine."

Miss White's other serials are stated to have been equally successful. Using the same figuring basis, the results are:

"The Perils of Pauline" in twenty episodes drew $5,400,000; "The Iron Claw," twenty episodes, $5,400,000, and "Pearl of the Army," fifteen episodes, $4,050,000. Grand total for the four serials, $24,570,000, and these statistics are compiled according to the Pathe claim.

Strand to Forefront in Crisis

For the first time since the opening of the Strand theatre, New York, advertising matter will be shown on the screen in connection with the display of slides and other matter connected with the campaign for recruits for Uncle Sams' naval forces. This is in line with the offer of the theatre to put its program at the disposal of the Navy department, which offer was promptly accepted by Secretary Daniels.



Max Linder as "Max in a Taxi"—Essanay's Third Linder Comedy

"Poor Little Rich Girl" Going Big in Boston

Mary Pickford in "The Poor Little Rich Girl" is still running big in Boston. Three local theatres were booked with this film last week, and as many more have this production scheduled this week, including Tremont Temple, which has again opened to lovers of the screen.

Mastbaum Takes O. Henry Series

Many of the Mastbaum houses, Philadelphia and Atlantic City theatres, have followed the lead of the Strand theatre, New York, in booking the entire O. Henry series of pictures now being distributed by General Film.

Big Demand for "Skinner" Film

Hundreds of theatres have placed their order for "Skinner's Bubble," second of the Skinner features, according to announcement of Essanay. Bryant Washburn and Hazel Daly are featured in the subject, which is released April 23.

"Civilization" Still Draws Well

As an evidence of the drawing power of "Civilization" it is recorded that the Ince feature drew approximately $1,200 on Easter Sunday in New Orleans, whereas other big pictures are taking down less than half that amount.

State Officers Praise "The War"

The Governor of Maine and his staff attended a private showing of the Official Motion Picture Records of "The War" last week at the Colonial theatre, Augusta, Me., and were unanimous in their praise of these pictures.

Our Victory Saves The biggest Thing

(No. 173 Straight from the Shoulder Talk by the President of the Universal Film Mfg. Co.)

(Written April 10th 1917)

Yesterday the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous "Latham loop" case.

This is the biggest and best thing that has ever happened to the exhibitors of the United States in ten years, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar's worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expense, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monopoly! While this never interested us for a minute, we might have made dishonest millions by doing it and we could now be telling you where to get off, what kind of pajamas to wear and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you'd have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.

You from Slavery in Film History

If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees—with honor! We chose the latter course and now some of our film acquaintances grin at us and say "Now that you've won, what has it *got* you?"

It has *got* us just this:—

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit but has got us into a great wad of expense—but, thank God, dollars are not the only thing that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchanges in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please and if any attempt is made in the future to enslave you in one way or another, you can rest assured that THE UNIVERSAL will still be on the job to fight your fight and win it!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY NEW YORK

How can an advertiser continue advertising? By giving YOU value.

If you are not on the mailing list of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO.,Carl Laemmle, Pres. *"The Largest Film*

TWO SENSATIONAL SUCCESSES!

The Universal's Greatest Serial and Its Seven Part Series Prove Big Box-Office Attractions



Ben Wilson and Neva Gerber in "The Voice on the Wire" Serial.

"TWO at a time is good fishing," as the kids say, but you wise Exhibitors don't have to fish for these two wonderful prizes released by the Universal for your benefit. "The Voice on the Wire," the Universal's latest and greatest serial, has captured the fans of the country. It is going big in thousands of theatres, and getting increased attendance at each episode. Based on the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls" and many other huge successes, its picturization is eagerly seen by the multitude who read the absorbing story in book form. In every section of the country the episodes are being published in story form in local newspapers and the result has driven crowds of fans to the theatres showing this Universal triumph. Ben Wilson, the popular Universal star, is supported by beautiful Neva Gerber, Joe Girard and a huge and brilliant cast. The lavish production, the baffling mystery, the tense situations that bring the people to each succeeding episode are produced under the masterly direction of Stuart Paton, who directed the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea," which fact alone assures a production far beyond the average. Now is the golden time, the assured opportunity to book this huge success and get in on the big money it is coining for Exhibitors wherever shown. Wire or write to your nearest Universal Exchange or communicate with the home office of the Universal, 1600 Broadway, New York.

"Something just as good" in this instance does not mean an inferior substitute. It means that in "The Perils of the Secret Service" there is a marvelous opportunity for those Exhibitors who appreciate continuous business, but who for any reason do not care to book or show a serial photoplay. This novel series consists of seven dramatic two-reelers, EACH COMPLETE IN ITSELF, in all of which Kingsley Benedict, the favorite Universal player, plays the lead, supported by a different leading woman in each part. The stories are founded on the famous "Yorke Norroy" series by George Bronson Howard, author of the literary sensation, "God's Man." They achieved a truly marvelous popularity when published in one of America's biggest fiction magazines recently. Mr. Howard, who has written many successful plays as well as novels, personally directed the picture, and every detail of the inner workings of the Secret Service are faithfully shown. The plots are heroic, dramatic and unusual, and in these days of spies, bomb plots and the like they pull the crowds as molasses draws flies. Get in touch with your nearest Universal Exchange immediately if you wish to cash in on the tremendous popularity of this unique series.



Kingsley Benedict in "The Perils of the Secret Service."

TREMENDOUS POPULARITY!

Universal Screen Magazine Breaks All One Reel Booking Records

EXCHANGE managers in every one of the Universal's 73 distributing offices report record bookings on this marvelous "one-reel feature that made good in a day." There is nothing like it on the market; you can't duplicate its pulling power with any of the numerous imitations; you can't get the variety of subjects of such wide popular appeal; you can't get the fans clamoring for any other one-reeler as they have done for the Universal Screen Magazine. It was the demand of the fans that caused its release every week, although it was originally planned for twice a month only. That is the sort of popularity that shows up in NET profits, Mr. Exhibitor, and now in the sixteenth week of unprecedented success is a pretty good time for you to get full particulars regarding this genuine attraction. Send to your nearest Universal Exchange for copy of FREE booklet that will tell you all about the Universal Screen Magazine. Any Universal Exchange or Universal Screen Magazine, 1600 Broadway, New York.



Tired Business Men at Health Farm. Universal Screen Magazine.

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

THE GREATER PROGRAM!

The Mighty Universal Weekly Service Alone Meets Every Exhibitor's Need

IT is not necessary to say the *greatest* Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not only in short subjects, but in varied interest, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convenience in booking an "open" program the regular program is divided into "specials" and regular releases. Read below.

SPECIAL RELEASES

On the Universal Program for the Week of May 7, 1917

BECAUSE these specials are the pick of the program's bunch of novelties they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program, help out a weak feature performance, or strengthen his entertainment generally. And because they are such "specials" in the truest sense of the word they cost you a slight advance. They are worth it. With them you can get the crowds no matter what competition you have.

BUTTERFLY PICTURES—"ETERNAL LOVE" (Five-Reel Drama) Ruth Clifford, Douglas Gerrard.
NESTOR—"THE LOST APPETITE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
GOLD SEAL—"THE GRIP OF LOVE" (Three-Reel Drama) Allen Holubar and Louise Lovely.
L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling.
UNIVERSAL ANIMATED WEEKLY—No. 71.
UNIVERSAL SCREEN MAGAZINE—Issue No. 18.

REGULAR RELEASES

On the Universal Program for the Week of May 7, 1917

THE regular releases include those sterling one, two and three reel dramatic and comedy subjects which constitute the backbone of the mighty Universal Program, and which have given it the reputation of setting the standard for all competitors. Look them over and remember that—like the "specials"—they can be booked separately if desired.

VICTOR—"BASEBALL MADNESS" (One-Reel Comedy) Billy Mason, Gloria Swanson.
VICTOR—"SWEARING OFF" (One-Reel Comedy) Eileen Sedgwick.
IMP—"FLAMES OF TREACHERY" (One-Reel Drama) Lois Wilson and Lee Hill
IMP—"THE GIRL IN THE GARRET" (Two-Reel Drama) Jack Nelson and Molly Malone.
BISON—"ONE WILD NIGHT" (Two-Reel Drama) Gypsy Hart and Kingsley Benedict.
LAEMMLE—"THE DOCTOR'S DECEPTION" (One-Reel Drama).
BIG U—"CAPTAIN MARJORIE'S ADVENTURE" (Two-Reel Indian Drama).

THE two lists above comprise the complete weekly Universal Program. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the country, many of whom it has saved from feature failure. Wire or write your nearest Universal Exchange today for full particulars or address the home office of the Universal as above.

NEAR RIOT AT RIALTO

Universal Animated Weekly Patriotic Number Enthuses Big Broadway Audience

THE current showing of the Universal Animated Weekly at the Rialto, Broadway's newest and finest moving picture palace, was marked by a riot of enthusiasm. True to its reputation, the U. A. W. scored another beat by showing the President in the act of signing the War Message. With two machines Mr. Rothapfel caused this picture and the telegraphic message announcing the event to be shown simultaneously; then the orchestra played the national anthem and the thousands of people present went wild with en-



Pacifists at the U. S. Capitol, Washington, D. C. Universal Animated Weekly.

thusiasm. The release was patriotic from end to end. Soldiers, sailors, battleship practice; the latest U. S. Submarine preparedness activities all over the country (shown by permission of the National Publicity Committee), brought forth round after round of applause. This is what the U. A. W. will do for you Mr. Exhibitor. It will get business when nothing else will. Book through your nearest Universal Exchange, or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

New Mark Set In Comedy

"20,000 Laughs Under the Sea" Is Cleverest Burlesque Ever Filmed



Gale Henry, Joker Comedian.

TWENTY thousand laughs is all wrong—it is one great big laugh from start to finish with barely a chance for the fans to catch their breaths. Here is the highest standard of comedy ever released. It is a frank and free burlesque of the Universal's tremendous "20,000 Leagues Under the Sea," and in the hands of the Joker Comedians it proves to be a riot of laughter. If you are lucky enough to get this marvelous two-reel comedy, you can boost it harder than any comedy you have ever booked. It will stand all you can give it and then some.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



THE Exhibitor who has been sitting up nights trying to figure out what his patrons want, can go to bed right after the last performance these days. The PEOPLE WANT PREPAREDNESS PRODUCTIONS. Never in the history of the United States have the people been so thoroughly of one mind, as since the publication of President Wilson's last message. The newspapers use more than half their space for war news—not what is going on abroad—important as that is; but about WHAT IS GOING ON AT HOME. If you could gauge the public's taste and desires as closely as the big newspapers, you would be playing to capacity all the time. HERE IS YOUR OPPORTUNITY ALL READY MADE FOR YOU. Communicate immediately with your nearest Universal Exchange, or with UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LIBERTY"

The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"UNCLE SAM AT WORK"

Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"THE WAR WAIF"

Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"COURT MARTIALED"

A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Walsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"IF MY COUNTRY SHOULD CALL"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

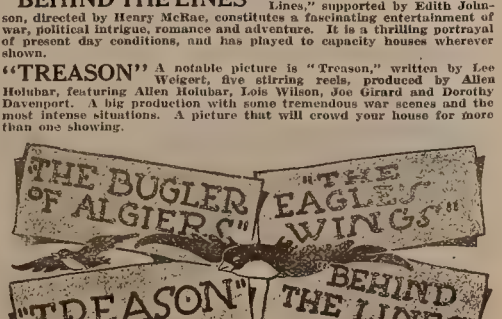
Here are presented four of the biggest Preparedness Productions and War Subjects ever released. They are so far beyond the average subject of this class that there positively is no comparison. They are timely, patriotic and American through and through. You can put them over big. They are among the most successful of the many tremendous box-office triumphs released under the BLUEBIRD Brand. Book these through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.

"THE EAGLE'S WINGS" The most unusual picture on the market today. It deals with present conditions, and with industrial preparedness. It is far beyond the jingo pictures with their fake and sham battles and studio atmosphere. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. It does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.



LIVE NEWS FROM THE PRODUCERS

Crystal Company Gets Seigmann as Producer

The newly incorporated Crystal Photoplays Company of Chicago have started their work with a speed and a nucleus of quality that portends something worth while from them in the future. The executive staff of the new company has been somewhat changed around since the first announcement of their organization which appeared in the News several weeks ago. W. D. Burford, of Aurora, Ill., has been made v.p. and general manager.

He announces that already the sets are being built at their studio in Peoria for the first production. George Seigmann, former assistant to D. W. Griffith, and practically the entire former Griffith technical staff, has been placed under contract by the new company. Mr. Seigmann, who helped with "The Birth of a Nation", and who also played an important part in that production, arrived in Chicago several weeks ago, after finishing a producing contract for the Arizona Film Company on a big eight reel subject. He left Chicago for New York last week to select his company for the first Crystal picture.

Assisting Director Seigmann will be James O'Shea. Abe Scholz, the Griffith cameraman, and others of the technical staff are already at the Peoria studio.

"Within Law" Stars on Companion Piece

What is expected to prove a companion piece to "Within the Law," which they have finished, has been begun by Alice Joyce and Harry Morey at the Vitagraph Studio. It is from the pen of Lawrence McCloskey and takes a quite different angle of social complications from that dealt with in the Bayard Veiller drama.

This picture is being directed by Perry N. Vekroff. The cast includes a former Vitagraph favorite, Gladden James, besides Charles Kent, Edwards Davis, Amy Remley and others. This picture will be a five-reel Blue Ribbon release.

Paramount Boost Four

Louis W. Thompson of the Progressive Picture Company has left Los Angeles on an extended trip through Arizona and New Mexico in the interests of the Paramount Pictographs, Bray Cartoons, Holmes Travelogue, Black Diamond comedies and Klever Komedies. He will also tell exhibitors about the Fatty Arbuckle comedies.

Complete Half-Hundred Comedies

The La Salle Film Company, of Chicago, have just finished the production of 52 short comedy subjects. They are to be known as La Salle Comedy Featurettes and will be released through Mutual. Marion De La Parelle directed the making of them.

Arbuckle Comedy Contracts Flood Paramount

More Than Two Thousand Already Signed for First Picture; One Hundred and Fifty First Runs Arranged; 200 Prints Needed

TWO thousand contracts signed and one hundred and fifty first runs arranged is the record of confidence so far expressed by exhibitors in "Fatty" Arbuckle and the comedies he will make for Paramount. By the time "The Butcher Boy" is released, on April 23, it is expected there will be scores of additional bookings made on the subject.

While the flood of contracts were pouring into Paramount, officials had their attention directed to a rumor that another company would in the latter part of April release six of Mr. Arbuckle's comedies that had never before been shown. An emphatic telegraphed denial that even a single comedy in which he had appeared has not been released was personally sent by the comedian to every Paramount Exchange manager in the country. Skeptical exhibitors were appeased and double strength given to Mr. Arbuckle's forthcoming release by this action.

When Paramount three weeks ago put into working commission the Arbuckle departments in all its exchanges the contracts immediately started coming in. They were assorted and where it had originally been thought seventy-five prints for the production would be needed it has been found that at least twice that number are now necessary, and there is expectation that over two hundred prints will be necessary by time of first release.



Mae Marsh—Goldwyn Star

In every large city in the United States there will be from three to twenty-five first runs of the picture simultaneously beginning on April 23.

"Naturally we are pleased and elated with the confidence the exhibitors of the country have shown in the comedies," said Hiram Abrams, president of Paramount Pictures Corporation, "and we are absolutely sure that this confidence has not been misplaced when the exhibitors will see the vast volume of business these pictures will bring to their theatres. The confidence they have placed in Paramount before ever seeing the production will be backed with an over-measure of satisfaction, for these pictures will have every quality that will go to make real money for the exhibitor. Mr. Arbuckle and his company have done wonderful work in this production and the second will be better than this one. Each one he has assured me will be better than the one before, and that means something when 'Fatty' gives his world."

Fitting Roles in "Father Was Right," a Christie

"Father Was Right" will mark the second appearance in Christie comedies of Miss Hazel Alden. In this she will be surrounded by Neal Burns, Eddie Barry, Stella Adams, Ethel Lynne, George French, Harry Rattenberry. Incidentally, this is said to be Neal Burns' best story to date and gives Miss Alden charming opportunities as well as furnishing Eddie Barry with the tramp character in which he is so popular.

"Joan the Woman" for Detroit

B. Barnett, of the Barnett Film Attractions, announces that "Joan the Woman," which he controls for Michigan and Ohio, will play a long engagement at the Detroit Opera House, starting in either June or July. There will be two performances daily, and all seats will be reserved. It will probably be late in the summer or early fall before bookings will be taken from Michigan exhibitors on this feature, which is being widely advertised.

Pollard Engages Hungerford

J. Edward Hungerford has been engaged as scenario editor for the Pollard Picture Plays Company, and will hereafter write the photodramas in which Margarita Fischer is starred.

"The Devil's Assistant," the last Mutual release in which Miss Fischer was featured, came from the pen of Mr. Hungerford.

Bluebird in Forefront on Preparedness Films

Three Regular Releases and a Special—"Eagle's Wings," "Treason," "Behind Lines," and "Bugler of Algiers" Found Timely Subjects

BLUEBIRD PHOTOPLAYS, INC., has been taking stock since President Wilson's declaration of war, searching for attractions on its program of seventy-five features for subjects that will serve exhibitors with a patriotic appeal in aid of the Government at this critical time in history.

Proving that Bluebird has "prepared" it is pointed out that there are three regular Bluebirds and one special release that serve right now as an inspiration to patriotism. "The Eagle's Wings," released as a special last December, has been taken up with widespread enthusiasm by the Daughters of the American Revolution for exhibition in towns where chapters of this famous organization have been established, representing every State in the Union. The American Red Cross and numerous other patriotic societies also find this "industrial preparedness" feature a subject for consideration in forwarding the usefulness of pictures as an aid to patriotic enthusiasm.

Rufus Steele wrote and supervised the presentation of "The Eagle's Wings," going into Government arsenals, forts and military reservations for authentic pictures of martial activities, and photographing, in munition plants, the process of turning out munitions and filling European war orders. Right now it would be utterly impossible, for political "pull" or money, to get a camera inside of a single one of the many places where Mr. Steele found his way last fall.

"The Bugler of Algiers," released late in November past, features Rupert Julian, Ella Hall and Kingsley Benedict is claimed to be one of the most beautiful stories of patriotism ever screened—so pronounced by the reviewers and the general public from the day of its release.

"Behind the Lines" was released last September and found instant favor because of its realistic battle scenes and its patriotic inspiration in plot and production, and has had a tremendous following.

"Treason," the Bluebird to be released May 14, represents timeliness itself in construction and progress of the story. The picture is fittingly described in its title, and the fate of a traitor is revealed as a warning to secret opponents of the Government's stand on the war question.

Noted Author Head of Fox Scenario Dep't.

George Bronson-Howard Widely Known as Newspaper Man and Author of Many Successful Books and Stage Plays

GEORGE BRONSON-HOWARD, author and playwright has taken charge of the scenario department of the Fox Corporation and will henceforth be at the helm of the script activities of that company.

Already Mr. Bronson-Howard has distinguished himself as playwright, novelist, short-story writer, musical comedy librettist, dramatic critic, war correspondent in the Russo-Japanese war, Captain in the Chinese Army and Inspector in both the Chinese and Philippines Customs besides having been a reporter for a dozen papers from San Francisco to London and a member of the Editorial staff of half a dozen magazines.

Just a little over ayear ago, Mr. Bronson-Howard succumbed to the lure of the silent drama and joined a motion picture producing organization in California. Shortly after his play "Snobs" was flashed upon the screen. Becoming enthused with the art of making photodramas he was not content merely to adapt his novels and plays for the screen; he wanted to direct; so he joined the directing staff of another California producer and wrote and directed for the screen, "The Perils of the Secret Service."

His plays for the speaking stage were "The Only Law," first produced in 1909 at the Hackett (now the Harris theatre, New York, which Arnold Daly and Emmett Corrigan afterwards revived as "The Double Cross" in Chicago; "The Red Light of Mars" published in Mitchell Manerley's "Modern Drama Series" in book form; "The Passing Show of 1912" and Gertrude Hoffman's greatest success, "Broadway to Paris."

Mr. Bronson-Howard, however, returned from playwriting to write short stories and novels some years ago to his country home at Belle Terre where he wrote his "Francois Villon" stories and the equally well-known "Pages from the Book of Broadway" stories and two novels, "An Enemy to Society" and "God's Man."



Ralph Ince, Who Now Heads His Own Organization

Egyptian Role Is Allotted to Madame Petrova

Madame Petrova will make her Lasky debut in "The Undying Flame," a story of ancient and modern Egypt, in which she plays first the daughter of Pharoah and then in the second part of the story the young daughter of an English army officer. Maurice Tourneur is at the helm of the production.

The interior settings of the picture were staged in the newly acquired Fort Lee studio of the Famous Players-Lasky Corporation, and the exteriors were taken in the sandy wastes of Florida, where Madame Petrova and her company spent several weeks under the personal management of Studio Manager Albert Kaufman.

The story of "The Undying Flame" hinges around a mystic scarab. Mahlon Hamilton plays the role of Paget in support of Madame Petrova.

Vita Gets Screen Rights to Fiction Prizes

Additional contracts for film rights to leading stories by popular authors have been signed by Vitagraph in line with the policy they worked out, and which resulted in production of "The Girl Philippa," "Arsene Lupin," "The Enemy" and other classics.

Chief of the new works secured is "The Judgment House," one of Sir Gilbert Parker's most widely read novels. Secondly, Vitagraph will screen the Western dramas of Alfred Henry Lewis—the "Wolfville" stories. Harry Morey is scheduled as star in these productions' work on which will begin in the Western studio on May 1.

A scenario from the pens of George Randolph and Lillian Chester is also announced for a vehicle for Anita Stewart.

Holmes Serial Embodies All Phases of Railroad Life

ALL the most exciting aspects of railway construction as well as operation are pictured in the new fifteen chapter Mutual-Signal weekly "The Railroad Raiders," of which the first chapter "The Railroad Raiders" was released on April 9.

Helen Holmes, "Daughter of the Rail" is visiting the camps as a spectator ostensibly, but actually, of course in her capacity as a secret service agent of one of the roads, and when she discovers that a stick of giant powder has been so placed as to destroy the hoisting machinery of the K. & W., and cuts the connecting electric wire, the spectator finds intimate interest in this phantasmagoria of steam shovels, straining mules, hard driven laborers and intriguing bosses.

Dexter Opposite Little Mary

Elliott Dexter is to appear opposite Mary Pickford in her latest picture, "A Romance of the Redwoods," to be released by Artcraft on May 14. He has a role in which he has so often appeared to advantage—that of a bad man of the West.



Characteristic Scenes from the Vitagraph Blue Ribbon Feature, "Her Secret," Starring Alice Joyce and Harry Morey, to be released on April 16

James Cruze Working Hard With Gold Medal

James Cruze, who plays one of the principal parts in "The Web of Life," the five-part drama now being distributed by the Gold Medal Photoplayers, through independent exchanges, is one of the most versatile of the younger screen actors now appearing in feature productions. Probably Mr. Cruze's best work before joining the Gold Medal forces was as the reporter in the serial "The Million Dollar Mystery." This production brought Mr. Cruze into prominence throughout the picture world and he has not lost the prestige thereby gained for conscientious performances in the roles assigned him.

At various times in his career Mr. Cruze has played in pictures for nearly all the best producing companies, among them Pathe, Vitagraph, Thanhouser and Fox. At the present time, besides his work in the features being produced by the Gold Medal Photoplayers, Mr. Cruze is a member of the Fox forces and is busily engaged in productions six days a week and Sundays, sometimes.

Clean Films Here to Stay, Says Hodkinson

That historians may yet give good films a niche corresponding with that already held by good books is the opinion of W. W. Hodkinson, president of Forum Films, Inc., distributors of the new Edison Conquest Pictures.

"Great men have seldom failed to tell of the influences that good books have exerted on their lives," said Mr. Hodkinson recently, "and not a few credit one book or set of books for the selection of professions in which they later distinguished themselves. But the formative periods of to-day's greatest men were passed before the birth of the motion picture.

"It is only reasonable to hope that good films may win the approval of historians of the future, even as good books have won it in the past, but the development of the American boy to the point where he may walk alone and choose the right sort of motion picture must be made in much the same manner as it was done with books before this new art sprang into being."

Hearst-Pathe News Consolidation Profitable

Increase in Business of 26 Per Cent. Since Amalgamation Newspaper Backing and Publicity Factor—War's Results

GRATIFYING results are already evident from the consolidation in January of Pathe News and the International Weekly. Figures compiled show that the Hearst-Pathe News in February did an increased business of over 26 per cent. The derivation is self-evident and bears out the expectations of J. A. Berst, vice-president and general manger of Pathe, and E. A. McManus, general manager of the International Film Service.

The results of the backing of the Hearst newspapers in their territory is evidenced by the increase in business of the Pathe exchanges in Atlanta of 33 per cent.; in Chicago of 50 per cent.; in New York of 45 per cent.; Los Angeles, 50 per cent., and Boston and San Francisco 16 and 10 per cent. respectively. In other words, the close co-operation between newspaper and news weekly has proven itself to be profitable to both.

It is the boast of the officials that the Hearst-Pathe News itself frequently approximates with its speed in showing pictures of an event the publication of a new story in the papers. Exhibitors who have taken advantage of this fact by special advertising, report they have found in the news weekly a drawing power comparable to that of a first-class feature, as is evidenced by the ever-growing demand.

With the United States at war it is felt that Hearst-Pathe News as a box-office attraction will have a materially increased value, and thus the exhibitor's advertising on it will cease to be sporadic and become continuous.

The News Weekly is a hobby of Mr. Berst, as he created the first American Weekly for Pathe over eight years ago. He has seen the recognition of the value of the idea through the competing weeklies which have sprung up and is strong in his faith as to the future of the Hearst-Pathe News.

Norma Talmadge Takes up Cudgels Against Picture Critic

IN answer to an article by Walter Pritchard Eaton appearing in the April number of the Theatre Magazine, written in criticism and attempting to prove there is no art in the motion pictures, Norma Talmadge has prepared an article based on personality in the photoplay world.

Miss Talmadge points out that far from having a gratifying similarity of scene settings, as Mr. Eaton claimed, the photoplay had greater scope and offers greater variety than the theatre, cramped as it is in limitations. The little actress also attacks the "mechanical formula" statement of Mr. Eaton as regards the construction of scenarios, claiming that no producer will stage the work of an author which departs from the beaten path of play writing, while the pictures continually seek the new and original.

Becoming more pointed Miss Talmadge writes that she is led to believe from the quality of arguments advanced that Mr. Eaton's utterances are of a disappointed scenario writer rather than those of an inspired critic.

The inexorable fidelity of film portraiture, contends the actress, makes necessary intelligence of the artist and faithful characterization and conception of her part.

In conclusion Miss Talmadge says that if Mr. Eaton were to apply his "mechanical formula" test to other of the polite arts such as painting or music substantially the same imperfections would be seen.

"The Haunted Pajamas" to Be Filmed

When Harold Lockwood this week begins work in the latest of the Yorke-Metro productions, "The Haunted Pajamas," he will undertake something entirely different from any in which he has previously appeared. The adaptation of "The Haunted Pajamas, the novel by Francis Perry Elliott, is a clever society comedy, in which Lockwood appears as a wealthy young American, a typical hero of late American fiction, yet at the same time a character different from any which has been portrayed in a screen play.

Escape Artist, Houdini, Signs with Williamson

Will Appear in Mystifying Under-Water Feats in Full View of Camera's Eye in Sole Appearance in Motion Pictures

HOUDINI, leader of the escape and handcuff artists, is to be featured in what is described as a drama of thrills in the air, on land and under water, by the Williamson Brothers. A popular author has been secured to prepare the story of this feature.

Speculation concerning the feats that Houdini performs in such puzzling manner has not been confined to any one part of the world, but is nation-wide. A well-known scientist, J. H. McKenzie, even devotes considerable space to the escape artist in his latest book, "Spirit Intercourse," and declares that he can dissolve his body into "psycho-plastic matter" by the simple process of "dematerialization." Whether or not there is merit in this treatise, it is nevertheless true that thousands have been left amazed and wondering by the feats of Houdini on the stage.

The picture is to be taken in the clear waters of the West Indies, and Houdini will endeavor to demonstrate that he can escape from the Williamson tube without breaking through the two-inch glass that forms the window of their steel chamber in which the camera operator sits. The escape artist states that he can turn the trick without permitting water to enter the chamber.

In ratifying his contract which calls for a big salary, Houdini had this to say:

"I realize perfectly well the hazardous nature of my exhibitions, and I never know until I have successfully completed one of my feats, such as being handcuffed, nailed into a wooden box with leaden weights attached and dropped over the side of a vessel to free myself if I can, just whether I will ever set foot on land again. Realizing, as I say, the chances that I take, it has been my aim to emulate other stage folks and leave posterity a graphic record of my work. I think you will agree with me that the only means in existence for attaining this ambition of mine is that furnished by the Williamson Brothers, whose remarkable achievements make it possible for me to actually work under water before a motion picture camera.

"I want to call attention to the fact that I am a true American citizen—that I was born in Appleton, Wis., on the sixth day of April, 1874, and that I am convinced the Williamson inventions can be utilized



Houdini, the Handcuff and Strait-Jacket King, Who Will Star in a Williamson Submarine Picture

in our country's defense should Uncle Sam find himself embarrassed by enemy submarine boats. My patriotism received quite an impetus as I pondered this, and it is gratifying to be associated with such a business-like organization—one that will make sacrifices for the country's good if necessary."

Elephants of Commerce Shown in Travelogue

The "Kandy" elephants of Ceylon, so-called because they are found in particularly large numbers in the town of Kandy, will occupy a large part of the Burton Holmes Travelogue released by Paramount on May 14. These intelligent mastodons really make the commerce of Ceylon, and without them the natives would be sadly handicapped.

Stage Favorite as Lead in Warwick's Next

Olive Tell, well known to theatregoers, has been engaged by Harry Rapf as leading woman in support of Robert Warwick in his Selznick-Picture production, "The Silent Master."

Miss Tell has been seen on the stage in support of Julian Eltinge, Robert Edeson and Lou-Tellegen. She has had but one experience in pictures.

Chief Executive Sees "Patria"

Despite pressing affairs of state, President Wilson has been an attendant at showings of "Patria," the Pathe-International Serial, in Washington. Almost every week he has been at Keith's and witnessed the screening of the preparedness photoplay.

"Mothers of France" Highly Praised by Rothapfel

S. L. Rothapfel, manager of the Rialto theatre, has written a congratulatory letter to World-Pictures Brady-Made concerning the engagement at his playhouse of the picture "Mothers of France."

"Never in my career have I heard such splendid comment; never have I seen so much enthusiasm as was displayed during every presentation of this engagement. The business was enormous. I congratulate you upon owning and having the distribution of this film.

Alice Brady, Excellent in "Darkest Russia"

"Darkest Russia," the current World Pictures, Brady-Made release, is the screen version of a stage drama which enjoyed a successful run in the United States and Canada. Written by H. Grattan Donnelly and Sydney R. Ellis, the play was widely regarded as a graphic and faithful reflection of the oppressive conditions prevalent in the Czar's domain.

Alice Brady in the leading role personifies a young Jewish girl, who is loved by the son of rich and powerful parents in Petrograd. Pursued by drunken soldiers she seeks haven with her father who is shot by one of the men. The impossibility of securing redress fills the orphaned Jewess with resentment. She is persecuted and publicly lashed with the knout on refusing to honor the Czar. Subsequent sufferings and conspiracies afford what is considered a true picture of former Russian conditions. Miss Brady is said to give a live characterization of the heroine. John Bowers appears as her principal assistant.

"Masterpictures" in Field

The Master Motion Picture Company has been incorporated in Texas with headquarters in Houston, and will shortly start operations with three and possibly four companies, specializing on two-reel comedies. One five-reel dramatic picture is also scheduled for making each month. All pictures will be by program distribution. The trade name "Masterpictures" is being featured.

Harold J. Binney is president and director-general of the new concern. He has previously been associated with Keystone and was producer of "Sunshine Comedies."

It is stated the company is completely financed, and a modern and complete studio is in course of erection. The players, directors and cameramen are now being assembled.

Linder to Remain in Sunny California

Word from California is to the effect that Max Linder is elated with that state as a producing ground and will film the remaining nine comedies for which he has contracted with Essanay on the South Pacific Coast.

"Max in a Taxi," the latest Linder subject, released April 23 after pre-release showings in New York and Chicago, promises to go even better than the comedian's first two pictures.

"What Cheer" Company Going Right Ahead

Director Richard Abel is taking a company to the State of Maine next Monday, April 16, to start taking the lumber scenes in the feature picture that the What Cheer Film Company are about to start on.

The company is now engaging the cast for another feature that will be started immediately. All the pictures produced will be under the direct supervision of Frank O. Lambert.

Ince Star in Dual Role in "The Snarl"

Bessie Barriscale will shortly be seen in a dual role for the first time in her career. She will be presented by Thomas H. Ince in "The Snarl," a drama released by Triangle-Kay-Bee, written by Leona Hutton and prepared by Lambert Hillyer.

"The Snarl" is a story of the strange happenings which destiny held in store for twin sisters, alike in beauty but with no other similar characteristics. How they both play parts in the affairs of a young millionaire forms the basis of what is described as an absorbing plot. Miss Barriscale portrays both sisters.

In the supporting cast are Charles Gunn, Howard Hickman, Aggie Herring, Thomas S. Guise and J. Barney Sherry. The production was directed by Raymond B. West. The double exposure effects are said to be remarkable.

Chadwick Outlines Plans of Ivan Film Distribution

E. I. Chadwick, general manager of the Ivan Film Productions, has evolveed a sales plan for his company's films, concerning which he says, in part:

"When it is considered that sky-rocketing is, alas, only a too common thing, and often the exchangemen are taxed entirely beyond reason for exclusive rights, it will be admitted that a radical improvement is necessary. On the other hand, we find the producer, who honestly desires to make 'the real goods,' who actually does not spare expense, who fully supplies the demand which a given production requires, is entitled to a fair consideration for his investment.

What, then, is the solution? The answer is—*Co-operation!*—Co-operation in the fullest sense of the word. Under arrangements of such a nature, the distributor is in a position to market his film, knowing in advance that the producer depends upon him to make good. He, further, is aware of the fact that his voice in an advisory capacity has a chance to be heard and heeded,—and the film he is called upon to sell to the exhibitor will be the kind most likely to be rewarded with the financial success all parties are entitled to.

"The Danger Trail," with H. B. Warner, April 30

Henry B. Warner is to make his first appearance as a Selig star in the April 30 K-E-S-E release, "The Danger Trail."

In this feature Mr. Warner will be supported by Violet Heming and W. Lawson Butt. James Oliver Curwood wrote "The Danger Trail," which is described as an interesting love romance of the frozen North. A company was sent to Alaska to faithfully mirror the scenes.

"Woman Who Dared," in Kansas

The Wichita Film Supply Company, of Wichita, Kansas, have just completed a deal with Mr. A. J. Cobe, president of the Ultra Pictures Corporation, for the territorial rights of "The Woman Who Dared" for Missouri and Kansas.

Patriotism Aroused at "Womanhood" Showings

Philadelphia, New York and Washington Runs Productive of Recruiting Results—Harry Morey in Campaign Aids Enlistments

AS a recruiting stimulus and spark to patriotic tendencies of the public Vitagraph's preparedness spectacle, "Womanhood, the Glory of the Nation," is proving to be of far-reaching effect.

In conjunction with the presentation of the picture, Harry T. Morey, star of the subject, has been borrowed by the navy department for a short time to stimulate enlisting. Mr. Morey started his campaign tour last week, when, accompanied by a regular recruiting officer, he toured the congested New York streets making twenty-minute speeches. Enthusiasm was apparent in all sections, and particularly among the brokers on Broad street, many of whom gave their names and addresses and will be called upon by navy medical examiners.

The three weeks' Philadephia run of "Womanhood" concluded as it had begun, with a capacity house, despite top price of one dollar admission, and a minimum of twenty-five cents. The manner in which Manager J. S. Hebrew, of the V. L. S. E., Philadelphia Exchange, advertised the $1,000 prize contest for the best essay to be written on "Preparedness," and the cooperation of the school authorities greatly aided in the remarkable showing made during the run.

The Vitagraph feature has also played to big houses at the Broadway theatre, New York. Each night of the two weeks' run the house was taken by some society and the organization members filled it to overflowing. Preparedness speakers addressed the audiences during the intermissions.

Army and Navy night the theatre was crowded with soldiers and sailors, as well as commissioned officers. A request was made that still another night be assigned to the army and navy, but the run could not be extended.

At the Washington opening at the Strand theatre, April 8, official Washington including many of the Members of Congress was well represented.

General Pershing, head of the recent invasion of Mexico, asked that "Womanhood" be screened for him by the Dallas office of V. L. S. E. in order that he might be better prepared to use the picture to get reenlistments of his troopers.

Just as soon as any theatre books the picture Secretary of the Navy Daniels and the Adjutant General's office of the army is notified and recruiting officers are assigned from both branches of the service to attend all performances of "Womanhood." The recruiting officers make every effort to get recruits from the able-bodied men who view the picture and are imbued with patriotism after seeing it.

Gaumont Company Is Covering War in Its Single Reels

RECOGNIZING that the nation is interested heart and soul in the prosecution of the war, the Gaumont Company is bending every effort to satisfy the country's legitimate demand for pictorial news of the conflict that is already upon us.

Events of immediate news interest are naturally being handled by Gaumont's Mutual Weekly. Every ship from abroad brings film of the fighting. Yet the greatest interest is, of course, displayed in American efforts to bring itself into a state of readiness. Despite the rigorous military and naval censorship now exercised over news cameramen, the Gaumont Company is able to present scenes which are typical of activities on land and sea. Soldiers and sailors are pictured as they march away under sealed orders. Submarine chasers are shown in action. Recruiting is pictured in all its phases.



Victor Moore in "Ballads and Bologna"—Paramount-Klever Komedy

Another Gaumont reel which is of more than ordinary interest just at present is "Reel Life." This has many naval and military devices depicted which are not of immediate news interest. An instance of this is found in "Reel Life" No. 54, released May 10. It has pictured a sleeping bag for soldiers which will undoubtedly be the first introduction of a million young men to a garment with which they are to become very familiar. On the same reel is a picture showing soldiers guarding oil tanks in California, tanks filled with fuel destined for our fleet of dreadnoughts.

Rothman Opens Players Office with Epstein

Joseph Rothman well known to the majority of motion picture actors and actresses on the East Coast has finally branched out and opened an office in the Putnam Building at 1493 Broadway with M. S. Epstein the well-known vaudeville man.

Mr. Rothman has had wide experiences in dealing with the casting men of all the big producing companies in the East.



Raine Davis, The Wife; Clifford Bruce, The Husband; Irene Fenwick, The Woman, in "The Sin Woman" (George Backer Film Corporation—State Right Release)

Mrs. Castle Signs Long Contract with Pathe

Star of "Patria" Agrees to Play in Gold Rooster Features and Serials—Two Directors to Alternate in Productions

PATHE last week announced the signing of Mrs. Vernon Castle, star of "Patria" and one of the box-office stars of the day, to a long term contract to appear in Gold Rooster plays and serials.

Mrs. Castle will be presented in some literary and stage successes as well as original stories, and production will be on a lavish scale. She will shortly start work on her first Pathe feature under the direction of George Fitzmaurice.

The Castle pictures will be produced by the Astra Company. In addition to Mr. Fitzmaurice another prominent director, whose name is not given, has been engaged. These two will work alternately so that exhibitors will be assured of Castle pictures at regular and frequent intervals.

"I consider the engagement of Mrs. Castle one of the most important steps we have taken," stated J. A. Berst, vice-president and general manager of Pathe Exchange. "This is in line with our new policy of engaging only the biggest stars with an established box-office value. 'Patria' has shown beyond the possibility of a doubt that Mrs. Castle belongs in the front ranks of the great stars of today. She is first of all an actress of unusual talent. She has youth, beauty, charm and grace. She can play any kind of a part from society drama to serial 'stunts,' and this assures a wide variety of pictures."

Negotiations are under way, according to the Pathe statement, for the acquirement of additional favorites with the picture public and announcements in this connection will be made shortly. It is Mr. Berst's aim to increase steadily the quality of Pathe's Gold Rooster features.

One of the important steps in this direction was the adoption of his policy of "box-office stars." The past policy of engaging different stars for various productions has been abandoned, and Pathe has given assurance to exhibitors that the same stars will be featured in the Gold Rooster productions for long terms. This will give an opportunity to exhibitors to advertise profitably that these stars will appear at their theatres at regular intervals.

From the exhibitors' standpoint it is felt by Pathe that the signing of Mrs. Castle will prove of distinct benefit. Continuous, nation-wide advertisement has made her name known throughout the world, and it is believed will assure box-office results on any of her pictures.

Boost for Paramount's Clean Picture Code

An unusual endorsement was recently given Paramount Pictures Corporation and its producing companies, Famous Players, Lasky, Morosco and Pallas, when the Pennsylvania State Board of Censors, looked upon as the most stringent board in the country, printed their list of pictures and subjects condemned, in which not a single Paramount picture was included. The report set forth that the board had condemned 446 reels of pictures and 163 slides.

Paramount considers this incident as a most complimentary endorsement of its policy, rigidly adhered to, of producing only pictures of high quality, and clean and wholesome throughout.



Mrs. Vernon Castle, Who Has Signed for Pathe's Big Productions

Publishing Concerns Exploit O. Henry Pictures

The publishing concern of Doubleday Page and Company, and the Review of Reviews Company, are co-operating with the General Film in a nation wide advertising campaign for the O. Henry series of two-reel pictures.

Window displays of the volume of O. Henry stories from which the current pictures were taken is in every book store, served by the Doubleday Page Company in the cities where the pictures are being shown. These displays will be changed from week to week to keep them current with the pictures.

The Review of Reviews plans even a more comprehensive campaign as they will circularize every city of 100,000 and less, where the pictures are shown with pamphlets containing scenes from the O. Henry pictures and, of course, advertising the volumes of the stories.

Ralph Dean to Direct Gertrude McCoy in "Madam Sherry"

Director Ralph Dean of the Frohman Amusement Corporation, who has been with that organization for the past two and one half years, has been engaged by the Authors Film Company to direct Miss Gertrude McCoy, the well-known Edison star, in a picturization of the famous stage success, "Madam Sherry."

Among Mr. Dean's most noted pictures while with the Frohman Corporation are "The Rainbow," "The Accomplice" and "A Song of Sixpence." The latter picture will be released in the very near future and will be disposed of on the territorial rights basis by the Frohman Corporation, who consider it one of the best pictures of the year.

After completing "Madam Sherry" it is the intention of the Authors Film Company to produce several feature pictures a year for the state rights market.

Hard at Work on "The Auction Block"

A third of the scenes of "The Auction Block" the next production of the Rex Beach Picture Company to be released by General Film, have been completed. No expense is being spared on this subject, it is announced.

Among those in the cast of "The Auction Block" are Rubye De Remer, Florence De Shon, Florence Johns, Dorothy Wheeler, Tom Powers, Walter Hitchcock, Alec Francis, Ned Burton, Peter Lang, George Cooper, Francis Jayner, Bernard Randall, Charles Graham, William Harvey, L. R. Woltheim, Harry Fischer, Phil Robson, Albert Roccardi, Fred Truesdell, Charles Eldridge and Ulric B. Collins.

Ann Pennington Back to Screen

The hard working and popular Ann Pennington is to again star upon the screen under the auspices of the Famous Players in a patriotic picture "The Boy Scout" written especially for her. The star will be seen in an entirely different role from previous ones. No release date has as yet been announced.

France Applauding America, Mary Garden Finds

From Mary Garden in Paris has come to Goldwyn Pictures cabled exclamations of wonder as to the changed sights and conditions of the French capital.

According to the diva "The Star-Spangled Banner" is played on every conceivable occasion and received with applause by the French populace. The spirit of brotherhood for America is rampant, and intense interest has greeted the possibility of American troops being brought to France.

Miss Garden is giving attention to hospital and relief work with which she identified herself since the war began. On her return a few weeks hence, to begin work in Goldwyn pictures, she declares she hopes to find time to give concerts to aid relief works or home charities for the families of American soldiers.

Sanger Not Identified with Sensational Film

From the executive offices of the Sanger Picture Plays Corporation, Eugene B. Sanger, the president, yesterday issued a statement to the effect that, owing to the similarity of names, the Sanger Picture Plays being practically the only motion picture concern to bear the name of its president, confusion may have arisen in the minds of readers of the press matter advertising a certain sensational film.

Mr. Sanger wishes it known that he has not as yet announced his first production, but that full news of his plans, stars, and early releases will be given out shortly.

Workers After Dark Seen in Coming Essanay

Essanay is photodramatizing the serious side of a big city's night life in a production to bear the title "The Night Workers." Marguerite Clayton is being featured with Jack Gardner as her leading man. The release date is scheduled as May 21 through K-E-S-E.

As the title implies this subject will portray the lives of people who work during the dark hours. The scene is laid in a metropolitan morning newspaper office. J. Bradley Smollen, New York and Chicago newspaperman is the author. J. Charles Haydon is directing.

Goldwyn Gets Cameraman Rosen

Goldwyn's latest technical acquisition is Philip E. Rosen, one of the best known camera men in the motion picture industry, who has left the Fox organization after three years of service to join this newer organization.

Rosen is known throughout the industry as the president of the Cinema Camera Club and likewise as Theda Bara's cameraman.

Film Story for Stage

Upon release on May 3 of the Lasky-Paramount production "Sacrifice," Margaret Illington's first picture, Charles Kenyon the playwright and author will begin work upon an adaptation of the story for future stage production.



Left: Mary Pickford and Director Cecil De Mille at Lunch With Other Members of the Company. Right: Mr. De Mille Explains a Scene in "A Romance of the Redwoods" to His Star

Prima Donnas Aid "Mothers of France" Showing

Alice Brady and Kitty Gordon Enlisted to Help Impressive Philadelphia Showing for Aid of American Ambulance in France

THE utilization of the singing powers of a prima donna appearing in a motion picture, an art stricken dumb, presents difficulties. World Pictures, however, intent on making a Philadelphia presentation of "Mothers of France" as impressive as ever, found a way around the problem by inviting Kitty Gordon and Alice Brady, two of their own artists, to render inspiring anthems at two of the showings of the picture recently.

World Pictures recently loaned "Mothers of France" to the American Ambulance Field Service for four exhibitions at the Metropolitan Opera House, Philadelphia, as a help toward raising $135,000 for extending and maintaining the service along the French battle front. The undertaking was in the hands of John H. McFadden, Jr., who wishing to augment the interest of the presentations bethought himself of engaging a prominent soprano to sing the "Marseillaise" as a contribution to the musical setting during the Philadelphia engagement.

The outlay in money was prohibitive, however, and so Miss Gordon and Miss Brady, both prima donnas as well as screen stars, consented to enlist their aid. Each sang at one performance. In return members of the Alliance Francaise, composed of leading French residents of Philadelphia, learning that Alice Brady was the daughter of a French mother insisted she partake of their hospitality.

The English colony not to be outdone invited their countrywoman, Kitty Gordon, to a supper and dance, arranging an entertainment on a lavish scale.

Meanwhile the preparations for these events helped to concentrate public interest in the showings of "Mothers of France" to an extent which practically assured an advance sell-out of the entire house for the full series. The boxes for the most part had been bespoken by their regular holders in the opera season, making it a matter of extreme difficulty to provide suitable accommodations for the French, Belgian and British consuls and their respective staffs when they signified a desire to attend.

War Films Will Fight Post-War Hate, Says Florence LaBadie

IN the opinion of Florence LaBadie, Thanhouser star, post-war hate is a thousand times worse than a just war, and is an instrument to further warfare.

Miss LaBadie derived her impression from the showing of two battle films that she witnessed. She declares that after seeing the first she left the theatre with the thought that the soldiers and aviators she had seen were a fine lot, and those who would destroy them, a bad lot. Later she saw another picture in which the workings of the enemy army—the soldiers she had been prejudiced against in the former film, were shown. And then her feelings toward the "hated" ones melted, and she saw them as just a fine lot of men as the others.

The Thanhouser star then went on to tell of the lesson she drew from the two exhibitions:

"By showing in each of the warring countries, at the conclusion of peace, the battle pictures of the opposing country, we can change the attitude of the people who will witness the film. The so-called hated enemy will be found to act, move and fight like their own men and the impression will not soon die off. Vigorous circulation of such films will educate the public to the truth that no country controls a monopoly in heroes—that we all of us have our brave, defiant warriors—and with the planting of such an impression you can look for post-war hate to quite completely disappear."

Special Music for "Birth"

A special woman's orchestra will play an appropriate score during the engagement of "Birth," the cinematographic presentation of the life of a child at the Eltinge theatre.



Left to Right: Wedgewood Nowell in a Bluebird "Flowers of Doom," George Ovey in a Cub Comedy, "Be Sure You're Right," and a Bit from Another Bluebird, "The Gift Girl"

Ince Working on Naval Training Film as Gift to U. S.

THOMAS H. INCE is to present the United States Government as a patriotic gift to assist in Navy recruiting, a big feature showing in complete detail just exactly what Uncle Sam does when he takes a young American in civilian clothes from his civilian environment, and turns him into an able seaman and first class fighting man.

A corps of Triangle directors and cameraman have been working at the United States Naval Training Station at Goat Island, San Francisco Bay, on the film.

Captain Durrel in command of the Training Station, and the sixteen hundred apprentice sailors in the three separate training camps that have been established on that island, together with Lieutenant-Commander Shoup, Lieutenant Gaddis and Chief Boson's Mate Miller who is the Adjutant, acting under instructions from the Navy Department at Washington, suspended the regular program for the week to the necessities of the film, and provided apprentice seamen by sections and companies and battalions to illustrate the various phases of training.

It is not so generally known that the United States Navy offers not merely naval training, but it is the door to a trade as well. The apprentice seamen elect according to their capabilities and ambitions the line of their future work; men are trained as electricians, telegraphers and radio operators, machinists, marine engineers, trained nurses, pharmacists, stenographers and accountants, as well as those branches that have to do with gunnery, torpedoes and navigation.

This film will show every step taken in an original manner as a result of a scenario that has been developed by Ince himself, in consultation with the government officials who are assisting him in the preparation of the unique production.

"Poison Doll" Shown in Sixty-fourth Bray-Pictograph

ONE of the most important services rendered by Paramount-Bray-Pictographs, consists in bringing before the public important educational information. Such information comes from every possible source. Prominent men, recognizing the high purpose of this release are constantly supplying advice regarding matters of wide interest. As a result, Pictographs have held the forefront as a release of real educational value.

In the sixty-fourth release of Paramount-Bray-Pictographs, Prof. D. R. Hodgdon, a chemist of national repute, constructs before the camera what he terms a "Poison Doll." It is made entirely of materials derived from the cheap candies that children buy with their pennies. These materials, are carpenter's glue, talc, aniline dyes, lamp-black, parafine and varnish. Not a trace of any substance having food value was to be found in any of this so-called candy.

This discovery, Prof. Hodgdon felt, should be known to every parent and therefore arranged with the Bray Studios, Inc., to produce the picture for release in Paramount-Bray-Pictographs.

Other subjects in this release are: "Turkey Hunting in South Carolina," "Salvaging the Submarines' Prey" and an animated cartoon, "Soldiering for Fair," being the further adventures of the Quacky Doodles.

"America—My Work—Chaplin —I Like All"—Max Linder

"I like America and your American spirit. I like especially the dash and 'pep,' the way you Americans jump in and do things. And I like sunny California."

Thus Max Linder in an interview given MOTION PICTURE NEWS, through the courtesy of his manager and personal representative, Edmond de Jaive, expresses himself.

Having, as he says, taken the "American slant" of the film industry in New York, Chicago and Los Angeles, the French comedian adds his word of praise for the American film system. Concluding, Mr. Linder handed a complimentary bouquet to Charlie Chaplin, and finally stated how anxious he was to learn any or all "new slants" of screen work.

"Primrose Ring," with Mae Murray, Heart Interest Tale

A mixture of the fantastic and prosaic is the description given "The Primrose Ring," an adaptation of Ruth Sawyer's story in which Mae Murray is starred by Lasky on the Paramount Program.

The story is of a crippled girl who, cured of her affliction, devotes herself to the nursing of children with similar disease. A new and young physician, who scorns the fairy stories the nurse tells her charges to take their mind from illness, takes charge. The girl is forced to resign, but when the children continue clamoring for more fairy stories, the matter-of-fact doctor awakens to a realization of her work. Finally his most vulnerable appendage, the heart is touched, and the ending can be plainly foreseen. Robert Leonard was in charge of the direction.

Five Fox Pictures Completed in One Week

"Full speed ahead" is apparently the motto of the Fox Eastern and Western studios of late. One week marked the completion of five new photoplays, four on the Pacific Coast and one in Fort Lee.

Frank Lloyd finished up the William Farnum Feature he was working on, and Richard Stanton put the final touches into Dustin Farnum's second Fox production. R. A. Walsh completed the picture starring Miriam Cooper that he was working on and the crank also turned its last on Otis Turner's forthcoming George Walsh vehicle. June Caprice also called a halt to "A Small Town Girl" in the New Jersey studios.

Stars of "Barrier" Sign with Edgar Lewis

Mabel Julienne Scott, who came into prominence as a motion picture actress, through her excellent portrayal of Necia in "The Barrier," and Mitchell Lewis, who was "Poleon" in the Rex Beach picture, have signed with Edgar Lewis to appear in his new picture, on which work will begin in June in California.

Edgar Lewis directed "The Barrier," which is in demand by exhibitors all over the country.

Fox Men Band for Military Services

The fifteen thousand employees of the Fox Film Corporation are not backward in military activities. The studios and offices throughout the country are reported seething with martial movement.

William Fox, now in his Los Angeles studios, is major of four Home Guard companies formed there. He has asked permission to enroll the platoon. John Glavey, formerly of the Pennsylvania National Guard, and who holds a first lieutenant's commission in the United States Infantry, has been appointed captain of this force. One hundred and seventeen men enlisted the first day. Fifty per cent of the men have had military training.

A hospital corps, with Miriam Cooper and Gladys Brockwell as nurses, is also being organized at Los Angeles. The Farnum brothers have purchased a fifty-foot motor craft, which they will enlist in the Mosquito Fleet guarding Los Angeles harbor.

In the East an infantry company has been organized at the Fort Lee Studios by Director William Nigh. One hundred men have enlisted.

"The Silent Master" Heralded as Exceptional Film

Private showings of Robert Warwick's "The Silent Master" leads the Selznick organization to believe it will create a furore among exhibitors because of numerous novel features. Harry Rapf, president of the Warwick Film Corporation, staked heavily on the success of this picture, engaging Leonce Perret as director and a cast which included Olive Tell, Anna Little, Donald Galaher and Henri Valbel.

The scenes include the underworld of Paris, a palatial villa and luxurious mansions of New York. There are two love themes and the plot combines adventure among the criminals of Paris, the mystery of a secret court, and romance always associated with the French capital.

Mr. Warwick is already at work on his next subject, "The Modern Othello," in which Elaine Hammerstein will be his leading woman.

D. A. R. Boosting "The Eagle's Wings," a Bluebird

An interesting development arising from the exhibition of "The Eagle's Wings," the Bluebird industrial preparedness feature is reported from Lynchburg, Va. As a part of the determination of the Daughters of the American Revolution to "do their bit" in the present national crisis, 1,500 chapters of that organization, scattered over every state in the Union, are interesting themselves in displays of "The Eagle's Wings" in local picture theatres for the purpose of arousing patriotism and stirring pride of country.

The Academy of Music, Lynchburg, Va., booked through the Charlotte (N. C.) branch of Bluebird, by Manager E. F. Dardine, played "The Eagle's Wings," two days in this 1,250 capacity house on percentage; the D. A. R. and the United Daughters of the Confederacy joining in the proceeds and undertaking to provide the audiences by selling the tickets.



Richard Travers, Nell Craig and Sydney Ainsworth in a Scene From Essanay's Adaptation of Samuel Merwin's "The Trufflers" (Released Through K-E-S-E)

Pathe, Under Berst, Breaking Records This Year

First Months of 1917 Show Largest Increase in Business Ever Recorded by Concern—Big Bonuses to Employees

IN every branch, the Pathe corporation, reflecting the increase of efficiency under administration of J. A. Berst, has established records never before equalled in the history of the company, according to a statement issued last week which told of distribution of the largest bonuses to employees ever made by the concern.

It is the Pathe's claim that their Box-Office Star system by which Pearl White, Mollie King, Mrs. Vernon Castle, Florence LaBadie, Gladys Hulette, Baby Marie Osborne, Creighton Hale, "Lonesome Luke," Harry Meyers, Rosemary Theby and Frederick Ward are presented to the public, enables the exhibitor to be certain of patronage and box-office results.

The serial program of Pathe so far this year brings to mind Pearl White in "Pearl of the Army," Mrs. Castle in "Patria" and Mollie King in "Mystery of the Double Cross." Each is reported by the producing organization to have broken records. Three new serials featuring Ruth Roland, Mollie King and Miss White are in course of preparation.

Among the leading features have been Robert Edeson in "The Light That Failed," by Rudyard Kipling; Jane Grey in "The Test," Mary Nash in "Arms and the Woman," Helene Chadwick and Montagu Love in "The Challenge," William Courtenay and Alice Dovey in "The Challenge." William Courtenay and Alice Dovey in "The Romantic Journey," and Mollie King and William Courtenay in "Kick In."

In addition other features which have set the Pathe standard are the Florence LaBadie Thanhouser subjects, and films in which Frederick Warde, Gladys Hulette, Baby Marie Osborne appeared, and the "Lonesome Luke" comedies.

Pathe attributes much of the credit to the various directors, George Fitzmaurice, William Parks, Theodore Marston, Ernest Warde, Emile Chautard and Van Dyke Brooke.



Florence La Badie (Thanhouser)

William Russell as Lawyer in Next Picture

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. The story was written by Julius Grinnell Purthmann, who is also the author of the last two Russell productions, "High-play" and "The Frame-up."

In this picture William Russell appears as a young lawyer who is willing to sacrifice his own career to save the honor of his father and shield the mother.

Francella Billington plays opposite Mr. Russell. Others in the cast include Alfred Vosburgh, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom.

CHICAGO NEWS AND COMMENT

Windy City Turns Out to Welcome Mary and Doug.

Miss Pickford and the Smiling Mr. Fairbanks Dined and Admired as They Drop Off for a Few Hours En Route to Pacific Coast

TWO of the most scintillating of planets in the film firmament shed their light on Chicago for a few hours at a time and within short intervals of each other last week. They were Mary Pickford, the demure, and Douglas Fairbanks, the debonair. Both stepped out of their orbit for the Coast long enough to be feasted a little and idolized a lot.

Miss Mary was the first to arrive. She came in from New York Saturday morning, April 7, accompanied by her mother and her manager. At the regular weekly luncheon of the Irish Fellowship Club of Chicago held at the Hotel Sherman she was the guest of honor and for a space of two hours, old men, young men, pop eyed youngsters, dowagers and debutantes feasted their eyes on her as she sat at the main table flanked on each side by a Supreme Court judge. Fully 500 people attended the luncheon and during the post prandial program Miss Pickford sent her reputation up another notch by delivering a speech that was as well received and discussed as Wilson's war message. She continued on her way to the Coast that evening.

On Monday morning Doug Fairbanks and smile alighted from the Limited. He was accompanied by his watchcharm representative and protege, little Benny Ziedman. Through the energy of Max Goldstine, the manager of the Chicago Artcraft offices, the members of the daily and trade press and a host of exhibitors and theatre owners had a chance to view Doug at close range at a luncheon given in his honor at the Illinois Athletic Club.

Doug kept his dollar-getting smile working overtime and like Miss Pickford managed to put over a speech. He talked about his latest finished picture, "In and Out Again"; discussed his work, told a few stories and when he and Representative Ziedman departed on an evening train they had ensconced themselves higher than ever in the favor of those they met. Douglas is scheduled to stop off in Arizona and Wyoming to fit in some local color on scenes for his next picture.

Plans for National Body to Be Laid at F. I. L. M. Convention

Determined on national organization, the delegates from the various F. I. L. M. clubs throughout the country are to hold an organization meeting in Chicago on May 18 and 19. They aim to lay the plans for the organizing of a national body which is expected to be accomplished at their convention of clubs to be held in Chicago during the week of July 14, the same week as the National Convention and Exposition of the Exhibitors' League of America. One delegate from each of the F. I. L. M. clubs in the country is to attend the organization meeting. Representatives from each of the film manufacturers in the United States will be invited to attend the July convention.

The committee in charge of the arrangements for both Chicago sessions are: Joseph Friedman, chairman; Ike Van Runkel, E. F. Brockell and William H. Jenner. A tentative form for the national organization will be drawn up at the meeting next month.

National Convention Plans Are Shaping Up

With sleeves rolled up and making great headway, Ludwig Schindler, manager of the National Convention and Exposition to be held in Chicago in July, is getting things into shape for the big annual event. An attest of the work accomplished during the two weeks he has been on the job is the fact that over $4,000 worth of space reservation has been made.

He is trying to interest every exhibitor in the United States in the forthcoming convention, and is planning a contest that will awake this sort of attention. Three money prizes of $50, $35 and $25 will be awarded, respectively, for the best ideas or suggestions that will make the next convention as unique and attractive as possible.



Norman Manning, Who Has Just Been Appointed Manager of the David Horsley Studios

Universal, Chicago, Moves to New Quarters

The headquarters of the Universal Exchange in Chicago are to be removed to within closer touch of the Loop in the next few weeks. They have leased the entire fifteenth floor of the Consumers' Building on South State street, where they will consolidate with the Chicago Bluebird Company's offices in the occupation of the new quarters.

Leaks in the Loop

Triangle has opened a booking office in Milwaukee. It will be under the direction of R. C. Seery, of the Chicago office. Ralph Wetstein, of Milwaukee, has been appointed the sale representative there. The new office is destined to take care of all the Wisconsin business.

Jones Linick and Schaefer late last week purchased the Indiana and Illinois rights for "Enlighten Thy Daughter." The bargain was closed with G. S. Schlessinger, of New York. The production will be released through the Central Film Company.

Alfred Hamburger has added the Easterly theatre, Lincoln avenue and Diversey Boulevard, to his active list of motion picture houses. The newest house opened Saturday evening, April 7, with Nazimova in "War Brides." Joe Lyons has been placed as manager.

Simeon Griever's new exchange project is to be incorporated under the name of Griever & Herz. They have rented offices on the fourteenth floor of the Consumers' Building. Short subjects will be the feature of their business.

The General Feature Film Company has purchased "America Is Ready," and have booked it for a week's run in the Loop.

Here is one of "P. A." Jacoby's stunts. A wedding on the stage of the Albany Park theatre, one of the Hamburger string of houses.

"The Libertine," after finishing its engagement at the Playhouse, will immediately be booked into the outlying theatres. It will start with the Century, Prairie and Forty-seventh Street on April 23. After that it will run the entire circuit of the Hamburger houses.

The Triangle Chicago office is to be enlarged. They will take the entire front of the fourth floor of the Maller's Building instead of the part portion they now occupy.

H. C. Miller, who spreads his managership ability over the Alcazar, Rose and Boston announces that he has contracted with Artcraft for a two-weeks' run on all of the coming Fairbanks productions. He says he followed the NEWS editorial advice and his own figuring.

Selig have started work on "Hawthorne U. S. A." "Brown of Harvard" is in the making by them also.

(*Continued on page 2673*)

AMONG THE EXCHANGES

Josiah Pearce Signs to Handle Art Dramas in Louisiana

THROUGH a contract recently entered into with Southwestern Art Dramas, Inc., Josiah Pearce and Sons, of New Orleans, will become the exclusive distributors of the Art Dramas program for the State of Louisiana. It is felt this arrangement will enable the Southern exchanges to give much better service to all the theatres in New Orleans, as well as for the entire state.

Josiah Pearce is one of the best known exhibitors in the Southwest. He is the owner of many large theatres in New Orleans and other cities. He was formerly in the exchange business.

The contract is considered by Harry Raver, president of Art Dramas, to be another milestone of onward progress, as he believes the new alliance will benefit the program over the entire country.

Mr. Pearce and the others in his company made a thorough investigation of the program before contracting to handle it. The firm has a reputation for business sense and discrimination.

This is the third big deal which has been put through by Art Dramas in two weeks. A fortnight ago Sol Lesser contracted to handle the program for the Western States, and last week Sanford and McHenry, incorporating as Southwestern Art Dramas, became the southern distributors.

Philadelphia Film Salesmen Organize

A temporary organization among the film salesmen traveling out of Philadelphia was formed at a recent meeting of the Fox Film Corporation branch in that city. Mr. Berman of Pathe presided.

A committee was selected to formulate objects and by-laws and to extend an invitation to the remaining numbers of the trade to join the organization. The organization will be completed at a meeting on April 21 at the Pathe Philadelphia Exchange, 1235 Vine street.

General Consolidates Branches

The Des Moines branch of the General Film Company has been discontinued and consolidated with the Omaha offices. Charles Stombaugh, formerly branch manager will remain in Des Moines as Iowa representative for the General people.

General's Buffalo Shift

E. J. Hayes has been appointed sales manager for the General Film Company in Buffalo, succeeding W. A. V. Mack, who recently resigned.

Etris with Ideal

Robert Etris, a well-known exchangeman, is now with the Philadelphia Ideal Film Exchange.



E. H. Emmick, President and Manager Peerless Film Service, Inc., San Francisco and Los Angeles, and His Side Partner, Mrs. Emmick

V-L-S-E Branch Promotion

M. E. Curran who has been on the road for the V. L. S. E. Boston office has been called in to take the position of Office Manager under general Branch Manager Watrous. W. W. Fentress has been assigned the territory formerly covered by Mr. Curran.

Selznick Cincinnati Branch

The Lewis J. Selznick Producing Company is going to open an office in Cincinnati in about a month. M. A. Lebensburger, secretary and treasurer of the company, will install the new office and remain in Cincinnati until all necessary arrangements are completed, when he will return to his present office, 710 Columbia Building.

Stan Han Promoted

Stan W. Han, manager for many years of the World Film Corporation branch, in Boston, leaves for the New York branch office, where he has been promoted. George Teckes succeeds to his position.

Kansas City Men Prepare

Samuel Clasen, a member of the Kansas Legislature, former mayor of Rosedale, Kan., has been employed by several of the Kansas City exchanges to represent them before the Kansas Board of Review when it opens offices in Kansas City, Kan., about April 16.

"Joan" in Fifth Week at Boston

Monday marked the opening of the fifth capacity week at the Colonial theatre, Boston, of Jesse Lasky's masterpiece, "Joan the Woman," featuring Geraldine Farrar.

"Joan" in Baltimore, April 23

Geraldine Farrar in "Joan the Woman" will open at the Auditorium theatre, Baltimore, April 23, for an indefinite run. George M. Mann, of the Paramount office, is president of the Cardinal Film Corporation of Washington, which concern is handling the picture, and is directing this territory for the picture. There is an extensive advertising campaign planned.

"God's Man" Selling Fast

"God's Man," in which H. B. Warner is starred, is being accorded a remarkable reception by both territorial rights distributors and exhibitors alike.

Within a few hours after the trade showing of the production last week, the Frohman offices were practically besieged by offers for the outright purchase of the negative of this subject with rights for the entire world. Despite these offers, the Frohman Company has proved the sincerity of its intent to build a business for permanency and has declined to deviate from its original intention of marketing "God's Man."

During the past week and within less than four days after the beginning of the quotation of prices, Joe Farnham, manager, has disposed of twenty of the forty-nine states and has under consideration offers for practically every country in the world; requests and enquiries are coming in so fast that he claims to be at his wits' ends to facilitate matters.

Pathe Expects Record Booking on Official War Pictures

Official War Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davison, of J. P. Morgan and Company, is Treasurer, will release through Pathe and not General Film.

This means that Pathe Exchanges will take over all bookings on the Official British War Films showing the American Ambulance, Aviation, and other corps already engaged in fighting for the Allies and that Pathe exhibitors will be given first preference in booking these attractions which have scored tremendously wherever shown.

An idea of the business actually done by these remarkable pictures can be seen in the box-office statement of the Boston Opera House. This shows the house entirely sold out to a total day's receipt of $4066.50.

The Metropolitan Opera House of Philadelphia playing at a lower admission scale was entirely sold out to a total of $3367.

A seven thousand dollar advance sale is reported for the opening night in Chicago.

A two-reel instalment of these pictures was shown at the Strand theatre for one week at a rental of $1500.

JUST FOR FUN

By LONGACRE

DOUG FAIRBANKS is shown here galloping away to the West, taking with him that dinner held at Murray's on the day previous to his departure. We are sorry, very sorry that Doug has forsaken the East, but we are equally glad that Harry Bressler drew him in the act of departing. Doug fills the space excellently, and excellent spots in a page such as this are a rarity.

ONE of the big laughs at the Farewell Fairbanks' Feed was caused by the following, received just after the oysters, which "Doug" read aloud:

"Have just terminated contract with Government. Am open for proposition in your next picture. Can play mob scenes. Photo by mail.

"EX-CZAR NICHOLAS."

BUT both Bennie Zeidman and Pete Schmid remained silent at this which led one to believe that they, by some divine power, had anticipated the contents of the cablegram to the very letter.

AND now it is reported that Edgar Mels did the scenario for the European picture, "The Fated Hour." By wireless, perhaps?

THE following comes to hand from one who addresses himself "Inspired," and who signs himself D. F. C. H. Its significance only dawns on one after the seventh reading, and the only reason we print it is to call attention to the fact that the writer missed his calling. He ought to be a press agent. And, on second thought, may be he is. Who can tell?

Magnificent-marvelous-merry
Artistic-adorable-airy
Radiant-rapturous-racy
Goddess-like-goodly-and-gracy
Admired all around
Rarest e'er found
Essence of beauty
Treasure of booty

Sweet form and face
None else in the race
Orbs? o-oh Oh ! ! !
Who? Margaret Snow!

TWO and a half (2½) pages of typewriting come from Nellie Revell under the heading of "The Pie Perils of New York's East Side." It relates fully, as it is needless to add, an episode which occurred at the Norma Talmadge Studio during the making of the first Arbuckle comedy. Two wagons of custard pies were ordered for the funmakers to gently fling at one another. But they were intercepted by street urchins, who flung them into their respective stomachs. Other pies finally had to be smuggled into the studio in coal bags.

In accordance with our policy of printing all that is news in the film business, we



had this story set up in full for the occasion, but the printer wasn't satisfied with Miss Revell's work, and so finished the job by making a pi of the story.

Note to the printer: The blame had to be put somewhere, you know, so please excuse us.

"IT has been learned that Marion Davies, one of the leading players in 'Oh, Boy!' at the Princess theatre, has written a motion picture scenario. Those who have read the 'script, say it embodies a story of unusual appeal. The names of the producer and the player who will have the leading part in the production have not yet been announced."—News Item.

Shake, Marion. We have, at least, two dozen 'scripts concerning which no announcement has been made as to the names of the producers, or the players who will have the leading parts.

THE height of sophistication was registered last week, when one reviewer described the scene between Adam and Eve in a certain picture as being "realistic."

"I CAN imagine no worse form of entertainment to an intelligent mind," says Eugene Walter in the motion picture. It is well to add that Mr. Walter's play, "The Easiest Way," has been picturized, thus giving the attack something of a reverse twist that gently soaks him between the left ear and the base of the skull.

BECAUSE Agnes Vernon has brown hair and wears clothes of the same color, she has dropped the Agnes and will hereafter be known as "Brownie." When she tires of "Brownie" we suppose she will change again. Wonder whether Mary Pickford and Charlie Chaplin and Douglas Fairbanks and a few others would be so popular to-day if they had changed their names to suit their sartorial tastes.

THE only news worthy the notice of this page from the Fox publicity department this week are the facts that William Farnum has been presented with a Bible, and that June Caprice, nursing a hatred for publicity as is the way with all players, goes to see her pictures incog.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., April 28, 1917**

EDITORIAL

Recently there have been any number of stories in the fiction magazines concerning the tricks employed by directors and cameramen to create certain illusions. We may have asked the question before, but it is worth repeating. Why do it? Why give away the tricks and so give away the illusions? While these enlightening articles may at first draw added attention to the screen, they end in working harm to the finished picture. When an audience sees a double exposure or a sensational wreck in a certain picture, he will fail to absorb its full value as a part of the entertainment, in explaining either to himself or to his neighbor just how it was done.

It seems to us that it is good business to create an atmosphere of mystery around work in the studio. Giving away secrets also causes the fan to doubt something that really happened. When a daredevil heroine takes a big leap or descends from a balloon via the parachute route, the fan who has carefully read a piece exposing the tricks of the studio will sometimes insist that the daredevil heroine was doubled for in that particular scene. And even if she was, why tell the public about it?

LOCAL NEWS

—Many are going west from here including M. Pickford and D. Fairbanks.

—Dick Watts has a new car to help him collect G. Trent gossip.

—Geo. Worts has joined the Port Washington home guard.

—Reg. Warde has moved his office up to the 7th floor of the Godfrey Bldg., he uow being in the same suite with L. Trimble, the producer and director.

—Bert Adler and others occupy the office vacated by Reg. Warde, this being on the fourth floor of the same bldg.

—T. Lewis travels to N. York these week ends, he being in the U. S. capital most of the time.

—Jimmie Young postcarded the m. p. news last week.

—Weed Dickinson has quit doing m. p. work for the "newspaper of the industry" to go back to sports.

—Bill Fox opened new offices the week just past. Congratulations say we in our usual cordial fashion.

—T. Kennedy is having trouble in selling a comedy to Al Christie. Al wants him to surrender the grand opera rights along with it. Tom thinks this is pushing matters a little too far.

—Many from here are getting ready for the m. p. charity ball at this writing. By the time this writing is published, the ball will be just winding up.

—News is scarce this week.

NEWSY REPORTS FROM ALL SECTIONS

Stipulations to Sunday Shows in Iowa

The Iowa State Senate has voted, 27 to 18, to legalize Sunday moving picture shows in cities of more than 500 population, only when a petition bearing signatures of ten per cent. of the voters asks an election, and the election is favorable to the Sunday shows. This makes it illegal to have Sunday shows in towns of less than 500, and all Sunday shows in towns larger than that are illegal until the petitions are signed, submitted, and the election carried. The House, it is said, is favorable to the bill, and will pass it.

In Nebraska an attempt to amend the State Censorship Bill to prohibit Sunday shows was defeated. The Censorship Bill is still before the Legislature, having paassed to the third reading in the Senate. Its passage is expected, as it has been approved by the exhibitors. The exhibitors are now expecting to fight unsatisfactory amendments.

Ince Tenders Aid to Hearst in Recruiting Publicity

Thomas H. Ince last week wired William Randolph Hearst congratulating him on the work of the Hearst papers toward stimulating recruiting, and offering to assist in any way he could. Mr. Ince went on to say:

"In applying practical publicity your chain of papers is doing what no purely governmental bureau could do or is equipped to do.

"How far the motion picture can directly assist and inspire no one can say. That the motion picture is a new social instrument of tremendous importance no one can deny."

IN AND OUT OF TOWN

Beatriz Michelena and George Middleton, her director, left New York for the Pacific Coast last Wednesday. Upon their arrival they will immediately start production work on their next feature, which it is said will be released on the state rights basis.

May Allison is expected to grace Broadway with her presence this week on a short vacation jaunt from the Pacific Coast.

H. M. Horkheimer, of Balboa, is a busy man around the 1600 Broadway office these days, having arrived from Long Beach last week.

Frederick L. Collins, of McClure Pictures, has returned to New York from his stay of several weeks in the Los Angeles film colony.

Milton Sills, the well-known star of "The Honor System" and "Patria" is in town.



Charlotte Ives
Star in "Warfare of the Flesh" (Edward Warren Productions)

Army Assembling Will Aid Exhibitors in Some Towns

THE recent recruiting of the militia and the assembling of soldiers at forts are expected to have a striking effect on the business of some of the Kansas exhibitors. One example of these opportunities is that possessed by Ray Lanphere, who has two picture houses at Junction City, Kan. Junction City is only a few miles from Fort Riley—and 40,000 soldiers probably will be stationed at Fort Riley within a short time. There are two good theatres at Manhattan, Kan. Fort Riley is on the electric line that runs between Junction City and Manhattan. So here are two towns, one Junction City, of 5,000 population, and the other of 10,000, that will have to take care of the idle time of these 40,000 soldiers.

Mastbaum Acquires Two More Philadelphia Houses

Stanley Mastbaum, the Philadelphia showman, put through several deals in the course of last week.

The Stanley Booking Company he turned into the Stanley Booking Corporation and had it incorporated under the laws of New York for $1,000,000.

Secondly he and his associates acquired two theatres, the Empress in Manayunk at a reported price of $200,000 and the Imperial in West Philadelphia on a lease. Both houses will be under the direction of the Stanley company, with Mr. Mastbaum managing director.

Al Boyd and Sabloskey and McGuirk were interested in both deals with Mr. Mastbaum.

Baltimore Accords "Womanhood" Warm Reception

A striking patriotic gathering accompanied the presentation of "Womanhood, the Glory of a Nation," Vitagraph's preparedness spectacle, on its presentation here at the New theatre.

Through the efforts of Manager L. A. De Hoff, the theatre was decorated to suit the occasion. Both the interior and exterior was covered with flags of the nation and the Maryland flag. Soldiers lined the lobby, and the ushers were dressed as Red Cross nurses. The musicians were also dressed in military costumes. Special music was furnished.

Commodore J. Stuart Blackton, producer of the picture, was in Baltimore at the initial showing and made a speech. Robert E. Lee, secretary of Mayor Preston, and Lieutenant George D. Riley and other prominent men made an urgent call for volunteers.

Leaks in the Loop

(*Continued from page 2670*)

Essanay have just completed "The Saint's Adventure," with Henry B. Walthall and Mary Charleson. Walthall, by the way, is getting ready for the summer by building himself a houseboat. Others at the studio claim that it is to be a submarine chaser.

Terry Ramsaye, Mutual's publicity director, is getting out a toppy looking, two colored brochure, entitled "Exhibitor's Idea Book." Contained within its sixteen pages is all sorts of advertising and publicity suggestions for exhibitor's running the Helen Holmes' "Railroad Raiders" Serial.

Jesse L. Lasky stopped off in Chicago last week on his way to the Coast, and saw the showing of "Joan the Woman" at the Colonial. He announced that he was going back to get into conference on Geraldine Farrar's next production, which he intimated will be even more pretentious than "Joan the Woman." Work on the next picture will begin early in June.

Carl Fulton, son of E. E. Fulton, who is in charge of two Fulton-owned theatres in Iron Wood, Mich., visited Chicago last week.

Following out their announcement of progressive policy at the Studebaker theatre, Jones, Linick & Schaefer now have George M. Cohan in "Broadway Jones" there playing to capacity audiences, with 25 cents the top price.

"Joan the Woman," at the Colonial, is equalling and even surpassing the success of "Intolerance" there. Business is at the same height as it was in the beginning, and it is the one bright spot among the Loop picture houses.

Merl La Voy's "Heroic France" is now showing at the Bandbox, and doing even better business than at the Strand.



On Either End Flashes From the Foxfilm Comedy Release, "A Footlight Flame," with Charles Arling. In the Center Gladys Brockwell, Star of Fox Dramatic Subjects, Whose Next Appearance Will Be Made in "Her Temptation"

Rioting Marks Cleveland Showing of "Birth of a Nation"

THE opening performance of "The Birth of a Nation" in Cleveland was marked by a demonstration of about one hundred and fifty negroes who marched from Central avenue and East Thirtieth street to the Opera House, where they raised quite a disturbance, yelling and singing and crying down the big historic picture, until a call for extra police succeeded in turning the demonstrators home again.

Their hysteria grew as the evening progressed until they finally began throwing stones into shop windows and even stoned a street car at the corner of Central avenue and East Ninth street.

The city council last week passed an ordinance to restrain the showing of "The Birth of a Nation." However, the Opera House filed an injunction against Mayor Davis prohibiting him from interfering with the picture. Common Pleas Judge Foran upheld the injunction against Mayor Davis and Safety Director Sprosty, so "The Birth of a Nation" will continue unmolested at the Opera House, where it will run indefinitely.

Seat Tax in New Brunswick Town Theatres Raised

The Fredericton (N. B.) Common Council has passed an ordinance raising the annual theatre and moving picture house tax from two and one half cents per seat to ten cents per seat, the change to become effective May 1.

The action of the council was based on the grounds that the Fredericton exhibitors could well afford to pay more than they had been putting into the coffers of the city. Strong opposition is being waged against the movement by the exhibitors, headed by Dave Richards and George W. Fennety. The forces of the Maritime Province Motion Picture Exhibitors League have been asked to join in the movement, but the league is powerless to act.

Art Drama Releasing Method in Canada

Arrangements have been made between the Independent Film and Theatre Supply Company, Montreal, a new film distributing company, and Art Dramas Incorporated, whereby the Art Drama program will be handled exclusively in Canada by the Independent Company. The first release will be made in Canada the latter part of April.

The Independent Film and Theatre Supply Company, Montreal, by arrangement with the Perkins Electric Company, whose offices it shares in the leading cities, also supplies moving picture machines, parts and all kinds of moving picture supplies.

"Civilization" Nets $8,000 in One Week in Brazil

The earning power of the Thomas H. Ince spectacle, "Civilization," has reached a new record in Rio de Janeiro, the capital of Brazil. J. Parker Read, Jr., general manager of the Harper Film Corporation, has received cables announcing that the gross receipts for last week's showing of the picture reached the unprecedented total of $8,000.



Ma. e Shotwell in "The Woman and the Beast" (Graphic Features)

Big Theatre Converted Into Studio by Ogden Co.

Ogden Pictures Corporation has taken over the Alhambra theatre, Ogden, Utah, recently completed at a cost of $200,000 and will use it as a studio in which to produce the interiors of the company's five-reel comedy dramas featuring Lillian Walker.

The first picture of the new manufacturing concern will have its premier showing in the Alhambra, changes made in the structure when converted into a studio not having materially affected the seating capacity or interior arrangements.

The possibilities of the modern motion picture theatre as a motion picture studio have been revealed in the conversion of the Alhambra theatre into a studio. With an adequate floor space "back stage" it was only necessary to install a large electric-power light generator in the basement of the building and connect up a series of powerful non-flickering lights to make the theatre into a studio. The lights are arranged in batteries which can be moved from place to place about the stage wherever needed.

Canada Exchangemen's Bodies May Consolidate

The Exchangemen's Association of Manitoba, according to word from Toronto, has been making plans for some time for the construction and consolidation of the various Exchangemen's Associations throughout Canada into a Dominion body, the idea being that the exchangemen will be better able to protect the industry and themselves with the national body, which would deal not only with national questions, but also give assistance in local and provincial troubles.

One of the first things in their plans is a national convention to be held next fall, either in Winnipeg or Toronto. Winnipeg would appear a logical point, as it is about the center of the Dominion.

Exchange Associations are now organized in St. John, N. B., Montreal, Que., Toronto, Ont., and Winnipeg, Man.

IN THE STATE RIGHTS FIELD

"The Black Stork" Doing Big Business in Large Cities

"The Black Stork," starring Dr. Harry J. Haiselden, and setting forth the theories that led the Chicago surgeon to permit a defective baby to die, has been successfully launched in Chicago, Cleveland and Cincinnati, in all of which cities it is in the second week of its runs. Dr. Haiselden addressed the audiences in both Cleveland and Cincinnati at the launching of the photoplay, and in each city was met with an enthusiastic demonstration. At the La Salle theatre, in his home city of Chicago, the surgeon has delivered several ten-minute addresses, telling of the abuses he is seeking to correct, and showing how tainted heredity will affect the nation in the present war crisis.

"I saw today two hundred or more men and women herded together, rushing for marriage licenses," said Dr. Heiselden, in one of his addresses at the La Salle. "I walked from one end of the waiting line to the other. I saw men there with tuberculosis, men showing the effect of dissipation and various resulting diseases, getting licenses to marry. It is against the law to spit on the sidewalks, yet it is permissible for men with transmittable diseases to kiss the pure lips of young women, to infect these women, and to propagate tainted and deformed children, who will be a burden to a nation about to undergo the hardships of war. It is against just such conditions that 'The Black Stork' inveighs."

"Who's Your Neighbor," Nears Completion

"Who's Your Neighbor?" the initial production of Master Drama Features, Inc., is nearing completion. It will be sold on the state rights plan.

"Who's Your Neighbor?" was written by Willard Mack, author of many stage and screen productions. The cast includes Evelyn Brent, Christine Mayo, Frank Morgan, Anders Randolph, William Sherwood, George Majoroni, Franklyn Hanna, Dean Raymond, Mabel Wright, Gladys Fairbanks, and others. S. Rankin Drew is the director.

Edward Small and Herman Becker, organizers of the Master Drama Features, will announce the name of the theatre in which the trade showing of "Who's Your Neighbor?" will shortly be given. The play relates to segregation of vice districts.

Harris Buys Submarine Picture

Zack Harris, a well-known film man of the Middle West, has purchased the rights for Iowa for Universal's undersea film, "Twenty Thousand Leagues Under the Sea." Mr. Harris plans to open an office at 918 Locust street, Des Moines, Iowa.

Ince Productions to Discuss Sales Plans April 18

INCE PRODUCTIONS, INC., the new organization headed by Ralph and John Ince, has begun active executive work in temporary offices at 1600 Broadway, where they will remain until their newly equipped headquarters in the Fulton theatre are ready for occupancy. A meeting of general interest to state rights and independent exchangemen will be held at the Broadway offices next Wednesday, at which time Ralph Ince, who is to preside, will outline the policy of the organization, render full details as to the productions which will characterize their early efforts and the general plan of the company and what is to be expected of its distributing affiliations.

The meeting will not be in the nature of a selling propaganda, which, according to Ralph Ince, is unnecessary. Already a sufficient number of highly important buyers have signified their willingness to enter into the Ince project to assure at least a seventy-five per cent. representation throughout the country.

At the gathering all details essential to the knowledge of buyers and exhibitors will be divulged by Mr. Ince and his brother and plans laid for the immediate exploitation over the country of their forth coming twelve special productions.

The idea of a meeting, rather than long drawn out correspondence, was suggested by several well known out-of town buyers who will be in New York at that time and who stated that others of equal prominence would come if advised.

New York City and State, New Jersey and other Eastern territory has already been disposed of for the twelve productions and negotiations indicate the early closing of other states.

An unusual method of exploitation and co-operation has been outlined by Louis Rosenbluh, head of Variety Films, for the aiding of his first independent production, "The Price of Her Soul," which is now being disposed of on territorial basis.

As the picture, "The Price of Her Soul," is based on the drug theme, the natural endorsements in cities where the picture will play, would come from local, anti-drug and civic organizations interested in the suppression of the traffic.

"The Crisis" Is Booked for Chicago and Milwaukee

THE rights for the state of Illinois for "The Crisis" have been sold by Harry A. Sherman to an association of Milwaukee business men for a cash price, said to be nearly double the figure at which the Selig photoplay, based on Winston Churchill's novel, was held when Mr. Sherman first began his sensational campaign for the disposal of this famous film.

"The Crisis" is to be staged in elaborate style in a Chicago loop theatre during the first week in May, and a run extending through the summer is planned. A canvass of the Chicago situation revealed that "The Crisis" is more in demand by the theatres and the public than any film in the market.



Billy West in his forthcoming first release "The New Stage Manager"

The motion picture departments of the various daily newspapers reported that not a day passes without two or three telephone inquiries as to when "The Crisis" is to be put on in Chicago, and two of the largest of the papers told the inquirers that the demands for "The Crisis" exceeded the demands for all other films combined.

There are on file in Mr. Sherman's Chicago office, requests from twenty-three of the largest of Chicago's outlying houses for first runs of the film after the finish of a "loop" engagement.

"'The Crisis' becomes more and more timely every minute as the war excitement increases," said Mr. Sherman in dealing with the Milwaukee buyers for Chicago and Illinois. "It is not a war play, manufactured for the moment with the bungling inseparable from such productions. Instead, it is a romance of war, leisurely dreamed out by one of the greatest of American literary geniuses. It touches the heart, and that is the final test of dramatic greatness. We are in the second of the two great crises of the American republic. 'The Crisis' deals with the first in a great big way that will appeal to all of us in the throes of the second, which second has now descended upon us as a thunderbolt from a clear sky."



James Cruze and Hilda Nord Starred in "Web of Life"—Gold Medal Photoplayers

"The Black Stork" to Be Sold Through New York Office

THE Sheriott Pictures Corporation has decided to market through its New York office at 218 West Forty-second street, "The Black Stork," the picture featuring Dr. Harry J. Haiselden, the Chicago physician who allowed a malformed baby to die, rather than permit it to suffer through life.

M. E. Mazur, general manager of the Sheriott Pictures Corporation, in discussing the picture—which opened recently at the La Salle theatre, Chicago, said that "The Black Stork" was not a propaganda picture, but rather a living document calculated to teach as great a lesson as that preached in the churches—moral cleanliness.

Mr. Mazur stated that it was not and is not the intention of the Sheriott Pictures Corporation to exploit pictures which do not have in themselves the appeal to the general public from the amusement standpoint, and if, in addition, a moral lesson was to be taught, that was secondary to the business of the corporation which is the releasing of pictures which shall produce entertainment for the multitude. Dilating further upon the subject, he said "The Black Stork" takes as its basic principle the fact that malformations both physical, moral and mental should not form a part of human existence, and this fact has been self evident for many decades.

Numerous Inquiries Received Regarding "Pokes and Jabs"

An unusually large number of inquiries from exchange men in all sections of the country was the result of the recent announcement by the Jaxon Film Corporation that its single-reel "Pokes and Jabs" comedies had been withdrawn from the General Film Company program, and would hereafter be distributed on the open market. According to an official of the Jaxon Company, practically every exchange of any consequence in the country has made application by letter, wire, or by personal call, to handle the comedies.

As yet no contracts for franchise rights have been closed. It is the intention of the Jaxon Company to arrange for the distribution of its pictures throughout the entire country at the same time. Arrangements have already been completed, however, for representation in a large percentage of the territory, and it is expected that the company will be able to announce its exchanges for the whole country in a short time.

"The Libertine," Booked in Moore and Greaves Colorado Houses

"The Libertine," which is controlled in Colorado by the Supreme Photoplays Corporation of which L. Goldstein is general manager, recently completed negotiations for booking that production over the entire circuit of the Moore and Greaves theatres.

Avers "Woman and the Beast" Is Absolutely Clean

"Our initial state right production, 'The Woman and the Beast,' is melodramatic, but clean," writes a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York City. "We will concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact, it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour," then appeared in "Enlighten Thy Daughter" and "Warfare of the Flesh."

Spokane House Strong for Big State Rights Feature

Spokane's Liberty theatre, finding it pays, is going in strong these days for the big features released under the state-rights plan and in the open market. "Ramona" proved a winner, and several others are now announced by Manager Ralph Ruffner as in prospect.

The first of these is "Twenty Thousand Leagues Under the Sea." This picture is to start on Easter. "War Brides," with Nazimova, will open on April 22. "A Daughter of the Gods," with Annette Kellermann, approved at a private run by the local censors, is to start May 20.

"Web of Life," Elicits Many Inquiries from Buyers

Gold Medal Photoplayers, Inc., report heavy inquiries from state rights buyers regarding their production, "The Web of Lime," a five-part photodrama.

In New York the picture is being distributed by the Pioneer Feature Film Company, and although the picture has only been offered to exhibitors a very short time, an unusual number of good houses have arranged for bookings. It will first be seen in a number of theatres in Loew's circuit and in prominent neighborhood houses, such as The Apollo, McKinley Street, and the Grand Opera House.

In eastern Pennsylvania The Electric Theatre Supply Co. has purchased the distribution rights and the picture will be shown first over the Stanley circuit.

The company is already engaged in the production of another feature to be distributed on the states rights plans, and the present intention of the officials is to produce one feature per month as long as the present demand for independent feature productions continues.

"Ne'er-Do-Well" in South

Sol. L. Lesser, who, a short time ago, announced that he would hereafter exploit his production, "The Ne'er-Do-Well" through his own offices throughout the country, except in those territories where he had no affiliations, announces the sale of the southern states to Tandy and Lynch of the Southern Paramount Company.

The states of Alabama, Mississippi and Louisiana will be distributed through the New Orleans Exchange, located at 814 Perdido street. North and South Carolina, Georgia, Florida and Tennessee will be distributed through the Atlanta exchange, located at 51 Luckie street. Messrs. Tandy and Lynch announce that they are now prepared to accept bookings on this notable feature, and that for the further advantage of the exhibitor, they have had "The Ne'er-Do-Well" condensed to eight reels, instead of ten, as it was in its original form. They report that a lively interest is being shown by southern exhibitors, partly due to the great tide of enthusiasm being manifested throughout the country for all of Rex Beach's works.

"Who Shall Take My Life?" Is Selig's Latest

The Selig Polyscope Company announces the latest of its state-rights features, namely, "Who Shall Take My Life?"

The melodrama presents a plea for the abolishment of capital punishment, written by Maibelle Heikes Justice after she had paid a visit to Sing Sing prison and investigated prison conditions, etc. The propaganda carried in the new Selig feature is endorsed by former Governor Dunne, of Illinois; Brand Whitlock, Ambassador to Belgium; Bishop Fallows, Samuel Gompers and others.

The cast includes Tom Santschi, Fritzi Brunette, Ed Coxen, Bessie Eyton, Eugenie Besserer and Harry Lonsdale.

Lorch Made Manager State Film Company, Detroit

Harry S. Lorch is the new manager of the State Film Company, Detroit, controlling "Civilization," "The Libertine," "The Masque of Life" and "A Morman Maid." Mr. Lorch for the past few weeks has been doing publicity work for the State Film Company, and the Butterfield chain of theatres in Michigan. Formerly he handled this work from Chicago.

He is succeeded as publicity man at Detroit by Howard O. Pierce, recently with the Tri-State Film Company, formerly with the Bluebird, and previous to that time with the John H. Kunsky interests, having managed the Washington and Liberty theatres, and edited the Weekly Film News, the house organ of the John H. Kunsky theatres.

Ultra Film in Canada

A. J. Cohe. president of the Ultra Pictures Corporation, concluded negotiations last week with Globe Securities, Ltd., of Toronto, Canada, whereby they take over the Canadian rights for "The Woman Who Dared."



Flora Finch

Commonwealth Co. Enters Field to Produce Comedies

One of the latest recruits to film land is J. S. Klein, a well-known lawyer, who has entered the celluloid business as president of The Commonwealth Comedy Co.

"The Commonwealth Company," Mr. Klein stated, "will produce one-reel comedies under the direction of George Orth, a well-known comedy director and a man thoroughly conversant with all the angles of comedy production. Our productions will be released on one of the big programs, one each week."

"The comedian who will be featured in all of our productions is Louis Smile, and judging from what I have seen of his work he will certainly live up to his name. The supporting company will include Constance Delmar, Elsie Yumell, George Ross, Charlie Cappollo and many others all well known in the picture game."

Studios will be established at Cliffside.

Many Buyers Call to Investigate "The Deemster"

Prominent buyers, who called recently at the Arrow Film Corporation's offices in the Times building, and either closed or opened negotiations for "The Deemster," were: B. Amsterdam, president of the Masterpiece Film Attractions, Philadelphia, who bought the rights to "The Deemster" for Delaware, Maryland, Virginia and District of Columbia; E. V. Johnson of Turner & Dahnkin, 942 Market street, San Francisco, True Thompson and father, of Dallas, buyers for Texas and a group of Southern States; E. R. Hass and Sidney Miller of the Hy-Art Film Company, Washington, D. C.; M. M. Feeley, for Wichita Feature Film Company and H. P. Wolfburg of Pittsburgh.

A number of Western buyers were in communication with the Arrow Company by telegraph and mail. Dr. Shallenberger, president of the Arrow Film Corporation, reports that progress is such that he is delighted with prospects and results already obtained.

"Twenty Thousand Leagues" Does Well in San Francisco

"Twenty Thousand Leagues Under the Sea" opened at the Cort theatre, in San Francisco, on Sunday, April 1, for a week's run to business that taxed the capacity of this large playhouse at both the afternoon and evening performances. The picture was presented twice daily and at prices ranging from 25 to 75c.

Sol L. Lesser of the All-Star Features Distributors, who controls the states of California, Arizona and Nevada on this feature, his concern now located at 191 Golden Gate avenue, San Francisco, Cal., reports that "Twenty Thousand Leagues" without any doubt, had the largest week ever enjoyed by any picture in San Francisco at the prices named, and despite the fact that Holy Week is admitted to be the leanest week in the theatrical calendar, the business continued at absolute capacity throughout the week and did not show any depreciation even on Good Friday.

Trade Showing of Warren Film at Broadway, April 19

Edward Warren will give a special trade show of the "Warfare of the Flesh," the first of a series of state right attractions to be released under his own trade-mark at the Broadway theatre, Thursday, April 19, 10 a. m.

This is the production that has been heralded for the last four weeks, and because it marks Mr. Warren's debut as a manufacturer-producer-director, has created considerable interest in the trade It has been in preparation twelve weeks

The staging is said to be elaborate The players include: Sheldon Lewis, who starred in the "Iron Claw"; Walter Hampden, who starred in the "Servant in the House"; Charlotte Ives, now starring in "The Brat"; Marie Shotwell, appearing in "Enlighten Thy Daughter"; Harry Benham, of the "Million-Dollar Mystery," and Theodore Friebus, for years the idol at the Castle Square theatre, Boston.

Along about May 1 Mr. Warren will start on his second attraction. He has just signed a long lease on the Life-Photo Studios, where so many of William Fox's attractions have been staged.

"Bar Sinister," Trade Showing at Broadway, April 18

Edgar Lewis' new production, "The Bar Sinister" will be given a special trade showing at the Broadway theatre, 41st Street and Broadway, on Wednesday April 18, at 10 A. M.

The story selected for the first Edgar Lewis Production was written by Anthony P. Kelly. Mr. Lewis cast his picture in New York, selecting many of the artists who worked with him in "The Barrier," Mitchell Lewis, Hedda Nova, Victor Sutherland, Jules Cowles, W. A. Williams, W. J. Gross and Florence St. Leonard having prominent parts. He then took his complete company South, and used the turpentine stills of Thomasville, Ga., as the background for many of his most important scenes. Every part in "The Bar Sinister" is a distinct character, giving both the director and his actors splendid opportunities for clever character drawings, while the dramatic nature of the subject treated gives them unusual chances for tense scenes.

Finch Comedy Title Changed

Through threatened legal complications the H. Grossman Distributing Company, controlling the releases of the Flora Finch Comedies, has changed the name of the first release from "War Brides" to "War Prides."

This subject was meant as a burlesque on the Nazimova production, but Lewis J. Selznick, controlling the motion picture rights, to the original story, threatened suit if the title was used in the Finch comedy.

"Enlighten" Sold in Baltimore

Sidney B. Lust of the Lewis J. Selznick Corporation, of Washington, has secured the state rights for the Baltimore territory for the film "Enlighten Thy Daughter."

THE EASTERN STUDIOS

HERBERT BRENON bestirred himself mightily, and injected some real "thrillers" in "The Lone Wolf" according to all reports.

In one particular scene three members of the "pack" pursue the hero and heroine of Louis Joseph Vance's story. Bert Lytell and Hazel Dawn escape over a drawbridge in their motor, but the pursuers drive headlong into the open draw, and into a creek far below.

The three actors who took this plunge—it was staged in New Orleans—escaped with minor hurts, although one was caught beneath the car and had to be dived for and rescued. During the taking of the scene Otis Skinner, the actor, was an interested on-looker.

PETITE WINIFRED ALLEN has scored a hit with director Allan Dwan by her clever work, and there are more than mere rumors as basis for the statement that upon completion of "The Man Who Made Good" in which she is co-featured with Jack Devereaux, she will be retained for other roles under Dwan's personal supervision.

All of which is not so worse considering Miss Allen is but eighteen, scales an even hundred, and acknowledges a height one inch under five feet.

FINDING that the camera did not occupy all his time, Thomas Meighan, now playing opposite Pauline Frederick in Famous Players productions, has branched out as impresario. He will shortly present Frances Ring and William Mack in a vaudeville sketch, "Back Fires" written by Willard Mack.

The playlet has already been favorably received by Yonkers, Newark and other "try-it-on-the-dog-towns" as theatrical parlance has it, and Thomas is trusting Broadway will be kind to it.

AN adaptation of a recently published novel of the "best seller" class will be the next vehicle for Kitty Gordon the World-Brady star. Miss Gordon's work in the recently released "Forget-Me-Not" is reported to have brought an unexpectedly large demand for picture plays in which she is featured.

EVEN blase Broadway looked around last week at the sight of five hundred men and women in evening dress, wandering about the Comedy theatre, in the early morning.

The extras were used in a theatre scene for the Erbograph production "Little Miss Fortune" in which Marian Swayne plays the lead.

THERE is little chance for grass to grow beneath Director W. Christy Cabanne's feet, and on the particular subject he is now engaged—the new Bushman-Bayne five part picture—he is even setting himself a fast pace.



Francis J. Grandon at Jacksonville, Florida, directing Marie Doro in "Hearts Desire" a Famous Players-Paramount

Several night sessions have been held at the Metro-Quality studio, and in a few days taking of outdoor scenes will be the order. For the past two weeks technical director Will Stevens and a crew of helpers have been busily engaged erecting a village typical of the lumber region in the Nyack district. There will be about forty "shacks" altogether.

The title of this picture has been changed from "The Voice of One" to "Cyclone Higgins, D. D."

ROBERT WARWICK found it necessary to brush up a bit on his knowledge of horsemanship because of the scenario demands for many riding feats in "A Modern Othello." Johnny Breen, famous horseman and riding instructor assisted in the training, and the photoplay star soon found his old skill coming back.

Elaine Hammerstein will again play opposite Mr. Warwick in this picture.

WALLACE MACDONALD, recently supporting juvenile at the Famous Players studio, and previously a featured player at the American's Santa Barbara lot, has completed his first co-starring picture with Vitagraph in an O. Henry story "Vanity and Some Sables."

JOHN W. NOBLE has heeded the country's call, and left the Goldwyn Picture studio in answer to a summons from Washington.

Mr. Noble is a graduate West Pointer, and as a Captain and engineer, saw seven years of military service for his government in China, the Philippines and in Mexico.

He had practically completed his picture in which Mae Marsh appears, so the government's call will in no way interfere with production.

THE unusual has been accomplished by Arthur Hopkins in the direction of Maxine Elliott's second Goldwyn Picture, which by the way marks his entry into the director's field.

When cutting and assembling began, it was pointed out that so excellent had been the portrayal of the players, and so well had the continuity been watched that there would be a record-breaking minimum of title inserts. At one point there is more than 2,000 continuous feet of film which will be projected without an explanation or title, of any nature.

HERBERT BLACHE has just completed production of "The Auction of Virtue" the U. S. Amusement Corporation's production starring Naomi Childers, which will be released on Art Dramas program. In the opinion of officials of the company it is by far the best picture yet turned out by this studio.

REQUEST has been made of Theda Bara, who by the way is now working on her twenty second picture for Fox, to present a new regulation United States Service flag to a company of volunteers raised by Captain Wilber Clarence Kraber of York, Pa.

The screen "vamp" has ordered a large emblem and will do the honors on the occasion.

WINIFRED HARRIS, Mutual-Powell player supporting Marjorie Rambeau, daily appears before the camera with that star at the Frank Powell Studio on Long Island and nightly, with Miss Rambeau, faces the footlights at the Eltinge theatre in "Cheating Cheaters."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

JESSE L. LASKY, vice-president of the Famous Players arrived in Hollywood, Saturday to pay his annual visit to the studio. In other words Mr. Lasky has not been on the coast for nearly a year, and the sight that met his eye was a brand new producing plant from front to rear and from foundation to diffusers. So many changes have been made that it will take Mr. Lasky practically all of the time he will spend on the coast to give the new improvements the once over. He plans to be at the coast but a short time.

The Lasky Studio was one of the sub-recruiting stations for a home guard regiment this week. The first day of registration, one hundred and twenty signed the roll, the first one being James Neil. Studio Manager Hoffman is in charge of every other day drill, and practically every member of the organization is proficient now in counting fours.

The Lasky players will aid in raising money for the Los Angeles Red Cross by giving an exhibition baseball game, in which the tragedians will line up against the comedians. Lou-Tellegen is to be the umpire because he has proven to all that he knows nothing of the great American game.

Margaret Illington has completed her engagement at the Hollywood Studio, and shortly is to leave for New York where she will probably continue at the Famous Players Studio.

THE Marshall Neilan company is home from two weeks in the woods near Santa Cruz. And the George Beban company, under the direction of Donald Crisp has gone to the mountains for a stay of several days, where the first scenes of the coming Beban Picture will be made.

The William Farnum-Frank Lloyd Fox Company is to next film a decidedly out-of-door story which will require trips to San Francisco, San Diego and Catalina Islands, and the organization has left for the first named city. The cast selected to support Mr. Farnum, includes Jewel Carmen, Mark Robbins, Larry Evans and others.

Richard Stanton has begun the filming of "The Scarlet Pimpernel," which will star Dustin Farnum. Playing opposite will be Winifred Kingston, and the supporting cast will include Willard Louis, Bertram Grassby and Howard Gaye. The photoplay is an adaptation from the well-known story of the same name.

Sunshine Comedies are to be made in the future, at the William Fox studios in Hollywood, the Lehrman company having moved to that place from leased quarters at the Christie Studio this week. Here they are continuing with the production of the comedy recently started.

WILLIAM FOX assumed the entire management of the Hollywood studios this week in order to give Abraham Carlos, general Western representative, a short vacation. Mr. Carlos left Wednesday for an auto trip to San Francisco by the coast route, and was accompanied by F. McGrew Willis, scenario writer. Before his departure Mr. Carlos gave a dinner at Levy's Tavern, Watts, in honor of the visit of Howard Shechan and Louis Lurie, San Francisco exhibitors. The guests included principals of the Fox executive organization.

The Essanay Company working at Culver City has completed the seven or eight-reel Japanese story, directed by Frank Borzage and Billy Carr, with Borzage, Meta Anderson, Thomas Cura Hura and Tsuri Aoki in the cast.

Maverick Terrell has been engaged by General Manager V. R. Day to serve as staff author, and Edmond De Jaive is serving as co-director. Billy Carr, late of the Ince studios, and who collaborated in the direction of the seven-reel Japanese picture made at the Essanay, has been retained as film editor for the Linder Company.

Paul Rostaralli, an acrobat of the Linder company, was injured this week to the extent of three ribs being broken when he was run down by an automobile. The accident happened but a few hours after he arrived in Los Angeles from Chicago. He is in a local hospital, and it will be several weeks before he can report for work.

WAR preparations of the government are serving Producer J. P. McGowan and the Helen Holmes company for the ninth episode of "Railroad Raiders,"



Bruno, the Big Bear Which Plays "Opposite" George Beban in "The Marcelline Millions"

scenes for which are being made at Los Angeles Harbor, San Pedro. Although the original scenario was prepared months before the break with Germany, there are incidents in the story which refer to the European conflict, and the unloading and mounting of big guns at the Los Angeles wharf, at this time is very beneficial to the producer. Director McGowan has secured privilege to make a number of scenes, and the entire company is working among the big guns. Many other scenes for this episode will be taken on the water front. A large private launch is being used in many of the scenes, one being of an explosion which will be staged later. The eighth episode, which has just been completed and titled "The Knotted Cord," differs from the usual episode of the serial, in that it contains a very fast dramatic story with no exceptionally thrilling scene. Number nine, "The Leap for Life," is just the antithesis of number eight, and as the title suggests will have a number of daredevil stunts. While these water scenes are being made, the technical staff at the studio is building gigantic sets to represent a section of a big city's slump. It will cover more than an acre of ground, and half of the buildings will have interiors that are practical for photographic purposes.

MEMBERS of the Signal staff are taking a very keen interest in preparation for war in Los Angeles. D. H. Wischufsen, a member of the Gulf Company and a former U. S. officer, is organizing a company composed of the members of the Bolo Club of Los Angeles. Producer McGowan has enrolled in Los Angeles aviation squad which is to be held in reserve, and F. L. Hemphill, a veteran of the Spanish-American war, is listed among the reserve.

Abe Stearn, general manager of the L-Ko and Stearn Studio in Hollywood, has gone East for a stay of several weeks. During his absence the studio is in charge of Lewis Jacobs, the business manager.

Three companies are busy at the L-Ko Studio on comedies. One is under the direction of J. G. Blystone who is making a circus picture with Alice Howell as the featured player, she taking the part of a balloonist. To successfully make some scenes it was necessary that the cameraman be tied into the rope of the machine so that he could shoot downward and catch the action going on in the basket, and also that which transpired below the balloon. Edwin Baldwin, a well-known balloon pilot was secured by the company to aid in the making of these scenes.

A SMALL town comedy directed by Bob McKensey is being filmed with Norma Taurog as the co-director. McKensey takes the important part in the one-reel subject.

A beach story is in the making under the

direction of Noel and Dick Smith from a scenario prepared by J. G. Blystone, the director general of L-Ko company.

This is a between pictures period at the Rolin Studio, and the technical staff is busy with the making of five elaborate sets to be used for the next Lonesome Luke comedy for Pathe. Several changes are announced from this studio. Dorothy Twist has been placed in charge of the scenario department. And Gilbert Pratt lately affiliated with the Imp Studio, has been engaged. The first day Pratt was working in comedy he met with an accident which resulted in dislocation of fingers of his left hand.

UNIVERSAL city has the appearance of being partially deserted this week, for it so happens that a number of companies finished production and many were absent on exterior location several days during this time.

The new story to be taken up by Director Lynn Reynolds has been titled temporarily "Back to the Primitive." This, like many of the previous subjects made by this director, is an outdoor picture, and the company is leaving for Santa Cruz Island, where a majority of the exterior scenes will be made. Director Reynolds has Myrtle Gonzales as the featured player, with George Hernandez and Jean Hersholt as principals of the supporting cast. Mr. Reynolds is author of this story and it has a very timely plot, dealing as it does with the first submarine activities in the Pacific Ocean. A big liner is shelled and many of the scenes that follow, show the melting pot on a desert island in the Pacific.

Henry McRae has taken up the making of another railroad picture titled "Number Ten, West Bound." Kingsley Benedict and Aileen Frederick are to be the leading players. The story contains a number of sensational railroad situations, and promises to hold up the McRae record for thrills.

"The Golden Bullet" is the title of a two-reel subject in the making under the direction of Fred A. Kelsey, who has Mary Carey and a number of the Universal cowboys.

Another new Western film in production is being filmed by George E. Marshall. This is being titled "Right-of-Way Casey."

Mignon Anderson, Emory Johnson and little Zoe Rae are to be the principals of a five-reel picture titled "A Dime's Worth of Philosophy" which was commenced this week.

Director Charles Swickard, aided by his assistant J. H. McCloskey, and Cameraman Harry Maguire, have completed the filming of the five-reel dramatic subject titled "Thin Ice." Belle Bennett, Morris Foster, Betty Schade and Val Paul have the leading roles in this.

LEE MORAN is working in black face as an Indian fakir, who is introduced into a nestor, being made by Lewis Chaudat in order that the girl Eddy Lyons wishes to win may be induced to do so by the fortune teller. It all goes lovely until the faking clairvoyant mixes his cards and cannot tell the girl just the right thing at the right moment. The comedy will be titled "The Dark Deed," and is from scenario written by Fred Palmer and "Pop" Hodley.



Officers of the Bernstein Film Productions Company—Left to Right: Al Norton, Sec.; Isidor Bernstein, President; Jack Lippmann, Treasurer

The Universal "Voice on the Wire" company, is now working on the twelfth episode of that serial. Ruth Stonehouse and a company of Universal players are still busy with the making of "A Lovable Thief," and Director Jack Conway has Herbert Rawlinson as featured player in a dramatic story titled "And Such."

Universal City took on a warlike aspect this week when Sergeant L. E. Lee and assistant spent several days at the studio, where they gave all the players, writers and others employed at the big plant an opportunity to become members of the United States Army.

Fritz Kreisler, world famous violinist, paid Universal City a visit this week, and was induced to take part in a cabaret scene where he played his violin for the "Voice on the Wire" company.

Captain Ford, who for more than a year served as employment agent at Lasky and later was assistant director to Cecil B De Mille, has accepted the position of head of the engagement department of Universal city and took up this work this week.

JASPER BRADY, former editor of the Vitagraph scenario department, who came to the coast several months ago to accept a similar position has resigned, and this week departed for the East. No announcement has been made as to who Mr. Brady's successor will be. It is understood, that practically every member of the staff is to continue in the same capacity at present at least.

J. Edward Hungerford has been engaged as scenario editor for the Pollard Picture Plays Company, and has gone to San Diego to take up his new work. Mr. Hungerford is author of this organization's latest release on the Mutual, "The Devil's Assistant," which features Margarita Fischer.

THE producing staff of the Kalem Studio at Gendale, has been materially reduced. This is caused by discontinuing the production of "The Stingaree" series and "The Daughter of Daring." It is not given out that these companies are to be discontinued permanently, but only that work will be suspended two weeks. The companies that continue at the Kalem Studio, are the ones making the Ham and Bud comedies, and another under the direction of James Horne, which has been turning out releases under the title "The American Girl."

Robert Wells Ritchie, author of the Kalem "The Girl from 'Frisco" series, was a guest at the Glendale studio this week, while on his way from his home in New York City to San Francisco, where he will spend some time with friends and relatives.

The Kalem organization has a new baseball team, managed and captained by little Bud Duncan. Challenges have been issued to the teams of all the studios and within a week or two the first game will be played.

THE Yorke-Metro subject "The Hidden Spring" being completed, the Harold Lockwood company is now taking up the filming of "The Haunted Pajamas," which will be the second starring vehicle for Lockwood from this studio. With the making of this film Fred J. Balshofer, general manager and president of the Yorke Company, steps in and becomes the operator behind the megaphone. On several previous productions from this studio Mr. Balshofer was in charge of producing,



Three Striking Scenes from Norma Talmadge's Latest Selznick Picture, "Poppy"

but owing to his absence from the studio, occasioned by his trip East it was necessary to secure some one to take charge of directing the recently made subjects titled "The Hidden Spring." The new photoplay is an adaptation from the story or novel of the same title written by Francis Perry Elliott, and is spoken of as a clever society comedy. Mr. Lockwood will take the role of a wealthy young American, and some new situations will be offered which will give him an entirely new character for portrayal.

THE Horsley Club Comedy aggregation started in on its eightieth number this week, which will be titled "Jerry's Trial." George Ovey appears in this number in the guise of a convict, and Claire Alexander is the daughter of the warden who makes possible his escape. Other members of the cast are E. A. Brown, George George, and other Horsley stock people. Of the eighty Cub comedies made to date by Mr. Barney, he has written all but five of that number.

Normand Manning, a late business manager of the Balboa Studio at Long Beach, took up the duties of his new position as general manager at Horsley's Studio this week. The plans already made by Mr. Manning provide for considerable rearrangement of the grounds so as to best accommodate the needs of the three companies working there—the Crane Wilbur feature organization, the Cub Comedy and the Lasalida Film Company, which has Baby Marie Osborne for its star.

William S. Hart and a company of Ince players, including Sylvia Bremer, Alma Reubens, Mildred Harris and others, left Friday for Santa Cruz, where they will spend ten days or two weeks filming coast and lumber region scenes. While in the North the company will live in the woods, having taken with them an entire camp equipment. The story in production is from the pen of J. G. Hawks, the staff author of the Ince Studio.

Walter Edwards came near monopolizing the entire Ince Studio this week, because the story he is now filming with Louise Glaum as star, requires a large number of settings. Four of the stages were in use several days by Edwards and his company, and other directors of the studio found it necessary to work on exterior locations.

ONE of the highly successful events of the film colony of the year was the fourth annual ball of the Static Club of America, given Saturday evening in the Rose Room of the Alexandria Hotel. About three hundred members of the colony were in attendance, and it was a very representative gathering of professionals of the coast. A sixteen piece orchestra furnished the music for the twenty-four dance numbers. There were two special events of the evening, one consisting of a series of classical dances given by pupils of the Los Angeles dancing school, and the other by the M. P. D. A. members. All members of the Static Club, which consists of about ninety cameramen of the coast, served as members of the reception committee at the dance, and it was mainly due to their energies that a profound success resulted.



Enid Bennett, Ince Triangle, Soon to Be Seen Again in "Happiness," by C. Gardner Sullivan

The second subject from the studio of the Frieder Film Company, Lankershim, has been completed by Directoress Lule Warrenton, title of which is "The Littlest Fugitive." This subject, like the company's first release, "The Bird's Christmas Carol," stars little Mary Louise. As soon as this picture is edited and out of the way, Mrs. Warrenton will take up the making of "Hop o' My Thumb." Charles Miller is to be juvenile leading man in this subject, and others in the cast will be the same as in previous productions. Edwin W. Jahraus, for three years technical director of the Universal West Coast studios has been engaged in this capacity by the Frieder company.

THE war spirit has become evident at Glendale, where Harry Schenck, assistant director of the Kalem Ham Comedy Company, is recruiting a company of home guards at the foot hill city. The plans provide for the military organization to drill at the Kalem Studio. Mr. Schenck was sergeant in the Seventeenth Company of Coast Artillery, Federal Reserve, and from his commanders will receive the commission of captain, when the new company is completed.

Lloyd B. Hamilton is again directing the Kalem Ham Comedies, owing to the illness of Al Santell, who is suffering from an attack of ptomaine poisoning. The comedy in the making is titled "Bear Facts" in which the two comedians Ham and Bud are supported by Edith Stirling, Henry Murdock and John Stepling. Many of the situations in this story deal with the bear which escapes from the Ringworm circus.

Ed Hearn, leading man of the "American Girl," Kalem Series, became the victim of an accident this week when horses ran away, and one wheel of a heavy wagon ran over his foot. The accident happened when Hearn was struggling with the villain who pursued the heroine of the story. In the scuffle he fell from the wagon, causing the horses to run away.

A. E. Smith, president of the Vitagraph Company, who was recently taken ill when near Santa Barbara, was this week able to resume his trip to Los Angeles where he spent several days looking over the producing plant here. One of the important purposes of his visit was to look over the plans for a new administration building for the studios. These were prepared under the direction of W. S. Smith, studio manager, and given an O. K. by the president, which means they will be built at a very early date. Mr. Smith has not fully recovered his health, and because of this returned to Santa Barbara, where he will take several weeks of rest before returning to the East.

The Vitagraph Company, headed by Mary Anderson and Antonio Moreno, has spent several days of the past week at Randsburg, where they made a number of mine scenes for the five-reel subject, "The Lady Sheriff."

The Vitagraph company making the "Hearts and Flame" serial, is now on the seventh episode. This organization is under the direction of William Duncan, who plays the lead. Opposite Mr. Duncan is Carol Halloway.

Rose Tapley, who has been in Los Angeles for several weeks, where she spoke at several women's clubs on the subject of "Better Pictures," has gone to San Francisco, and from there will continue her trip over the country.

POSTMASTER S. DONAHY at Universal City, was found dead in bed early this week, and the coroner's verdict was heart disease. Drs. S. M. Segler of the Los Angeles office has been appointed successor at Universal City.

Director Robin Williamson has just finished a two-reel comedy, "Framing Father's Finish," with Ben Turpin, Lillian Hamilton, Linnie Templeton, and Ed. Laurie composing the cast. A pet tiger plays a very important part in this subject.

The three-year-old-son of Bobbie Newhart, cameraman at the Ince Studio, was run down and instantly killed by au automobile, Saturday, April 7th.

THE Los Angeles Fox Exchange is fully ninety per cent. efficient in this territory as a result of a campaign just completed in which orders for service were secured from seventy-eight of the eighty-seven towns in the district. Within the city of Los Angeles, all but two theatres are sold.

The three prints of "The Daughter of the Gods," the Fox-Annette Kellermann spectacle, made for the coast are now solidly booked to almost the end of the year. In the San Francisco territory the film will be busy every day until the 1st of December, and the print for the northwestern territory out of Seattle, Washington, is booked up until December 12th.

C. R. Seelye, general sales manager of the Pathe organization, has departed for the East after spending two weeks on the coast. Mr. Seelye's trip over the country is taking him to all the exchanges. At San Francisco a new manager was installed, and a new salesman was added to the Los Angeles exchange staff.

Hollywood Bookum

April 28, 1917 NEWS MORE NEWS

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

It became very apparent this week, to us, that all the handsome men identified with the great film industry are not to be seen on the screen. This idea had been stickin' in our craw, but we never reached a decision until we happened into the big lot on South Main Street. There assembled in one group were five or six men whose beauty would grab them off a prize. Dave Horsley, with that coal-black mustache, is ideal for the role of a heavy. Was Douglas has the most beautiful eyes for a leading man, and we can't explain why some magnate has not put him before the camera. Another of the same class at this studio is Norm Manning, the general manager, who could romp away with the juvenile role to a queen's taste. W. Eugene Moore, who came all the way from New Rochelle to lead Baby Marie Osborne through a series of Pathe subjects, has beautiful hair and soulful, home-loving eyes of a father. To this list could be added the name of Harrish Ingraham, collaborating director, but he puts on make-up, so is disqualified. There are other attractive men about the studio, including Milt. Fahrney, who could personify a trust of the F. Opper type, and the stage crew—we don't see how they keep them out of pictures.

In our meanders about the lot, we came face to face with George Ovey wearing the Jerry curl on his forehead, and little Claire Alexander was just as kittenish as she could be. But the pleasure that befell us a few moments later made our cup overflow with joy—yes, we met Crane Wilbur. We gazed into his eyes, and came to appreciate his curly hair. He's a fine fellow, accommodating and everything. He wrote a poem for us, and introduced us to Dave's new leadin' woman, Miss Crosby, just out from New Yawk.

All together it was a very jubilant afternoon. We went through the Bostock zoo, saw the camera patterned after the thousand-legged worm that shoots both ways at once, and gave an O. K. on Brother Horsley's labor-saving storage-of-sets system just like the file-away cabinet we read about in System once. After all was said and done we had the greatest pleasure of our life—we were introduced to the latest ingenue, Miss Frances Horsley, age two months.

A week of beautiful weather.

Welcome to our City, Jesse L. Lasky.

Ford I. Beebe is said to have become a land baron.

A mustering officer of the U. S. army held forth at Ucity two days this week.

Reed Heustis is purveying intelligence from the Horsley offices.

V. R. Day calls our attention to the fact there are two studios in Culver City.

Francelia Billington was down from S. B. to wear her new hat in the Easter parade.

Frank Buck was down from S. B. to get the latest styles in publicity.

Bill Worthington is taking a vacation. Likewise Franklyn Farnum and Brownie Vernon.

Harry Poppe has gotten the commutting fever from Dave Horsley, and is on his way to old New Yawk.

Max Linder has caused a loss to Consolidated Crepe Hair by continuing to permit his mustache to grow.

Louis Hill, president of the Great Northern Railway, lunched with H. O. Davis and saw them make motion pictures at the film municipality.

A dime's worth of philosophy is being created by Rupe. Julian, the eminent English tragedian, who has unlimited expenses for the making of Bluebirds.

Hank McRae was seen to rush across Universal stage in a great hurry this week, and later it was learned a new thrill is shortly to be born.

After establishing J. Warren Kerrigan throughout the east, C. Robinson has returned to the land of sunkist hills and citrus fruit.

We learn from an underground source that not a Fox man would enlist in the Home Guards until Doris Pawn volunteered to don the attire of a Red Cross nurse.

The Gimme Club has been organized at the Rolin studio with a charter membership of twenty-seven—almost everyone of the comedy factory.

Hal Lockwood claims to have an English setter that howled during the Los Angeles dog show when he was kept at the studio, and did not cease until a blue ribbon was tied on his tail.

Consolidated Crepe Hair rallied well this week when it became known George Walsh planned to have his hair cut again. Other evidence of spring is gardening.

Bill Fox had his picture taken for post cards while he was wearing a wild west make-up—sombrero, chaps, six-shooter, and his mustache waxed down just like a bad-man's.

Almost a fatality befell one of our leading citizens. He was almost drowned when a lake drop fell on him. A big hole was left in the water, and everyone expects Joe Swickard will fall into the morning plunge habit.

Ben Wilson has become the best customer our druggist has for trochies, and he claims the extra expense since he went into "The Voice on The Wire," has nigh depleted his bank role.

Bill Hart has been kept up nights of late rejecting offers to become Mayor of towns including Keokuk, Kalamazoo, and Walla Walla. The offers became so numerous that he took to the woods of Santa Cruz this week.

Fred Balshofer has come to the conclusion he can never be a ladies' tailor, for in aiding an ingenue to be properly draped, he found he could not learn to keep pins and a cigar in his mouth at the same time.

Pictures by rag time is all the rage at the Yorke lot. Incidental music is played for every act of the technical, writing, executive and professional departments. Aside from that the musicians have nothing to do.

If statistics compiled from reports from the various studios this week are true, about 1500 more men than are employed in the industry, have enlisted in the various companies organized. Later: A test of our adding machine shows it's in perfect working order.

William Desmond Taylor caused a riot call to be turned in when he instructed Wally Reid, Jean Pallette and Hank Barrows to stage a regular fight without a rehearsal. If many more scenes like this are made, there'll be a shortage of supplies for the coast reserve hospital.

A spick and span white awning on one of our new buildings gives us the information that the Mabel Condon Exchange has new quarters at 6015 Hollywood Boulevard. The place is so nifty we thought we had gotten into a friend's parlor, but no signs concerning temperance drinks were in evidence.

A promoter of high finance has been in our midst, and instilled in the minds of some of our best theatre men the belief that they should become film magnates, and he promises to return in May and obliterate all their difficulties of today by a get-all-the-money plan. This is mentioned so all releasing companies may prepare to get out of business some time during the summer.

J. "Pep" McGowan, owing to the high cost of scenario writing, is going to buy an xray machine to use on Helen Holmes' goat. The tin can eater sharpened his teeth on the working script for the ninth episode of the Railroad Raiders, "The Leap for Life," and had taken forty-five scenes including a powder mill explosion before the script was missed. Ways and means of reading the script will be easy, but what puzzles the staff is how to check the scenes off to prevent retaking the same one twice.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER IX

She rode "Iron Mask," the champion sprinting race horse, after Gans, his jockey, had been killed, and when the horse was so soured that he would permit none to approach him.

(To be continued in our next)

SCREEN EXAMINATIONS

"The Butcher Boy"

(Arbuckle-Paramount—Two Reels)

REVIEWED BY GEORGE N. SHOREY

IF a flying start will help, the new Fatty Arbuckle comedies are going to cross the tape first in the race for clean, dependable slapstick that will always get the money. "The Butcher Boy" has all the qualities of the funniest, and then some. Mr. Arbuckle as his own director is a success, and he has done something which assures the above-mentioned dependability in casting every part capably and evidently without any jealousy lest some other star outshine the principal.

"Buster" Keaton, as the village pest, well known in vaudeville, makes his entrance into pictures by taking an amazing amount



Fatty Settles an Issue with the Village Pest

of punishment, as the recipient of Fatty's bouquets, from flour sacks to the ever-present pie. He gets a bombardment that lays him flat in falls that are not fake and would mean a broken neck to any one not in perfect physical shape. Al. St. John also helps the fast and furious action.

"Luke," Fatty's bull terrier, is a whole show in himself in several scenes, and the whole performance is clean yet excruciatingly funny in its situations.

Fatty has wisely surrounded himself with foils who make his own work doubly enjoyable to any audience by their snappy work in their parts.

The story has enough consistency to satisfy even the most old-fashioned stickler for "plot," and we cannot imagine a person in any picture audience who will not enjoy every foot of the two reels.

Our prediction is that Fatty Arbuckle, if he takes the same pains and puts the same snap into his future work, will be second to none of the present widely celebrated favorites in slapstick.

THE STORY AND PLAYERS

Fatty is a butcher boy in a country grocery store. His attentions to the proprietor's daughter (Josephine Stevens), who handles the cash, do not please the old man (Arthur Earle), nor his head clerk (Al. St. John). He has a loyal supporter, however, in "Luke," his bull terrier.

These complications result in a complete wreck of the store. The old man promptly ships the girl off to a seminary. Fatty follows, disguised as a girl. So does his hated rival and his friend, the village pest ("Buster" Keaton), and "Luke." When the same sleeping room is assigned the real girl and the two men "girls" by the seminary principal (Agnes Neilson), another rough-house starts, participated in by "Luke," winding up in a preacher for Fatty and the girl after they have escaped from the enemy.

"Mrs. Belfame"

(Powell-Mutual—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

NANCE O'NEIL and a good mystery story make the picturization of "Mrs. Belfame" a screen attraction worthy of any theatre. Votaries of books, the stage and the motion picture like mystery stories unraveled for them. Thus will "Mrs. Belfame" please and oblige, for the chief element in the picture is mystery, capably handled, filled with anticipation and interest, with a surprise denouement left for the finish.

One of the big points of value about the production is that there is a "big star" and a good story combined, something generally rare nowadays. The emotional artistry that is Nance O'Neil's is given all the scope it needs for exploitation, and she is backed up by a very capable supporting cast. Miss O'Neil, of course, is cast in the title role. Opposite her is Frank Belcher as her husband, delineating an uncouth, vicious, wife-beating type, whose sequential death becomes the pivot of the story and the mystery.

Others in the cast are: Robert Elliott, Agnes Eyre, Anna Raines, Alfred Hickman, Grace Gordon, Aubrey Beattie and Elsa Earle.

THE STORY AND PLAYERS

Mrs. Belfame (Nance O'Neil) is a social leader in a small town. She is much beloved because of her sweet temperament, gentle ways and charming personality. Fate has given her a husband who is unworthy of her. He is dissolute, cruel and abusive, flaunting his wickedness to the rest of the town and to his wife's shame.

Her friends are, however, sympathetic. One, a middle-aged woman physician, has pity, love and respect for Mrs. Belfame and hatred for her husband. She is Dr. Anna Steuer (Anna Raines). Another friend of Mrs. Belfame is Dwight Rush (Robert Elliott). He is aware of the unhappiness of her married life and continually importunes her to divorce Belfame and marry him. She, however, decides to bear it all in spite of the protestations of her friends.

One night Belfame is shot and killed as he is entering his home. Circumstances point to Mrs. Belfame as the murderer of her husband. Some strange actions just previous to the shooting and her intimacy with Rush strengthen the theory. She is arrested and tried. Just when it seems that nothing but a verdict of guilty can be brought by the jury in face of the evidence, Dr. Anna Steuer is taken to the hospital seriously ill. She dies, but before dying gives out a statement declaring that she shot Belfame to relieve his wife of the suffering torment of living with him. Mrs. Belfame does not marry Rush. In view of his youth, and although liking him, she sends him back to the young girl who loves him.

"Sunshine and Gold"

(Balboa-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THIS latest Baby Marie Osborne picture presents the little star in a number of episodes both comical and sentimental. For the first reel she plays Cinderella, then she is kidnapped by gypsies and running away from them she encounters her grandfather who lives a hermit-like life. He is a calloused old gentleman, who perforce must be melted in various ways by Baby Marie and after that comes her return and a reunion of the three generations.

"Sunshine and Gold" does not possess a story equal to those offered in the previous pictures with Baby Marie in the featured roles. As a vehicle it is all well enough, giving the star plenty

of opportunities to display her irresistible charm. It has comedy and snatches of pathos here and there, but in a dramatic way it has certain shortcomings. There is practically no suspense in its makeup while the scenario is decidedly episodic and even discontinuous at times. Under the smiles that greet the child star



Little Mary Finds a Friend

there will perhaps be just a faint feeling of dissatisfaction. More drama would work no harm on such a pretty picture.

Daniel Gilfether heads the support as the grandfather. He is excellent in his scenes with the child. Henry King, who also directed, as the chauffeur, and Neil Hardin complete a very well balanced cast.

THE STORY AND PLAYERS

Little Mary (Marie Osborne) is at first introduced at her birthday party, after she has played the stellar part in a juvenile presentation of Cinderella. The next day while the chauffeur (Henry King) is taking her for a drive, he meets two ladies who are having trouble in getting their car started. He fixes it and drives them a distance to make sure that all goes well. Two stray members of a gypsy band take possession of the deserted car and motor back to camp. Only then is Little Mary discovered. The gypsies plan to hold her for ransom, but with the assistance of a smypathetic member of the band she escapes. She wanders to the hut of Andrews (Daniel Gilfether), who, it develops, is her grandfather, and the next day the chauffeur finds her and accompanied by the old gentleman she returns to her home.

"The Mystery of the Double Cross"

(Pathe—Seventh Episode)

REVIEWED BY PETER MILNE

THERE are more startling developments in "Into Thin Air." A castle-like mansion with mysterious rooms, heavy doors and creaky floors is the background of much of the action of the latter reel of the episode. There are suspense and thrills aplenty and one can almost hear the ghosts wail so excellent is the entire illusion.

Of special interest is the introduction of Gladden James as Dick Annesley, a reporter. Annesley immediately allies himself on the side of Hale and the Masked Stranger. The part in this episode is a fat one and Mr. James handles it excellently. The comedy business in it he puts over in fine style. He is always natural and is a welcome addition to the cast.

THE STORY AND PLAYERS

Brewster, Philippa's father, suddenly disappears after a quarrel with Peter Hale (Leon Bary). Philippa (Molly King) accuses Hale of murder and he is arrested. The next morning Philippa withdraws her charge and Hale goes free. Bentley (Ralph Stuart) questions her on this point and she denies all knowledge of having gone to court to withdraw the charge, Annesley (Gladden James), a reporter, who scents a mystery in the peculiar case, accompanies Philippa and Bentley to a mysterious old castle into which the Masked Stranger is seen to have entered. The three find a note pinned between two doors reading, "Behind one of these doors lurks death. Enter at your peril—The Masked Stranger."

Bentley enters one of the rooms to discover two men encased in armor who move toward him. He retires in a fright. When Annesley enters the men are gone, but the armor is still there. Leaving the house, Annesley is confronted by The Masked Stranger, who reveals himself to him.

Two Educationals

("The Home Aquarium"—600 feet. "African and Indian Elephants"—500 feet.)

REVIEWED BY PETER MILNE

"THE Home Aquarium" is an educational that will find particular favor in the school. The variety of fish shown ranges from the ordinary gold fish to the extraordinary ones—those worth between five hundred and a thousand dollars. The camera has caught close views of all the species, and the subtitles are intelligently written, telling interesting facts regarding the fish.

"African and Indian Elephants" is another Ditmars subject that combines instruction with comedy. The spectacle of the three-ton elephants playing with a hose is exceedingly humorous. Enlightening data as to the age the elephants sometimes attain, and the weight of his huge teeth, is given.

"Darkest Russia"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"DARKEST Russia," adapted from the melodrama by H. Grattan Donnelly and Sidney R. Ellis, is an actionful picture that holds the interest continually through several situations that are sensational to say the least. It deals with the nihilists and the viciousness of government officials. The three best characters are sentenced to ten years in Siberia, but pardons arrive to bring on a happy end. Of course "Darkest Russia" is several weeks out of date. When Ilda is ordered to play "God Save the Czar," and she refuses, the situation there is rather humorous. But on the whole the picture offers sufficient thrilling melodrama to appease those not critical as to detail.

The direction is not always up to average standard—if, in passing, there is such a standard. The continuity is rather uneven in places, and a Siberian atmosphere, always difficult to procure, has not been convincingly attained. It takes more than a few



The Departure from Siberia

beards, uniforms and snow to bring it to the screen. A further directorial flaw is shown in the tendency of many members of the cast to overact. Norbert Wicki, as Ivan, is the chief offender in this line, giving a performance entirely too exaggerated to be realistic, while there are others whose emotions are expressed too heavily in a closeup or two.

The playing of Alice Brady, John Bowers and Lillian Cook is however entirely satisfactory in regard to actual acting. But we don't exactly know how an audience will take Miss Brady's supposed violin playing. It is very far from real.

THE STORY AND PLAYERS

Ilda Barosky (Alice Brady) is prejudiced against the Russian government owing to her father's death at the hands of soldiers. Her brother, Ivan (Norbert Wicki), a nihilist, is in love with Olga (Lillian Cook), daughter of the minister of police, Constantine (J. Herbert Frank). A secret marriage takes place. Constantine and Paul Nazimoff (Jack Drumier), another nobleman and father of Alexis (John Bowers), arrange a marriage for their children. Alexis loves Ilda and refuses. Alexis, Olga and Ilda are arrested charged with being in league with the nihilists. Constantine, furious at the conduct of Alexis, sentences him and Ilda to Siberia. And in return when Nazimoff becomes minister of police he sentences Olga. Pardons and a general reconciliation follow in a climax of fair strength.

Kate Lester, Frank De Vernon, Herbert Barrington and Boris Korlin complete the cast.

"The Lonesome Chap"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

A MORE thoroughly artistic production will be hard to find than this adaptation by Harvey Gates of Emma Rochelle Williams' deeply touching story under the direction of Eduard Le Saint. It has every quality of dramatic perception. The contrasting characters are finely delineated. Even the careful touch was there of showing that not at once, but only gradually, did the hero transfer his love to the real heroine.

Louise Huff has never appeared more attractive than in this play. And House Peters and his bull terrier, that furnished the silent partner to his lonely life, gave fine account of themselves. There was not a false note in the entire production, from the tasteful titles to the extremely beautiful outdoor California settings made in the Sierras.

The big thrill, a fall off a cliff by the two fleeing lovers, was managed in such a way that audiences will wonder, even in these days, how it was done. Dummies don't cling to cliffs like human beings, if dummies they were, and if it was a real drop into a life net it was a most daring fall.

The story is a sad one, with the big surprise at the climax, for there is nothing to indicate that the girl is not going to accept her natural choice of the young fellow whose manliness wins the sympathy of the audience.

John Burton as the rough mining partner was absolutely true to life.

We believe picture audiences will enjoy this play very much.

THE STORY AND PLAYERS

Stuart Kirkwood (House Peters), owner of a rich California gold mine, has built himself a fine home for his bride-to-be of the morrow. But a stranger has stolen the affections of the girl (Betty Johnson). A mine explosion takes Stuart's attention, and Renee D'Armond (Louise Huff) is left an orphan by the noble death of her father, who, with Stuart, effects the rescue of several imprisoned miners.

George Rothwell (Eugene Pallette), meantime runs away with the girl, only to meet and be exposed by his real wife. The girl leaps on a horse and is way, with the man in pursuit. His horse slips and throws him over a cliff, where she comes to try to rescue him, and both fall several hundred feet to their death.

"Doc" Nelson (John Burton), Stuart's partner, discovers their bodies and notifies Stuart. Stunned by all these happenings, Stuart is cheered by the presence of little Renee, whom he has adopted. He thinks of the girl he might have married but for the stranger's interference and is sorrowful.

Then Renee returns from school, and he realizes he loves her. He confides this only to his faithful bull terrier. The son of Rothwell comes into his life and loves Renee. Told by "Doc" of his father's villainy, the boy goes like a man to Stuart, who tells him to take the girl if she will have him, and then—the big surprise—Renee tells the confidential bull terrier that she loves Stuart, and Stuart, overhearing, reaches the goal of happiness at last.

"How Uncle Sam Prepares"

(Hanover Film Co.-State Rights)

REVIEWED BY GEORGE N. SHOREY

THIS picture, which comprises forty-two hundred feet of propaganda for army recruiting, is good entertainment in the present crisis. In well-worked out allegorical prologue, Uncle Sam is shown slowly awakening to the present crisis with some clever fade-ins of Lincoln, and other great leaders of the past and present, who appear to him as in a vision, offering their wise counsel in this great emergency.

Then through a series of titles the idea is worked up of the men of the country and of the city rallying to the defence of this nation of freedom and liberty. Immigrants manufactured into good citizens without question as to their past, represent this spirit of union.

The colored "mammy" sending her boy to war, meeting the same sacrifice as the white mother, showing colored regiments



Uncle Sam and Two of His War Presidents

and white regiments typifying the united strength and universal patriotism, applying to no one section, and breaking down the barriers of North and South are shown.

Finally, intimate views of raw recruits training and becoming finished soldiers are most convincing. Here a touch of comedy is injected, for those who wish to take things in a happy mood, in the raw appearance of the men of all classes drilled in citizens clothes, who seem about as far from possible soldiers as can be imagined. The appearance in the scene following "three weeks later" is a thrill for every patriot.

Fully one-half the scenes show actual drilling, gun-practice and camp life of the soldier in the making, describing how he lives, how his comforts are provided for, even to the baking of fresh bread for him in portable ovens, set up behind the lines.

These pictures give a definite idea of what the recruit will find in army camp-life and are a most timely offering.

"The Great Secret," Chapters Fifteen and Sixteen

(Metro—Two Reels Each)

REVIEWED BY GEORGE N. SHOREY

THE dictaphone and suspended animation furnish the thrills for Chapter Fifteen, entitled "The Test of Death." There is no opportunity for real dramatic action, but chiefly the usual serial fall-back, running around. Why the Great Master suddenly becomes so friendly and trusts his very life to Strong surely increases the mystery. The chapter ends with the Great Master in a deep sleep, simulating death, and Strong worried at the thought that his death might turn out to be real. He and Jane Warren hold the secret of his birth, and Jane has been run over by an auto and is between life and death at a hospital.

Chapter Sixteen, "The Crafty Hand," follows the astonishment of the crafty Zulph at the death of the Great Master, and completes the development of his plot to murder Jane Warren, through a fatal mistake in operating upon her. The chapter ends with the operation about to be performed.

The hospital scenes, especially flashbacks of administering the patient the ether, will be decidedly unpleasant to some in the audience, to say the least. These form the last several scenes of the chapter, the close being the impending operation about to be performed and Jane Warren—murdered under the surgeon's knife.

THE STORY AND PLAYERS

Chapter Fifteen: Strong (Francis Bushman) shadows Whalen (Tom Blake) to Zulph's office (Edward Connelly). Sears (Robert Carson), the detective, plants a dictaphone and the Great Master learns he is to be attacked by Zulph. He reveals his identity to Strong, and gives Strong a vial which will bring him back to life. Then he swallows a drug which puts him in a comatose state. Strong now learns that Jane Warren has been run over by an automobile and perhaps fatally hurt.

Chapter Sixteen: Zulph, summoned, visits the home of the Great Master and arranges for the burial in a tomb, also showing his henchmen that the Great Master is really dead. Then he receives a call to operate on Jane.

He conceives the plan of having the operation purposely fail. But the detectives in the meantime take his finger prints by preparing the washbasin where he goes before the operation. The ether is administered and the patient is about to be operated on, whether to live or to die we don't know.

"The Tyrant of Chirachua"

(Kalem's "American Girl" Series—Two Reels)

REVIEWED BY GEORGE F. WORTS

THAT a tempting field of screen wealth awaits the director who cares to venture into the wilds of Mexico is shown, or rather hinted at, in the latest episode of the Kalem Western series. According to one director who was chased out of there not long ago, Mexico is "plastered with romance."

Frederick R. Bechdolt, the author, and James W. Horne, the director, connived to present a small Mexican village in action, with many touches of reality. The very sluggishness with which the inhabitants move is convincingly Mexican.

Marin Sais is given the opportunity to prove that she can act, ride, shoot, and appear quite as lovely in the make-up of a Mexican as in her ordinary costume.

THE STORY AND PLAYERS

A cowboy (Hart Hoxie) crosses the border in quest of romance, and finds it in the person of a dashing *señorita* on a balcony. She gives him a white rose, and the *jefe politico*, her lord and master, sends three *bandoleros* to recover it. They stab the cowboy, and Larry Kerwin (Edward Hearn) goes out for revenge. He is captured by the Mexican, and, when his employer, Rodger King (Frank Jonasson) ventures to save him, he is captured, both being sentenced to the firing squad. Madge King (Marin Sais) disguises effectively as a Mexican boy and saves them by drawing the leads from the squad's rifle bullets.

"Patria"

(International-Pathe—Fourteenth Episode)

REVIEWED BY PETER MILNE

FOR at least a reel and a half "The Border Peril" is war. The combatants are Patria's men and the forces of Baron Huroki. The sham battle is throughout very real. Yards and yards of trenches were dug specially for the occasion, and there are not a few bursting shells and mine explosions that keep the interest at a high pitch. Director Jacques Jaccard has indeed produced some of the best battle scenes ever. They will doubtless get the fans cheering.

THE STORY AND PLAYERS

The defending troops entrench themselves along the border at the approach of the Mexicans, under the leadership of Baron Huroki (Warner Oland). Patria (Mrs. Castle) directs the activities of her men from an airship, Parr (Milton Sills), acting as her lieutenant with the land forces. Huroki's men succeed in capturing the Channing ranch house, and when the episode closes the Americans have been forced to fall back from the border line.

"Sleeping Fires"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is quite a different role from Miss Frederick's recent parts, and we feel it will be received by the picture loving public, as one of her most important roles. Here she is the loyal mother, who refuses to allow her scheming and unscrupulous husband to obtain a divorce. In his effort to compel her he retains their child, and the story therefore hinges chiefly on the mother-love and near-desperation which results from his employing agents to keep the mother away from her child.

Those who have seen Miss Frederick in the several different kinds of roles which this star has already proven she is past master of will understand that this mother, seeking her child and finding another woman living openly with her husband, has an intensely dramatic role.

Miss Frederick fills this role, as she has all past roles, with utmost credit to herself. Her acting is finished, and to our mind as nearly perfect as the screen can portray. The beauty in her work is not the emotion she can show—we have seen in past



The Nurse Demands the Child

cases she is equal to any emergency—but the repression of too wild an emotion, in keeping with the role of a refined even though utterly desperate woman.

Those who are looking for artistic work will find it in this play. We were not as fascinated by it as by some other bits of work we have seen Miss Frederick do, and we do not think the public will care as much for this play as some of the others, but it is well up among her very best, even judged by the box-office standard alone. Hugh Ford directed, and is entitled to full credit for a smooth presentation.

Little Maury Steuart, as the child, added much enjoyment. He seemed to enjoy his part. Thomas Meighan made an ideal lover lawyer.

THE STORY AND PLAYERS

Edwin Bryce (John Sainpolis), contemptible plutocrat and faithless to his wife (Pauline Frederick), tries to force her to divorce him, after life with him has become unendurable because of his overbearing tyranny. He would prefer his office secretary (Helen Dahl) to his wife. He has no love even for their child (Maury Steuart), who is left to the heartless "control" of a nurse.

Zelma Bryce refuses to permit the divorce, for the sake of the child. Then she kidnaps the child. Bryce sends Joe Giles (Joseph Smiley) to get the child back, and the mother, frantic with grief, finds Giles and the bad woman in the Bryce home, but no sign of the child. Desperate, Zelma has brought a pistol, perhaps with the thought of scaring Bryce, and the bad woman tries to snatch the pistol from her, and it goes off and kills Bryce.

In court the jury acquits the mother after Joe Giles has weakened and confessed the true circumstances of the shooting.

"The Fated Hour"

(Cines—Six Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a story of hate and vengeance, of human sordidness pictured in characteristic Continental style, with Pina Menicalli, of the Miracle, London, in the leading role as "The Woman." Edgar Mels wrote the scenario.

Pina Menicalli reaches her greatest art in the vampire requirements of her role. She will not seem pretty nor graceful to American audiences in the earlier scenes, but the force of her emotional acting will be felt strongly from the third reel through to the end.

L. Devinci, in the role of Baron Lane, the man who brought upon himself the hate and vengeance of the woman, was acceptable as the hero-villain, for he is both in this play. Blanche Menicalli as the younger sister was attractive in her minor role.

Although classed as a melodrama, this picture is rather depressing than melodramatic. There is a fire panic in a thatre shown very vividly, perhaps too vividly. The suggestive scenes where Marie rouses Baron Lane's lust, throwing herself on the divan, then lighting the bedroom adjoining, then retiring while he peers through the glass French doors of her chamber and begs admittance, is several degrees beyond present American standards. It is not lewd, but will hardly be accepted as according to the present-day American style of delicacy in handling even our strongest sex climaxes. Miss Menicalli reaches the top pinnacle of vampiring art in these scenes, however.

THE STORY AND PLAYERS

Father and two girls, Marie, the elder (Pina Menicalli), and the younger (Blanche Menicalli), live happily until a seducer leads Marie to elope with him. Marie, after a year away, is left, starving, to shift for herself. She writes her sister, who in the meantime is very happy at her engagement to Baron Lane (L. Devinci), telling of her fate and begging forgiveness. The baron is present when this note is received, and breaks the engagement, causing the sister to commit suicide.

Later Marie becomes a great actress. She learns of the baron's treatment of her sister, and to get even she leads him on to ruin, and when he has killed himself with the revolver she hands him, she falls prostrate over the dead body of the man she, too, had learned to love.

"Birth"

(Eugenic Film Company)

REVIEWED BY GEORGE D. GOULD

AS described in the foreword, this subject is frankly educational, without plot or story. Nor does it befog the spectator as a purely scientific rendition would. Systematized knowledge there is, but the mode of presentation is simple and wholesome. The picture is a straight delineation of observation among numberless children, with the simplified result of the accumulated experience screen-given without sensationalism or pretense of spice-showing.

In its public presentations none but women are being allowed to witness it. Exactly why this should be so is not entirely plain. The derivation and construction that will be placed on this announcement is certain to be misleading to some people, and is far from a favorable advertisement. More dear as the teachings of the picture are to a woman, yet it would seem the good might be generally spread without restriction.

The entire theme, if there is a theme, is devoted to painstaking portrayal of the care and attention of the young ones. It is truly propagandish. Urge is laid on all women to prepare themselves or their daughters for that greatest of honors—the bringing forth of a new life.

The majority of the scenes are laid in a great New York hospital, where the most up-to-date and experienced methods of care of the child are followed. Bathing, feeding, and so forth, of the new life are presented in detail through the scientific medium of the greatest physicians and most accomplished nurses. Inasmuch as the presentation is spontaneous, "acting" is not to be looked for. In other portions the care of the prematurely born is taken up.

The multitude of detail in "Birth" makes it necessary to forbear specific particulars. Even with the restricted showing, there is no doubt but that the subject will appeal to the great majority of women, and be of value to those exhibiting it.

"The Desert Man"

(Ince-Triangle—Five Reels)

REVIEWED BY PETER MILNE

A TYPICAL William S. Hart release is offered in "The Desert Man," the story of which was written by Martin Brown and the scenario done by Lambert Hillyer.

"Typical" is used with emphasis, for the picture presents the customary vista of scene that the Hart releases have always offered. The sentimental is accentuated to a degree prevented from reaching the mawkish, due to the star's virile acting, and the story in the course of its development allows the good man to defeat the purposes of the bad man in the first reel and again in the last reel to the accompaniment of a mighty supply of suspense. The dance hall scenes are of the spectacular variety so dear to the hearts of the Western fans, and the wild and wooly West is transferred to the film in all its lawlessness.

Mr. Hart in directing equals his acting, which is saying a good deal. He always succeeds in casting an atmosphere of intensity about all his offerings, and "The Desert Man" is no exception to this general rule. In fact, Mr. Hart has offered Mr. Hart in a feature that ably upholds the standard of his previous efforts. The Hart fan is in nowise to be disappointed by "The Desert Man."

THE STORY AND PLAYERS

Jim (William S. Hart) arrives in the town of Broken Hope on a prospecting expedition. He learns that every inhabitant of the town has become inoculated by the mental state suggested by its name. He meets Jennie (Margery Wilson), whose father (Walt Whitman) is dying. He forces a doctor (Jack Livingston), recuperating in a nearby town, to come to the old man's assistance. His services are useless, however. Jennie's father dies. The doctor gains the confidence of Jennie and elopes with her. Shortly afterwards she discovers his true character, and, shifting from one town to another, she finally serves as entertainer for Tacoma Jake's saloon, which has been built near the town erstwhile known as Broken Hope, but which, owing to the discovery of gold, Jim has changed to Golden Hope. Jim's enemies attempt to take his life, but in a climax of great power he defeats them and regains possession of Jennie.

Little Buster Irving, Henry Belmar, Milton Ross and Josephine Headley complete the cast.

"Tides of Barnegat"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS story, by F. Hopkinson Smith, makes an excellent picture. While Miss Sweet is not called upon to reach exceptional heights of dramatic feeling in any particular scene, her work throughout is fully as pleasing as anything she has done recently.

The locale of the story makes possible some most attractive beach scenes, and Miss Sweet always looks well in simple costume and roles where a touch of sweet sadness is part of the character.

Norma Nichols, in the role of the thoughtless sister, who was



Jane Pleads with Lucy to Confess

willing to let Jane suffer the burden and even the humiliation of bringing up the illegitimate child in a small village where the town folk could not be expected to believe the improbable story of its adoption, has a well cast part. Little Billy Jacobs, as "Archie," will make a great hit with any audience.

"The Tides of Barnegat" is what we would class as considerably above average, though not a wonderful production. It is a good, forceful story, along lines sure to appeal to the great majority of any audience. We do not see how the role of "Jane"

could have been handled more satisfactorily than is done by Miss Sweet in this play.

THE STORY AND PLAYERS

In the little seacoast town of Barnegat, Jane (Blanche Sweet), the much loved school teacher, lives a happy and carefree life, loved by John Cavendish (Elliott Dexter), the young village doctor. Jane's vivacious sister, Lucy, returns from the city, where she has been sent to acquire a musical education, and among others whom she inspires with her talent is wild Bart Holt (Tom Forman), son of an old sea captain (Walter Rogers).

A little outing is planned which includes these two young people (Lucy and Bart), and a night in a small sailboat, during a calm, results in an indiscretion which has serious consequences. Bart meantime has been called to sea and is lost in a wreck.

Jane takes all her savings and persuades Lucy to go with her to the city. Here a little boy is born (Billy Jacobs), and Jane takes care of him. Lucy never seems to understand the seriousness of her position, and when Sydney Grey, a friend of Dr. Cavendish, visits the girls, he believes the boy is really Jane's child.

Later Sydney marries Lucy, and Jane meanwhile returns to the village and claims to have adopted the child. Not until the school board has dismissed her, and she is on the verge of collapse, is the way opened by an accident to the child, which clears the reputation of Jane. Then, Captain Bart, overcome with emotion, tells the truth and all are forgiven.

"The Great Bradley Mystery"

(Apollo-Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

"THE GREAT BRADLEY MYSTERY" is a well evolved suspense picture written by Edward Ellis. As the greater portion of it is taken up with painting Bradley as a villain of the deepest dye and suggesting various characters that might have just cause to commit the murder, the picture seems somewhat misnamed. However, this is a small item, and in the face of the interest which the continual plotting and counterplotting accumulate is quite negligible. The last reel, given over to the discovery of the murdered man and subsequently to the discovery of the cause of his death, caps the story with a climax of considerable power. There is room for improvement in this final reel in the matter of subtitles.

Mr. Ellis plays the part of Bradley well, and Edward Earle as Collier does his customary natural and attractive work. Alma Hanlon in the heroine's role with a pleasing personality carries it through successfully.

"The Great Bradley Mystery" is never lavish in setting, but the property requirements of the story have been met to a suitable degree. The photography is average. Of its type the picture is a good one, all things considered. It has most of the elements of popular appeal, and the suspense is well maintained—in fact, unusually well maintained.

THE STORY AND PLAYERS

Bradley (Edward Ellis) has wronged his stenographer, Lola (Florence Short). Partly by accident he succeeds in casting suspicion on his partner, Collier (Edward Earle). As a consequence, Mary (Alma Hanlon) refuses to see him again. He goes West, and Bradley lies to Mary and tells her that he has been killed. Bradley and Mary are married. After the birth of her child Lola dies. A little later Bradley is found dead. Lola's father, Tony (Bigelow Cooper), the janitor of the building, is accused of the crime. Just prior to his arrest Collier appears on the scene and explains that in a fight with Bradley the latter had drawn a pistol. In the tussle with Collier the shot was fired that killed him. Afterwards Mary and Collier conclude their interrupted romance.

"Sally in a Hurry"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

WHAT little plot is contained in "Sally in a Hurry" is so obvious and forced that one is led to believe that A. Van Buren Powell, who wrote it, was in something of a hurry himself. Purposes don't begin to cross until the middle of the third reel and when they do they are guided by the well-known long arm of coincidence. Briefly "Sally in a Hurry" is distantly removed from feature class; its assets being Lillian Walker and some comedy scenes in the introductory reels.

This comedy will in all probability tickle the risibilities of Miss Walker's followers. But it is never incidental to the plot. The author goes out of his way to introduce the humor and leaves his action out in the cold until he is through trying for laughs. A foundation of comedy is quite proper too. It affords a valuable contrast when the more dramatic situations arrive. But as said, Mr. Powell's drama is not to be watched with any degree of all absorbing interest. It is too trite, too clearly "worked" to create any measurable amount of suspense.

Miss Walker's support is hampered by the characters it plays. Don Cameron's Walter, the opposite lead, is never realistic and never heroic at all. The Bill of Thomas Mills is too studied, while Eulalie Jensen overacts at times, perhaps in an attempt to put a little life in her scenes.

THE STORY AND PLAYERS

Sally (Lillian Walker), waitress in a hashery, meets Walter (Don Cameron), younger son of an English nobleman, whom



The Introduction to the Family

she believes is a Lord. Bill (Thomas Mills), a crooked gentleman, peeved at the show of affection between the two, employs Clara (Eulalie Jensen) to lure Walter away. Clara succeeds in her mission, and though Sally warns Walter of her character, he pays no attention to her. At a dinner party where Sally, substituting for a sick friend, is waiting on the table, Clara attempts to make off with the hostess' necklace, but Sally apprises her and reveals her in her true colors to Walter. Walter's older brother conveniently dies, so after all the Englishman inherits a title and makes Sally happy.

"A Magdalene of the Hills"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS would be a production of extra merit if for no other reason than the fidelity of its atmosphere, the unusual manner in which Director John W. Noble has selected the chief characters to fit their "types," and the fine out-of-doors camera work by Herbert Carleton.

But the scenario by June Mathis is one of those sure-fire entertaining stories which keep on going and get somewhere. We are sorry we cannot by any means say as much of the ordinary production nowadays, which often gets by on account of the direction and camera work alone.

Add to the above good qualities very acceptable acting by all the principals, with special commendation of the work of Mabel Taliaferro as Renie and Frank Montgomery as old Mathis, and it will be seen Metro has a very fine offering in "A Magdalene of the Hills."

William Garwood as Eric Southard, the city man and lawyer hero, reverses the usual order of things by gaining the confidence of the mountain folk, and deserving it, by marrying the girl and leaving and afterward coming back, instead of forgetting her for his city friends.

The whole plot is pleasing, as well as highly melodramatic, and makes of the mountaineer not an improbable outcast of society, but an honorable and really human being—appealing as hero or heroine.

THE STORY AND PLAYERS

Herbert Grayson (William Black), the head of a big lumber company operating in the Southern timberlands, has done everything in his power to keep the native mountaineers in ignorance and submission to his company, even to murder, and old Mathis (Frank Montgomery) has sworn his daughter Renie (Mabel Taliaferro) to "git" any Grayson that ever steps foot on local soil.

Grayson's nephew, Eric Southard (William Garwood), is sent by Grayson to buy the lands of old Mathis, which his company must have. Eric is almost "got" by Renie; he returns the shoe from ambush and wounds this sweet girl of the timberlands. Love follows, and a marriage. Bud Weaver (William B. Davidson) returns from the valley to claim his betrothed, Renie, just after Eric has strangely disappeared in answer to a fake telegram from his uncle.

Renie tries to flee, but is stopped by Bud and old Mathis; the fact that Eric is a Grayson is learned. Renie, in desperation, seeks news of Eric from the lumber boss, Peets, who lies to her and then assaults her. In the struggle her gun is discharged and Peets is killed. Eric returns just in time to lend a hand in the trial and prove the truth of her story, as well as the lawfulness of their marriage.

"A Jewel in Pawn"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THE producers have provided Ella Hall only a meager vehicle in "A Jewel in Pawn." A stab at pathos was attempted, but there seem to be no scenes in it capable of provoking a tear. For the most part the various episodes are rich in atmosphere, but, minus any consistent show of drama or comedy, they become rather monotonous as the reels roll by.

Constance Crawley and Arthur Maude wrote the story, while Maie Havey scenarioized it. The production was in charge of



The Wedding Ring Has to Go

Jack Conway. Miss Hall in the principal role acts the child to an excellent degree, and Walter Belasco and Antrim Short contribute good work in congenial parts.

There is, to be sure, some good comedy in the very closing scenes of "A Jewel in Pawn," but at no other point does it glitter brilliantly. An inadequate story is the real answer.

THE STORY AND PLAYERS

Nora (Ella Hall) is left in the care of a kindly old pawnbroker (Walter Belasco), while her mother (Mrs. Maie Hall), with the money allowed her on the services of her daughter, goes to seek her father (George Pearce). She dies before she locates him. Nora's faithful companion is a newsy, Jimmie (Antrim Short). Her grandfather eventually locates her and sends her away to boarding school, and after a few years attempts to marry her off to a snob. But Nora prefers to go back to Jimmie and the pawnbroker, and grandfather is won over.

"Her Temptation"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

NORRIS SHANNON, who created this story, evidently has made serious study of psychic phenomena, for he stays within the bounds of the possible in handling his "psychic" theme. For example, he does not have his heroine commit crime under a hypnotic spell, but uses the spell only to make her think she must have committed the crime the villain tells her she committed. The old style "passes" of the hand in front of the subject are not used, either, to give the story a cheap melodramatic thrill. All in all, Richard Stanton has produced a fine picture that will hold any audience.

Gladys Brockwell as the girl and Bertram Grassby as the villain who uses hypnotic power to gain his ends carry their unusual roles with distinction, and the staging of the play is elaborate.

As usual, the characters of the play live in wealthy surroundings and have everything money can buy, at the cost of happiness. We have an idea the dear public has seen enough of this sort of theme lately, and still we will say that this story is above average in a general weighing up of qualifications for good entertainment.

THE STORY AND PLAYERS

Shirley Moreland (Gladys Brockwell) is sought in marriage by Gerald Halstead (Bertram Grassby) because her father is wealthy. When, through misfortune in stocks, her father dies penniless and expresses as his last wish that Shirley should marry his lifelong friend, Ralph Stuart (Ralph Lewis), Halstead is glad of the opportunity to get rid of a now unwelcome entanglement.

So the sacrifice is made, and her little sister, Helen, is enabled to live a life of gaiety at the cost of her sister's misery. Then Halstead again comes into her life. Going out one night, they are detained by an accident. A quarrel with her husband follows. A stroke of paralysis results from the shock.

Then Halstead has a diabolical idea. He hypnotizes Shirley, himself poisons Stuart, and waits results. Stuart surprises him by leaving all his money to the younger sister, Helen (Beatrice Burnham), instead of to his wife. Halstead then drops Shirley altogether for Helen.

This is more than Shirley can stand, and although Halstead has told her he will accuse her of the murder, she confides in Walton Maynard (James Cruse), who loves Helen, and at the altar Maynard by sheer force of will compels a confession of the crime from Halstead, who jumps off the belfry tower—thus saving Helen's happiness, so that Shirley's sacrifice, after all, is not entirely in vain.

"The Easiest Way"

(Selznick—Seven Reels)

REVIEWED BY PETER MILNE

"THE EASIEST WAY," an adaptation of Eugene Walter's drama, proves the best vehicle that Clara Kimball Young has appeared in under the Selznick banner. Mr. Walter's play, frankly sex in theme but not over-sex in appeal, lends itself to pictorial purposes excellently. As the actress who sacrifices, first, self-respect, and then love, and takes to the Easiest Way to success, Miss Young plays with feeling and emotional depth. She has made the part of Laura Murdock an appealing character throughout, not in the same sense as did Frances Starr in the stage version, to be sure, but undeniably sympathetic in her combat with Brockton.

The dramatic situations in "The Easiest Way" are many, and their power is a property that can never be denied. Albert Capellani has picturized the play on a lavish scale. Of particular note is the manner in which he has brought out the realism of every scene. The entertainment in Brockton's home may not pass muster before certain censor boards, but as a piece of realism it is excellent. The same may be said of every phase of the picture. The road life of the theatrical company, the back stage glimpses, the episode laid in the summer resort, even the newspaper office, stand as points of unusual merit.

Joseph Kilgour takes the part of Brockton, the same which he did on the stage. His is a thorough piece of acting. Louise Bates contributes a fine characterization as Elfie St. Clair, another traveler on the Easiest Way, and Rockliffe Fellowes is a fine Madison.

Before certain audiences "The Easiest Way" will undoubtedly be a great hit. There are few people who don't relish a peep be-

hind the scenes and, as the play was before it, the picture will undoubtedly prove lucrative.

THE STORY AND PLAYERS

Laura Murdock (Clara Kimball Young), fourth-rate actress and widow of a drunkard, endeavors to find a place for herself on the New York stage. She meets Elfie St. Clair (Louise Bates), a former companion of road days, who suggests to her that she get some one with money behind her. The some one looms up in the person of Brockton (Joseph Kilgour), and after several debates with herself Laura accepts his proposal and sees her name in electric lights. Later, in the West, she meets Madison (Rockcliffe Fellowes), a poor newspaperman, and it is not long before they are in love. Madison is willing to forget her past. He meets Brockton, who tells him that he could never support Laura on fifteen a week, so Madison goes prospecting. In the meantime Brockton influences all the managers so that none of them will give her work. In desperation, she finally goes back to Brockton, and here Madison finds her after he has made his fortune. Disgusted, he denounces her, and Laura seeks consolation in suicide. But before she dies Madison forgives her.

(At the Rialto theatre, where the picture was first shown, the original ending of the play was retained. After Madison has turned her down Laura buries her sorrows and enters the swim of New York's night life.)

Cleo Desmond, George Stevens, Frank Kingdon, Mae Hopkins and Walter McEwan are in support.

"The Hero of the Hour"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

"THE HERO OF THE HOUR" is another Jack Mulhall picture produced by Raymond Wells.

Mr. Mulhall is an actor of pleasing personality, but in certain respects he should be restrained. A sweeping gesture ending with a leveling of the index finger at a certain object grows exceedingly tiresome when employed to excess. Mr. Mulhall evidently believes that this arm waving stunt is expressive of various emotions, for he uses it unceasingly. And he doesn't seem to take into consideration that his face is his greatest medium of expression. In fact, that one gesture has prematurely nipped any degree of versatility that the young actor may have possessed.

The story scenarioized by Eugene Lewis is a comedy that fails to score effectively on the side of humor. There will be some laughs in the first reel, when Billy starts selling perfume for a living, but his ranch experiences, when he turns the trick on the would-be trickers, are strung out so and there is such incessant walking about of all concerned that the element of comedy seldom penetrates through the heavy veil of padding.

The ranch scenes are a sheer delight to the eye and the photography is excellent.

THE STORY AND PLAYERS

Billy Brooks (Jack Mulhall), a society fop, contemplates a trip to the coast to sell a certain perfume. His father arranges to have him kidnapped at a certain wild western station, and a band of cowboys performs the trick. They are told to make a man of him, but Billy gets wind of the trick and, enlisting the cowboys on his side, proceeds to cut up like a regular bad man until his father is sent for. Then he explains the ruse. His love affair with the fair mistress of the ranch only crops out in the end.

Wadsworth Harris, Fritzie Ridgway, Grace MacLean, Noble Johnson, Fred Burns, M. K. Wilson and Eugene Owen constitute the support.

"Cheerful Givers"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

BESSIE LOVE and the half-dozen odd Fine Arts kiddies are featured in this comedy-drama from the pen of Mary H. O'Connor. Admirers of this type of picture will doubtless derive much enjoyment from it, as there is an interesting plot in which are set the humorous moments. The scene in which the children of the orphan asylum are parceled out to the townsfolk, the trip of the kiddies to locate Judy and the latter's experiences in the home of Mrs. Harriet Gray, a picturized Hettie Green, afford moments of delightful comedy.

The story has been well produced by Paul Powell. There is a melodramatic twist at the end, necessary to clear up the plot and bring it to a happy ending. Bessie Love contributes her usual capable work and the kiddies are as clever as ever. Just why Kenneth Harlan as Horace Grady chose to wear a toothpick in his mouth for the greater number of his scenes is not quite clear, but otherwise his performance is satisfactory.

THE STORY AND PLAYERS

Judy (Bessie Love) keeps house for her father, the Reverend Deady (Spottiswoode Aiken), and her younger sister (Pauline Stark). Harriet Gray (Josephine Crowell), a harsh business woman, forecloses on the mortgage of the orphan asylum, and the children are provided for by the townsfolk. The Deadys are obliged to take seven of them. Judy secures a position as housekeeper for Mrs. Gray and manages to soften the old lady's heart, as well as to win the love of the son (Kenneth Harlan).

Bessie Buskirk, Winifred Westover, Loyola O'Connor and William H. Brown complete the cast.

"A Double Steal"

(Signal-Mutual—Second Chapter)
REVIEWED BY F. G. SPENCER

THIS is the title of the second section of "The Railroad Raiders" in which Helen Holmes, the daughter of the rails is featured, and in which promises run high, one is just permitted to guess the outcome. One may plainly see that Steve Arnold, the discharged agent, is to be the thorn in the side of Helen or vice versa, but up to the present she has not been given a chance to display her acrobatic abilities or perform any of her well known dare-devil stunts.

Nevertheless, the theme is there, lines are being laid and there's no reason to doubt that the author has a fund of good material from which to produce something that will redound to his credit and not take an iota from Helen's past prestige.

Reproductions of outlying wayside stations are the same as of yore, and one simply has to wait for developments.

THE STORY

A special train, chartered by Lord and Lady Melrose, is held up by the discharged Steve Arnold and his gang, and the family jewels are taken. Wallace Burke has already secured the gems and substituted paste imitations before the train is held up by Arnold and his new found confederates, who, on threat to dynamite the train compels the travelers to line up on the tracks where they are "covered" by two of the gang, while a third goes through them, and then ransacks the private car, until the supposed genuine jewels are found. The train is then permitted to go its way. Helen's work is now apparently cut out for her, for her father is serving a ten-year sentence for a crime committed by this same gang, and this chapter will complicate matters considerably for there's no positive clue apparent as to the whereabouts of the genuine jewels.

The subsequent chapters will certainly be awaited with keen interest by any and all who have witnessed the opening chapters, and it's a matter of great speculation as to the means Helen will adopt to clear her father's name and bring the marauders to justice.

The author, who was responsible for Helen Holmes' latest success, "A Lass of the Lumberlands," may be depended upon to furnish ample material, however, for Helen to further distinguish herself, and many stirring stunts with this popular star in the foreground may reasonably be expected.



Herbert Rawlinson, "The Eagle's Wings"—Bluebird

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"Hard Times in Hardscrapple." "Ham and Bud." (Kalem Comedy. One reel.)—A single reel, sprinting along a mountain ridge, gives Ham and Bud the opportunity to initiate a new brand of humor. "Hard Times in Hardscrapple" is a burlesque on the typical western picture, with two gun-men in prominence and saloons as the favored background. "Sapped" mines and flying pies together with the bed that walks afford the comedy. A girl, whose name is not mentioned in the program, helps brighten up the scenery.

Selig-Tribune. No. 29. (Mon., April 9.)—Disastrous results of cyclone, Petrey, Ala.; view of west coast defense battery; pacifists prevented from holding demonstration, Washington, D. C.; Chicago Cubs down 7th Infantry in baseball, El Paso, Texas; one hundred thousand sing "Star Spangled Banner" during flag raising, Boston, Mass.; mobilization of 1,500 boy scouts, New York City; celebration of 111th anniversary of Juarez, Mex.

Mutual Program

"Mutual Weekly, No. 118." (Gaumont. One reel. Wed., April 4.)—Preparedness and the means being adopted to perfect same are the dominant features of this edition of Mutual's Weekly. The reel shows the applicants for the Navy being examined as to their fitness for service; a close up of Miss Loretta Walsh of Philadelphia, the first woman yeoman in the navy; an aeroplane at Inglewood carrying a motorcycle for readiness when and where needed; the removal of 750 officers and men. Of the German interned vessels to Atlanta, Ga.; the demolishing of a prison erected in 1822 at Baton Rouge to make way for a modern and more suitable structure; U. S. Army conducts important transportation experiment at San Antonio, Tex., and interspersed through the reel are pictures of current events of interest. It is a reel that will appeal to all red-blooded Americans and should find a ready, profitable booking.

"Mutual Tours Around the World, No. 22." (Gaumont. One reel. Tues., April 3.)—This reel deals exclusively with the scenic, industrial and natural features of Uncle Sam's recent acquisitions, the islands of St. Thomas, St. Croix and St. John, formerly the Danish West Indies. It deals exhaustively with the value of these islands as naval bases, and points out its impregnable fortresses, which apparently are plentiful and formidable. The beautiful scenery of the isles is wonderfully portrayed, and the natives are shown going about their daily avocations. Points of interest from historical standpoints are flashed upon the screen, and the whole reel is highly interesting and equally educational. Citizens of the United States should become familiar with the possibilities of our newest possessions and no better means to this end than a study of this reel can be imagined.

"Reel Life, No. 49." (Gaumont. One reel. Thurs., April 5.)—Varied indeed are the themes treated in this reel, and they include features of sport, industry and national defense. A vivid exhibition of the efficacy of the flying torpedo is given, proving it the most important of our coast defenses; dancing for health and pleasure at Denislawn, Cal., where most artistic poses are struck, and vigorous calisthenics presented under the direction of Miss St. Denis, who impresses upon her pupils the value of play, and to the exhilaration of the action is added the music of the waves of the broad Pacific. Basketry, an ancient industry among the Indians, receives much attention, and the symbolism of the designs of ornament is explained. The reel closes with a picture of the Stars and Stripes, and a close-up of President Wilson. The photography throughout is clear, and the subjects treated of great interest.

"Her Hero." (Strand. One reel. Comedy. Wed., April 11.)—The hero in this case is a young man who has to bluff his re-entrance into the heart of the girl (Billie Rhodes) after apparently treating her shamefully. It all came about by his visiting the girl and her friend to the County Club, then discovering that he had left his wallet at home. On alighting from the automobile a footpad grabs a handbag from his girl. He gives chase and recovers it, and also notices that it contains a goodly sum of money. He therefore abstracts a $20 bill "temporarily," and orders dinner. During the course of the meal the girl investigates to see if the thug took anything and joyfully remarks; "He only took that counterfeit bill I was carrying." The hero then realizes what is bound to happen, for he has already tendered this self-same bill to the waiter. He decides on a quick "get away," but their auto breaks down, and he leaves it while the chauffeur makes repairs. He is captured by the club's emissaries and hailed before the court, where a little telephoning and explaining straighten matters out in that quarter, but the girls not only had to return home alone, but also had to pay the chauffeur. So he tells of an encounter with the self-same thug and his pals, but he vanquishes them all, and in proof of his assertion displays the counterfeit bill which he had recovered after a hard battle.

It's a good picture, and for short, well written, lively comedy will be hard to beat.

"Why Ben Bolted." (Vogue. Two reels. Sat., April 7.)—This is one full reel of slapstick featuring Ben Turpin, who with Ed. Laurie blossom forth as Romantic Kings. After being chased from a box car they proceed to make their toilet. Ben remains shabby while Ed. Laurie puts on a presentable front. Then follow a couple of April Fool's Day stunts between Arthur Currier and his sweetheart, in which both Turpin and Laurie appear. Laurie is a counterfeiter, hence his natty appearance. With his spurious paper he has bought an auto from Currier, who is brought to task by the bank officials. Of course a wild chase follows, many accidents happen, but Ben eventually bolted to safety. This is a comical, well-rounded out picture and will prove a winner wherever Ben Turpin has been introduced.

Universal Program

"The Home Wreckers." (Nestor. Mon., April 23.)—This comedy, another by the Hoadley and Palmer combination, gives Lee Moran an opportunity to do his female impersonation act, which is as usual a humorous bit that none can afford to miss. The story depicts the manner in which the two boys institute a Home Wrecking bureau, and contains many comical situations. Eddie Lyons and Edith Roberts, supported by Fred Gamble and Lydie Yeamans Titus, contribute their usual work.

"The Forest Nymph." (Gold Seal. Three reels. Tues., April 24.)—A suspenseful melodrama of the wilds in which attractive mountain scenery is noticeable above all else. The picture is one bought by Universal and shows the manner in which a girl (Bartina Burkett) protects a man from the police because of her love for him. The story is average and is produced well with considerable attention paid to detail.



Violet Heming, Supporting H. B. Warner in "The Danger Trail" (Selig-K.E.S.E.)

"The Thousand Dollar Drop." (Victor. Tues., April 24.)—One of Allen Curtis's comedies written by Tom Gibson and produced with a cast including Ralph McComas, Eileen Sedgwick, and Milton Simms. The plot concerns the manner in which a crook fools a married couple by posing as a hypnotist. Containing a number of oddly comical situations and several good performances, this comedy easily ranks with the average humorous release offered the exhibitor.

"Twixt Love and Desire." (Laemmle. Wed., April 25.)—This picture contains a mere situation often common to "eternal triangle" subjects elaborated with various incidents until it fills the reel. It makes a reel of strong dramatic value, entertaining despite its triteness. L. Magnus Ingleton prepared the scenario, while in the cast appear Irene Hunt, Richard Ryan and Leo Pierson.

"Little Bo-Peep." (L-Ko. Two reels. Wed., April 25.)—Dan Russell gives one of his inimitable comedy characterizations in this two-reel comedy, one of the good ones put out by the L-Ko organization. Lou Bolton, Robert McKenzie and Gladys Roach are prominent in his support. The comedy is chiefly small country town stuff and the usual burlesque of the city vampire is introduced. Decidedly worth while and well up to the L-Ko standard.

"Her Wayward Parents." (Victor. Two reels. Thurs., April 26.)—A most satisfactory subject, with Daddy Manley and Mother Benson in the principal roles. Their daughter comes home from boarding school full of hygienic teachings, and attempts to put them into practice on her parents. The results are that the parents elope, but a reunion takes place later on. The latter part of the picture, which introduces a counterplot, is not at all well developed, and there are several bits of padding here and there throughout the two reels, but Manley and Mother save the day and all who see "Her Wayward Parents" will surely be delighted with it because of the benevolent old leads.

"The Townsend Divorce Case." (Rex. Thurs., April 26.)—Gretchen Lederer and Roberta Wilson supported by Jean Hersholt have the leads in this well produced dramatic subject. Divorce is its theme and the manner in which an understanding was reached between a dissatisfied husband and wife forms a most interesting reel.

"The Rogue's Nest." (Imp. Two reels. Fri., April 27.)—This melodrama, in which an adventurous trio are frustrated by a pair of lovers, makes an admirably well sustained suspense picture. Edith Roberts, Lee Hill, Hayward Mack, Nellie Allen and Mina Cunard are in the cast. Constance Crawley and Arthur Maude are the authors and the production was in charge of Donald McDonald.

"The Trail of Hate." (Bison. Two reels. Sat., April 28.)—This picture, presenting a melodrama of love and intrigue with the male principals as army officers, is a copy of a story recently done by a feature company and contains a number of strong moments. While the various kinks of the plot are not always convincing, the action is so swift and there are such a large number of sensational episodes lying within its footage that it entertains fully throughout its length. Jack Ford, Louise Granville and Duke Worne are the principals. Francis Ford directed.

"The Leak." (Joker. Sat., April 28.)—One of the best of the Jokers, in which liquor is used as the chief comedy element. A tramp poses as a Secret Service agent and discovers that the barber of the town is also the bartender in a sub rosa way. Many very humorous complications and a number of fine burlesque performances by the usual Joker cast, including William Franey, Milburn Moranti and Lillian Peacock.

"Ring Rivals." (L-Ko. Two reels. Wed., April 11.)—Dan Russell, assisted by Dick Smith, proceeds to burlesque ring fighters in this picture with very funny results. The incidental business is clever and the plot coherent enough, with its love element, to hang together. Gladys Roach is the heroine over whom the fighters fight.

"Uncle John's Money." (Rex. Two reels. Thurs., April 12.)—An excellent comedy drama in which an old man, to test the character of his nephews, pretends to be penniless. The one, a social climber, turns him out of his house, while the other, a hard working doctor, takes him in.

Naturally, the latter gets the fortune. George Berrell, Malcolm Blevins, Marjorie Ellison and Burton Law are the principals.

Educational

"Feeding the Smaller Animals." (Ditmars. Split reel.)—This subject contains a number of educational and interesting views showing various animals, such as raccoons, coatis, polecats, civets, cavies, porcupines and other little known animals feeding. Some of the flashes are decidedly humorous and the subtitles are enlightening as usual.

Weeklies

Selig-Tribune, No. 31. (Mon., April 16.)—Bathing season opens, Galveston, Texas; Billy Sunday invades New York City; Easter Sunday parade, Atlantic City, N. J.; society girls take aviation course, Houston, Texas; 1st Battalion New York Naval Militia ordered into Federal service, New York City; Chicago Cubs open baseball season in home city; submarine "chasers" built, Bayonne, N. J.

Statement of the ownership, management, etc., required by the Act of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1917.

State of New York, County of New York. Before me, a notary public in and for the State and County aforesaid, personally appeared E. Kendall Gillett, who having been duly sworn according to law, deposes and says that he is the secretary of Motion Picture News, Inc., 729 Seventh avenue, of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 22. A Man and the Women (Edith Hallor and Leslie Austen), U. S. Amuse. $
Mar. 29. The Law That Failed (Alma Hanlon and Edward Ellis), Apollo.... $
Apr. 12. The Inevitable (Anna Q. Nilsson), Erbograph $
Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo $
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke $
May 3. The Auction of Virtue (U. S. Amuse.) $
May 10. Little Miss Fortune (Erbograph)... $

Artcraft Pictures

Jan.— 8. The Pride of the Clan (Mary Pickford.)
Mar. 5. A Poor Little Rich Girl (Mary Pickford) $
Mar. 26. Broadway Jones (George M. Cohan) $
Apr. 30. In Again—Out Again (Douglas Fairbanks) $

Bluebird Photoplays

Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely) $
Apr. 2 Susan's Gentleman (Violet Mersereau) $
Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart) $
Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short) $
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) $
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) $
May 7. Little Miss Nobody, (Violet Mersereau) $
May 14. Treason (Allen Holubar and Joseph Girard $
May 21. The Flashlight Girl (Dorothy Phillips) $

Butterfly Productions

Apr. 30. Eternal Love $

Fox Film Corporation

Mar. 12. A Tale of Two Cities (Wm. Farnum), Special $
Mar. 19. The Blue Streak (Wm. Nigh and Violet Palmer) $
Mar. 26. High Finance (George Walsh) $
Apr. 2. Her Greatest Love (Theda Bara)... $
Apr. 2. Tangled Lives (Genevieve Hamper) $
Apr. 9. Her Temptation. (Gladys Brockwell) $
Apr. 16. The Derelict (Stuart Holmes) $
Apr. 23. She, (Valeska Suratt) $
Apr. 30. American Methods (William Farnum), Special $
Apr. 30. A Small Town Girl (June Caprice).. $

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... $

Kleine-Edison-Selig-Essanay

Mar. 19. Satan's Private Door (Essanay).... $
Apr. 2. The Law of the North (Shirley Mason) $
Apr. 16. Builders of Castles (Marc MacDermott), Edison $
Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay $
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay $
May 14. The Mystery of No. 47 (Ralph Herz), Selig $
Apr. 30. The Danger Trail (H. B. Warner and Violet Heming), Selig $
Apr. —. The Truffiers (Neil Craig), Essanay $
May 21. Night Workers (Marguerite Clayton), Essanay $

McClure Pictures*

Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere) $
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) $
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) $
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) $

*Released through Triangle Exchanges.

Metro Pictures Corporation

Mar. 26. The Hidden Children (Harold Lockwood and May Allison), Yorke.... $
Apr. 2. The Waiting Soul (Mme. Petrova). $
Apr. 16. A Magdalene of the Hills (Mabel Taliaferro), Rolfe $
Apr. 9. The Power of Decision (Frances Nelson), Rolfe $
Apr. 23. God's Law and Man's (Viola Dana), Columbia $
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe $
May 6. The Secret Spring (Harold Lockwood and May Allison), Yorke... $
May 13. The Belle of the Season, (Emmy Wehlen), Rolfe $
May 20. To the Death (Mme. Petrova), Popular Plays and Players $
May 27. The Beautiful Lie (Frances Nelson), Rolfe $

Mutual Film Corporation

Mar. 26. Motherhood (Marjorie Rambeau), Powell $
Mar. 26. Sunny Jane (Jackie Saunders), Horkheimer $
Apr. 2. The Devil's Assistant (Margarita Fischer), Pollard 6
Apr. 9. A Daughter of War (May Ward), Mutual Special $
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American $
Apr. 16. Environment (Mary Miles Minter) American $
Apr. 16. The Single Code (Crane Wilbur) Horsley $
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer $
Apr. 23. The Debt (Marjorie Rambeau), Powell $
Apr. 30. Whose Wife? (Gail Kane), American $

Paramount Pictures Corporation

Mar. 26. The Bottle Imp (Sessue Hayakawa), Lasky $
Mar. 29. As Men Love (House Peters and Myrtle Stedman), Pallas $
Apr. 2. The Bond Between (George Beban), Pallas $
Apr. 5 The School for Husbands (Fannie Ward), Lasky $
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky $
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky $
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players $
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas $
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players $
Apr. 30. Heart's Desire (Marie Doro), Famous Players $
May 3. Sacrifice (Margaret Illington), Lasky $
May 7. The Primrose Ring (Mae Murray), Lasky $
May 14. The Marcellini Millions, (George Beban), Morosco $
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco $
May 21. Her Better Self (Pauline Frederick), Famous Players $
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky $
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky $
May 24. The Undying Flame (Mme. Petrova), Lasky $
May 28. Freckles (Louise Huff and Jack Pickford), Lasky $

Pathe Exchange, Inc.

Mar. 25. Told at Twilight (Baby Marie Osborne, Henry King and Daniel Gilfether), Balboa $
Apr. 1. Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser $
Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra $
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser.. $
Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clugston), Astra $
Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa $

Red Feather Productions

Apr. 2. The Bronze Bride (Claire MacDowell, Frank Mayo and Eddie Polo) $
Apr. 9. Mr. Dolan of New York (Jack Mulhall) $
Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) $
Apr. 23. The Hero of the Hour (Jack Mulhall) $

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon $
Apr. —. The Easiest Way (Clara Kimball Young) 6
Apr. —. The Law of Compensation (Norma Talmadge $
Coming—The Silent Master (Robert Warwick) $

Triangle Distributing Corporation

Mar. 18 Blood Will Tell (W. Desmond), Ince-Kay-Bee $
Mar. 25. A Woman's Awakening (Seena Owen), Fine Arts $
Mar. 25. The Square Deal Man (Wm. S. Hart), Kay-Bee $
Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay Bee $
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts $
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee $
Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee $
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts $
Apr. 22. The Desert Man (Wm. S. Hart) Ince Kay-Bee $
Apr. 29. Hands Up (Wilfred Lucas), Fine Arts $
Apr. 29. The Pinch Hitter (Charles Ray), Ince-Kay Bee $

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) $
Coming—The Passion Flower (Beatriz Michelena) —

Vitagraph V-L-S-E.

Mar. 26 The More Excellent Way (Anita Stewart and Charles Richman) $
Apr. 2. A Million Bid (Anita Stewart and Harry Morey) $
Apr. 2 Babette (Peggy Hyland and Marc MacDermott) $
Apr. 9 Apartment 29 (Earle Williams) $
Apr. 9. Captain Alvarez (Edith Storey) $
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 9
Apr. 16. Sally in a Hurry (Lillian Walker... $
Apr. 23. The Hawk (Earle Williams) $
Apr. 30. Her Secret (Alice Joyce and Harry Morey) $
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) $
May 14. Olette the Elusive (Peggy Hyland and March MacDermott) $
May 21. Rebellion (Anita Stewart) $

World Pictures

Mar. 26. As Man Made Her (Gail Kane, Frank Mills and Gerda Holmes).. $
Apr. 2. Man's Woman (Ethel Clayton and Rockcliffe Fellowes) $
Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) $
Apr. 16. Forget-Me-Not (Kitty Gordon) $
Apr. 23. Darkest Russia (Alice Brady) $
Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley) $
May 7. Mothers of France (Sarah Bernhardt) $
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) $
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) $
May 28. Maternity (Alice Brady) $

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 16. Feeding the Smaller Animals...500 feet
Apr. 23. Monkey Capers.....1 reel
Apr. 30. Foreign Birds.....500 feet

Foxfilm Comedies

Apr. 9. A Footlight Flame (Charles Arling).2 C
Apr. 16. The Film Spoilers (Chas Conklin).2 C
Apr. 23. His Love Fight (Hank Mann).....2 C
Apr. 30. An Aerial Joy Ride.....2 C

General Film Company

BROADWAY STAR FEATURES

Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY

The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel 21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel..... 21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAYS

The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM

The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D..... 21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D 21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D..... 21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D..... 21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

SELIG

The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top..... 21870
Selig-Tribune, No. 28, 1 Top..... 21875
Mr. Bingo the Bachelor (John Lancaster), 1 C 21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top..... 21889
Selig Tribune, No. 30, 1 Top..... 21893
Bill and the Bearded Lady, 1 C..... 21894

Metro Pictures Corporation

Monday, April 23, 1917

DREW—One of the Family (Mr. and Mrs. Sidney Drew) .....1 C
SERIAL—The Great Secret (Chapter 15). Francis X. Bushman and Beverly Bayne) .....2 D

Monday, April 30, 1917

ROMA—The Love Dope (Ralph Herz).....1 C

Mutual Film Corporation

Monday, April 23, 1917

MUTUAL SERIALS—Inside Treachery (Episode No. 3, "The Railroad Raiders"), 2 D. 05447-48
MONOGRAM—Shorty Unearths a Tartar (15th of "Adventures of Shorty Hamilton"), 2 D.....05459-60

Tuesday, April 24, 1917

GAUMONT—Mutual Tours Around the World; Brest, Western France, Sarajeva, Capital of Bosnia, Moscow, Second Capital of Russia, 1 Trav.....05461

Wednesday, April 25, 1917

MUTUAL—Mutual Weekly, No. 121, 1 Top 05462
STRAND—And in Walked Uncle (Bille Rhodes), 1 C..... 05463

Thursday, April 26, 1917

CUB—The Ransom (George Ovey), 1 C.. 05464
GAUMONT—Reel Life; A Tabloid Bungalow, Red Clay Workers of Barbados, An Altiscope Rifle, Cargo Boats of Tomorrow, Metal Spinning, Life in Soudan, 1 Mag..... 05465

Friday, April 27, 1917

MONMOUTH—Below the Deadline (Chapter 6, "Jimmie Dale" Series), 2 D.05466-67

Saturday, April 28, 1917

VOGUE—A Plaster Feud (Paddy McQuire), 2 C.....05468-69
GAUMONT—Reel Life; New Legs for Soldiers, Fishing Through Ice, A Traveling Dairy, A Vest Pocket Water Sterilizer, A Mock Bull Fight, Making Iron Pipe, 1 Mag..... 05442

Friday, April 20, 1917

MONMOUTH—A Fight for Honor (Chapter 5, "Jimmy Dale" Series), 2 D..05443-44

Saturday, April 21, 1917

VOGUE—Masked Mirth (Ben Turpin), 2 C 05445-46

Monday, April 30, 1917

MUTUAL SERIALS—A Race for Fortune (Episode No. 4, "The Railroad Railers"), 2 D.....05470-71
CAHILL—Gladys' Day Dream (Marie Cahill), 2 C.....05477-78

Tuesday, May 1, 1917

Title not announced.....05479

Wednesday, May 2, 1917

MUTUAL—Mutual Weekly, No. 122, 1 Top 05480
STRAND—Cleptomaniacs (Billie Rhodes), 1 C 05481

Thursday, May 3, 1917

CUB—Jimmy's Trial (George Ovey), 1 C. 05482
GAUMONT—Reel Life; Our Patriotic Maidens, Restoring an Old Mission, Getting Rid of the Snow, The Queer Tribe of Issa, The Queerest Newspaper, 1 Mag.....05483

Friday, May 4, 1917

MONMOUTH—Devil's Work (Chapter 7, "Jimmie Dale" Series), 2 D 05484-85

Saturday, May 5, 1917

VOGUE—Bucking the Tiger (Ben Turpin and Lillian Hamilton), 2 C.....05486-87

Paramount Pictures Corporation

Monday, April 23, 1917

BURTON HOLMES—Curious Colombo, 1 Trav
KLEVER KOMEDY—Ballads and Bologna (Victor Moore).....1 C
PICTOGRAPH—No. 64, 1 Mag.

Monday, April 30, 1917

BURTON HOLMES—Colorful Ceylon, 1 Trav.
BLACK DIAMOND—Her Iron Will, 1 C.
PICTOGRAPH—No. 65, 1 Mag.

Pathe Exchange, Inc.

Sunday, April 22, 1917

Mystery of the Double Cross, No. 6 (The Dead Come Back), Astra, 2 D.
Patria, No. 15, Mrs. Vernon Castle, International, 2 D.
Max, the Lady Killer (Max Linder), Pathe, 1 C.
Florence Rose Fashions, No. 28 (Rose) Fash. and Picturesque Algeria (color Sc.), Split reel.

Wednesday, April 25, 1917

Hearst-Pathe News, No. 34, 1 Top.

Saturday, April 28, 1917

Hearst-Pathe News, No. 35, 1 Top.

Sunday, April 29, 1917

Mystery of the Double Cross, No. 7 (Into Thin Air), (Mollie King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 29 (Rose), Fash. and Across British India, Color. Sc. Split reel.
Know America the Land We Love, No. 6 (In and Around San Diego, California), Sc., Combitone, 1 reel.
Krazy Kat—The Cook, C-Cart; The Hornets of the Sea, Educ., International, Split reel.
Max Wins and Loses (Max Linder), Pathe, 1 C.
Our Fighting Forces, Pathe, Topical, 2 reels.

Wednesday, May 2, 1917

Hearst-Pathe News, No. 36, 1 Top.

Saturday, May 5, 1917

Hearst-Pathe News, No. 37, 1 Top.

Triangle Komedies

Sunday, April 22, 1917

Petticoat Perils.....1 C
His Parlor Zoo.....1 C

Sunday, April 29, 1917

Skirt Strategy.....1 C
A Dog's Own Tale.....1 C

Universal Film Company

Week of April 30, 1917

SPECIAL RELEASES

NESTOR—What a Clue Will Do (Eddie Lyons, Lee Moran and Edyth Roberts..1 C
GOLD SEAL—Bill Brennan's Claim (Neal Hart and Janet Eastman).....3 D
L-KO—The Cabaret Scratch (Dan Russel)...1 C
IMP—A Midnight Mystery (Thomas Jefferson and Betty Schade).....2 D
UNIVERSAL—Screen Magazine, No. 17.1 Mag.
JOKER—Left in the Soup (Gale Henry and William Franey).....1 C
POWERS—(Cartoon and Educational).Split reel
L-KO—Scrambled Hearts (Billie Ritchie)....1 C
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 8), (Ben Wilson and Neva Gerber).....2 D

REGULAR RELEASES

VICTOR—Flat Harmony (Eileen Sedgwick).1 C
UNIVERSAL—Animated Weekly, No. 70.1 Top.
VICTOR—Pots and Poems (Matt Moore and Jane Gail).....2 C
BIG U—The Penalty of Silence (Wallace Reid) .....1 D
VICTOR—A Darling in Buckskin (Gertrude Astor) .....1 C
BISON—Little Mocoasins (Millard K. Wilson and Edyth Roberts).....2 D
BIG U—True to Their Colors (Grace Cunard).2 D

Monday, April 23, 1917

NESTOR—The Home Wreckers (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02357

Tuesday, April 24, 1917

GOLD SEAL—The Forest Nymph (Bartina Burkett), 3 MD..... 02358
VICTOR—The Thousand Dollar Drop, 1 C 02359

Wednesday, April 25, 1917

LAEMMLE—Twixt Love and Desire (Irene Hunt and Leo Pierson), 1 D.. 02360
L-KO—Title not decided, 2 C..... 02361
UNIVERSAL—Animated Weekly, No. 69, 1 Top 02362

Thursday, April 26, 1917

VICTOR—Her Wayward Parents (J. Belasco), 2 CD..... 02363
REX—The Townsend Divorce Case (Gretchen Lederer and Roberta Wilson), 1D..... 02364
POWERS—No release this week.
BIG U—The Warrior's Bride (Wallace Reid), 1D (Reissue)..... 02365

Friday, April 27, 1917

IMP—The Rogue's Nest (Lee Hill and Edith Roberts), 2D..... 02366
REX—No release this week.
UNIVERSAL—Screen Magazine, No. 16, 1 Mag..... 02367
VICTOR—The Woods Are Full o' 'Em (Ernie Shields), 1C (Re-issue)..... 02368

Saturday, April 28, 1917

BISON—The Trail of Hate (Jack Ford), 2 WD..... 02369
LAEMMLE—No release this week.
JOKER—The Leak (William Franey), 1 C 02370
LAEMMLE—A Woman of Clay (Leah Baird), 1D..... 02371

Sunday, April 29, 1917

REX—No release this week.
IMP—No release this week.
POWERS—Title not decided..... 02372
REX—David Craig's Luck (Matt Moore and Jane Gail), 2D (Reissue)..... 02373
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 7), Ben Wilson and Neva Gerber), 2D..... 02374

Vitagraph V-L-S-E

Monday, April 23, 1917

Satin and Calico (Paula Blackton).....1 D
Rogues and Recklessness (Hughie Mack)....1 C

Monday, April 30, 1917

Jeers and Jailbirds (Hughie Mack.....1 C
The Fairy Godfather (Paula Blackton.....1 D

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

George Backer Film Corporation
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues.....

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) .....

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, for a Wife!.....1 reel
Feb. 15. Bride and Gloom (Special Release).....2 reels
Feb. 19. Hubby's Night Out.....1 reel
Feb. 26. Kidding Sister.....1 reel
Mar. 5. As Luck Would Have It.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
The Manx-man .....10 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely).....5 reels
Dec.—Just a Song at Twilight.....5 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5.reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.

Eskay Harris Feature Film
Alice in Wonderland.....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide .....6 reels
The Awakening of Bess Morton.....5 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

D. W. Griffith
Intolerance .....9 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Jaxon Film Corporation
Strife (George LeGuere).....5 reels

Juvenile Film Corporation
Apr.— 1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers 2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks ").. ....

Paragon Films
The Whip.....8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants..... ....
July—19. Casey the White-Wing..... ....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct..... ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh..... ....

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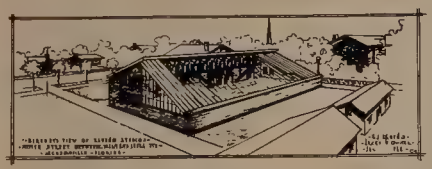
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16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
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24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
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49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

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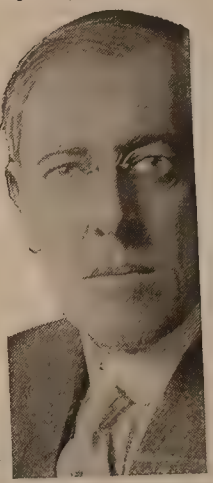
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TABLE OF CONTENTS

TRAP NESTING THE PICTURE FAN. (W. A. JOHNSTON) 2631
WHEELER BILL MODIFIED AS INDUSTRY RALLIES TO BATTLE 2633
NATION'S FOREMOST EXHIBITORS MERGE TO BUY AND SELL FILMS 2635
TRIANGLE TO ABOLISH DEPOSITS; WILL BOND EXHIBITORS 2637
BENJAMIN HAMPTON RESIGNS PRESIDENCY OF GENERAL FILM 2639
REAL SERVICE THAT DISTRIBUTORS ARE ANXIOUS TO GIVE 2641
Breitinger Slated as Amusement Commissioner 2634
"Racial" Censor Bill Passes Illinois Senate 2634
New York Exhibitors Will Fight Music Tax 2636
Ogden Pictures Corporation Begins April 23 2640
Star System Is All Wrong, Says Harry Raver 2640
Sub-Sea Spectacle "Submarine Eye" Is Completed 2644
The Day of the Dub Is Going, Says Wilk 2644
Illinois Exhibitors Convene; Discuss Problems 2645
West Coast May Have Two Industrial Bodies 2645
Taking Politics Out of the League 2647
Appreciates Fine Service from Atlanta 2648
Generosity to Lodges and Societies Pays 2650
Oklahoma Live Wires Beat Newspaper Trust 2651
Fatty Arbuckle Makes Bow on Paramount Program 2652
Jack Mulhall Stars in First Long Universal 2653
Summer Bluebird Program Ready—Turn to Fall Productions 2654
Pathe Claims Pearl White Greatest Drawing Card 2655
Arbuckle Comedy Contracts Flood Paramount 2661
Bluebird in Forefront on Preparedness Films 2662
Noted Author Head of Fox Scenario Department 2662
Hearst-Pathe News Consolidation Profitable 2663
Escape Artist, Houdini, Signs with Williamson 2664
Gaumont Company Is Covering War in Its Single Reels 2665
Mrs. Castle Signs Long Contract with Pathe 2666

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line 2644
Live Wire Exhibitors 2649
Advance Offerings of the Programs 2652
How Pictures Are Booking 2655
Live News from the Producers 2661
Chicago News and Comment 2670
Among the Exchanges 2671
Just for Fun (In and Out of Town) 2672
Newsy Reports from All Sections 2673
In the State Rights Field 2675
The East Coast Studios 2678
In and Out of West Coast Studios 2679
Tabloid Reviews 2691
Features—Current and Coming 2693
Short Subjects—Current and Coming 2694
State Rights—Current and Coming 2695

ACCESSORY NEWS SECTION

Editorial 2701
Projection (Union Announcements) (Slides) 2702
The Camera 2708
Music and the Picture 2711
Building and Furnishing (Directory of New Theatres) 2715

SCREEN EXAMINATIONS

"African and Indian Elephants" (Ditmar-Educational .. 2684
"Birth" (Eugenic Film Co.) 2687
"Border Peril, The" (International Pathe) 2686
"Butcher Boy, The" (Arbuckle-Paramount) 2683
"Cheerful Givers" (Triangle-Fine Arts) 2690
"Crafty Hand, The" (Metro) 2685
"Darkest Russia" (World Film) 2684
"Desert Man, The" (Ince-Triangle) 2687
"Double Steal, A" (Signal-Mutual 2690
"Easiest Way, The" (Selznick) 2689
"Fated Hour, The" (Cines) 2686
"Great Bradley Mystery, The" (Apollo-Art Dramas) 2688
"Her Temptation" (Fox) 2689
"Hero of the Hour, The" (Red Feather-Universal) 2690
"Home Aquarium, The" (Ditmar-Educational) 2684
"How Uncle Sam Prepares" (Hanover Film Co.) 2685
"Into the Air" (Pathe) 2684
"Jewel in Pawn, A" (Bluebird) 2689
"Lonesome Chap, The" (Pallas-Paramount) 2685
"Magdalene of the Hills, A" (Metro) 2688
"Mrs. Belfame" (Powell-Mutual) 2683
"Sally in a Hurry" (Vitagraph) 2688
"Sleeping Fires" (Famous Players-Paramount) 2686
"Sunshine and Gold" (Balboa-Pathe) 1683
"Test of Death, The" (Metro) 2685
"Tides of Barnegat" (Lasky-Paramount) 2687
"Tyrant of Chirachua, The" (Kalem) 2686

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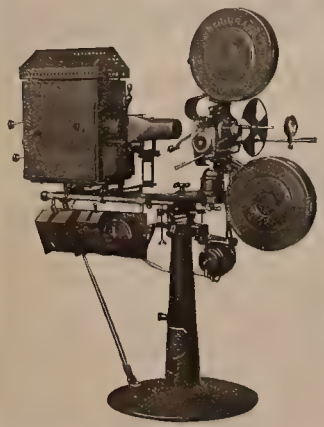
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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Another Step in Advance

THE line has been crossed. If determination, action, and enthusiasm count for anything, the Motion Picture Industry now has a body of men working in its interests who will be the means of eliminating the present chaotic condition in the mechanical branches of the industry and making of them a smooth running, homogeneous, standardized whole.

The Society of Motion Picture Engineers is to be congratulated. The recent meeting in Atlantic City marked the turning point in its career. It was a case of do or die, for, if that meeting had not been a success, the society would have gone out of existence without a doubt.

Progress will be slow—that is natural. There are many factors to be dealt with and an innumerable mass of important details which must finally be taken up and settled. These must wait their turn and will be considered in due course. Some of the most important will come up at the Chicago meeting in July; others must wait, for, as the engineering society of the automobile industry took years in arriving at their present standards and are still working continually on others, so the Engineering Society of the Motion Picture Industry must take time in developing standards upon which it will ultimately stand.

Sixteen men, bent upon one purpose, came together, read papers, which had been prepared for the occasion, and went away with the determination to bring in others who are eligible and in a position to do the industry real service.

They did certain definite things which will be enumerated in the pamphlet which will cover the proceedings of the meeting. This will be off the press very shortly and will be available to every individual in the business.

ASIDE from the definite actions which were taken there were three important subjects touched upon which mean much to the industry and which the society will ultimately be the means of clearing up entirely.

First—At the present time there are men in the business who are making statements broadcast which science knows are incorrect and have no foundation, but yet at the present time there is no one body or set of individuals who can, with any acknowledged authority, refute the statements which are being made in pure ignorance. This the society will do, with the result that knowledge and not personal theories will be the basis of operation.

Second—We have at the present time certain definite prejudices on the part of the public against Motion Pictures. There is no excuse for them, though no one is to blame except the picture people themselves. People in responsible positions refuse to talk or have anything to do with the "Movies," yet when you talk with them about motion pictures they are all interest and will listen for any length of time. We have many expressions of this same kind which we in the industry pass over without a thought and accept without a question—"Stars," why not designate those who play the leading roles in our well known pictures by their proper names or coin a word or group of words which will convey the meaning but which will yet be dignified —"Stills," another slang short cut meant to convey an idea which no one outside the industry would ever suspect was meant. They all do harm and work an injustice to the industry.

Third—The utter carelessness on the part of many builders of theatres and the seeming lack of realization on their part as to why the picture house is built. Their plans are dominated by the architect who goes on the idea that the more money spent the greater is his commission. There is seemingly no thought that "the picture is the thing." Put the projection room anywhere, but get it out of the way—then fight to doctor the picture and make it passable. The house must be built about the projection and not wait till the house is finished before ever giving it a thought. Every house should be known by its pictures; everything else is secondary.

THESE three points were discussed at length, and if they are not taken care of all future work of the society will be useless.

We must have the proper foundation for instruction.

We must have the backing of the public.

We must have good projection.

The only other fundamental is in the class of picture which is produced, but this is entirely up to the Motion Picture Manufacturers.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Film Destroyers What Sherman Said War Was

THE time has come for a general agitation on the part of everyone who has the future of the motion picture industry at heart to eradicate one of the most obnoxious and "sloppiest" practices of which an operator could be guilty. Don't misunderstand my use of the word operator; an OPERATOR would not really be guilty of such a thing, but there are so many of us that "think we are operators" that we do not give enough thought to the proper care of the equipment and accessories entrusted to our care. One of the most important accessories is the film, and yet so few of us regard it as anything more than a strip of celluloid to be hurried through the machine, and after we have done with it get it off our hands by sending it either back to the exchange or on to the next operator, with little or no thought as to its condition, and all too often that condition is abominable. I am going to try and set forth just a few suggestions as to how the film can be given a longer life and yet remain in first-class condition. Of course, the exchanges must do their share in helping to wipe out this evil, which can be easily done if they will only see that the films are sent out in the best condition initially. This does not apply to first run films, but to those which are sent out on circuit. The first run film should be in as good condition one year from its issue as on its first day, if given the proper care. I have seen film that has been in service for from three to five years, and is in as good condition today as it was when first issued, and this was because the operator who had it in charge was careful and took pride in his work. There is no reason why our present day operator should not display the same care as the "old timer," for the present day operator has more advantages than the old timer ever dreamed of. In the old days a man could only gain knowledge from experience, but today there are numerous books and an almost unlimited amount of literature dealing on the art of projection which is of great assistance to the operator in obtaining the knowledge that it has taken others long years to obtain through the hard school of experience. The causes of so much damage to film can be enumerated as follows: Oil, improperly adjusted machines, dirty machines, and, last but not least important, PUNCH HOLES.

Oil is the chief cause of complaint, and there is no doubt but that it does a greater amount of damage than all others combined. It has been repeatedly pointed out that it is not necessary to flood a machine with oil to keep it in perfect running order. ONE DROP OF OIL will accomplish more than a bucketful if properly applied, and one of the best suggestions regarding the oiling of a projection machine was that issued by the Kinemacolor Company to its operators: "Oil early and often, one drop at a time." No more, no less.

There is no excuse whatever for a machine to become reeking with oil, and operators will admit that it is not an uncommon thing to visit an operating room where the machines were literally swimming in oil, oil in pools being found at the base of the mechanism, and even in the lower magazine, and where a large lower loop is used the film passes through this oil as though it were some sort of solution for the preserving of film. Oil will preserve the machine, if used properly, but I have never heard of its being recommended for the preservation of film. Have you?

Improperly adjusted machines do their share toward damaging film, but it is pleasing to note that this evil is becoming less as the operators are brought to a realization that it is only by keeping their machines in proper adjustment that they can hold down their job. Too great tension on the tension springs cause the machine to run just that much harder, and the increased pull on the film causes the sprocket holes to become strained, and sometimes stripped altogether, thus making the film unfit for further use and causing considerable money loss to the exchange. This is also true where the take up is not adjusted properly; a take up belt should be no tighter than is absolutely necessary to revolve the lower wheel when it is full of film.

Dirty machines, too, must receive their share of condemnation. In the preceding paragraph, under Oil, I might have mentioned that oil can be classified sometimes as dirt, but the fact that I wish to call particular attention to is that dirt which accumulates on the sprockets, and more especially on the intermittent sprocket. This dirt is collected from the film as it passes through the machine and sometimes becomes so firmly packed between the sprocket teeth as to prevent the film becoming engaged by the teeth and preventing its passage through the machine. If not halting the film altogether, it at least has a tendency to give to the picture the "up and down motion" or jumpy film which many complain of. A half-hour spent with the machine before or after the day's run in cleaning it would do much to prevent any such occurrence. I know there are many who object to "working overtime," but this is a matter that is positively up to the operator, and he should keep his machine in the best possible condition at all times. For myself, I always preferred to remain after the show and clean my machines, for in that way I was enabled to feel sure that they were fit to run the next day, and if they were not I had ample time to secure new parts or whatever was needed before show time the next day. Machines will not run forever without attention, and it might also be said that the more attention they receive the longer they will run.

Before getting down to the last great evil, I think it would not be amiss if I were to say just a few words regarding mis-frames. (On this matter I have a suggestion that has been made by an operator, which is being carefully considered, and I hope to have it in more concrete form shortly, so that you can tell me what you think of it.—ED.) Operators in some instances where mis-frames are more the rule than the exception offer the excuse that they are not being paid to inspect films. True, but would it not be better to remove the mis-frames after the first show than to be compelled to watch the screen every minute, with one hand on the framing lever, ready to frame the picture, sometimes framing all the way down and then framing halfway up again, owing to the position of the framing carriage? Or do you think it looks better this way? I am sure the people who are paying their good money to see good work will not agree with you in this latter method. It is just as easy, in fact easier, for an operator to, while watching the first show, take note of the mis-frames and mark them, which can be done by dropping a slip of paper through the rollers of the lower magazine, and then when the reel is to be rewound look for these slips of paper and remove the mis-frames. It only takes a few additional minutes to do this, and you have the added satisfaction of knowing that you are doing your work in a manner to bring credit upon you. Remember, you never can tell who is in the theatre trying to find something to criticize about your work, and if there is nothing to criticize you should feel highly elated. To illustrate: An operator of my acquaintance, and he was a good operator, too, had been trying for some time to secure an increase in salary, without success. One day an exhibitor, who was the nearest competitor of this operator's employer, visited the theatre where this operator was employed, and after witnessing the entire show, called the exhibitor aside and the following conversation took place:

Visiting Exhibitor: "Who is your operator?"

House Manager: "Oh, that's Charlie so and so."

V. E.: "Well, I have watched the entire show, and I must say that you have a first-class man. There hasn't been a mis-frame during the entire two and a half hours I have been here, and his light has been handled better than some of the larger theatres. How much are you paying him?"

H. H.: "Oh, we are paying him a very good salary; eighteen dollars a week."

V. E.: "Well, he can come to me any time he wants a job and I'll give him twenty-five dollars a week, for you have got a prize."

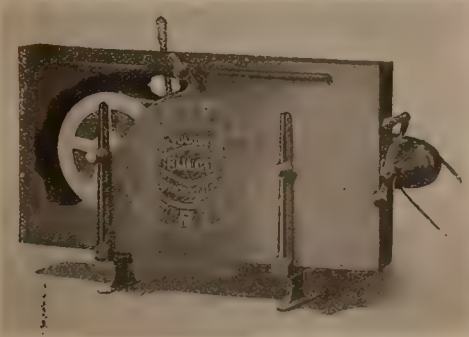
This conversation had been overheard by one of the employees, who lost no time in informing the operator, and the operator,

striking while the iron was hot, informed his employer that if the raise was not forthcoming his services would be discontinued at the end of two weeks. The manager, knowing full well that he had saved considerable money through the careful handling of supplies, and conscientious work of his operator, and realizing that if he were worth twenty-five dollars to his competitor he must be worth that to him. The result was that the operator received the increase asked without further parley. One instance where good work met its reward.

Now for the final punch! PUNCH HOLES. It would be almost impossible to estimate the cost of the damage done to films by "punch holes." This evil is common where one operator operates two machines. He has "his mark" on the film so that he may know when to light the other arc. These punch holes are sometimes placed from fifty to one hundred feet from the end of the film; another mess of punch holes is found just before the ending of the film, sometimes ten or fifteen feet from the end. This second set is to let him know that it is time to start the second machine. When one takes into consideration the fact that nearly every operator has his private punch mark and puts it in every film he handles, you can readily see that there is a considerable amount of damage done. And then, too, there are films whose action is such that the last foot of film must be run if the audience is to follow the story with any degree of "understandableness." It has been repeately pointed out to film manufacturers that this evil could be remedied by them if they would only end and begin each reel of film with a subtitle, such as the Vitagraph Company used for a time. It would then be an easy matter for the operator to write out a cue sheet and know the exact moment when he should fade one reel into the next. I personally know operators who have agitated this point, and when no notice was taken have punched more holes than there was any need of just to see if the manufacturers would not wake up and comply with their request. Surely it is not an unreasonable one, or one that would cause any expense to work out, and the manufacturers would be the beneficiaries as well as the film exchanges. Let the film exchanges who suffer from this practice write themanufacturers to try the above suggestion, and then if punch holes appear in the film discontinue the exhibitor's service, and if the operator who still persists in "punching" films will not mend his ways the exhibitor should get one that will. The operator, bear in mind, is the man you must consider, for he can make or break the best picture that was ever produced. Operators will do their share toward protecting the property in their care just as soon as the men higher up are willing to meet them halfway, and it is only by co-operation between exhibitor, exchange and operator that we are ever going to get anywhere.

Enclosed Rewinders

F. C., North Carolina, writes: *"Dear brother, are there any rewinders on the market that are entirely enclosed, that is where the reels of film are entirely hidden from view during the process of rewinding? I have heard that there was such a device, but to be sure am writing you, for you probably get to see these new things before outsiders."*



Fulco Enclosed Rewind

Answer: Your question, or rather the answer to it has "killed" a perfectly good story I had prepared on just such a rewinder as you are seeking information about. But perhaps it is just as well, and I will answer your question by saying. There is. If you had read the NEWS thoroughly you would have seen this device mentioned some time ago in our columns.

The E. E. Fulton Company, Chicago, Ill., are the manufacturers of such a device, and it is something that this department can cheerfully recommend. (I should be familiar with this device, shouldn't I, Mr. Fulton, having had one on my hands for several months). The "Fulco" rewinder, as it is called, is a metal cabinet having sufficient room to hold two reels of film, the door of this cabinet drops downward after which the reels are placed on their spindles and the door closed thus allowing the chain-driven gear to engage the rewinding element. The construction of this device is such that it is almost impossible to injure it, and as it is supplied with friction reducing and noise deadening ball thrust bearings its use is coming more into favor each day. The "Fulco" may be operated by hand or driven by motor if desired, and as it cannot be operated unless the door is closed it had been found to be a most practical means of reducing fire risk in the operating room. This device has the approval of the Underwriters, and conforms to the requirements of the Chicago authorities who are particularly strict where the winding of films takes place in the operating room and where the use of enclosed rewinders are compulsory. Prices, etc., can be had from the E. E. Fulton Company upon request.

Noisy Machine

G. W., Illinois, *wants to know why his ——— machine makes a noise now when it never did before. Says he has had it all apart and cleaned and oiled it thoroughly, and that now the machine makes a grinding, thumping noise. Will be grateful for any help we can give him.*

Answer: Your letter has caused me to lose several hours of sleep. I could not figure out why you should experience this trouble if as you say it was not present before. Then the thought came to me that it was quite possible that the machine had been run for some time and the gears have become worn. In taking the mechanism apart you had not exercised the proper care and when you came to reassemble it, you had placed the gears back in such a position that they did not mesh properly. The best thing for you to have done would have been to take a prick point and made a scratch point on each of the gears so that the marks would have corresponded with each other, in this way you could have been certain of replacing the gears in proper relation with each other. The only thing that I can suggest now is that you send the machine to the factory for a general overhauling. It would be next to impossible for you to get these gears back in their relative position again, and it may be necessary for the manufacturer to install an entire new train of gears. These suggestions should be remembered in case you ever do this particular thing again.

Has Anybody Seen Him?

The following letter explains itself:

Novotneyville, Ia.,
April 4, 1917.

Mr. I. G. Sherman,
729 Seventh Avenue,
New York City.

Dear Sir:

Am dropping you a line asking you for assistance in locating my operator, Charles A. Norton. He disappeared last Thursday and has not been seen since. You no doubt will hear from him soon and will confer a favor by letting me know his whereabouts. Thanking you in advance, I remain,

Yours truly,
W. L. MEYERS.

Readers of this department will no doubt remember that Norton is the "small-town" operator who has furnished us with so much amusement lately, and any one knowing his whereabouts is hereby requested to send me his address. Mr. Norton has quite recently fallen heir to a small sum of money through the death of his father and it may be that he has gone to some larger city to try his fortune. I wish him luck, and if he sees this hope he will communicate with me.



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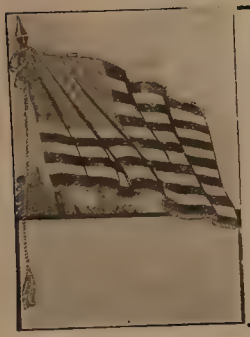
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Novelty Slide Co.
115 E. 23rd St., New York

SLIDES

The Greater N. Y. Slide Co., 154 West Forty-fifth street, are doing a capacity business on their new line of patriotic glass slides, as well as releasing a complete set of unbreakable Mi-ka slides on every patriotic song.

These slides show the American eagle, shield, flags, etc., in red, with the chorus and verse of the song blended in.

Anticipating the demand and to save the exhibitor time they have distributed an assortment of the various slides to some of the largest supply houses throughout the country, who also handle the products contained in their latest catalogue.

To meet the demand from all parts of the country the Novelty Slide Company of New York have issued a special patriotic number of "Novelty Notes," illustrating and listing several hundred patriotic slides, a number of excellent patriotic film trailers, a splendid line of patriotic posters and an attractive selection of novelties and souvenirs.

This special issue of "Novelty Notes" is a valuable aid to the exhibitor in preparing his daily program in this time of war, and the suggestions and information therein are of great value to every theatre owner and manager.

The Excelsior Illustrating Company of 219 Sixth avenue, New York, has just put out a catalogue, which is both artistic and comprehensive. It includes slides of every description—advertising and otherwise—so very desirable and useful to the exhibitor.

Fireproof Screen

P. W., Pennsylvania, writes: *"What is the best way to fireproof a screen? We are projecting an 18-foot picture. Throw is 65 feet. Do you think this is too small a picture for that distance? Our screen is a muslin one, stretched on a frame and placed on pins which are fastened into the back wall of the theatre."*

Answer: I don't understand why you find it necessary to fireproof a screen, and I should think you would find it a rather costly experiment to use this type of screen, although if it is not possible for you to make the outlay for a reflecting type of screen, would think you could project the picture directly on to the back wall and thus eliminate the cost of laundrying the muslin screen. The wall properly surfaced would not absorb so much light and would not need to be fireproofed.

The screen can be fireproofed by thoroughly saturating it with a solution of phosphate ammonia mixed in the proportion of one pound to one gallon of water. Phosphate of ammonia can be purchased at almost any drug store, the price per pound ranging from seventy-five cents to one dollar. One pound should be enough for your purpose, and in applying it be sure that you get the screen thoroughly saturated, after which let dry and then place in position. When brought in contact with flame the screen will char but will not burst into flame.

The size picture you are projecting, is to my mind, altogether too large. It is unnatural, making the figures grotesque and out of proportion. I should think a picture two or three feet smaller would be more acceptable to your patrons, and there is no doubt that the smaller picture would show up much better on the screen.

English House a Model

THE Homer Cinema, Limited, operates the Homer Cinema at Gt. Homer street, Liverpool, England, a theatre which during 1914 opened its doors to the public. The theatre was designed by Naggington & Sherman, architects of Dale street, Liverpool. The building is constructed of brick and terra cotta, measures about 40 feet in width by 100 feet in depth.

The lobby contains several display frames and models of the principal actors of the silent drama. The box office is equipped with an Express Ticket selling machine.

The interior of the theatre is neatly decorated in blue tapestry cloth, the side walls being divided into panels with plastique ornament borders finished in gold.

The seating capacity of the house is 863; 633 seats being on the main floor, the balance of 230 being balcony seats. Opera chairs were furnished by Fred Wilkin & Brother.

Rheostats in Multiple—What Voltage?

J. W., Connecticut, writes: *"Please answer the following question in the Projection Department of the* NEWS *and kindly omit my name and address. Just sign it J. W., Connecticut.*

"I have two 38 ampere, 110 volt rheostats connected in multiple supplying one motion picture machine with current. Carbons are National ⅞-inch cored upper and ⅜ solid lower. My line voltage is 110 volts. How would you figure the amount of voltage I am getting at the arc? Also, how would you figure the resistance of such a connection?"

Answer: In the first place, let me say that the arc voltage is hardly affected by the multiple connection. It has been found that from 40 to 60 volts is necessary at the arc to force the amperage or current over the line, preferably 50 volts, but this all depends upon existing conditions. In connecting the two rheostats in multiple you have doubled your amperage and slightly increased your voltage; this increase, however, is so slight as to be of no great importance. A rheostat for 110 volts generally cuts down the arc voltage one-half, that is 55 volts. The resistance of each rheostat is found by dividing the voltage by the output in amperes. Thus: $110 \div 38 = 2.891$ or nearly 3 ohms. The two rheostats if connected in series would thus have a combined resistance of 6 ohms. The resistance of the connection as you have it now, you will see, only amounts to the resistance of one rheostat if it were used singly. I hope I have made this clear to you; it is rather difficult to explain, but really quite simple once the principle is understood. If you want any further information, call again.

Important Canadian Deal

GEORGE PERKINS of the Perkins Electric Company, has just announced the consummation of a deal which will have widespread effect on the motion picture accessory business of Canada.

Mr. Perkins announces that he has purchased outright the machine and stock departments of Charles Potter and Company, which was his only opposition in this territory. Mr. Brown, who was in charge of this department, will, we understand, go with Mr. Perkins and probably take charge of one of his branch offices.

Perkins Electric Company now has offices in Montreal, Toronto and Winnipeg, and is sole agent for practically all the well-known standardized motion picture machines and accessories.



Exterior Strand Theatre, Cedar Rapids, Iowa

How can an advertiser continue advertising? By giving YOU value.

S. O. S.

Do you need a NEW MACHINE, but do not feel able to spend the money?
We are able to HELP you by selling you any Standard Make Moving Picture Machine on Small Monthly Payments.
Write us today for our liberal terms. Catalog free on request.

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Largest Exclusive Dealers to the Moving Picture Trade.
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The Convarc affords the greatest economies and ease of light control for either alternating or direct current.
Operating on alternating current it delivers true direct current, insuring BRILLIANT WHITE LIGHT, PROJECTION OF TRUE COLOR VALUE WITHOUT FLICKER OR FLARE. As it generates directly the proper voltage required by the arc, all current-wasting and heat-radiating resistances are eliminated.
For this reason the Convarc is also most economical for reducing the voltage of direct current circuited to the voltage of the arc.
The Convarc eliminates the handicap of alternating current and pays for itself in savings on both alternating or direct current circuits.
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The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.
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The Winning Combination—A Good Story and the Best Lens

Even more important than location is the combination of lens and story. For a good film well shown, with every detail lifted out with snap and clear outline, will bring the crowd back and back again, no matter where you are located.

Bausch and Lomb Projection Lenses

are scientifically computed to intensify every detail and insure brilliant illumination to the edge of the screen.

Leading owners have found that Bausch & Lomb objectives and condensers help pay for themselves. That is why you will find them in practically all successful theatres.

Edison and Nicholas Power machines are regularly supplied with Bausch & Lomb Lenses.

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RADIUM
Gold Fibre Screen

was our answer to hundreds of exhibitors who had asked us to help them.

Since our entry into the field we have been dedicated to the broad general policy of "solving screen problems." The specialized knowledge of our experts is at the command of any exhibitor who cares to avail himself of it. Tell us your troubles and we'll tell you how to overcome them. Our experience has taught us that most projection troubles cease when a RADIUM GOLD FIBRE SCREEN is installed.

Write Us Today for Price and Further Details

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UNION ANNOUNCEMENTS

Brockton Operators' Union Holds Initial Dance

THE moving picture machine operators of Brockton, Mass., Local 437, I. A. T. S. E., held their first annual ball and entertainment at Canton Hall, Brockton, on Tuesday evening, April 10. This "first release" was a "feature" in an indeterminate number of reels, with Beatrice Roberts of the Atlas Film Company, Boston, as the star, supported by a company of over three hundred. Miss Roberts, who hails from Winthrop, has the distinction of being the winner of the beauty contest at the movie ball given in Boston some time ago, at which there was over 127 contestants. Those present at "437's" affair heartily endorsed the decision of the judges in proclaiming her a real beauty. Asked how she liked the motion picture work, she replied with enthusiasm, "It's just corking! I like it ever so much, and I think I am getting along splendidly; at least, every one tells me so. I have been in three pictures so far, and have just finished a new picture called 'Lanky.' I don't like the title very well, and I would like to tell you all about the plot, only it's a secret." The evening was full of surprises, many features being introduced at intervals. For instance, during the intermission there was a "cut in," and Louise Plasse sang two topical songs that went over big. Helen Brousseau also contributed two vocal numbers to the splendid program. Another "hit" was made when Hazel M. Moulton sang "While the Rivers of Love Flow On," and for an encore "America, Here's My Boy." During the singing of this latter number two members of the National Guard took their places beside the singer under a large American flag. This, with a dance order of twenty numbers, with many encores, kept the dancers going until midnight, when a halt was called for refreshments. The committee in charge consisted of Brothers Frank Motta, Roy C. Wenstrom, Robert R. Reid, H. T. Kennedy and George L. Henault.

Wake Up, Ithaca!

ITHACA, New York, the home of Cornell University, needs a stirring up. There are many good operators in Ithaca, but their main trouble is that they do not give the careful attention to detail that they should. Some of the operators still persist in using soft cored carbons for the negative, whereas it has long been recognized that a solid carbon, such as the "Silvertip" or "Hold-Ark," produces much better results. Also, not a few of the boys are using two wing shutters instead of three wing. This is entirely wrong. A two wing shutter will admittedly give more light, but it will not minimize the flicker as will a three wing whose blades are properly proportioned. The current supply at Ithaca is not all it should be, but with the willing co-operation of managers and operators the theatres could present pictures of which they might well feel proud. Where the current supply is poor, such as it is in Ithaca, I should think it would be well worth while for managers to try out any one of the various makes of reflecting screens. Their use would help materially in overcoming such difficulties as "poor light." With a patronage largely made up of students from the University, who are perhaps more critical than any other class of patrons, it behooves the operators and managers to visit adjoining cities, such as Rochester, and see what real projection looks like. An operator cannot deliver the goods unless he has the best equipment; but having that, there is no excuse for his failure to do so. Let us all get together and make the profession of operating an ART, and not merely a humdrum grind for existence. In other words, "Knock the d out of Grind and Grin." This department stands willing and ready to lend any assistance in its power to the betterment of projection, and when we better that we likewise better salaries, and that is what we are all looking for, isn't it?

Sheer Brothers Installed Fotoplayers

THE Sheer Brothers, who own and operate three first-class motion picture theatres in Corona, Long Island, have installed American Fotoplayers in all three houses.

The Palace theatre, which was opened to the public several months ago, is one of the theatres owned by the Sheer Brothers. The other two houses are the Hyperion and the Victoria. All three houses have a seating capacity of six hundred each and show only first run pictures, admission being ten and fifteen cents



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ARE SYNONYMOUS AND HAVE BEEN SO FROM THE BEGINNING OF THE INDUSTRY



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THE CAMERA

An Omission

THROUGH an oversight at the time of going to press, the diagram referred to as Fig. 1 in last week's article, "Achromatism, and the Use of Apochromatic Lenses in Color Cinematography," was omitted. The cut in question is reproduced herewith, and a study of the same in conjunction with the text of the article cited will prove of value to those interested in photographic optics, and the manner in which the aberrations of lenses are corrected.

A Photographic Bibliography

OUR oft-repeated contention that the average cameraman is but poorly grounded in the fundamentals of photography has resulted in numerous requests for a descriptive list of the basically important works on the science of the subject, and as a result a list of such has been prepared for the guidance of Camera Department readers.

There are, of course, thousands of books and publications on photography, but the greater amount of this literature is in the form of elementary treatises for the purely elementary worker or so-called "amateur." Valuable as such books are in their way, it is to be assumed that the average cameraman possesses a greater degree of manipulative knowledge than the amateur, although it appears that cinematographers, as a class, are far from being well versed in the scientific side of their calling.

In the "Cinematographic Bibliography," previously published, the mechanical aspects of cinematography were thoroughly covered, but inasmuch as the whole art of cinematography rests upon the science of photography, it is essential that the cameraman be acquainted wih the physical, chemical and optical laws of the latter. To that end we have endeavored to supply a list of works which lead up to and elucidate the important fundamentals of photographic processes and practice, and while the "Photographic Bibliography" is by no means an exhaustive catalog of the scientific literature of photography, we are of the opinion that cinematographers in general will be benefited by the study of such works as are here mentioned.

HANDBOOKS OF GENERAL INSTRUCTION

No. 1. "PHOTOGRAPHY BY RULE," by John Sterry. Photography Bookshelf Series, No. 13. Publisher, Iliffe and Sons, Ltd., London, 1905. Price 50 cents.

While the author of this book is, perhaps, little known in this country, he is a sincere and respected investigator, and the basic literature of photography has been enriched by several of his communications. Sterry's booklet, "Photography by Rule," is a guide to the quantitative methods of photographic procedure, and its exposition of this phase of the subject is evidence of the well-ordered mind of the author.

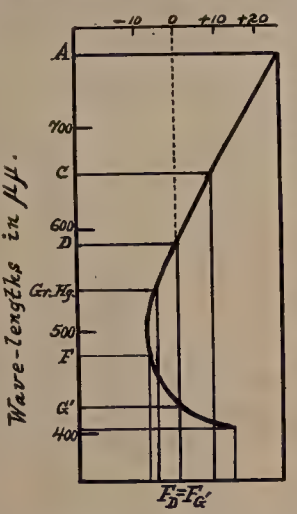
No. 2. "THE SCIENCE AND PRACTICE OF PHOTOGRAPHY," by H. Chapman Jones. Publisher, Iliffe and Sons, Ltd., London, 1904. Price $1.50.

In this treatise the entire field of still photography is covered and the fruits of its author's extensive experience are set forth in comprehensive fashion. Amongst other interesting chapters is one in which the characteristics and chemical constituency of a great number of developers are given.

No. 3. "INSTRUCTION IN PHOTOGRAPHY," by Sir Wm. Abney. 11th Edition. Publisher, Iliffe and Sons, Ltd., London, 1905. Price, $2.00.

The name of Sir Wm. Abney is one to conjure with in the realm of photography and Abney has provided photographers with a sound and valuable treatise. "Instruction in Photography" was first issued years ago, and has gone through many editions, being revised and added to from time to time by the author. Sir William's exposition of the action of light upon silver compounds is fascinating to study, and a feature of the book is the section on emulsion making. The literature on the emulsification of silver salts in gelatine has never been extensive, and the formulæ and instructions for the preparation of gelatino-bromide emulsions will provide readers of Abney's treatise with the data for some interesting experiments.

No. 4. "THE BOOK OF PHOTOGRAPHY," Practical, Theoretic and Applied. Edited by Paul N. Hasluck. Publisher, Cassell and Company, Ltd., London, 1907. Out of Print.



A handbook which covers all branches of photographic work can hardly be expected to do full justice to any one particular phase of the subject, but of all the photographic "handbooks" which we have seen, Hasluck's compilation comes nearest to being the "cure-all of the classroom."

It is a large volume and was originally issued by the publishers in sections, and finally supplied in one volume. In addition to describing all the conventional processes of photography, such subjects as astro-photography, spectro-photography and cinematography are dealt with in this work. There are chapters on color photography, plate-speed testing and the latent image, and even an advanced student will find it advantageous to preface his excursions into more technical literature with a preliminary consideration of the clearly worded text of "The Book of Photography." A host of excellent illustrations contribute to the undoubted value of the work.

No. 5. "THE ADVANCE OF PHOTOGRAPHY," by A. E. Garrett, B.Sc. Publisher, Kegan, Paul, T. T. and Co., Ltd., London, 1911. Price, $4.00.

This work is stated by the author to be a modernized version of Vogel's "Chemistry of Light and Photography," and is not exactly in the class of the "handbooks," because working formulæ for the various processes are not given. As Garrett's title indicates, he has endeavored rather to sketch the progress of the science of photography and to contrast modern procedure with the practices of former days. Although, as before noted, working data is absent, Garrett has given value to his book by the insertion of plentiful references to important books and papers on the subjects treated in the various chapters. The volume is gotten up in elegant style and is richly illustrated.

SENSITOMETRY

Nos. 6 and 7. "THE JOURNAL OF THE SOCIETY OF CHEMICAL INDUSTRY," Vols. 9 (1890) and 10 (1891). Published in London—may be consulted at Public Libraries.

For many years after the discovery of photography its various manipulations were conducted along lines of rule-of-thumb procedure, but in 1890 photography was changed "from an empirical art to a quantitative science" by the publication in the above-mentioned Journal of Hurter and Driffield's first paper on "Photochemical Investigations." Here is to be found the first description of the now recognized H & D system of plate-speed testing, and although Hurter and Driffield's sensitometric methods had not been completely worked out in 1890, the principles of the system were clearly enunciated in their first paper (May 31,

1890—Jl. Soc. Chem. Ind.), and the soundness of their deductions is attested by their success in replying to the whirlwind of criticism which followed. (See Vol. 10, 1891.)

It should be here stated that the Hurter and Driffield system is not merely of service in the estimation of the comparative sensitiveness (to light) of photographic emulsions, for in fact all important characteristics of emulsions are investigated by this method, as well as the action of development and other operations which can influence the quality of photographic results. In the practice of the H & D methods of sensitometry numerical data is secured which can be put to good use in the preparation of photographic emulsions possessing qualities suited to various classes of work. Although recognition was slow in coming to Messrs. Hurter and Driffield, the publication of their results revolutionized the photographic industry, and no photographer can claim to be well informed if he is not acquainted with the basic principles of the H & D system.

No. 8. "The Hurter and Driffield System," by Vero C. Driffield. Photo-Miniature No. 56—Nov., 1903. Publishers, Tennant and Ward, New York. Out of Print.

In the various papers read by Hurter and Driffield before learned societies the results of their work were set forth in such manner as to render them more or less unintelligible to those who were not well versed in the higher mathematics. Appreciating the desirability of a more simplified exposition of the H & D system, which could be read with profit by the average photographer, the above-mentioned monograph was prepared by Driffield. It covers the entire working of H & D's system and is the best article on the subject which the beginner in sensitometry can turn to. While the paper in the J. S. C. I. of May 31, 1890, is the most important historically, this later treatise is of greater value for instruction, since details which had not been completely worked out in 1890 are thoroughly elaborated in the later work.

No. 9. "Investigations on the Theory of the Photographic Process," by S. E. Sheppard, D.Sc., and C. E. K. Mees, D.Sc. Publisher, Longmans, Green and Company, London, 1907. Price $1.75.

This volume contains the theses and sensitometric papers of Mees and Sheppard, and is, perhaps, the most important contribution to the literature of modern photography. The experiments of Hurter and Driffield were repeated by these painstaking investigators with especially constructed apparatus of extreme precision, and the findings of Hurter and Driffield are confirmed and elaborated upon.

Of special interest is the description of the improved and highly accurate exposing apparatus, standard light, and spectrophotometer used by Mees and Sheppard in their examination into the characteristics of the photographic plate. These instruments, or similar ones, are nowadays employed in the research laboratories of the large photographic concerns.

In addition to their searching inquiry into development, fixation, the ripening of emulsions and the nature of the latent image, Messrs. Mees and Sheppard have also included some chapters on color-sensitometry and color sensitizing which are of incalculable value to the worker on color photography (or cinematography).

"Investigations on the Theory of the Photographic Process" is the connecting link between the classical researches of Hurter and Driffield and the modern industry of photographic manufacturing, and this work can be read with profit by all photographers, whether amateurs or experts.

No. 10. "The Physics of the Photographic Process," by C. E. K. Mees, D.Sc.

A paper read before the Franklin Institute of Philadelphia, published in the "Journal of the Franklin Institute," February, 1915.

Here is a paper which will serve to show the average photographer what a fascinating field for study and experiment is encompassed by the purely physical considerations of photography and the characteristics of light-sensitive photographic emulsions.

Conjectures are made by Dr. Mees as to the actual structure of gelatino-bromide emulsions and the nature of the latent image, while the behavior of emulsions upon exposure to light is graphically explained. A most important feature of this paper is the information on the size of the Ag. Br. grain in emulsions of various degrees of sensitiveness, which, of course, leads up to the question of photographic resolving power. This latter subject is one of prime importance in cinematography and merits the consideration of all cinematographers.



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—and it is unpardonable in these days of high class photoplay productions to mar a picture by handling it carelessly after the camera work has been done.

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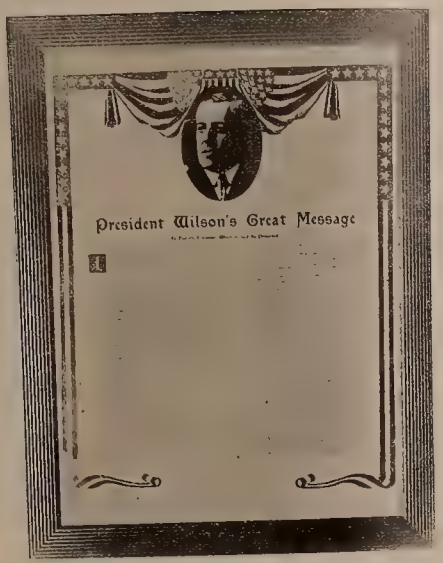
Name .....
Theatre .....
Address .....
.....

The paper is written in clear and comprehensive manner, and is as interesting a score of pages as any photographer could wish for.

(To be continued)

President Wilson's Message

THE patriotism of every theatre man is at this time at its highest pitch and all are striving to show their feelings in every possible way. The Kraus Manufacturing Company of 220 West Forty-second street, New York City, is encouraging this by bring-



ing out a copy of President Wilson's recent proclamation with the President's face done in water colors at the top. The American flag in colors is also wound in most artistically. The whole is framed and ready to be hung in the lobby where it will be read by all who pass. It is a movement worthy of the greatest praise and one which should meet with success by the country's picture theatres, as it doubtless will.

Such stunts are well timed to the exigencies of the hour, and should prove valuable to exhibitors.

Our "Live Wire Exhibitors" department shows that exhibitors all over the country are very much interested in moves of this character, so we believe that the message, handsomely framed, will make a most suitable and welcome lobby display, combining as it does the dual benefits of timeliness and dignity, and for the latter reason especially will prove suitable to all types of lobbies.

New Improvements of The Motion Picture Camera

Send postal Know how Universal Motion Picture Camera gives Greater Permanence, Speed, Accuracy, Light Weight, Results A dozen great advantages Address — Burke & James, Inc., 240 E. Ontario St., Chicago Sole Wholesale Agents

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MUSIC AND THE PICTURE

Music for Western, Railroad and Other Outdoor Pictures

WESTERN, railroad and outdoor scenes in general are crowded with vivid action and dramatic incident. In their musical treatment absolute synchronization, as recently published here, and an intelligent employ of contrasting music is the great cue to success. In choosing his music for such scenes the musician should first decide which *kind* of action predominates in the picture to be illustrated, slow or rapid action. From this standpoint he should make his choice. Once selected he should not change his music, *but his tempos*. In a railroad hold-up, the bandits lurking in ambush, waiting for the train to flash by, call for a *mysterioso* (in treatment and tempo, if not in name). The galop or quick *allegro* of Western hold-up scenes can often be made to express a totally opposite mood by changes in tempo and inflection. Good heavy 2/4 time *moderato* movements are excellent for cowboy bar-room scenes and others of rougher character, and a liberal use of tympani rolls can also be recommended. In bar-room dance scenes improvisation on a *standard* not "popular" rag is advised. In shooting affrays involving a number of men, and either slow or rapid shooting by a crowd, two small rattan sticks beating continuously against a leather chair-bottom give a perfect reproduction of revolver or gun fire. In detective scenes, where mystery, secrecy, and the atmosphere of intrigue dominates, the *pizzicato* and "croom" are invaluable, and in their climaxes and, for that matter, climaxes of any kind, the tympani can be relied on for a maximum of effect.

High Class Music—Performed on a Bartola One-Man Orchestra

WE are in receipt of an interesting musical program from Charles T. Morgan, furnished on the Bartola Orchestra Organ and performed in the Ceramic theatre, East Liverpool, Ohio.

This program consists of numbers written by only one composer, as explained in the following notice, which is taken from a story in one of East Liverpool's newspapers:

A Program of Merit

Charles T. Morgan, organist at the Ceramic theatre, will present a series of programs this week of unusual interest to music lovers. Each program will consist of the composition of one artist, living American composers being chiefly represented.

Today a Victor Herbert program will be rendered, as follows:
Estella ..... Valse Pathetique
Selections from "Mlle. Modiste." Air de Ballet
Three dances from the opera, "Natoma Habanera."
Minuet, "Pannelo."
Valse a la Mode.
Neapolitan Love Song (T'Amo) from "The Princess Pat."
"Whispering Willows."
Yesterthoughts ..... Badinage
Punchinello.

Mr. Morgan highly endorses the one-man Bartola Orchesra, and is also a great admirer of the better class music in picture shows.

Mr. Morgan has sent us the following comments in reference to the Bartola Orchestra:

Music in the "movies" is rapidly leaving the state of being a mere fixture of the theatre. Its evolution has made necessary the certainty that it suit the pictures, please the audience, and be so reasonable in price as to warrant its use by the managers.

Pianos, utilized generally at first, have failed to meet the increasing demands of film devotees. Orchestras for the purpose are prohibitive for the most part because of their cost. This has been materially increased recently by the arranging of special scores for the various pictures produced.

Pipe organs, too, though frequently used, are held to be of little success unless there is a high salaried artist at the console. They soon lose their interest to the audience. Heard too often, they have a depressing effect.

To procure the effect of an orchestra, with a minimum of cost, has been the goal long sought by promoters. This has been attained by the placing on the market of instruments so built as to place under the control of a single person every instrument ordinarily used in an orchestra. With mechanical devices the player can instantly make any change required by the picture—always with the effect of a full orchestra, but with none of the discords, abrupt stops, or ragged "get-aways" into the next number that are frequently noted in the offerings of a human orchestra.

These so-called "one man orchestras" meet admirably and successfully the need for superior music at a greatly reduced rate of production. Reference is not here intended, however, to the type mechanically operated by a perforated roll. "Canned music" is always a nuisance and carries with it the single virtue of not requiring a player. Aptly dubbed "Infernal Machines," they have not met the required need.

Of the other class, those played from the manuals by a performer, the writer is acquainted with and has played upon every type now utilized. Of all these he believes the demands of producers, managers, and "fans" are more nearly met in the "Bartola Orchestra," manufactured by the Bartola Musical Instrument Company of Oshkosh, Wis., than in any other instrument now upon the market.

"THE ETERNAL SIN"

(Reviewed on page 2036)

(Selznick Pictures)

Theme: "After Sunset" (1/4 Moderato) by A. Pryor

1—Allegro from the "Selection—Lucretia Borgia" by G. Donizetti until—S: "At screening."
2—"Heart Throbs" Reverie by C. Arnold (4/4 Moderato) until—T: "The child Genarro, now, etc."
3—"Melodie from op. 16, No. 2" by J. Paderewski (3-4 Non Troppo Lento) until—T: "In the Palace of the Borgias."
4—"Dramatic Maestoso" by Loraine until—T: "The other conspirators await the return."
5—"Dramatic Maestoso" by E. Ascher until—T: "Chance leads the five cavaliers."
6—"Admiration" by R. C. Jackson (4/4 Moderato Grazioso) until—T: "Memories."
7—"Theme" until—T: "Stranger, I give you a toast."
8—Repeat "Dramatic Maestoso" by Loraine until—S: "The duel."
9—"Presto" by M. L. Lake until—S: "Man on floor."
10—"Romance to Act IV" from the Opera "King Manfred" by C. Reinecke (3/4 Andante Sostenuto) until—T: "The panic-stricken fugitives."
11—"Continue to action" until—T: "Sheathe your swords, etc."
12—"Dramatic Love Theme" by Loraine until—S: "Soldiers marching into Lucretia's room."
13—"March and Procession" by Leo Delibes until—T: "And this is Borgia's vengeance."
14—"Broken Melody" by A. von Biene (4/4 Lento) until—T: "Brother! You shall be avenged."
15—"Heavy Dramatic" by Oehmler until—T: "I give you back your kinsmen?"
15—"Continue pp" until—T: "As the months pass."
16—"At Sunset" by R. B. Brewer (4/4) Moderato) until—T: "Lucretia resolves to unburden, etc."
17—"Theme" until—T: "Maffio and Genarro's other comrades."
18—"Continue to action" until—T: "Lucretia's Emissary leaves."
19—"Adagio Lamentoso" from the "Symphony Pethetique" by P. T. Tshaikowsky until—T: "In the spirit of carnival."
20—"Theme" until—T: "Genarro, know you to whom."
21—"Heavy Dramatic" by Oehmler until—T: "A thousand blessings on you."
22—"My Dreams" by Dorothy Lee (6/8 Andante Moderato) until—T: "Princess Negroni, a follower."
23—"Prelude Due Deluge" by Saint Saens (4/4 Adagio) until—T: "He is here in palace."
24—"Theme" until—T: "Enter and from behind."
25—"My Heart at Thy Sweet Voice" from "Samson & Delilah" by Saint Saens (3/4 Andantino) until—T: "The punishment is death."
26—"Continue ff" until—T: "To save her son, Lucretia, etc."
27—"Bright Star of Hope" by V. Robaudi (4/4 Adagio) until—T: "My husband, believing, etc."
28—"Parting" by Th. Bendix (4/4 Andante Sostenuto) until—T: "In the palace of Negroni?"
29—"Phyllis," Valse Caprice by J. L. Deppen until—T: "Gentlemen, you are all poisoned?"
30—"Heavy Dramatic" by Oehmler until—T: "May God forgive me?"
31—"Theme" until—T: "To action pp or ff until * * * * * END.

"HER TEMPTATION"

Fox Production

"Prelude from Eva" (4/4 Lento sostenuto) is the theme.
1—"Southern Reverie" (4/4 Andante conmoto) by Bendix until—T: "Ralph Stuart bank president."
2—"Faith and Hope" 4/4 Allegretto) Idyl by Gruenwald until—T: "With her sky unclouded."
3—"Theme" until—T: "News of Shirley poverty, etc."
4—"Organ to action" (very short scene) until—T: "On the evening that Shirley."
5—"Love's Fascination" (Gavotte) by Le Thiere until—S: "Girl reading letter."
6—"Continue slowly and pp" until—T: "Weighed down by the two heavy burdens."
7—"Theme" until—T: "But the passing of the year."
8—"Continue to action" until—T: "While the thoughtless pleasure loving, etc."
9—"Seville," (Waltz) by Steele until—T: "Flashback to former scene."
10—"Organ improvise" on Theme (short scene) until—T: "The restless seeking of finery, etc."
11—"Roccocco" (2/4 Allegretto Serenade) by Meyer Helmund until—T: "With every nerve taut, etc."
12—"Love is so Fickle" (Hesitation) by Krusemann to action pp during scenes not dancing until—T: "Swami Kurandi will give, etc."
13—"Mauresque" (2/4 Moderato) Caprice by Boccalari until—T: "The Swamis' suggestion has fallen, etc."
14—"Organ to action" (very short scene) until—T: "And now Shirley plunges into, etc."
15—"Prelude from the first Carmen Suite" Heavy Dramatic by Birst (repeat if necessary). Note: Tympany rolls during lightning scenes, pp during interior scenes until—S: "Shirley in her room near mirror."
16—"Kunibild" (4/4 Andante serioso) Prelude by Kistler until—T: "Law convention duty, etc."
17—"Organ to action" (short scene) until—T: "I never promised you any thing."
18—"Theme fff" until—TL: "Even at the crisis caused by the shock, etc."
19—"Melody of Peace" (Andante) by Martin until—T: "The fiendish plan of a man."
20—"Continue to action" until—T: "Hardly it seems that the sun."
21—"Pathetic Andante" by Margis Berger until—T: "Mr. Stuart is dead."
22—"Theme" begin ff then to action until—T: "On the water."
23—"Organ to action" (short scene) until—S: "American flag in view."
24—"Star Spangled Banner" until—S: "Man falls off."
25—"Cymbal Crash" with Tympany ff followed by.
26—"Organ to action" (short scene) until—T: "Interior scene Mrs. Stuart, etc."
27—"Fifth Nocturno (6/8 Allegretto) by Leybach until—T: "One of the reasons, etc."
28—"Continue to action" until—T: "And at Gerald's first meeting, etc."
29—"When Shadows Fall" (dramatic melody) Reverie by Keithley until—T: "You shall never do it."
30—"Continue ff" until—T: "Shirley sacrifice added to sacrifice."
31—"Eldorey" (Intermezzo 2/4 Moderato) by von der Mehden until—T: "Undismayed by Gerald's rivalry."
32—"Continue pp" then to action until—T: "I love Helen dearly."
33—"Continue pp" then to action until—T: "Exterior scene, Gerald coming along with Helen."
34—"Andante con Moto for the C major Symphony" by Schubert—T: "I must save her."
35—"Continue ff" until—T: "Hastened by Gerald the wedding day, etc."
36—"Continue pp" (watch church bells) very important effect until—T: "I cannot stand it."
37—"Continue ff" (watch church bells) until—T: "Church scene."
38—"Organ improvise wedding march from Lohengrin" then to action until—T: "Who murdered Ralph Stuart."
39—"Repeat prelude from first Carmen Suite" same as played for No. 15 until—T: "Love which gives all."
40—"Continue pp" until—* * * * * * END.

"THE PULSE OF LIFE"

(Reviewed on page 2029)

(Bluebird Photoplay)

Theme: "Love Song" (9/8 Andantino) by Flegier

1—"Chanson D'Amour" (6/8 Moderato) by Saar until—T: "Sometimes the solitude of the sea."
2—"Longing" (Andante) by Bendix until—T: "Discontent."
3—"La Reve" (3/4 Adagio ma non troppo) by Golterman to action pp or ff until—T: "Liseta like the sea gulls."
4—"Theme" until—S: "Statue of Liberty."
5—"America National Song" until—T: "New York."
6—"Swing Song" (6/8 Allegretto Graziozo) by Barns until—T: "Standford Graham, who's, etc."
7—"Tendresse" (2/4 Andantino) by Ravina until—T: "Under the spells of lights."
9—"Felix Canzonetta" (2/4 Andantino) by Langey until—T: "The Bucket."
10—"Good Agitato" to action until—T: "It's the quietest little place."
11—"Jasmine" (4/4 Moderato) by Kretschmer until—T: "As the months pass."
12—"Piano Solo improvise to action" during dancing scenes, etc., until—T: "After months of self denial."
13—"Clair De Lune" (4/4 Andante) by Thome until—T: "As the sculptors work."
14—"Theme" until—T: "Love among the oysters."
15—"Lunita" (Intermezzo) by Loraine until—T: "The next day."
16—"Dramatic Andante" by Ascher until—T: "Graham's Guardian."
17—"Capricious Ninette" (4/4 Andante) by Orth until—T: "The promised visit."
18—"L'Adieu" (12/8 Andante) by Favarger until—T: "That afternoon."
19—"Theme" until—T: "Early in the evening."
20—"Dramatic Tension No. 1" by Reissiger until—T: "While dominick spends weeks, etc."
21—"Dramatic Tension No. 2" by Reissiger until—T: "The last appeal."
22—"After Sunset" (4/4 Moderato) by Pryor until—T: "Too late."
23—"Continue ff" until—T: "When justice had corrected, etc."
24—"Theme" until—* * * * * * END.

"THE BRONZE BRIDE"

(Revised on page 2192)

(Red Feather Production)

"Indian Love Theme" by Winkler is the Theme

1—"Theme" until—T: "Hotel scene."
2—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Elkhead, Canada."
3—"Dolorosa" (4/4 Andante Allegretto Moderato) by Tobani until—T: "The fight."
4—"Good Agitato" to action until—T: "After the fight."
5—"Continue Dolorosa" until—T: "Indian camp scene."
6—"Theme" until—T: "By the way, etc."
7—"Love Song" (6/8 Andantino Amoroso) by Puerner until—T: "There is a Che-Che-now."
8—"Indian Love Song" by Lake until—T: "After six months."
9—"Forest Whispers" by Losey (Gavotte) Tympany Rolls during accident and disputes until—T: "Now paleface, let's settle it."
10—"Long Agitato" to action until—T: "After the fight."
11—"Dramatic Andante" by Ascher until—T: "Black Lynx's village."
12—"Morning on the Plains" (6/8 Allegretto Pastorale) by Wheelock, until—T: "Having traded his furs."
13—"Zephry Western Episode" by Trankhaus until—T: "The fight."
14—"Agitato to action" until—T: "White feather is right."
15—"Love Song" (4/4 Moderato) by Wheelock until—T: "Father, can't you present."
16—"Theme" until—T: "There were four years, etc."
17—"Ramona" (Indian Intermezzo) until—T: "Indian camp scene."
18—"Indian's Lament," by Bach until—Y: "You go see mother."
19—"La Reve" (3/4 Adagio ma non troppo) by Golterman until—T: "A Che Che's heart, etc."
20—"Melody" by Trinkhaus until—T: "Still accusing himself."
21—"Romanze Op. 40 (Moderato) by Beethoven until—T: "The day came, etc."
22—"Berceuse" (6/8 Andante Tranquillo) by Delacour, until—T: "I would strongly advise."
23—"Blissful Dreams" (3/4 Andante) by Meyer Helmund until—T: "I want my mamma."
24—"Theme" until—T: "A week later."
25—"Valse Lente" by Schuett until—T: "Harry has gone."
26—"Woodland Whispers" (Characteristic) by Czibulka until—T: "The fight."
27—"Agitato to action" until—T: "And be sure to bring, etc."
28—"Revery" (Moderato) by Barton until—T: "Mamma."
29—"Theme" until—* * * * * * END.

"THE HIDDEN CHILDREN"

(Reviewed on Page 2365)

(Metro Production)

"An Indian Melody" by Bucalossi is the Theme

1—"Theme" until—T: "May Allison as Lois."
2—"Continue to action" until—T: "Harold Lockwood, etc."
3—"Scalp Dance" by Lake until (to action)—T: "The Senecas are rising."
4—"Continue pp" until—T: "Alone and penniless, etc."
5—"Oasis" 5th number from the "Desert Suite" by H. Grunn until—T: "Mayaro a chief of the Mohican clan."
6—"Morning on the plains" (Indian) by Wheelock until—S: "Girl comes along with basked greeting by Goldiers."
7—"Animato Movement" from "Love's Sunshine" by Wolff until—T: "In the morning."
8—"Organ to action" short scene, improvise on theme until—T: "It is only a shower."
9—"Short Furioso pp" with ad. lib. Tympany Rolls during lightning until—T: "Late that night."

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BUILDING AND FURNISHING



Exterior Isis Theatre, Kokomo, Ind.



Exterior Alhambra Theatre, Elwood, Ind., Dressed Up in Honor of a Fairbanks' Picture



Lobby of Cort Theatre, Kokomo, Ind.

Indiana Theatres

The Alhambra theatre of Elwood, Indiana, one of three theatres owned by the Mossman Brothers, was completed in 1912. This theatre is operated by the Alhambra Amusement Company under the management of H. F Mossman.

The theatre measures 35 feet in width by 132 feet in depth, is constructed of concrete and brick.

The theatre has a seating capacity of 500.

The projection room is equipped with two Powers 6 A. projectors, the length of throw is 105 feet on to a Gold Fibre screen.

Electricity is used for lighting, the indirect system being used.

Heat for the house is obtained from a central heating plant operated by the city.

Triangle, Metro, World, Vitagraph and Pathe-Gold Rooster film service is used.

The Cort theatre, another of three theatres owned by the Mossman Brothers, is in Kokomo, Indiana, and is operated by the Alhambra Amusement Company, under the management of R. K. Mossman.

The building occupied by the theatre is constructed of brick and measures 30 feet by 132 feet.

The theatre has a seating capacity of 400, opera chairs having been furnished by the American Seating Company.

The projection room also contains two Powers 6 A. projectors, the length of throw is 100 feet on to a Silver Fibre screen.

Indirect lighting system is used.

Steam heat is used to heat the house furnished by the Municipal heating plant.

Triangle, Fox, Pathe-Gold Rooster and Selznick productions make up the weekly program. Admission price is ten cents both matinee and evening.

The Isis, third of the group of theatres owned by Mossman Brothers, operated by the Alhambra Amusement Company, under the direction of R. K. Mossman, is also in Kokomo, Indiana.

This theatre is absolutely fireproof, being constructed of steel and concrete with a stucco front.

There is a spacious lobby to this theatre and the box-office is centered between the two doors leading into the theatre proper. The lobby is semi-drum shaped. The indirect lighting system is used in the lobby, lights being concealed in light troughs in back of the moulding at the top of the wall. Several brass display frames taking 1 and 3 sheet posters and photos adorn the lobby. A large electric display sign of the name of the theatre is fastened to the front above the entrance to the lobby.

The interior of the theatre is neatly decorated and has a seating capacity of 500. The management contemplates enlarging the theatre in a few months so that it will hold 1,100 people.

The indirect lighting system is used in the interior same as in the lobby. This theatre is also heated by steam supplied by the Municipal heating plant.

The projection room contains two Powers 6 A projectors and a motor generator set. The length of throw is 110 feet on to a Gold Fibre Screen.

An orchestra furnishes the music most suitable for the picture being shown.

Paramount, Vitagraph, World and Artcraft productions are shown, admission price is ten cents.

The theatre is located in the business section.

Philadelphia's Frankford Attractive

THE Frankford theatre, 4715 Frankford avenue, takes its name from the Philadelphia suburb in which it is situated, an old part of the town that boasts of its community spirit and unlikeness to the city proper.

Thus it has to be catered to in a different manner from a metropolitan audience, and it did not take to vaudeville, for which this house was built.

The Frankford, built in 1913, stands on a large lot and has an imposing front of granite-trimmed brick with a handsome canopy to the curb of glass and iron. It was given over to pictures in 1916, and since has been a success.

Inside, the vaudeville adjuncts are shown in the inclined lobby, the gallery seating 600, the 12 boxes seating a hundred, and the large stage. There are 1,800 seats in all.

This lobby is not an asset to a picture house being large and rather bare looking. The effect has been much improved, however, by recent decorations of palms, hanging baskets and vines of good quality artificial flowers, while pictures of stars in gold frames enliven the walls which are prettily frescoed in yellow with contrasting borders.

There is a marble wainscoting and a concrete floor. The ornamental chandeliers are of gilt and bronze. The side box office is still in use with roll tickets.

Inside the theatre the effect is rich and handsome with ivory walls frescoed in good taste, dark green carpets and leather upholstered chairs, old rose, plush curtains, many bronze and crystal chandeliers.

The lighting system is direct from the ceiling and on side walls; steam heating is used.

Ventilation is by ten large fans and many vents direct to the air. There are twenty exits. The building is fireproof.

The organ is entirely concealed, being built in two of the boxes. This alternates with a piano. Richard Bach is organist. A special musical recital is given twice a month and an overture before each feature.

This theatre is a beautiful one, with one exception, and that is the position of the operating room which is on the roof. The picture must be thrown at an awful angle thereby distoring it greatly. It would be bad enough to have the projection room at the rear of the balcony. Then again it has its good points.

In case of fire in the projection booth there would be no immediate danger to the rest of the house. The equipment consists of two Simplex, model S, motor-driven projectors, equipped with Gundlach lenses. The length of throw is 125 feet on to a Rembusch Crystal Gold-fibre screen.

Louis Dannecker, chief operator, is a member of Local 307, I. A. T. S. E.

There are eight reels shown at each of the three daily performances. Matinee prices are ten cents, nights, ten, firteen and twenty. Children same prices.

It takes fifteen employes besides the manager to care for the Frankford.

The neighborhood is both business and residential. The theatre is controlled by The Frankford Realty Co., of which Wm. Freihofer is the principal owner.

Columbus Stamper is managing director and H. R. McKenna, resident manager.

John Allen, of Philadelphia, was the architect.

Extensive advertising is used by the Frankford in the form of a mailing list, posters, hand bills and window cards, with bill boards on special productions. Daily advertisements in the leading Philadelphia papers, supplemented by advertisements in the two local, weekly papers and in monthly school papers are also used.

Paramount, Metro, World and special features with Keystone, Chaplin and Drew comedies, besides educational and news weeklies are run with three weekly changes. "Civilization" was a big success.

Other recent popular pictures were "Pride of the Clan," "Snow White" and "Miss George Washington."

Marguerite Clark is a prime favoriate, with Mary Pickford a close second. Mabel Taliaferro, Pauline Frederick and Wallace Reid are also popular. The longer runs have proven more successful than the daily change in vogue at first.

The Frankford directs its efforts to the "natives" who are the better element in the community. Its patrons are largely drawn from this class.

The Strand, a New Utah House

THE Strand theatre of Tooele, Utah, a town with a population of nearly three thousand, was completed during the past year.

The theatre, which is located on Main street, was designed by Alston and Hagan, architects with offices in Continental Bank Building, Salt Lake City. The theatre is owned by John J. Gillette and is operated under the management of H. H. Johnston. It is constructed of brick and white stone and measures 40 feet in width by 100 feet in depth.

The front of the theatre is finished in decorative brick with white stone trimmings and is very plain in design, but makes an attractive appearance. The lobby, which measures 13 feet in width by 15 feet in depth, is in the center, with a small store on either side, contains several brass display frames, is well lighted, the direct system of lighting being used here.

The interior of the theatre is plainness personified; the walls and ceiling are finished in plain white. The semi-indirect lighting system is used, the fixtures being of the chain-suspended opalescent-bowl type.



Strand Theatre, Tooele, Utah

Vents in the ceiling and the walls are means of ventilating the house, and a Monarch hot-air furnace furnishes the heat.

The seating capacity of the theatre is 500; opera chairs finished in mahogany veneer were furnished by the American Seating Company of Chicago.

The projection booth, located at the rear of the theatre above the lobby, contains two Power's 6A projectors and a motor generator set, and is in charge of John Dice. The length of throw is 85 feet, on to a plain plaster screen, the frame of which is artistically decorated with artificial flowers.

A Steiner piano, accompanied by drums and traps, furnishes the music for the pictures.

Mutual, Fox, Metro and Triangle share honors in making up the weekly program, there being three performances daily, four on Saturday, consisting of from five to eight reels per performance. Admission price is ten cents both afternoon and evening.

"Where Are My Children," "The Lamb" and all Theda Bara and Mary Pickford productions have played to S. R. O. houses at the Strand. William S. Hart, Douglas Fairbanks, William and Dustin Farnum have proved big drawing cards here.

DIRECTORY OF NEW THEATRES

ALABAMA

Upwards of $25,000 has been spent on the remodeling and renovating of the Bijou theatre at Birmingham, and it is expected that the house will be ready for re-opening this week. The theatre is to be known as The Loew's Bijou, and A. E. Schiller, Southern representative of the Loew interests, is in Birmingham watching the progress of the remodeling. A complete change in the front has been wrought, and the stage has been provided with all new scenery, while the lighting and other appurtenances have been changed.

DISTRICT OF COLUMBIA

A motion picture theatre will be erected at Washington which will cost $800,000, including the cost of the land. Harry M. Crandall is the director of the project. The house will be built at Tenth and F streets and will be known as Crandall's Metropolitan. The house will have a seating capacity of 2,500 and is scheduled to open October 1. Simultaneously with the opening of the Metropolitan another Crandall house, the Knickerbocker, at Eighteenth and Columbia road, will be opened.

ILLINOIS

The Globe theatre at Monticello opened on Tuesday, the third instant, with a free performance of the Vitagraph film "The Combat," featuring Anita Stewart. A. J. Norris, the lessee, has made quite an attractive place of the theatre, which needed a thorough overhauling before being made presentable.

Work on the Fulrath Opera House, Savannah, is again resumed and the new theatre soon will be completed, it is expected.

Frank A. Carelin has leased for a period of ninety-nine years, property at Madison street, Chicago, extending from Harlem to Elgin streets. Mr. Carelin will erect a building on this property which will contain a motion picture theatre.

An addition will be built to the Star theatre, Villa Grove, in the near future. Manager Vaughn plans to have the room where he is now located enlarged to accommodate many more patrons, and about 125 more seats will be added. An extension of 20 feet will be added to the rear of the building.

Monday evening, April 9, marked the opening of the new Phoenix theatre on Twelfth street, Lawrenceville, under the management of A. M. Gee. The building, which has been erected on the site of the old Bijou, which was consumed by fire has been leased by J. C. Pinkerton, formerly of the Bijou, and will be operated as a moving picture theatre. The seating capacity is easily 375, 300 below stairs and the additional 75 in the gallery. The sloping floor below and the risers in the gallery insure a distinct view of the stage to all, and rear seats are as much to be desired as those nearer front. The seats used are comfortable opera chairs of latest design. The Proscenium opening is 14 by 16½ feet, footlights being conveniently arranged to throw a strong light upon the stage.

INDIANA

Instead of a modern theatre, a real, up-to-date motion picture theatre will be erected on the site of the destroyed Orpheum, First and Locust streets, Evansville. This final move on the building checker board was made recently at a meeting of the owners of the property, the lessees, Building Inspector Keith and Architect Arthur J. Capelle.

The tentative plans call for a building with gallery to afford about the same seating capacity of the former theatre. However, instead of a stage of the former size, to meet requirements for legitimate productions, the stage will be made suitable only for vaudeville acts and moving pictures.

It will be made absolutely fire-proof, meeting all requirements of the state building laws. Architect Capelle has planned to make the exterior construction as modern as the interior, so that the building will be in keeping with the new buildings of that neighborhood.

Work on the new house will immediately follow the clearing away of the debris and the old walls, so that the building will be ready for occupancy early next fall.

The work of rebuilding the Colonial theatre, in the Angle block, at Logansport, damaged during the fire early last January which destroyed the north half of that block, has been rushed to completion and Manager H. R. Byerley of the theatre had everything in readiness for the opening Saturday, March 31. The New Colonial is new. The place is as near absolutely fireproof as it can be made. The auditorium of the theatre, before the fire, was fireproof as near as it could be made so, and the new stage which has been constructed is now as safe as the auditorium. An 18-inch fire wall now surrounds the stage, and the dressing rooms, which are now at the rear of the stage, have also been made along fireproof lines. The floors of the dressing rooms are of concrete and the ceiling is of the same material. The side walls are of tile.

The stage is somewhat larger than the old Colonial stage, and the addition of twenty feet onto the left will permit the use of scenery in the local playhouse that is used in the larger places.

KANSAS

A $20,000 moving picture house is being erected at Council Grove. The owners are hedging the enterprise about with considerable secrecy and concealing their plans.

KENTUCKY

Contract for the remodeling of the old Gem theatre building, at Paducah, for Bright Brothers has been let to Contractor J. W. Lockwood, and the Langstaff-Orm Company will furnish the material. A. L. Lassiter & Brother are the architects for the building, and E. W. Eichman, of Decatur, store efficiency man, will have charge of the interior arrangements. All of the details have been arranged and work will start soon on the building. Bright Brothers will occupy it by August 1.

Articles of incorporation of the Booker T. Washington Amusement Company, with a capital stock of $25,000 divided into 5,000 shares of a par value of $5 were filed recently at Louisville. The corporation proposes the erection of a theatre for colored people to be located somewhere in the territory bounded by Preston, Shelly, Roadway and Breckinridge streets, and is authorized to incur an indebtedness not to exceed the capital stock. The incorporators are R. T. and G. W. Berry and Robert Peters, each with sixty shares of stock.

NEW YORK

Robert Jardin has been granted a permit by Edward Wheeler, Jr., fire marshal, to erect a brick building at Lake avenue and Latta road, Twenty-third ward, Rochester, to be used on the ground floor for a motion picture theatre, with two stores additional. It will be of brick and two stories in height. The second floor will be used for apartments. The structure will be 71 feet by 132 feet and 26 feet in height, of an estimated cost of $35,000.

OHIO

Plans for converting the Majestic opera house, Lorain's largest theatre, into a motion picture house have been made the Cleveland interests who own the building.

The theatre has been leased to the proprietor of one of Cleveland's largest motion picture theatres who plans extensive alterations and improvements and a strictly movie policy.

A new theatre, to cost $60,000, will be erected at Toledo on Lagrange street, near Central avenue. The new house will have a seating capacity of 1,328 persons.

Charles L. and M. A. Bradley will erect a motion picture theatre in East Ninth street, Cleveland. The new house will be known as the Gaiety and will seat 400 persons.

The Gem theatre, Maysville, which has been closed since early last summer on account of being involved in bankruptcy proceedings, was re-opened on Monday, April 9. The new management is composed of Mr. Lloyd M. Salter and Mr. Walker Baughman, both of Circleville, Ohio. They are not new in the motion picture business and can assure Maysville people that they will show good pictures all of the time.

PENNSYLVANIA

Work is rapidly progressing on the new Edgmont theatre at Fourth street and Edgmont avenue, Chester.

Carr & Schad have decided to name their new theatre, which is being constructed at Penn street, near Seventh street, Reading, the Colonial. The owners recently put the name up to a public vote and Colonial was the name which received the most votes.

RHODE ISLAND

Emery's New Majestic theatre, Providence, was thrown open to the public with an elaborate program, Monday of last week. Theatrical managers from all over Rhode Island and many Boston friends of the Emery's viewed the opening. The big feature was the presence of both the Governor and Mayor and each in complimentary addresses lauded the Emery Brothers for their gift of so beautiful a theatre to the city of Providence. The new theatre is the last word in modern playhouses. It has a seating capacity of 3000 and everything possible has been done for the comfort of the patrons. The Emery's will show first run releases of William A. Brady's, World Made Pictures, and Metro productions.

TEXAS

The Old Mill theatre, Dallas, operated by the E. H. Hulsey interests, recently destroyed by fire is being remodeled and when completed, it is Mr. Hulsey's claim that it will be the finest exclusive motion picture house south of the Mason and Dixon lines.

NOVA SCOTIA

Operations were started last week at Amherst, on the construction of the new $40,000 Empress theatre, to replace the one destroyed by fire a few weeks ago. The new building will be modern and fireproof, and will have a seating capacity of more than 1,000. John J. V. Moore will be the proprietor, and Fred G. Spencer, who held a lease on the house at the time of the fire, will renew it and continue a policy of motion picture features.

ONTARIO

The Garrick theatre, College and Dovercourt road, is Toronto's newest house or rather one should say one of Toronto's oldest houses made new. As a matter of fact the Garrick has been nameless ever since its construction, it being built but never operated. However, one of the local theatre syndicates has secured it and is remodeling and equipping it with the expectation of opening very shortly.



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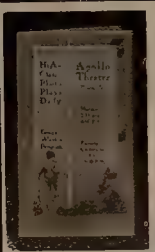
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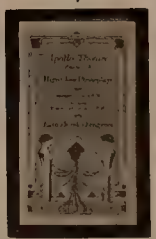
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In response to the great national demand for Paramount pictures, I take great pleasure in announcing that the Paramount Pictures Corporation will adopt the open-booking system of distribution to take effect August 5th, 1917.

For this important action we have been laying definite plans for months. The effect of this decision will be that after August 5th, exhibitors may obtain Paramount Pictures in series; booking the plays which they select, and the stars whom their patrons prefer.

The best in motion pictures, through this epoch-making plan is available to all the theatres. I feel that this is the most important announcement that has been addressed to the exhibitors of America since September 1st, 1914, when the Paramount Program was inaugurated.

In connection with the above announcement we state that the Famous Players-Lasky Corporation has acquired the Artcraft Pictures Corporation.

Paramount and Artcraft in the future will co-operate to the best advantage of the exhibitor in their booking arrangements. The release dates of the extraordinary stellar and box office attractions obtainable through Artcraft will be adjusted so as not to conflict with the Paramount releases.

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I feel that by this one step the motion picture will have been advanced ten years in artistic promotion.

ADOLPH ZUKOR, *President*

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TO THE EXHIBITORS OF AMERICA:

I am confident that I need not emphasize to exhibitors the values and advantages to be derived by them through the adoption of the open-booking system of distribution by the Paramount Pictures Corporation, and the system we have created by which Paramount Pictures and Paramount stars will be booked in co-ordination with Artcraft stars and productions.

Exhibitors will also be pleased to be relieved of the necessity of shelving pictures to exhibit others of current release, due, heretofore, to conflicting release dates. This burden upon the exhibitor is now removed.

Exhibitors may obtain detailed information regarding the new system of distribution from their local Paramount exchanges on and after May 15th, 1917.

The devotion of the principles of service and co-operation to which Paramount was dedicated from its first introduction to the trade, will be most scrupulously maintained and furthered.

Besides the unsurpassed Paramount feature productions, we will constantly advance the merit of our shorter reel subjects, including the already nationally popular Paramount-Arbuckle Comedies, the Klever and Black Diamond Comedies, Paramount-Burton Holmes Travelogues and Paramount-Bray Pictographs.

I wish to congratulate exhibitors and the public upon the possibilities for advancement which the New Paramount policy contains.

HIRAM ABRAMS, *President*
PARAMOUNT PICTURES CORPORATION

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Artcraft Pictures Corporation

TO THE EXHIBITORS OF AMERICA:

The plan that co-ordinates the booking arrangements between the Artcraft Pictures Corporation and the Paramount Pictures Corporation, announced on the opposite page, is, in my opinion, the greatest step for the welfare and advantage of the exhibitor ever taken in the entire history of the motion picture.

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To the superb roster of Artcraft stars, now including Mary Pickford, Douglas Fairbanks, the Cecil B. DeMille-Geraldine Farrar productions, and George M. Cohan, will shortly be added the beautiful and gifted favorite of the American public, Elsie Ferguson, and the photoplay conceptions of that master of screen creation, D. W. Griffith.

To these stars and productions will also be added the greatest triumphs of the screen which we will make available to ourselves from the independent studios of the world whenever or wherever such productions can be secured as compare with the ambitious standard of Artcraft.

Artcraft Pictures have given the silent drama a new definition in the world of art. The artistic policy that made this advancement possible will be carefully nurtured in the future so that we can present to the photoplay public such screen master-pieces as were hitherto impossible to conceive.

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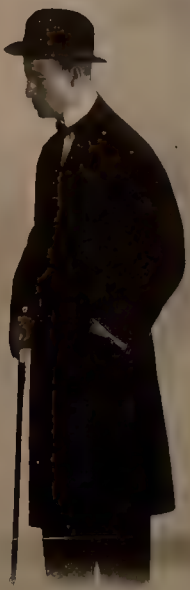
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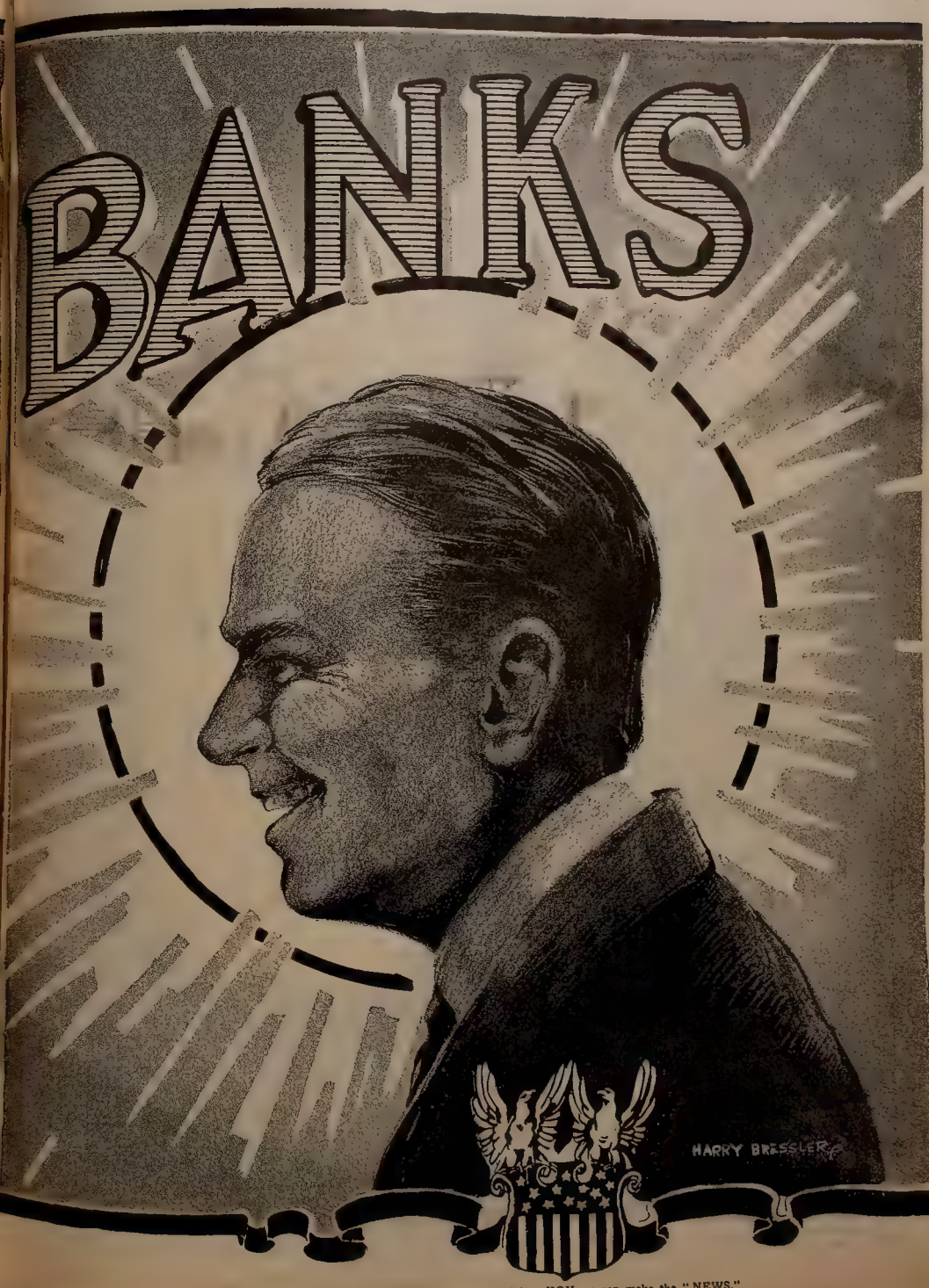
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GREATER VITAGRAPH

The Facts About "WOMANHOOD"

From One Exhibitor to Another

J. Stuart Blackton's Great Preparedness Drama

"WOMANHOOD, The Glory of the Nation"

was before Mr. B. S. Moss for booking. To get a first-hand report, he wired Mr. C. E. Whitehurst, Proprietor of "The New Theatre", Baltimore, who was running the Production.

This is Mr. Whitehurst's reply:

Show This Great Preparedness Drama NOW— When National Enthusiasm Is Running High— And Break All Box Office Records

(Telegram)

April 12th, 1917

B. S. Moss,
Godfrey Building,
New York City.

Going greater every day. Will do six thousand five hundred six day week. Getting fifty cents first floor. Our regular price is twenty cents. They are paying the extra price without a whimper. Picture is creating really a sensation in Baltimore. By all means send some one here to see how we are putting the picture on as I know it will make a difference of several thousand dollars to you to do so.

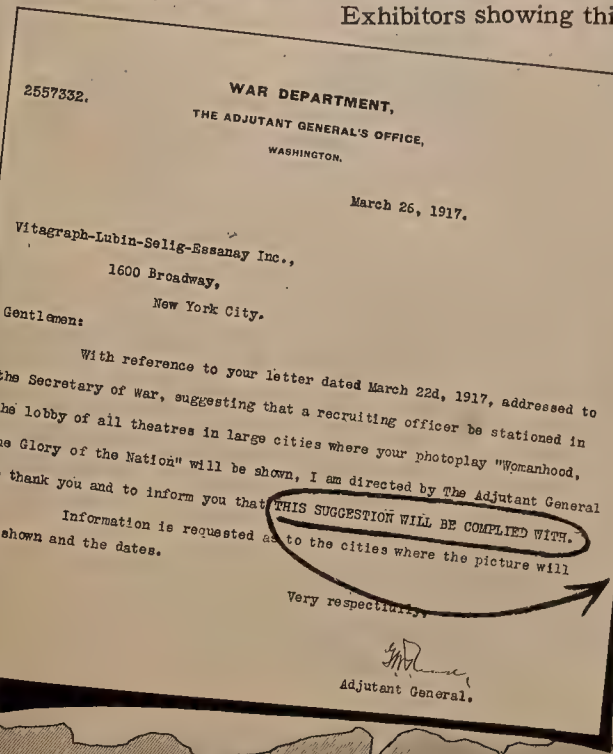
C. E. Whitehurst.

GREATER VITAGRAPH

Endorsed by the United States Government.

"WOMANHOOD, THE GLORY OF THE NATION"

has been made part of the recruiting propaganda of the United States Army and Navy. The Government will co-operate with Exhibitors showing this picture even to the extent of placing recruiting officers in theatres during its run. Exhibitors are thus assured of the hearty encouragement of Federal, State and City Authorities Everywhere.



2557332.

WAR DEPARTMENT,
THE ADJUTANT GENERAL'S OFFICE,
WASHINGTON.

March 26, 1917.

Vitagraph-Lubin-Selig-Essanay Inc.,
1600 Broadway,
New York City.

Gentlemen:

With reference to your letter dated March 22d, 1917, addressed to the Secretary of War, suggesting that a recruiting officer be stationed in the lobby of all theatres in large cities where your photoplay "Womanhood, the Glory of the Nation" will be shown, I am directed by The Adjutant General to thank you and to inform you that THIS SUGGESTION WILL BE COMPLIED WITH.

Information is requested as to the cities where the picture will be shown and the dates.

Very respectfully,

Adjutant General.

Here Is The War Picture They Want You to Run

A magazine's success is measured by its advertising. Look at the "News!"

GREATER VITAGRAPH

The Greatest Melodrama the Stage Has Ever Had

"WITHIN THE LAW"

Bayard Veiller's Phenomenal Success That Ran For Sixteen Months On Broadway

A Special Blue Ribbon Feature

with

ALICE JOYCE, HARRY MOREY

And an All Star Vitagraph Cast

Produced under the Personal Supervision of J. Stuart Blackton; Directed by William P. S. Earle

Judged by Its Record Breaking Business on the Stage, "Within the Law" Will Set a New High Water Mark for Exhibitors' Profits

$2,550,378.97

The Staggering Total of Business Done by the Play in the United States and Canada Alone

Nine Companies at One Time Carried "Within the Law" from One End of the United States and Canada to the Other—and also to England—bringing in gross profits of $15,000.00 weekly.
It has played 3,448 performances at an average of $740.00 a performance.

Receipts from performances in New York State, for example, totalled more than $819,000.00; in Pennsylvania more than $204,000.00; in Massachusetts, more than $157,000.00; in Illinois, more than $145,000.00; in California, more than $106,000.00; in Ohio, more than $95,000.00.

The Biggest Opportunity Ever Offered to Exhibitors for Long Runs at Enormous Profits

OPENS AT THE BROADWAY THEATRE, NEW YORK SUNDAY, APRIL 29th

GREATER VITAGRAPH



A Five Part Blue Ribbon Feature

ALICE JOYCE

AND

HARRY MOREY

IN

"HER SECRET"

Written and Directed by Perry N. Vekroff

How the Long Arm of Fate Stretched Over the Years and Laid the Fruits of a Man's Sin at His Door

There was a man once, who in an hour of shame, wronged a woman most mercilessly. She passed out of his life as quickly as she had come into it. He forgot—nor did he ever dream that the slow, grim round of Fate would bring his crime back to him. He found supreme happiness in his career, his home, his wife. But the day of reckoning came. In the very sanctity of his home the seeds of the sin he had sown years before were harvested.

And how did he pay? Fate did not ask his life as a penalty, nor did he suffer torments of the flesh, nor was his wealth taken from him. Is there no other way of retribution? The answer—Fate's challenge—comes with the overwhelming force of an avalanche in the tremendous climax of "Her Secret."

Add These Charming Photo Gems to Your Program

One and Two Reel Subject
As Delightful as They are Novel

PAULA BLACKTON'S COUNTRY LIFE STORIES

Directed by J. Stuart Blackton

1. **The Diary of a Puppy** *(One Reel)*
2. **The Collie Market** *(Two Reels)*
3. **A Spring Idyl** *(One Reel)*
4. **The Little Strategist** *(Two Reels)*
5. **Satin and Calico** *(One Reel)*
6. **The Fairy Godfather** *(Two Reels)*

Dedicated
To All Lovers of Things Beautiful
To All Who See Life's Sunshine
In the Eyes of Little Children,
And the Romance of Nature
In the Growing Things About us.



A magazine's success is measured by its advertising. Look at the "News!"

The Film of the Hour

Thomas Dixon's Mighty Message of Warning

"THE FALL OF A NATION"

With Special Musical Score by Victor Herbert

In Seven Tremendous Parts

An Awe-Inspiring Vision of the Terrific Powers of Annihilation which America May be Forced to Meet in the World Struggle for a Place in the Sun.



From the Firing Line

"You will be interested to know that 'The Fall of a Nation' was the biggest attraction I have ever shown in my house."
G. D. VANDERVORT, Temple Theatre, Milford, N. Y.

VITAGRAPH

V-L-S-E INC.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 5, 1917

"RAILROAD RAIDERS" HELEN HOLMES FILM PRAISED BY CRITICS

CRITICS all over the country have seen the opening chapters of "The Railroad Raiders," the new Helen Holmes chapterplay. One and all indorse it in the highest terms. Julian Johnson, famous reviewer of films for Photoplay Magazine, says: "See this picture and you'll realize the amount of genuine art that can be slipped into a hard tale of the iron trail. The illuminated sub-titles with its changing legends and slow moving trains filling the background, is one of the happiest conceits since pictured title pages became the vogue. Such admirable discretion in fitting star to story instead of story to star, may be safely copied."

It Lives Up to Guarantee.

Just as an example of what newspaper critics think of "The Railroad Raiders," note what "Rob Reel," photoplay editor of the Chicago American, says about it. He writes: "Samuel S. Hutchinson is right. He sent out a certificate of guarantee that "The Railroad Raiders" is a 'superior production of extraordinary merit —that it is crammed with thrills, alive with action, and has a punch in every chapter.' It is a railroad picture through and through, with a lot of the rough and ready life of the West and livest of detective fiction thrown in. It is all that Mr. Hutchinson guaranteed and then some more. Those who have been fortunate enough to see the first chapter will return to view the rest of the fifteen installments of the best work Miss Holmes has yet done." Any Mutual Exchange is prepared to accept bookings now on "The Railroad Raiders."

"Shackles of Truth" Is Next Russell Film

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. This story was provided by Julius Grinnell Furthmann, who is also the author of the last two Russell productions—"High Play" and "The Frame Up"—the latter soon to be released. In "Shackles of Truth" Mr. Russell appears as a young lawyer, who is willing to sacrifice his own career to save the honor of his father and shield his mother. Opposite Russell appears Francelia Billington. Others in the cast include Alfred Vosburgh, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant.....	
.....	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame.....	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment....	Mary Miles Minter
The Single Code.....	Crane Wilbur
Week Beginning April 23d.	
The Debt.....	Marjorie Rambeau
The Wildcat.....	Jackie Saunders
Week Beginning April 30th.	
Whose Wife?.....	Gale Kane

LA SALLE COMEDIES

Starring Popular Comedians Under Direction of M. De La Parelle

RELEASED BY MUTUAL

A brand new series of Mutual Featurettes has just been arranged for. Negotiations have been completed by which Mutual will release LaSalle Comedies produced by the LaSalle Film Company of Chicago and Los Angeles. The new series of Featurettes will begin with three two-reel comedies to be released bi-weekly beginning May 7th. These three productions will be followed by a series of fifty-two comedies, each one reel in length, to be released weekly, commencing June 12th.

LaSalle Comedies will be directed by M. De La Parelle, the same man who directed "The Hoosier School Master," and other successes. On May 7th will be issued a two-reeler entitled "The Prodigal Uncle." This will be followed on May 21st, by "Chubby Inherits a Harem," and on June 4th by "The Flight That Failed." The weekly series of one-reelers will include such titles as "Tillie of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lula Danced the Hula," "The Kissing Butterfly," and others. Bookings on this new series of Mutual Featurettes can be made now at any Mutual Exchange.

Mutual Exchanges have an unusually large variety of film offerings for the exhibitor seeking serials or productions in series. Theaters can obtain such serials as "The Sequel to the Diamond From the Sky," "A Lass of the Lumberlands" and "Perils of Our Girl Reporters," and such series chapterplays as "Jimmie Dale, Alias the Grey Seal" and "The Adventures of Shorty Hamilton," besides innumerable Featurettes of a comedy, scenic or magazine nature.

"WHOSE WIFE?" FIRST GAIL KANE MUTUAL PICTURE NOW READY

THE FIRST of the Gail Kane Mutual Pictures is ready for release. Its title is "Whose Wife?" Cecil Henry Bullivant, an English author, wrote it. Rollin S. Sturgeon, famous ex-Vitagraph producer, directed it. It is five reels in length and is released the week of April 30th.

Produced by American.

"Whose Wife?" was produced at the studios of the American Film company, Inc., at Santa Barbara, Cal. The story deals with the problem confronting a young woman who, on the eve of her marriage to a successful young attorney, comes face to face with the man whom she had married long before and thought drowned in a shipwreck. Later on, her distress is still farther increased when she is sought as a witness in her husband's defense, to support his plea of self-defense against a charge of murder. If she goes to his aid, her happiness through marriage to the young attorney will almost certainly be destroyed. If she remains silent, her husband is sure to be convicted. The way her problem is solved results in one of the most dramatic scenes ever presented on the screen. Miss Kane is surrounded by a well balanced cast and provided with some wonderful opportunities for the display of her talent.

Released Week of April 30th.

The release of "Whose Wife?" is fixed for the week of April 30th. It is but the first of a series of six Mutual Pictures in which Miss Kane will be starred. Exhibitors booking it are sure to delight their patrons and assure for themselves and their theaters, still better business on the later Gail Kane releases. Bookings can be made now at any Mutual Exchange.

Marjorie Rambeau Starts 4th Feature

Having completed "The Debt," which is released on April 23, Marjorie Rambeau is hard at work on her fourth Mutual Picture. "The Mirror" is its title. It is an original story by Clara S. Beranger and has for its characters many of those who work in the world of the theatre. The supporting cast includes Paul Everton, T. Jerome Lawlor, Aubrey Beattie and others who assisted Miss Rambeau in her earlier Powell Productions.

MUTUAL



AMERICAN FILM COMPANY, INC.,
Presents

Gail Kane

Peerless Screen Star
in

"Whose Wife?"

By Cecil Henry Bullivant

First of the Gail Kane Series of Mutual Pictures. Depicting the struggle of a woman unhappily married, who thinks herself free to love another, but discovers to her horror that her husband still lives. In five acts.
Directed by Rollin S. Sturgeon.

Released the week of April 30th

Booking Now At All Mutual Exchanges

Coming:
GAIL KANE *in* "EDGED TOOLS"



MUTUAL

Jimmie Dale
Alias "The Grey Seal"

starring E·K·LINCOLN
EDNA HUNTER DORIS MITCHELL
PAUL PANZER

"Below the Dead Line"—the sixth episode of this series of exciting mystery tales—adds new punch to the story Exhibitors are proclaiming this series of sixteen Mutual Featurettes one of the best money-getters ever offered. Its drawing power is increasing from week to week. A new story is released each week.

Booking NOW At All MUTUAL EXCHANGES



Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, General Manager

Directed by
HARRY McRAE WEBSTER

Jimmie Dale Alias The Grey Seal

We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL

What Julian Johnson Says about HELEN HOLMES



"stands out like the great architect's perfect circle"—

"—perfectly logical—"

"genuine art slipped into a tale of the iron trail."

"for the essentials of human nature Mr. McGowan rivals Charlie Van Loan."

"admirable discretion in fitting star to story—"

15 Thrilling Chapters. First Chapter Released April 9th. Directed by J. P. McGowan.

MUTUAL

In May Photoplay Magazine

THE RAILROAD in RAIDERS



The Shadow Stage

A Department of Photoplay Review

By Julian Johnson

HELEN HOLMES

IN the dazzling days of the Italian Renaissance a mighty cathedral was to be built in a city of Northern Italy. In our phrase we would call the word which went through the grand peninsula an invitation for bids; accordingly, architects whose renown is still bright though they have slumbered many hundreds of years, contributed wonderful plans and drawings. All save one especially prominent builder. He submitted nothing, where he was expected to contribute a most interesting pencil-projection. The learned doctors spelt a messen-ger to discover the reason. The architect expressed some well-feigned surprise, and called for a sheet of paper, or parchment, or whatever they used before the pulp days. Then, taking a piece of black chalk, with a single easy, free-hand movement, he drew a perfect circle.

"Take this to your masters," he said, "and tell them that you saw me do it."

Do we need to conclude our parable? Of course the wizard who could draw a perfect circle built the cathedral!

A perfect reproduction of life, or any phase of life, is so rare in the arts that whatever the subject, it commands instant attention.

I recommend to the photodrama leagues, and to the professors who are straining their timid eyes to find a little art on the screen, and to Vachel Lindsay, and to lovers of red blood narrative or primitive American humor, and to the sniffy dramatic critics, and to directors east and west, the first Instalment of J. P. McGowan's new serial, "The Railroad Raiders." It is indeed a far cry from Italian perspective to cylinder oil, but the principal of comparison remains: a railroad melodrama may be a small thing against the bulk of American photoplays, but a perfectly lifelike railroad play against an avalanche of general mediocrity stands out like the great architect's perfect circle against reams of lofty edifices imperfectly drawn. To do one thing as no one else can do it is to be individual, and a success. McGowan has stuck to the rails for years and no one can challenge him on his own right-of-way.

A complaint is brought to the general offices of the K. & W. railroad that stealing is going on at Garden City. It's the fourth complaint inside a month. Really, the thief is the station agent, Steve Arnold, who does a thriving business in Indian baskets, blankets and pottery by tapping cars of canned goods and swapping tomatoes *et al* for barbaric utensils. Confronting a specific instance, we see the general manager's private car bearing down on Garden City, while Arnold, resealing a robbed car, lets it drift out of the "house track" to the main line. The general manager's special neatly demolishes the car's projecting end. Then, in a perfectly logical way, irrefutable proof comes, and

Steve is given into the custody of his old friend, the town constable. But does he remain in durance? Not he! Making a getaway he flips an outbound freight, and, when discovered, is thrown off by a crew who fears his tainted presence as a menace to their own reputations. He lands almost upon a trio of "jewelry" salesmen, lunching in a gully after bilking a village. These worthies have enlivened the community by proclaiming "Only eight bucks—a seventeen jeweled movement with a twenty-year case!" And they are as ready to rob Steve as the mountaineers. In fact they try it, but he threshes the outfit, and becomes Sheik of the crime-caravan. Then—

A complete recital of Mr. McGowan's plot wouldn't be so very interesting. See this picture, and you'll realize the amount of genuine art that can be slapped into a hard tale of the iron trail. His illuminated time, with its engaging legends and its slow-moving train filling the background, is one of the happiest conceits since pictured title pages became the vogue. In the sub-titles people say just the things they would say under similar circumstances. In his adroit feeling for the essentials of human nature, Mr. McGowan rivals Charlie Van Loan. Thus, the accident complex, coming to "intern a man he has always considered some power in the community, begins the punitive process by shaking hands with him. Outwitted even enroute to the hostile, his single-track honesty makes him tramp back to report, "That feller o' yourn give me the slip." And as the concluding touch to his inefficiency he turns to add: "If you want me again, telephone."

Mr. McGowan keeps his wife—Helen Holmes, well-known Queen of the valves—out of the first chapter until its dramatic finale. Yet it is a stellar vehicle for her: studio-admirable direction in letting star be star, instead of story to star, finely executed the process. Mr. McGowan hasn't patented the process.

Produced by
SIGNAL FILM CORPORATION
S. S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Now Booking At All Mutual Exchanges

MUTUAL STRAND COMEDIES

Caulfield Photoplay Comedy *Presents*

"THE GREAT AMERICAN GAME"

The Fifth of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

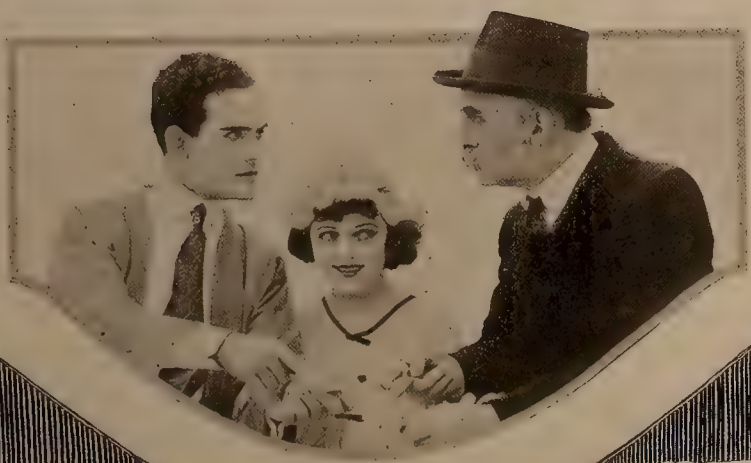
Supported by Jay Belasco

The girl, at a summer resort, made him think she was an heiress. The boy, on his vacation, posed as a financier. They met, flirted, found each other congenial and married. And then came the great discovery—that each had been bluffing. May 9th is the release date of "The Great American Game." A new Strand comedy is released every week. They're refined—polite.

NOW Booking at all Mutual Exchanges

Distributed by
Mutual Film Corporation
John R. Freuler, President

Produced by
Caulfield Photoplay Co.



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Mirth Control is beyond all control once your audiences get a taste of CUB COMEDIES. These single reels, released weekly, round out any program and flavor the entertainment with the spice of genuine joy. Where happiness is, there is the heart. If you'd be loved by your fellow men get into touch with any Mutual Exchange and demand "Jerry's Trial," Released May Third. George Ovey is in it—from first to last.

DAVID HORSLEY PRODUCTIONS

MUTUAL

There is Not a Single "Filler" in These Lists of Single-Reels

YOU are vitally concerned in making your theater a profitable amusement center. You must make your programs so entertaining that *every reel is equally interesting.* To make sure that the single-reels are as good as the five-reel features with superstars, always select from the three Gaumont "featurettes." Just read the list of releases below, check off what you want, and order from your Mutual Branch.

REEL LIFE, the Mutual Magazine in Film

54. Proteges of a Big City.
Lifting a Locomotive.
Sleeping Bags for Soldiers.
A Submarine Oil Field.
Making Grape Juice.

53. Our Patriotic Maidens.
Restoring a California Mission.
Getting Rid of the Snow.
The Queer Tribe of Issa.
The Queerest Newspaper.

52. A Tabloid Bungalow.
Red Clay Workers of Barbados.
An Altiscope Rifle.
Cargo Boats of Tomorrow (Animated).
Metal Spinning.
Life in the Soudan.

51. New Legs for Soldiers.
Fishing Through the Ice.
A Traveling Dairy.
Making Iron Pipe.
A Vest Pocket Water Sterilizer.
A Mock Bull-Fight.

50. Wine Making in France.
A Flying Torpedo.
Dancing for Health.
Indian Basketry.
Novel Home Entertainment.

49. Cultivating Rubber Plants in Northern Brazil.
A One-Man Submarine.
Magnetism—The Property of Attraction.
Making Bread the Modern Way.

48. Weaving Indian Blankets.
The Pulmotor.
Swedish Gymnastics.
The Famous "Herald" Clock.
Winter Sports in Florida.

47. Making Food Cheaper.
A Home-Made Motor Sled.
Artificial Exercises.
A Winter Pageant in California.
Pine-Apples Grown Under Glass.
A Snail Race Under Water.

46. A Club Rifle for the Police.
The Fluid of Life (Blood).
Making the Cactus Useful.
Gold Mining in Alaska.

TOURS AROUND THE WORLD — FOREIGN SCENICS

27. Pompeii, Italy.
Zurich, Switzerland.
Mourom, Russia.

26. Valley of Lot River, France.
From Goteborg, Sweden, to Christiania, Norway.
Warsaw, Poland.

25. Moscow, Russia.
Sarajevo, Bosnia.
Brest, France.

24. Russian Caucasia.
Copenhagen, Denmark.
Salzburg, Austria.

23. Parks and Gardens of Paris.
Lisbon, Portugal.
Volendam, Holland.

22. Our New Islands in the West Indies:—
St. Thomas.
St. Croix.

21. Funchal, Madeira.
Rostov-on-The-Don, Russia.
Ajaccio, Corsica.

20. Montenegro.
Cintra, Portugal.
Island of Guernsey.

19. The Gabes Oasis, Africa.
Koursk, Siberia.

18. Munich, Germany.
Schonnbrunn Castle, Vienna, Austria.
Rustchuk, Bulgaria.

17. Vienna, Austria.
Gota Elf River, Sweden.
Toledo, Spain.

16. Scottish Highlands.
Heidelberg, Germany.
Monte Carlo, Monaco, and Mentone, France.

15. Mount St. Michel, France.
Morocco, Yesterday and Today.
Around Lake Iseo, Italy.

14. Great Temples of Luxor.
Picturesque Landscapes of Holland.
The Rocky Coast of Dalmatia.

13. Teheran, Persia.
Coast Resorts of Normandy.
Winter in the Vosges Mountains.

THE MUTUAL WEEKLY — GAUMONT'S NEWS REEL

The loudest applauded reel on screen. News of the world FIRST.
Every picture worth while that is passed by the government censor.

Gaumont

Gaumont Co.

Gaumont

LONDON FLUSHING, N. Y. PARIS

Ivan

Presents its compliments to the

TRADE

and respectfully invites it to a PRESENTATION of

IVAN ABRAMSON'S

SUPREME ACHIEVEMENT

"ONE LAW FOR BOTH"

the greatest moral propagandic film drama.

At the

Broadway Theatre

Broadway at 41st Street

on

Monday Morning, April 30th, 1917

at 10 o'clock

IVAN FILM PRODUCTIONS, Inc.

1130 W. 46th St. N. Y. City

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Goldwyn Pictures

Small Exhibitors Can Pay Goldwyn's Prices

THERE are a great many important *"first run"* exhibitors in the United States, and there are *thousands of the smaller exhibitors.* These small exhibitors are vastly more important to any wise and far-seeing company.

Goldwyn hopes to play the important "first runs"—but our *greatest desire* is to have *all* of the smaller exhibitors play Goldwyn Pictures.

Goldwyn's rentals will make this possible. Our prices will be fair and equitable.

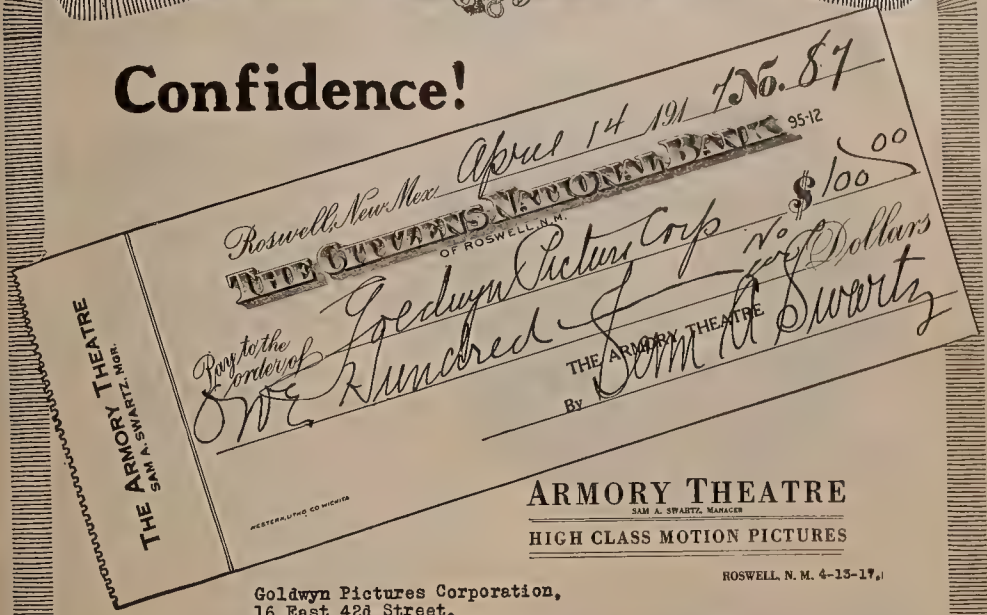
We are charting and combing America with experts who are building a system of rental schedules that will enable every theatre in the country to play Goldwyn Pictures at a profit to the exhibitor as well as ourselves.

Our idea is *not to squeeze the exhibitor,* but to establish a partnership with him—with profit to *both.*

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Confidence!



ARMORY THEATRE
SAM A. SWARTZ, MANAGER
HIGH CLASS MOTION PICTURES

ROSWELL, N. M. 4-13-17.

Goldwyn Pictures Corporation,
16 East 42d Street,
New York City.

Gentlemen: I just read in The Motion Picture News your method of releasing your subjects and wish to say that I assure you that you are going at it in the right way. I have watched your advs. in the trade journals and I can say without contradiction that your company promises to be the foremost in the ranks of the motion picture industry. And to show my utmost confidence in the GOLDWYN PICTURES, I am enclosing my check for $100.00 as a deposit for your service.

Trusting that I may have the honor of being one of the first to show GOLDWYN PICTURES in this part of the territory, I remain,

Respectfully yours,

Sam A. Swartz
Mngr

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

SELZNICK PICTURES



CLARA KIMBALL YOUNG
In
"THE EASIEST WAY"
By Eugene Walter
Directed By ALBERT CAPELLANI

AROUSED MORE INTEREST WHEN SHOWN IN NEW YORK THAN ANY PICTURE OF THE SEASON

HARRY RAPF
Presents
ROBERT WARWICK
IN AN ABSORBING AND UNIQUE STORY OF ADVENTURE
"THE SILENT MASTER"
Adapted From E. Phillips Oppenheim's Novel
THE COURT OF ST. SIMON



FIRST AMERICAN PRODUCTION OF THE CELEBRATED FRENCH DIRECTOR
LEONCE PERRET

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES

HERBERT BRENON
Presents
"THE LONE WOLF"
By Louis Joseph Vance
With
HAZEL DAWN (BY PERMISSION OF ZIEGFELD & DILLINGHAM)
AND BERT LYTELL



A SWIFTLY MOVING, HEART-THROBBING MELODRAMA - TOLD BY A MASTER PLOT WEAVER AND FILMED BY A MASTER OF SCREEN-CRAFT

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
In
"THE LAW OF COMPENSATION"
By Wilson Mizner



THE STORY OF A GIRL WHO IS SAVED FROM HER MOTHER'S TRAGIC FATE BY HER FATHER'S TIMELY INTERVENTION
DIRECTED BY JULIUS STEGER AND JOSEPH A GOLDEN

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES

Fox Famous Feature Films Are For The Family.

FOX

Fox Film Corporation, 130

FAIR JUNE CAPRICE TO BE SEEN NEXT IN "A SMALL TOWN GIRL"

Little Fox Star Of One Year On First Anniversary Of Her Debut Makes Best Picture Of Her Career

Winsome June Caprice has completed just one year as a screen star and in "A Small Town Girl" has excelled anything she has previously done. It was only twelve months ago William Fox announced that he would make her one of the best known stars in the film world. That she and he have made good, exhibitors from every quarter of the globe testify.

Miss Caprice's work in "A Small Town Girl" outshines every effort of the past and will add materially to her host of admirers.

"A Small Town Girl" is a superlative picture, superlatively acted and directed. It is a picture in which exhibitors may have the greatest confidence.

The story is one with human appeal and tells of the hopes and joys of a winsome little western girl drawn into the fascinating and enthralling glamour of the Great White Way. Your audiences will like this picture.



JUNE CAPRICE
DIRECTION WILLIAM FOX.

WILLIAM FARNUM COMING EAST

Noted Fox Star to Produce Next Photoplay at Fort Lee

On the completion of the photoplay on which he is now working at the Fox Studios in Los Angeles, Cal., William Farnum, star of many super de luxe productions, will come east. He will work in the Fort Lee Studios in New Jersey.

Mr. Farnum went west in December, 1915, and made the first photoplays in the Fox studios on the Pacific Coast. His home is at Sag Harbor, Long Island.

HAS A DRESSING ROOM AUTO

Gladys Brockwell has designed and had built a dressing room automobile for her use when on "location."

"A ROMAN COWBOY" NEW FOXFILM COMEDY

Tom Mix "Comes Back" As a Comedian After Plunge into Drama

Tom Mix, world champion cowboy, "comes back" as a Foxfilm comedian in the release of May 6, "A Roman Cowboy." Tom recently jumped out of the comedy corral to support Dustin Farnum, Fox star, in a dramatic production.

Practically the entire cast that supported Mix in his first Foxfilm comedy, "Hearts and Saddles," is with him in "A Roman Cowboy." Rena Rogers, a new leading woman, will play opposite him.

The rest of the cast will include Sid Jordan, Pat Chrisman, Boss Glen, Chet Ryan and others.

The burro that played such a prominent part in "Hearts and Saddles" is also "cast" in "A Roman Cowboy." Thus far, the burro is nameless, but he doesn't seem to mind it.

"A Roman Cowboy" is another of Mix's rollicking western comedies. The great outdoors furnishes him with "sets" that fit his characters. Those who saw "Hearts and Saddles" will agree that an entire state is not much too large for the Mix type of comedy.

BARA STARTS NEW SUPER FILM

Drama to be a Sensational Offering for Fox Exhibitors

Theda Bara has begun a new super de luxe picture under the direction of J. Gordon Edwards. This picture, together with one already completed and which will shortly be advertised for release, will be a veritable cinema sensation to exhibitors. Watch for the release advertisements of these new super de luxe specials.

NEWS

FOX—No Box Office Can Have a Better Friend.

W. 46th St., New York City

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."

Coming—George Walsh In "The Book Agent"

"Smiling" George Walsh, the athletic William Fox star, whom you all remember in "Melting Millions" and "High Finance," will be seen in "The Book Agent."

He appears as the wandering peddler of books, who combines a genial personality with keen business ability and after many thrilling adventures, including a romance, stops selling books.

Mr. Walsh is as wholesome, genial and carefree as ever, and his athletic prowess is in evidence throughout the picture.

PEARSON'S GOWNS OUTGROW HOME

Virginia Pearson is moving back to her country home because she cannot find room for all her gowns in her apartment in the city.

"THE HONOR SYSTEM" ON STATE RIGHT BASIS

Cinemelodrama now being Booked For New York and New Jersey

That sensational cinemelodrama, "The Honor System," which has set all New York talking and which has had a four months' run at the Lyric Theatre, Broadway and Forty-second Street, is offered by William Fox on a state rights basis.

Bookings are now being made direct for the city and state of New York and New Jersey.

This production has received the unanimous praise of the New York City newspaper and trade press. Never in the history of motion pictures have such complimentary things been written about a picture. Some of the dramatic critics declared that it eclipsed even "The Birth of a Nation," while others wrote that it was the motion picture at its best.

The picture owes its great success to its heart interest and the human appeal it makes to every class.

This master drama of Director R. A. Walsh offers real stars—Miriam Cooper, Gladys Brockwell and George Walsh, people whose names mean something.

"THE HONOR SYSTEM" OFF APR. 29

End of Run at Lyric Sets New Record for William Fox

In completing the run of "The Honor System" at the Lyric Theatre April 29, William Fox has accomplished a feat no experienced theatrical man believed possible. He has occupied a first-class New York theatre an entire season with two spectacular films—"A Daughter of the Gods" and "The Honor System."

This is the most extraordinary record in filmdom. By it Mr. Fox has placed the motion picture on a par with the so-called legitimate attraction.

FOX "KIDDIE" FILMS TO BE RELEASED SOON

Famous Child Players Will Have All Leading Roles in New Wonder Pictures

William Fox announces the early release of a sensationally beautiful series of "kiddie" features in which all the important roles will be taken by the world's best known and most talented screen children.

These will be known as "Fox Kiddie Pictures," and will delight the "grown-ups" as much as the youngsters. Mr. Fox will present the new pictures on an extravagantly beautiful scale and in them will be seen all the children who have become so popular in regular Fox releases. In addition there will be numbers of "kiddies" who will for the first time appear under the William Fox banner.

Mr. Fox promises that these productions will be the equal in every respect to the standard which he has fixed.

The "kiddies" will do everything their elders do—and will add to it the charm of childhood. These pictures will be the treat of the year to motion picture audiences. The gorgeous sets will be built on a scale to correspond with the "kiddies" who make the pictures. There will be all sorts of stories interpreted by the youngsters—fairy stories—adventure—love—nursery rhymes, and all the beautiful children stories that delight both young and old.

Grown-ups will be used like furniture or decorations—only as necessary evils.

SURATT GIVES VOLUNTEERS FLAG

Valeska Suratt has presented an American flag to the volunteer company organized by the actors and employees in her Fox studio. They have offered their services to the United States.

RELEASED

WILLIAM FOX

PRESENTS

THEDA

SUPREME VAMPIRE

CLEOP

THE SIREN OF THE NILE



JUNE 4TH

BARA



THE WORLD'S
QUEEN AS

ATRA

A COLOSSAL
STUPENDOUS
SPECTACULAR
$250.000 PRODUCTION
A SUPER DELUXE PICTURE
FOX FILM SPECIAL

LYRIC THEATRE
BROADWAY & 42ND ST.

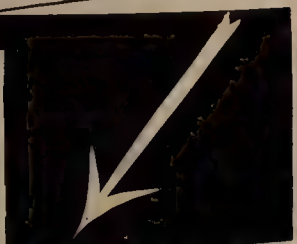
THE ONE BIG NEW YORK SUCCESS

WILLIAM FOX OFFERS
THE GREATEST HUMAN STORY EVER TOLD

THE HONOR SYSTEM

STAGED BY R. A. WALSH

4TH BIG MONTH STANDING ROOM ONLY



SEATS 25 CTS TO ONE DOLLAR
325.000 paid admissions in 14 Weeks
A REAL BOX OFFICE ATTRACTION
STATE RIGHTS FOR SALE

LIVE EXHIBITORS TAKE NOTE !!!
NEW YORK AND NEW JERSEY BOOKINGS
ACCEPTED NOW APPLY "HONOR SYSTEM"
BOOKING OFFICE 4TH FLOOR 128 W 46 ST N.Y.
PHONE 9300 BRYANT.


Pathé
A ripping good Gold Rooster
Play acted by great players
The Recoil
with
William Courtenay
and Lillian Greuze
(Star of the French Theatre, N.Y.)
Produced by Astra
Directed by Geo. Fitzmaurice
Released May 15
PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS
"The Hunting of the Hawk' is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature and some of the so called "specials" are dwarfed beside it....The production tendered it by Geo. Fitzmaurice is of the highest grade. Here is a director who never fails it seems...The atmosphere of his pictures is perfect, whether high or low." Peter Milne, in the Motion Picture News.

Pathé

A box-office star of special worth

Ruth Roland

(of "Who Pays?" and "Red Circle" fame)

+

The story writing ability of the most widely read American author of the day, Mabel Herbert Urner

=

The Neglected Wife

Pathé's latest serial magnet to draw the people your way!

Released May 13

Produced by Balboa

Booking now!




Pathé
Ruth Roland
star of
The Neglected Wife

Pathé

"Running big!"

"MYSTERY OF THE DOUBLE CROSS

is running big. Haven't had time to see it myself as it keeps me busy accomodating the crowds. Best serial of the day."

V.H. Chotek, M'g'r, Rose Theatre, Jacksonville, Fla.

Featuring

Mollie King

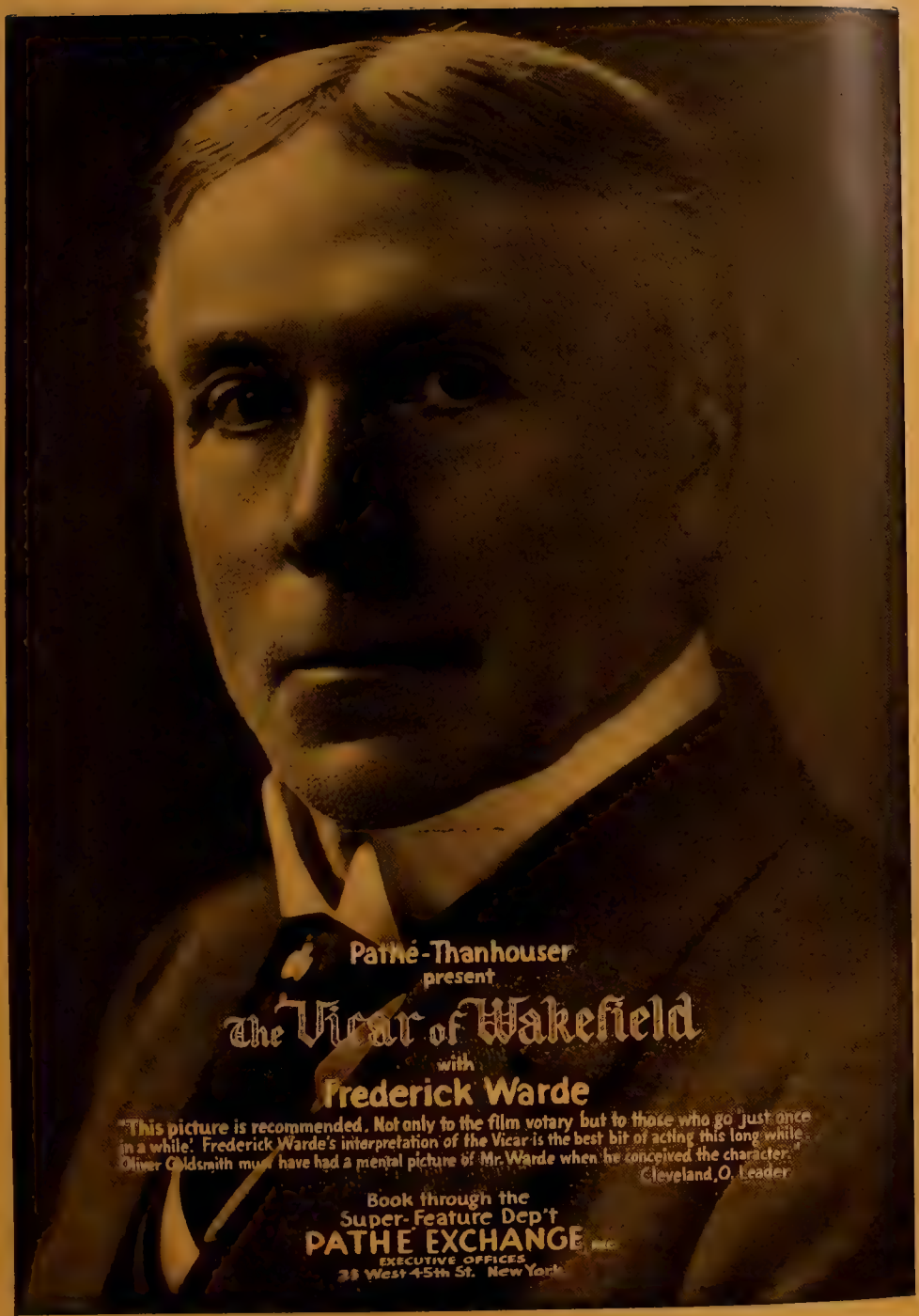
and

Leon Bary

Produced by Astra under the direction of Wm. Parke

Publicized by the Hearst and other leading papers everywhere.


Pathé
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS


Pathé-Thanhouser
present
The Vicar of Wakefield
with
Frederick Warde
"This picture is recommended. Not only to the film votary but to those who go just once in a while. Frederick Warde's interpretation of the Vicar is the best bit of acting this long while. Oliver Goldsmith must have had a mental picture of Mr. Warde when he conceived the character."
Cleveland, O. Leader
Book through the
Super-Feature Dep't
PATHÉ EXCHANGE
EXECUTIVE OFFICES
25 West 45th St. New York

Pathé



The following
Nationally Known
Theatres are among
the many, who after
inspecting the new
Two Reel

Lonesome Luke Comedies

Booked Them

The Rialto, New York
The New Grand Central, St. Louis
The Olympic, Pittsburg
The Coliseum, Seattle
The Madison, Detroit
The Majestic, Des Moines
The Orpheum, Cleveland
Clemmer's, Spokane
The Triangle, New Orleans
Loew's American, Bijou and
New 42nd Street, New York
Proctor's Newark

Produced by
Rolin

See the Pictures
You'll see the
reason

Harold Lloyd
Star of the
Luke Comedies


Pathé
Announcing the Sensational Business Getter
Little Mary Sunshine
(Baby Helen Marie Osborne)
in the delightful Human Interest Gold Rooster Play
Sunshine and Gold
Produced by Balboa
Released April 29.
PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS
"Baby Marie Osborne played in 'Shadows and Sunshine' at the Strand (seating capacity 1300) to the largest receipts of any one day in the history of the house. Everybody pleased."
W. J. Hayes, Manager, Strand Amusement Co., Erie, Pa.



To the
EXHIBITORS
and the
GENERAL
PUBLIC

IT is readily apparent to the most casual observer that the successful pioneer in any field attracts a horde of followers¶ This has proven true in the case of the Thomas H. Ince Triangle Productions¶ I have striven to make the name INCE a by-word for the highest attainable photo-drama, and in this connection I wish to emphatically state and impress on the minds of all concerned that any photo-dramas bearing the name of Ince Productions Inc. are NOT in any manner or form to be connected with the Thos. H. Ince Triangle, Triangle Ince or Ince Triangle Features, which are produced only at my studios in California.¶

Thomas H. Ince

Ince. Triangle. Studios. Calif.

Many a packed house is directly traceable to an advertisement in the "News."

TRIANGLE

EXPECTS

(to get your business in the near future, Mr. Exhibitor,)

BECAUSE

we have abolished the cash deposit system which has been your chief complaint against present day methods of distribution;

BECAUSE

we are putting into operation a flexible modification of the heretofore rigid "program" booking plan, which will enable you to show productions of the more pretentious type without having to pay for your regular program service when you lay it on the shelf unused;

BECAUSE

we are supplying you with productions which *are* productions in every sense of the word, not merely stars with some weak, badly produced "vehicle" written around their limited personalities;

BECAUSE

these productions are being made under the supervision of such master-craftsmen as Thos. H. Ince, Mack Sennett and Allan Dwan, directors who are recognized as supreme in their fields;

BECAUSE

we are fighting hard all the time for ethical, constructive business policies in the film industry and are proving our sincerity by inaugurating such policies whenever and wherever practicable;

BECAUSE

we are thinking of *your* success as well as our own and not trying to exploit you in order to get a little immediate "easy money."

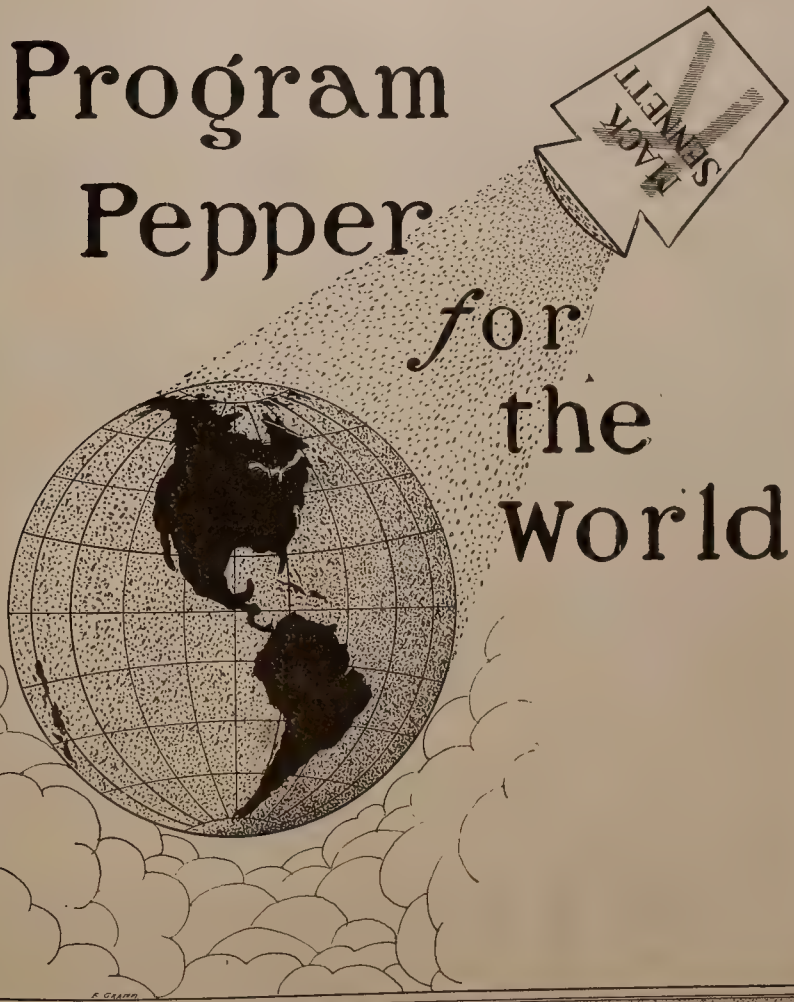
THINK IT OVER, MR. EXHIBITOR

P.S.—Ask us to show you some of our current releases and let us know where you can duplicate such pictures either on a program or in specials, "Happiness," The Pinch Hitter," "The Snarl," "Sweetheart of the Doomed," "The Desert Man," and others. If you have the right kind of a house you must have the right pictures.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

Program Pepper *for* the World



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

How can an advertiser continue advertising? By giving YOU value.

NOBODY LOVES

WHEN a film producer or distributor tells you that he loves you and is working for you alone, he is talking like a politician before an election.

For years we have known many exhibitors—we like, respect and admire them, but we do not love them. There is little sentiment in successful business.

THE PARALTA PLAN IS NOT A SENTIMENTAL PROPOSITION—IT IS THE RESULT OF HARD THINKING BY A GROUP OF LEVEL HEADED BUSINESS MEN WHO HAVE SOUGHT TO FIND A WAY TO PROTECT THE EXHIBITOR FROM FAILURE AND THUS MAKE MONEY FOR THEMSELVES.

Our purpose has no other thought behind it but our self-preservation. If the exhibitor fails, where is the producer and distributor to look for their money?

WE are out to make all the ***HONEST MONEY*** *we can. To do that we must help the exhibitor. Co-operation is the basic principle on which the Paralta enterprises are founded.*

The Paralta Plan and Paralta Plays are inseparable—each forming an important part of the other.

The Paralta Plan will prove a practical help to you in the management of your theatre. It will save you money in rentals of feature films. Paralta Plays will increase your profits by providing attractions that draw to capacity.

The Paralta Plan means that you can absolutely control big feature films in your exhibition territory and play repeats at your discretion, at substantially no greater cost than you now pay for your first run of special productions.

THE Paralta Plan points the way to a revolution in the operating costs of the motion picture theatre—the passing of Dictation and the coming in of democratic co-operation in the production, distribution and presentation of motion pictures.

We can help you if you are ready to help yourself. If you are losing money, or just breaking even, there's a reason.

You can help yourself by ***STUDYING*** *the Paralta Plan. There is always strength in sincere co-operation. The Paralta Plan means actual and effective co-operation between the producer and distributor and the real backbone of this industry—the exhibitor.*

It costs you but one red copper cent to learn every detail of the Paralta Plan. A postal card will do it. You assume no obligation.

STUDY!!!
THE PARALTA PLAN

AN EXHIBITOR

A CERTAIN wise New York contractor, in making a bid to build a concrete dam, figured to do the work at actual cost to him. All he asked for was the empty cement bags.

He was willing to make his profit out of the waste, which, in this instance, amounted to $120,000.

THE PARALTA PLAN UTILIZES WASTE—IT IS SIMPLY A METHOD OF TURNING WASTE INTO CASH. WE ARE WILLING TO SHARE WITH YOU ALL WE CAN SAVE IN FIGHTING WASTE, WHICH IS SUCKING LIKE A VAMPIRE THE VERY LIFE BLOOD OF THE EXHIBITOR—BLEEDING HIM WHITE AND TAKING FROM HIM EVERY CHANCE TO MAKE A DOLLAR FOR HIMSELF.

And in considering waste, Mr. Exhibitor, do not forget that it is all shouldered on to you—in the final reckoning you pay the bill.

Waste in motion pictures first shows itself in production. It results in poor quality films and the exhibitor feels it first in increasing film rentals.

HIGH cost of production and an unsound system of distribution constitute the very fountain head of waste, which shows in the big rental prices of film, increased operating overhead, decreasing box office receipts and "Closed" signs on theatre fronts.

This waste runs right down the line—the patron, the exhibitor, the distributor and the producer all lose. But the exhibitor loses most.

WHY HAVE 4,000 MOVING PICTURE THEATRES CLOSED THEIR DOORS SINCE LAST MAY? THE ANSWER IS WASTE FROM THE FIRST DAY A PICTURE IS PLANNED RIGHT DOWN THE LINE TO THE EXHIBITOR; AND HE PAYS ALL THE BILLS—TILL HE BLEEDS TO DEATH.

The big exhibitor staggers and the little exhibitor drops dead under the load of waste that is crowded on to him.

WHO profits by all this? No one. Waste is killing a business of wonderful possibilities. It is running patrons away from the box office and closing theatres every day. The bankrupting of both producers and exhibitors must follow as an inevitable result.

The survival of the fittest? Surely!" Just **STUDY** *the Paralta Plan and fit yourself to survive.*

The Paralta Plan Exhibitor Begins to Work For Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Pres. HERMAN KATZ, Treasurer

NAT. I. BROWN Secy. & Gen'l Manager

Send Your Name and Address Today

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PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City
Please send all your literature

Name.....
Theatre.....
Street and No.....
City.....
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WARNING

PLEASE DO NOT CONFUSE

THE 12 FORTHCOMING PRODUCTIONS OF

RALPH W. • INCE •



JOHN E. • INCE •

TO BE MARKETED UNDER BRAND NAME OF

INCE PRODUCTIONS

RALPH W. INCE
Is the pioneer producer of motion pictures of the INCE FAMILY

JOHN E. INCE
Produced "Sealed Lips" "The Struggle" "The Cowardly Way," Etc. All 100 per cent. productions.

RALPH AND JOHN INCE HAVE PRODUCED PERSONALLY EVERY PRODUCTION THAT HAS BORNE THEIR NAMES AND WILL CONTINUE TO DO SO IN THE FUTURE.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE

INCE PRODUCTIONS INC.

1600 BROADWAY N.Y. (TEMPORARY) SUITE 805

HARRY L. REICHENBACH BUSINESS MANAGER


PIONEERS
NEWS
N C E
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION
INCE
PRODUCTIONS
FOLLOWING ONE ANNOUNCEMENT
MOVING PICTURE WORLD
MOTION PICTURE NEWS
IN
MORNING TELEGRAPH
TRADE REVIEW
1163
EXHIBITORS WROTE OR WIRED
57
EXCHANGEMEN WIRED, WROTE OR VISITED
OUR OFFICES
MEETING
OF EXCHANGEMEN—BUYERS
INDEPENDENT DISTRIBUTORS
AT OUR TEMPORARY OFFICES, SUITE 805, 1600 BROADWAY, N.Y.C., WEDNESDAY, APRIL 25, 11 A. M. OUR PROJECT WILL BE DISCUSSED AND TERRITORY ALLOTTED.
RALPH W. INCE
SOLE DIRECTORS
JOHN E. INCE
INCE PRODUCTIONS INC.
1600 BROADWAY
N.Y.
SUITE 805
HARRY L. RAUCHENBACH, Business Manager
TEMPORARY HEADQUARTERS

WORLD PICTURES BRADY-MADE



ALICE BRADY
in
"Darkest Russia"



CARLYLE BLACKWELL
JUNE ELVIDGE
in "The Page Mystery" with
Arthur Ashley



MURIEL OSTRICHE
ARTHUR ASHLEY
in
"Moral Courage"



SARAH BERNHARDT
in
"Mothers of France"
Directed by Louis Mercanton

Current Specials on the Dependable Program

A World franchise guarantees dependable pictures—plus dependable service—backed by square deal policies that absolutely assure its holders the best that the industry offers.

BRADY INTERNATIONAL SERVICE
WORLD-PICTURES

The Sweetest Girl in Europe



SUSAN GRANDAISE

The Vampire of France



REGINA BADET

ANNOUNCEMENT

Alliance of William A. Brady, the master genius of the American stage and screen, and Louis Mercanton, (Director of "Mothers of France"), the premier director of Europe, in the production of THE MOST REMARKABLE SPECIALS EVER ISSUED.

Four are finished.

Wire or write NOW for distribution plan.
WORLD PICTURES
130 West 46th Street, New York City.

Fame, Prestige and Popularity

FOLLOW

HALL CAINE

THROUGH

THE DEEMSTER

Starring

DERWENT HALL CAINE

Celebrated Dramatic Critics

Pay Homage to

Author, Star and Photoplay

Read Their Copy **Deemster**

A Few State Rights Still Available. Bids Invited

Arrow Film Corporation

Times Building New York City

New York Dramatic Critics Review "The Deemster"

NEW YORK AMERICAN—

'The Deemster' Makes a Thrilling Film Play

THE CAST.

Derwent Hall Caine.....Daniel Myles
Mona.....Marian Swayne
The Bishop, father of Daniel.....Sidney Bracy
The Deemster, father of Mona and Ewan.....E. Barnes Clary
Pesca.....A fanciful fisherman.....Albert Hall
Dan.....James Levering
Ewan.....Alexander Hall

AUTHOR'S

THE [illegible] Caine running through [illegible] creations permeate the Broadway theatre, [illegible] photo play of [illegible] presented there. The [illegible] with [illegible] went [illegible] and [illegible] father [illegible]

First, one of the greatest romances of love, life and death ever written used as the basis for the picture version.

Second, the author's written statement that he found the scenic arrangement true and charming.

Third, the heir and inheritor of that author's literary ability impersonating the father's main ideals.

ABSORBING AND POWERFUL.

With three such elements to use, but one result was inevitable. "The Deemster," as shown at the Broadway Theatre, not only the "massive photo-play" claimed for it in the advertisements, it is one of the most generally absorbing and personally powerful dramas ever seen.

It is not only the symmetrical arrangement of a piece of splendid fiction, but it is the visualization of the novel's characters and situations in all their personal power and moving interest carried out in just exactly the manner that would those characters desire. It is co-operative the movie illustrati

imagination that ever was known. If, then, you would see "The Deemster" illustrated as Hall Caine would have it pictured, acted as he would have wished it performed, and vitalized by the living pictures ers whom he [illegible] why go to the

[illegible] entertained by [illegible] sought out by the [illegible] father's fame, but he would not be playing [illegible] his own unaided talent the name of Derwent [illegible] Derwent changed the [illegible]

So Mr. Derwent became Derwent Hall Caine, and his work as seen last night showed him to be an artist of powerful and expressive gesture, and, moreover, to be the possessor of a very charming personality.

PRODUCTION THRILLS.

The entrancing and gripping story of "The Deemster" is too much of a household word to be reported here, and Hall Caine's later works have become too extensively popularized by the [illegible] publications to need any exposition at this moment.

It should, however, be said that in this production of "The Deemster" one sees the thrilling fight on the cliff between Dan Myles and Ewan; assists at the grim trial of Dan on the old judgment Tynwald Hill, shrinks at a film of the wreck and the fishing schooner; the pathos of the [illegible] Ewan; weeps at the [illegible] Dan; watches [illegible] Mona who fights [illegible] at the [illegible]

NEW YORK EVENING JOURNAL

'THE DEEMSTER' A STRONG FILM ATTRACTION

By [illegible]

[illegible] most interesting subject. The director, Howell Hansel, has worked wonders, and most especially in the bit where the Deemster sentences his own son to isolation.

That scene is a moving painting. The director has failed in no point to bring about the [illegible] scenes.

NEW YORK TRIBUNE.

Hall Caine's Son Seen in New Film

"The Deemster," which had its [illegible] presentation in picture form at the Broadway yesterday, is simply Hall Caine's story come to life.

[illegible] chosen [illegible] was never [illegible] adhered to. [illegible] scenes, however, which were wonderful material for a scenario writer. Nothing more impressive has been seen on the screen than the burial at sea of Ewan after he has been slain by Daniel. The picture [illegible] As the weighted body as it sinks [illegible] to the bottom of the ocean, and [illegible] the stone released, its course in [illegible] upward [illegible] it reaches the [illegible] where the sea gives up its dead.

Derwent Hall Caine does admirable work as Daniel Myles. His performance is sincere and forceful, and his fine, sensitive face registers every emotion. It would have been impossible to find a man more perfectly suited to the part.

Marian Swayne is Mona, daughter of [illegible] Deemster. Miss Swayne is sweet and appealing, but is endowed with less physical charm than one would have fancied Mona to possess.

Sidney Bracy as the Bishop is excellent, plays the kindly old man with just the right mixture of sternness combined with his parental love. Albert Parker as the Deemster and Alexander Hall as Davy are both well cast.

The story is laid in the Isle of Man early in the eighteenth century, where the Bishop and the Deemster rule the people. Daniel, the son of the Bishop, is a rover and loves the sea, so he chooses to become a fisherman. He loves Mona, daughter of the Deemster, and his love is returned, but the union of the two is bitterly opposed by Mona's father and brother. Ewan is led to believe that Daniel has wronged his sister and in a quarrel between the two Ewan is killed.

Daniel gives himself up and it is believed that the killing is not accidental, so Dan's own father pronounces his sentence. "Let him be accursed. Let no one speak to him nor give him aid nor comfort."

For years Dan lives apart in a fisherman's hut with no living thing to speak to but a beautiful collie. When a plague starts it is given to Daniel to go as a healer, and effects marvelous cures with a mysterious powder.

When there is only one portion of the drug left the Deemster is stricken, and as Daniel is about to minister to him he finds that he, too, has the plague. He generously gives the powder to his enemy and dies in Mona's arms.

H.U. [illegible]

THE EVENING SUN:

ON THE SCREENS IN CITY THEATRES

"The Deemster" Shown at Broadway; Good Bills at Strand and Rialto.

All enthusiastic admirers of Hall Caine as a novelist will rejoice over the photo drama "The Deemster," for it follows the novel closely. The picture, which opened at the Broadway was first shown [illegible] Romance and [illegible] replete

PLEASED AUDIENCES PACKED HOUSES RETURNS BOX OFFICE

NEW YORK TIMES.

HALL CAINE STORY IN FILM.

Thrills in "The Deemster," [illegible]

Novelist's Son in the C[illegible]

The popularity of the [illegible] Caine was attested yesterday [illegible] ence when establish[illegible] for the Broadway Thea[illegible] ney when first exhibit[illegible] tion picture based on the [illegible] thor's tale, "The Deemster." [illegible] was the first by this vivid and [illegible] author to be published in this [illegible]

Mr. Caine's stories abound in [illegible] swift and often melodramatic, as [illegible] such is the kingdom of the [illegible] There was capital movie material in "The Deemster," with the rush of story and its abundance of [illegible] incident, and the director has not overlooked it. A more thrilling scene [illegible] the struggle on a high cliff between the fisherman son of Derwent [illegible] Deemster's son would scarcely be possible. The fisherman and the body is seen [illegible] after the latter's skiff is [illegible] rolling down the precipice's side, [illegible] there is the burial at sea with submarine glimpses of the shrouded form sinking [illegible] to the ocean bottom and rising again when it loses its weight. [illegible] An added note of interest is [illegible] end of Derwent Hall Caine's son of the novelist, in the role of the [illegible] which in condensed to Caine, who is known [illegible] Ewan. [illegible] tude for his [illegible] and well known as an actor [illegible] made his stage debut in a dramatization [illegible] last week in Boston in a [illegible] of his father's books, "The Woman Thou Gavest Me." Whatever his ability on the speaking stage, he proved himself a capable actor in this picture.

George Middleton, who writes serious plays, is the author of the scenario of "Sleeping Fires," the new photoplay shown yesterday at the Strand. It is Frederick Melcher, the [illegible] Louise, who [illegible] Fearless husband [illegible] her through their [illegible] Twilight" was the new [illegible] Rialto; Marie Osborne, a diminutive actress not yet in her teens, acted the principal role for this picture

BROADWAY THEATRE Beginning Matinee To-Day

The DEEMSTER By HALL CAINE

[illegible] HALL CAINE 'The Cure'

[illegible] Success. WM. [illegible]

[illegible] THE WORLD:

THRILLS IN NEW FILM PLAY, 'THE DEEMSTER'

Leading Part Taken by D. H. Caine, Whose Father Wrote Novel of That Name.

A crowded first night gathering saw Hall Caine's novel, "The Deemster," shown in moving picture form yesterday on the screen of the Broadway Theatre. The picture is offered by the Arrow Film Corporation, which induced Derwent Hall Caine, son of the novelist, to appear before the camera in the leading part, that of Daniel Myles, son of the Bishop of the Isle of Man.

While the photoplay has few claims to artistic perfection, it is very effective photo-melodrama, and has the benefit of good photography. The story of Daniel's strange career offers many opportunities for thrilling dramatic action—his love affair with the [illegible]aster's daughter, his [illegible] sweetheart, his [illegible]

NEW YORK HERALD.

"THE DEEMSTER," BY HALL CAINE SHOWN

Derwent Hall Caine, Son of the Author, in Chief Role in Picture Adaptation of Novel.

Unusually beautiful photography was a feature of "The Deemster," a motion picture version of the novel of the same name by Hall Caine, presented at the Broadway Theatre last night by the Arrow Film Corporation, with Derwent Hall Caine, son of the author, in the chief role. Although the action was slow at times it gained in absorbing interest as the play progressed. Mr. Caine was an artistic player in an artistic production. Although he looked best with cap on, he played most of the time with hat pushed forward in view, doubtless out of compliment to his distinguished father, whom he resembles in this feature. The rest of the cast was not remarkable. Several of the scenes were striking and unusual, notably the wreck of a burning sloop at sea.

There was an especially active fight on the edge of a cliff, and many quaint views representing life on the Isle of Man, the [illegible] of the story.

Caine Story in the Films

"The Deemster" on Screen Owes Success to Father and Son.

By T. E. OLIPHANT.

After seeing the film adaptation of Hall Caine's "The Deemster" yesterday at the Broadway Theatre, with Derwent Hall Caine, the author's son, in the leading role, one acquires the conviction that the Caine family is rather long on talent.

The story of Mr. Caine, Sr., does what few novels have done. It transfers to the screen without alteration of incident or without that interpolation of "new business" which the film director so frequently claims is necessary in the picturization of a book. All of "The Deemster's" stirring situations are utilised, and because the book is so frankly melodramatic the screen play becomes a real thriller.

The acting of Mr. [illegible] demand of [illegible]

Many a packed house is directly traceable to an advertisement in the "News."

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Punch and Action that Never Lets up!!!

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Write us NOW for Invitation!

5,000 feet of Excitement!

Lion or Human: Which was The Beast?

...knowledge that ... from the swamp of death.

FIRST GRAPHIC FILM CLEAN, SAY MAKERS

"Our initial State rights production, 'The Woman and the Beast' is melodramatic, but clean," states a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York City. "We will even concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact, it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists, but our pacifist is a peace-at-any-price husband who has a war-like wife, and the moral is pointed without the slightest reference to the present political situation of the United States."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour." Then came her appearance in "Enlighten Thy Daughter" and just prior to her engagement in "The Woman and the Beast," a stellar role in Edward Warren's production "The Warfare of the Flesh."

GOLDWYN PLAY READER WRITER OF DISTINCTION

...ane Guthrie, one of Goldwyn's ...ario readers, is much mor... ...of one of ... ...novel...

Starring

Marie Shotwell Star of

"The Witching Hour," "Enlighten Thy Daughter," "Warfare of the Flesh."

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The BARRIER



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The critics are Unanimous. . . . All say it is a high class picture and a Big smashing Box-Office Winner.

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ROBERT WHITTEN IN THE NEW YORK CLIPPER

A high standard of feature film—it is in many respects a remarkable picture—the story is away from the beaten track—It is well constructed and well told—the acting is excellent and the direction is a credit to Edward Warren.

ADAM HULL SHIRK OF THE DRAMATIC MIRROR—

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EDWARD WEITZEL, MOVING PICTURE WORLD—

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CHARLES WAGNER SAYS IN THE TRADE REVIEW—

Each character is vividly portrayed and the whole story blends with strong contrast. It entertains throughout, and while the theme is unquestionably blunt it is so powerfully and artistically handled that it will please even the most prudish. All in all it is box-office attraction of premiere quality.

MISS AGNEW, MORNING TELEGRAPH—

The production reveals a strength of purpose which can only be appreciated by a personal view. The "eternal story" is told in a novel and wonderfully impressive way and set in a production that is remarkable in every detail. It is another triumph for the photographic art. Many women in the audience wept. Mr. Warren has handled a delicate subject in a delicate way.

MILTON R. LOWENTHAL OF THE NEW YORK STAR—

Edward Warren has handled the subject conceded by all motion picture directors as the one most difficult to accurately and conscientiously picturize, and he has done this with a finesse and skill quite unequalled in motion picture annals. To mix the allegorical and every day in such proportions that neither is lost sight of requires genius that Edward Warren seems to be endowed with. The Warfare of the Flesh is a picture that will draw not only to the box-office but to the heart as well.

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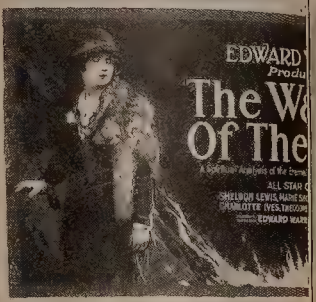
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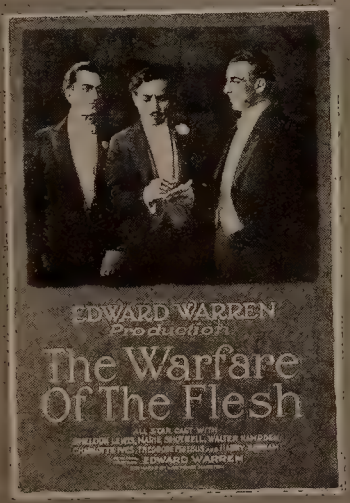
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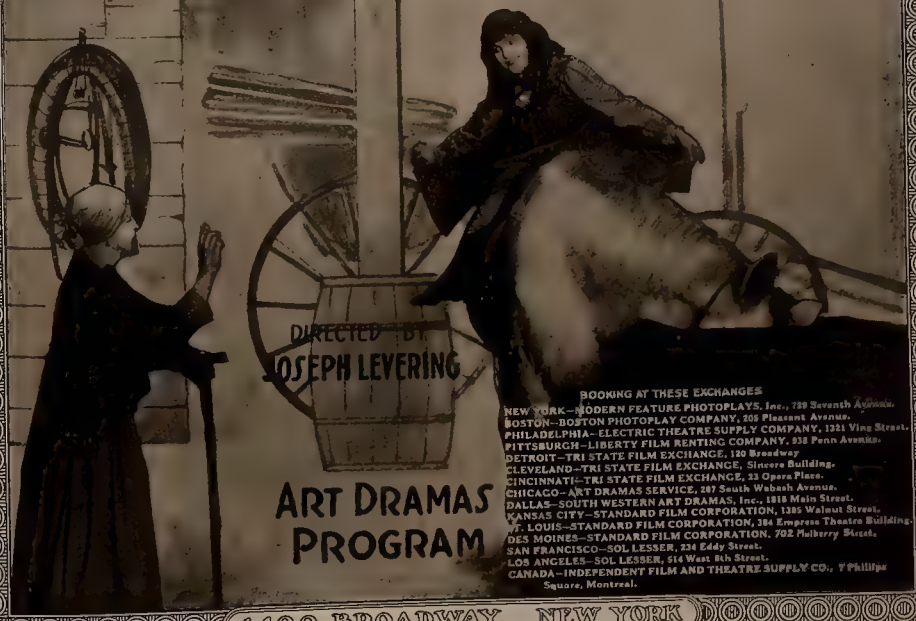
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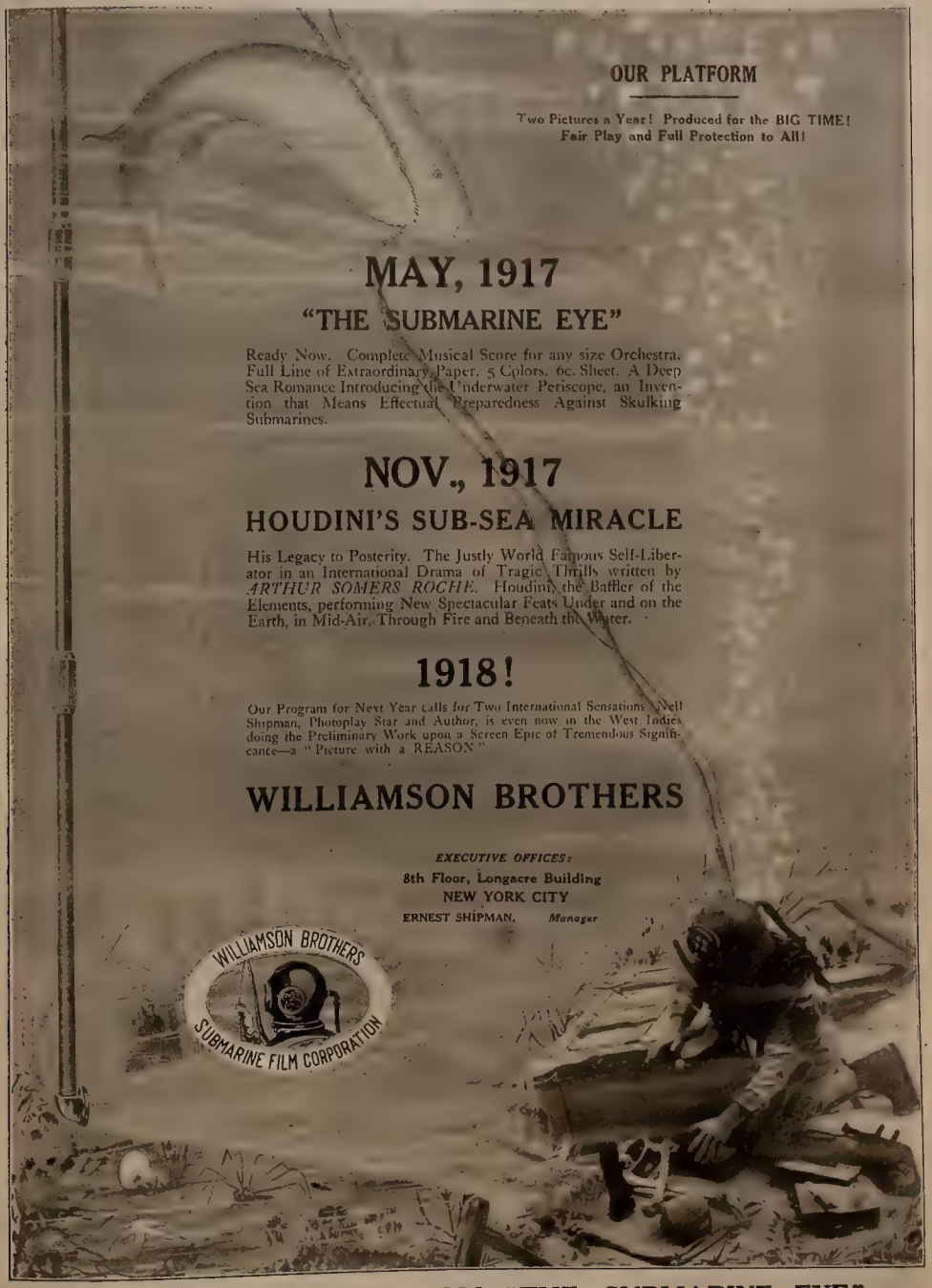
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WHAT THE CRITICS HAD TO SAY of

Edgar  Lewis

initial production with his own company of

"THE BAR SINISTER"

A photoplay of the South by Anthony P. Kelly.

MISS HOSTETTER, The Billboard. — It throbs with the sincerity of Edgar Lewis's earnestness. It glistens with the brilliancy of his insight.

ADAM M. SHIRK, Dramatic Mirror. — "The Bar Sinister" is one of the biggest pictures of the season. The exhibitors may depend upon its drawing under any and all conditions.

G. W. GRAVES, Motography. — Edgar Lewis's "The Bar Sinister" is superb; a worthy addition to his long line of successes.

ERNEST C. WHITTON, N. Y. Clipper. — The picture easily takes rank among the great photo features of the day.

WID'S. — One of the few big features of the year.

AGNES SMITH, Telegraph. — A directorial triumph.

TOM KENNEDY, Trade Review. — Its masterful and vigorous direction and vivid story make "The Bar Sinister" a photoplay distinctly above the average, and which, once viewed, will make the viewer want to see it the second time.

M. R. LOWENTHAL, New York Star. — "The Bar Sinister" helps to elevate the motion picture industry to a height and dignity new in its history. Superlative direction, extraordinary photography, and a human story have set a standard in "The Bar Sinister" which Edgar Lewis may hope to match, but not beat.

ELAINE IVANS, Exhibitors Herald. — A remarkable picture, tense and appealing, with touches of humorous pathos and comedy. It leaves the onlooker with a pleasant sense of having seen life as it is.

HARRIET UNDERHILL, N. Y. Tribune. — "The Bar Sinister" is one of the best things that has ever been seen on the screen.

EDWARD WEITZEL, M. P. World. — Author and director are deserving of sincere congratulations. Mr. Kelly's story contains a strong human appeal and an unbroken list of expert characterizations. Mr. Lewis has transferred the scenario to the screen with a fine appreciation of its attractive possibilities and the result is well nigh flawless.

PETER MILNE, M. P. News. — ". . . worthy in every respect of its multiple reelage. . . . Leaves one impressed by its bigness . . . cannot be judged by the reviewer's usual blind "the average." . . . Superlatives are justified.

Variety. — It is a feature that will have a tremendous drawing power.

Mr. Lewis wishes to acknowledge his indebtedness to the artists, photographer and technical staff, who, by their untiring efforts helped to make "The Bar Sinister" the success it is.

World Rights Sold to
FRANK G. HALL
Newark, N. J.

Distributors
ABRAMS & WERNER
Candler Bldg., New York

In Preparation - - "THE GOLDEN WOMAN"

How can an advertiser continue advertising? By giving YOU value.



Announcing

the beautiful, talented, vivacious

MARGARET GIBSON

famous Vitagraph, Triangle and Mutual Masterpieces Star
now the
NEWEST STAR OF

CHRISTIE COMEDIES

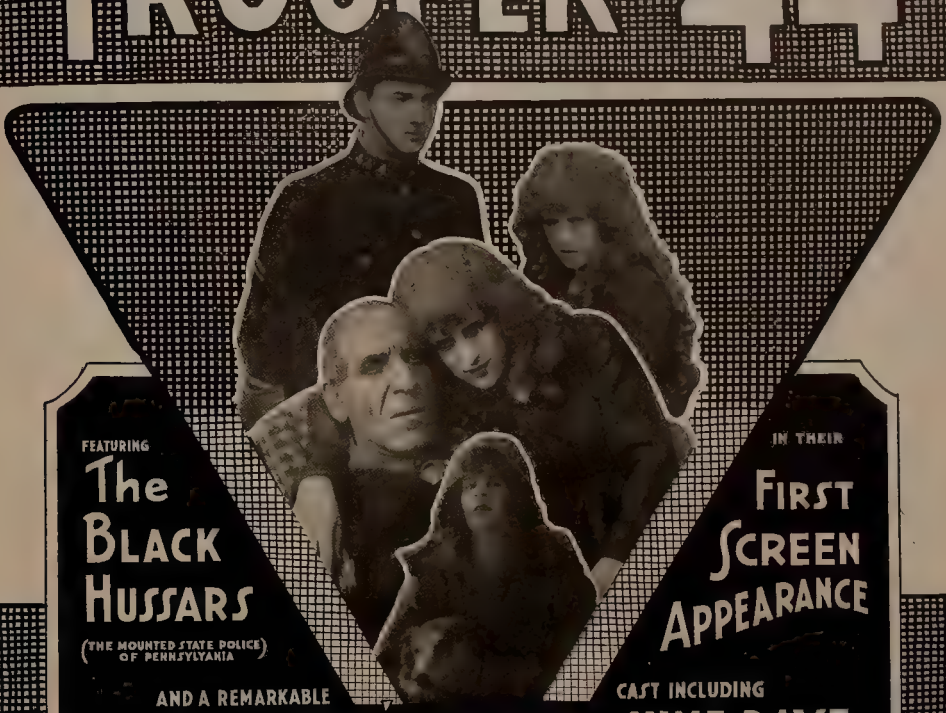
to be supported by
EDDIE BARRY
and a clever, capable, captivating CHRISTIE cast including Ethel Lynne, George French, Stella Adams and Harry Rattenberry.

Shrewd exhibitors realize that the name of MARGARET GIBSON added to NEAL BURNS, BETTY COMPSON and other popular CHRISTIE stars further assures the tremendous pulling power of CHRISTIE COMEDIES.

AL. E. CHRISTIE will in the future, as in the past, personally direct CHRISTIE COMEDIES.



"TROOPER 44"



FEATURING

The BLACK HUSSARS

(THE MOUNTED STATE POLICE) OF PENNSYLVANIA

IN THEIR

FIRST SCREEN APPEARANCE

AND A REMARKABLE CAST INCLUDING

GEORGE SOULE SPENCER AND JUNE DAYE

A SMASHING FIVE-REEL FEATURE

THE PICTURE MEMORABLE

Big Scoring Points for the Exhibitors Box-Office

One—First appearance on the screen of the world-famed "Black Hussars."

Two—A large company of brilliant screen and stage favorites, with a background of two companies of "The Pennsylvania Mounted."

Three—A vivid, powerful story; bristling with dramatic values and tense situations.

Four—A feature which has created intense interest in official circles wherever it has been shown.

Five—Advertising opportunities galore. A great line of posters, heralds, press sheets, etc.

Six—It's the sort of feature picture patrons talk about, after they've left the theatre, and that's the best advertising an exhibitor can have.

STATE RIGHT BUYERS: GET BUSY BEFORE IT'S TOO LATE.

APPLY TO

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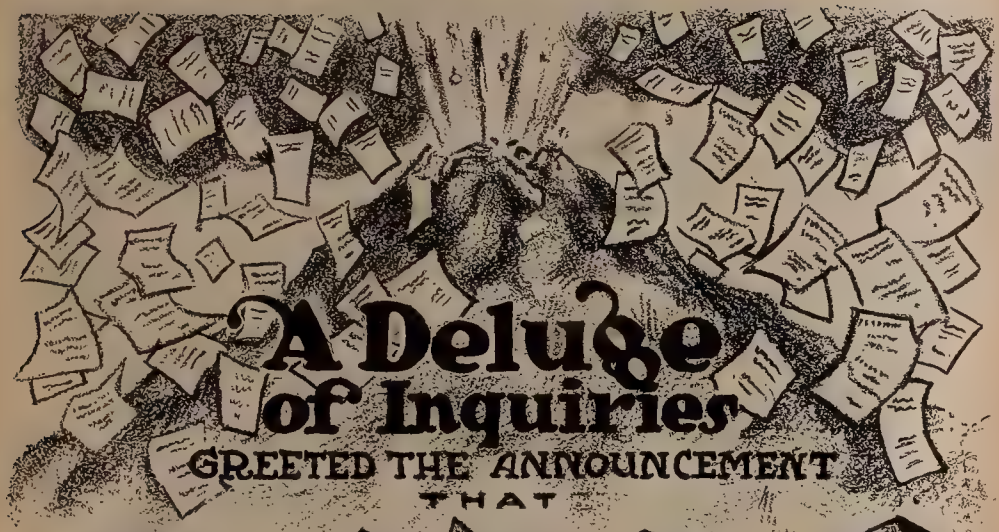
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"THE WRATH OF THE GODS"

with SESSUE HAYAKAWA
would be offered for

STATE RIGHTS SALE

This is the kind of news that shrewd State Rights Buyers are always waiting for. Here is a mammoth production that has proven its value as a box-office attraction—now unreservedly offered for State Rights Sale.

This is an unusual opportunity—a business proposition that offers tremendous financial possibilities in some of the choicest territory in the United States. Full particulars regarding territory and all details upon request. Inquiries answered in the order of their receipt. Address

HILLER & WILK, Inc., 924 Longacre Bldg., New York
MOE STREIMER, Representative
126 W. 46th Street, N. Y.


Why are her eyes turned aside in fear ?
B.A.ROLFE presents
The Darling of the Screen
EMMY WEHLEN
IN
SOWERS and REAPERS
Five Acts of METRO wonderplay
Contrived and directed by George D. Baker for Rolfe Photoplays Inc.
The METRO PROGRAM
RELEASED ON
MAY 7TH

ETHEL BARRYMORE

The Attraction

PLUS

THE CALL OF HER PEOPLE

The Edward Sheldon Big Production

EQUALS

An Attractive Production of 100% Box Office Power

Columbia Pictures Corporation produced it—
John W. Noble directed it—
SEVEN SMASHING ACTS

BOOKING NOW AT

METRO

EXCHANGES

STATE RIGHTS BUYERS

today recognize but one trade paper as their buying guide—

Motion Picture News

MOTION PICTURE NEWS—*alone*—carries each week *all* the advertising announcements made to the State Rights field. This alone makes it indispensable—and makes other papers dispensable.

MOTION PICTURE NEWS carries *all* the *news* of interest to the buyer; and was the *first* paper to institute a State Rights Department.

MOTION PICTURE NEWS maintains each week a special service to buyers, and was the *first* paper to institute this service, a service now established as the best and most reliable.

Let our Service Department solve your troubles. Don't fail to make our office your headquarters while in New York.

ADDRESS

State Rights Department
Motion Picture News, Inc.
729—7th Ave., New York

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."



Hits His Real Stride!

All critics and exhibitors who have seen

MAX LINDER'S
"Max in a Taxi"

pronounce it the stroke of GENIUS. " MAX COMES ACROSS " and " MAX WANTS A DIVORCE " were called great, but this is BRILLIANT. It is filled with comic situations, moves with lightning rapidity and winds up with a punch that " knocks your eye out." The great comedian has touched the master key.

WE LEAVE IT TO YOU!
LOOKING IS BELIEVING

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

APR 27 1917
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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 15 MAY 5, 1917 No. 18

A Million in Minneapolis

THERE are those who believe that, some day, this industry will have one concern, a sort of American News Company, to distribute its films.

Minneapolis seems to point a big finger to this, or to some other radically new scheme of distribution.

Our correspondent there has compiled some figures—and they are startling, even to those who know of Minneapolis as a top-heavy exchange center.

In the Northwest territory, which Minneapolis serves, there are still less than 4,000 picture theatres.

There are forty exchanges serving these theatres, *or one to about each one hundred theatres.*

These exchanges employ 1,200 persons.

Of these one hundred are traveling salesmen, *or one salesman to each forty theatres.* This sales force exceeds that of any of the leading businesses and industries of this section.

THESE exchanges occupy a combined floor space of *sixty-three thousand square feet;* more than that occupied by the leading wholesalers of groceries furnishing a very large part of the daily food of the people of this district; more than that of the several largest milling concerns furnishing flour for the world; more than that of a large interstate railroad serving the freight and passenger demands of this same territory of the Northwest.

An official of this railroad declares that more literature is distributed by the picture exchanges than by all the railroads entering Minneapolis.

And there's a vital point involved here: This literature doesn't reach the box-office public except in the form of heralds circulated in dark theatres, unread, and thrown to the floor; it goes for the most part to the employees of the exchanges and of the theatres.

It is not publicity—to the end of increasing the box-office receipts; it is for a considerable part an unnecessary expense to be tacked on to the already big middle-man cost.

Here's a pretty situation.

One million dollars a year won't cover the distribution cost of Minneapolis.

THE positive print has to bear this tax, and the burden falls in some proportion upon both exhibitor and exchange. In many cases the film rental received cannot cover the high cost of handling the print.

Why this big middleman waste?

Why not a common roof over this enterprise—as in other businesses—and the consequent elimination of much overhead, together with greatly decreased costs in handling.

Why not a centralized market place for the exhibitor?

We are fully aware of the argument that individual film needs individual salesmanship.

Very true—true of all lines of merchandise.

But individual roofs are not needed; nor do the varieties of goods in any other line have them.

LET the selling effort go on—though, surely, a salesman isn't needed for every forty theatres. Let us have selling competition. We will have it, anyway. It is necessary and beneficial. But why not the lessened cost and increased efficiency of a well-ordered, *single* clearing-house?

Distribution cost is a great drain to-day, so great that other lines of waste seem small by comparison. We are trying to check lots of them while the big leak goes merrily on.

The distribution fault is a great one. It makes other defects, such as wrong selling policies. It creates hostility between exhibitor and producer.

Who will clear the way for the clearing-house—for the common roof over exchange centers?

WM. A. JOHNSTON.

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Preaching at the Exhibitor

THE president of the Motion Picture Exhibitors' League is reported to have stated before a gathering of exhibitors in Seattle that the distributor is the natural-born enemy of the exhibitor.

If this statement was made, it is enough, in our opinion, to disqualify any man as leader of any exhibitor organization.

The exchange man is not the enemy of the exhibitor, nor is the exhibitor the enemy of the exchange man.

We hold no brief in this particular instance for either exhibitor, producer, or distributor, but we do affirm that neither is the enemy of the other. It is high time that the preaching of such nonsense was stopped.

Exhibitors will be wary of the man who preaches either love or hatred at him. That is a well-worn device of the politician.

Producers and exhibitors neither love nor hate each other. They are business associates—that's all. They should be business friends, because their prosperity is interdependent.

If they are not business friends it is because of the fundamental faults of the business. Each is oppressed by them; neither is wholly to blame.

Let the man who honestly and conscientiously addresses the exhibitor tell him how these business faults may be corrected—if he knows how. Let him talk business—the *exhibitors'* business.

But at least let him stop preaching rancor and business anarchy.

The Other Half Per Cent

"NINETY-NINE and one-half per cent. of this industry is decent," said Wm. A. Brady the other day, "and the other half per cent. ought to be thrown into the Hudson River."

We agree with Mr. Brady, and suggest that the immersion be made a permanent one.

We have this one-half per cent. with us. It makes objectionable pictures. It has no principles, no honesty, no ability, no knowledge of the picture market. It is sordid, ignorant, and dirty-handed. It doesn't dare look the rest of the industry in the face. It is skulking, cowardly—a plain and festering parasite.

Censorship is not needed to eliminate this scurf. But regulation is demanded; and that regulation should and can come right from this industry, without any outside interference whatsoever. We've got it to do, however, and the sooner we begin the less legislative fights we shall face.

Intolerance!

THE motion picture certainly catches it.

Recently we had the rare spectacle of a large lobby of clergymen assailing the picture with uncurbed malice and bitterness.

Now comes Mary Ahern, editor of Public Libraries, who says it is the worst menace of the day because in its "insidious, quiet way" it attracts the young people—away from libraries, we presume.

We have an increasing respect for the saloon-keeper. The motion picture has hurt his business far more than the business of the church or the library, yet he hasn't attacked it—as yet, not openly, at least.

New Rental Policies

THE most striking sign of the times, in the picture business, is the serious effort being made to provide a more elastic system of film rentals.

The effort is quite general. Some big distributors are foremost in it. Some new companies make this their basic policy.

MOTION PICTURE NEWS has for some time been interested in the problem. A serious consideration of the question of longer runs has led us to believe and to state editorially that a change, radical or otherwise, from the hard and fast specifications of program booking was necessary if longer runs were to be made possible in a large way.

The advertising pages of this issue show plainly the trend. It is a sane and healthy development.

Specialize!

CHARLES PATHE gives a striking presentation in this issue of the present photoplay situation. We recommend a thoughtful reading by everyone—since it concerns everyone whom the motion picture concerns.

To our mind this is the widest angled and most logical appeal we have as yet read for that end desired by all who have at heart the best interest of the motion picture—namely, fewer pictures and better pictures.

To this end Mr. Pathé—and his long and vital experience add much weight to his words—insists upon specialization—specialization in scenarios, production, and distribution. It is especially interesting to note his vigorous separation of production and distribution.

We might add another specialization—namely, specialization in the exhibition of pictures. We cannot have fewer and better pictures until we have longer runs. And we cannot have longer runs until pictures are sold so that longer runs will be made possible—which in turn demands specialization in the selling of pictures.

The Latham Loop Decision

IT is a striking commentary upon the swift and forgetful advance of this industry that an issue once so throbbing and vital as the Latham Loop patent case should now, when finally settled, receive less attention than the latest flop of a sky-salaried star.

The outcome of this lawsuit once involved the business interests of all exhibitors and the very existence of many producers.

It is only fair to state and emphasize the fact that the Universal Film Manufacturing Company instituted and successfully finished this long and hard-fought action in the interests of the majority, unaided whatsoever, and solely at its own expense.

Profits vs. Patriotism

AN interesting sidelight on America's entrance into the war is the complaint that several pictures, produced when the United States was a neutral and opposed to war on abstract grounds, are now found to be contrary to the national spirit.

It is pleasant to know that the producers are unanimous in saying that if the films are found guilty of discouraging enlistment, they will be withdrawn.

Lively Hearing When Film Men Oppose New York Film Tax

William A. Brady's Speech Feature of Albany Hearing Before Senate Committee—Two Hundred in Delegation Representing Industry—Fear Favorable Report on Bill Creating Commissioner and Tax

TWO hundred representative film men journeyed to Albany last Thursday morning to make a strenuous effort at killing the Wheeler Film Tax in the Senate Judiciary Committee, where it now rests. Two hundred film men returned to New York last Thursday evening with the opinion generally expressed through the corridors of the long special train that the Wheeler Bill would secure a favorable report from the Senate committee.

"We have but one hope," said one film man, who expressed the sentiment of many. "Our fight rests in the hands of the exhibitor—the man on the ground. If he will pound, pound, pound—quickly and strongly—at his local legislators we can kill this obnoxious bill.

"If a day is lost the bill will come out of the committee with a favorable report, and we will have to make our stand on the floor of the Senate and Assembly. If an avalanche of protest from exhibitors and prominent local citizens piles in on Albany immediately we can possibly kill it in committee, and surely prevent action in the frenzied days that are left before the close of the session."

Following this plan of campaign, the National Association on Friday sent broadcast appeals for speedy action to the exhibitors of New York State. "There is no time to be lost," read the urgent bulletin from Executive Secretary Frederick H. Elliott. "Communicate at once with every business connection, relative or friend you have in the State, requesting that they wire or write to their Senator at Albany, urging him call upon the members of the Judiciary Committee, protesting against the license-tax bill."

Thursday's hearing was featured by a ringing address delivered by William A. Brady, president of the National Association. "Tax all entertainment and we're with you, body and soul," was the keynote of his words. "But why single out the motion picture? Why jump on the poor man's amusement, and the opera, that levies five dollars a ticket for the benefit of foreigners, or baseball that takes thousands of dollars out of the State for owners and players from other States. Tax the cabarets, that run tenth story fire-traps without an iota of regulation, or a penny's contribution to the State. Tax the ticket speculators—those bandits—who reap thousands of dollars profit yearly, without risking a single cent. Tax all these, tax with fairness—and we picture men will be back of you body and soul."

Mr. Brady also made clear to the committee the fact that the industry is not in a condition to stand taxation. "But if the State needs money we are willing to stand our share, only don't make us pay it all. Are we outlaws? Look us over! Do we look like criminals? Why levy taxes that will find their way only to the shoulders of poor insignificant devils who are striving with small picture shows to clear twenty dollars a week and working eighteen and twenty hours a day to get it."

Martin W. Littleton, who appeared on behalf of the Association's Censor Committee, and P. A. Powers, of Universal, also made telling speeches. Mr. Littleton condemned the bill as in violation of Article 5, Section 8, of New York's Constitution, which prohibits the delegation to any one man of the power of absolute regulation over any business. "Never," he declared, "have I seen a bill which aspired to such lofty heights of regulation. Never has a legitimate business—not an outlaw business, mind you—faced such an appalling attempt at autocratic control."

"This bill will cost me $27,000 annually, and the plain fact is that I am not making money enough in my New York exchanges to pay it," was the statement of P. A. Powers, appearing for the exchange interests. "In addition, this bill is a tax on capital, on the very tools of the industry, and not a tax on either profits or incomes. It is a tax on the initiative and the desire to do business in New York State."

W. W. Irwin explained with telling force the impossibility of imposing the tax. Peter J. Brady, the labor leader; Gustavus A. Rogers, an attorney representing the Fox Company, and Margaret Mayo also spoke.

Ex-Senator Harvey W. Hinman, counsel for the Wheeler Investigating Committee, waged a single-handed battle for the proposed measure. He planned a crafty campaign that, in the opinion of many, achieved its purpose, for he rested his entire case on the sworn testimony of film men given at the hearings in New York. Declarations made by Benjamin B. Hampton, formerly of General Film, and Frank Marion, of Kalem, favoring regulation of the sort proposed in the Wheeler Bill, apparently made a strong impression on the Senate committee. In substantiation of the committee's contention that the tax will not levy more than $200,000, Mr. Hinman also quoted figures on their New York distribution of prints said to have been furnished by the industry's leaders to the Wheeler investigators.

In the delegation that made the Capitol pilgrimage, the executives of practically every film company were found. A complete list follows:

Acme Lithographing Co., L. P. Weber, William M. Laken; Argus Laboratories, W. Whitewright Watson; Artcraft Pictures Corp., Walter E. Greene, A. L. Lichtman, A. G. Whyte; Astra Film Corp., L. J. Gasnier, A. P. Finch; Baiboa Productions, E. D. Horkheimer; Billboard, J. W. Edwards; Brooklyn Motion Picture Exhibitors, W. B. Brandt, John Manheim, Rudolph Sanders, Ben Title, Louis L. Levine; Bronx Cinema Assn., Local No. 2, Henry Cole, secy., Nathan Vinegrad, Sol. Coleman, A. B. Samuelson; Consolidated Film Corp., S. G. Sladdin; Crystal Film Co., Joseph A. Golden; Dramatic Mirror, Lynde Denig; E. I. S. Motion Picture Corp., Dixon Boardman; Erbograph Company, O. E. Goebel; Eastman Kodak Co., Cinema Dept., Schuyler Colfax, Richard Brady; Eastman Film, J. E. Brulatour; Trade Review, Louis F. Blumenthal, Merritt Crawford, T. O. Eltonhead, E. W. Bates; Famous Players-Lasky Corp., Adolph Zukor, Arthur S. Friend, Emil Shauer, Hugh Ford, Eugene Zukor, John Flinn, Julian Solomon, Jr., George Yohalen, Carl Pierce; Film Salesmen Association, I. Sarzin; Fox Film Corp., Gustavus A. Rogers, Ewan Justice; Frohman Amusement Corp., William L. Sherrill, Jack Sherrill, Joseph W. Farnham; Gaumont Co., F. S. Bradford, G. M. White, W. S. Jenny; Goldwyn Pictures Corp., Edgar Selwyn, Margaret Mayo Selwyn, Gabriel Hess; D. W. Griffith Enterprises, J. J. McCarthy, Theodore Mitchell; General Film Co., H. H. Buxbaum; International Film Corp., Edward A. McManus, B. C. Alby, Joe F. Engel, Earl Gulick, C. F. Zittel, Theo. Dietrich; Ivan Film Productions, Ivan Abramson, Dr. Oscar Lamberger; Ince Brothers, John Ince; Interocean Film Corp., Henry J. Brock; Kalem Co., William Wright; Kleine-Edison, W. E. Raynor; Local Allied Printing Trades Council, Walter Bush, Leon DeVere; Allied Printing Trade Council of N. Y. State, Peter J. Brady, E. W. Edwards; McClure's Pictures, Inc., Chas. Hanson Towne; Metro Pictures Corp., Richard A. Rowland, Jos. M. Engel, J. Robert Rubin, Arthur James, Walter E. Atkinson; Marcus Loewe, Joseph M. Schenck; Modern Feature Films, Charles Streimer, Max Cohen; Motion Picture News, E. Kendall Gillette, R. E. Welsh; Motion Picture Operators' Union, E. T. Stewart, Harry Mackler, Geo. Edwards, Morris Rotker; Moving Picture World, John C. Chalmers, Sam Spedon; Mutual Film Corp., Herbert P. Luce; Nat'l Assn, Motion Picture Industry, Censorship Committee, Martin W. Littleton; Morning Telegraph, J. P. Reddy; H. C. Miner Litho. Co., Walter J. Moore; Motography, Charles Condon; National Association of M. P. Industry, Frederick H. Elliott, ex. secy.; National Board of Review, W. D. McGuire, Jr., ex. secy.; N. Y. Exhibitors' League, Samuel H. Trieger, H. Wolf, H. Olsen, Sydney Ascher, A. P. Tugwell; Paralta Plays, Inc., J. C. Meyers; Novelty Slide Co., Thomas G. Wiley; Nicholas Power Co., Edward Earle; Paramount Pictures Corp., Hiram Abrams, Ben Shulberg, James Steele, William Sherry, Chas. Mayer; Pathe Exchange, Inc., J. A. Breet, G. L. Chenier, Paul Brunet, G. Smith, Tarleton Winchester, A. S. Abeles, C. C. Johnson, A. Rousseau, L. E. Franconi, E. S. Johnson; Precision Machine Co., L. W. Atwater; Strand Theatre, H. Edel, Alfred Jones, Dr. J. Victor Wilson; Triangle Film Corp., H. E. Aitken, A. Kessel, Jr., Chas. Kissel; N. Y. Motion Picture Corp., J. N. Naulty, W. N. Seligsburg, S. Eckman; Thomas H. Ince Organization, J. Parker Read; Vitagraph V. L. S. E., Inc., Walter W. Irwin, E. Lanning Masters, Leon J. Bamberger, Wyanda Publishing Co., Harry N. Allen; Warwick, Robert, Film Co., Henry W. Pollock; Wharton, Inc., Theo. Wharton; Standard Lithographing Co., Walter E. Bush; Wal-Photo News Service, Chas. F. Allen, Walter Melcher; World Film Corp., William A. Brady, Richard Gradwell, Britton N. Busch, Felix F. Feist, Leander Richardson, George Schaefer, Nathan Vidaver, E. E. Bulwinkel, J. N. McNevin, E. J. Rosenthal; Universal Film Mfg. Co., Carl Laemmle, P. A. Powers, R. H. Cochrane, Paul Gulick, George Stevenson, Wm. S. Ramsyer, Nat Rothstein, Edward B. Mullen, Claude MacGowan, J. V. Warde, Henry Gainborg, S. B. Kramer Jacob Cohen, Walter K. Hill, Col. J. E. Brady; Individuals, Sidney S. Cohen, Jesse J. Goldberg, Alec T. Moore; Triangle, R. W. France, Raymond Pawley, L. P. Guimond; F. H. Sherman, J. F. Paine, I. W. Hanson, C. W. Barrell, Ben Barber, S. Eckman, Jr.

FROM A SMALL TOWN MAN

"I believe that Motion Picture News is an excellent advertising medium. I have a little show in a small town, but I try to find time to read every ad every week."

H. L. Farmer.
Peerless Theatre,
Tamaroa, Illinois.

Brock Buys "Manx Man"

The American rights to "The Manx Man," the photoplay produced in England by George Loone Tucker, have been purchased by Henry J. Brock.

"The Manx Man" is already being shown in England.

"The Manx Man" is based upon the novel by Hall Caine.

Jaxon Film Adopts Merchandising Sales Plan

Pokes and Jabs One-Reel Comedies to Be Sold as Merchandise—Flexible Contracts Give Exchanges Better Opportunity

A DEPARTURE from conventional methods of film distribution has been made by the Jaxon Film Corporation, the producers of the single-reel "Pokes and Jabs" comedies which feature Bob Burns and Walter Stull. The Jaxon Company announced that the exchanges that are to handle the pictures would not be required to contract for the territorial rights to the pictures for any specified length of time, but that they would be at liberty to discontinue handling them at any time they did not prove entirely satisfactory.

Under this arrangement the exchange purchases as many prints as are required for the territory served by that office.

The Jaxon Company will sell the pictures as long as the exchange abides by the terms of sale and the restrictions regarding territory. The producer also agrees to secure for the exchange territorial protection in its district.

The letter sent to the exchanges by the Jaxon Film Corporation announcing this new plan says in part:

"No producer of motion pictures that are released regularly, either on a program or on the open market, has ever attempted to sell his product on a business basis.

"We are going to do it.

"In our 'Pokes and Jabs' comedies we have a saleable product for which there is a wide demand, both among the exhibitors and movie fans. We have perfect confidence in the quality and demand for our pictures, and we are selling them absolutely on their merits.

We sell the pictures to you as the producer of any other product sells to his jobbers, and only as long as you care to buy them. While you are buying the pictures you will have absolute protection in your territory. We require a two weeks' notice of intention to discontinue handling our productions and a deposit to cover the two weeks' purchase of prints—beyond that, nothing. There are no Ifs, Ands, or Buts in the proposition. We're putting our business on the same common sense basis on which every other well-founded business is conducted. . . ."

One of the officials of the Jaxon Film Corporation said:

"The exchanges all over the country have expressed great satisfaction with our system of distribution. Harry Schwalbe, of the Electric Theatre Supply Company of Philadelphia, advises us that he regards this step as a 'most equitable arrangement between manufacturer and distributor, and one that inspires the exchange man with great confidence in the future quality of the "Pokes and Jabs" pictures.' This sentiment has been echoed by exchange men from all sections, and we feel that our plan, though quite radical, will be a success."

Move Against Furnishing Films to Private Bodies

Significant action with regard to the renting or furnishing of films to persons other than exhibitors for purposes of exhibition was taken at a meeting last week of the Associated Film Exchanges of the Cincinnati Chamber of Commerce. The meeting was attended by a delegation of exhibitors from Dayton, O.

Following a discussion regarding the injury to the business of exhibitors often caused by the furnishing of films to private organizations and large firms, a resolution was adopted reading: "that films be furnished only to regular motion picture exhibitors, operating theatres." Requests from all other sources, according to the provisions of the resolution, will be referred to the secretary of the Associated Film Exchanges of Cincinnati for special attention.

Charitable institutions will be able to obtain films free as has been the custom in the past, but all other requests will be registered and passed upon by the Cincinnati exchange men.

Parents Blamed If Children Attend Los Angeles Shows

If a Los Angeles child goes to see a harmful picture in the future, it is probable its parents will be prosecuted, as the Los Angeles City Council plan to place the responsibility on the parents, and not the exhibitors. This proposed legislation is the outcome of the protest filed by the Los Angeles exhibitors, asking for the repeal of an ordinance which prohibited children under fourteen years of age from attending theatres unless accompanied by parents or guardians. With the repeal of this ordinance, early last week, the statute books of the city were cleared of all legislation pertaining to motion picture theatres that was found objectionable to the interest of motion pictures and the public generally.

"Wowsers" Try to Close "T" Australia House

With the statement that the class of pictures screened in the Lyceum Hall, Sydney, were unfit subjects for a hall that is used at times for religious services, the recent Methodist Conference in Sydney endeavored to prevent this theatre from being leased further as a photoplay house. A pamphlet was issued drawing attention to the objectionable features, the scenes specified in most cases being fights, struggles and compromising situations—but the criticism applied to the films was in no way justified.

The board of trustees of the Lyceum decided in favor of the lessees, Union Theatres, Ltd., and screenings of Triangle Plays continue as usual.

Omer Doud Back in Film Ranks

Omer Doud, a pioneer among motion picture publicity men and executives, after an excursion into other fields, is back in film ranks, handling the marketing of the product of the Frieder Film Corporation of Chicago. Mr. Doud is well remembered for his long connection with George Kleine's interests.

Corporations of the Week

Among the new corporations reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey, are the following:

Goldwyn Distributing Corporation, with a capital stock of $1,000,000, incorporated in New York by Samuel Goldfish, Gabriel E. Hess and Arch Selwyn.

Bud Fisher Films Corporation, incorporated in New York by Bud Fisher, A. A. Fisher and Wilbur A. Brook, all of New York.

Film Advertising Service, Inc., incorporated for $100,000 in New York by A. C. Keough, Karl W. Kirchwey and Jesse H. Philbin.

Frank Hall Productions, Inc., was incorporated for $125,000 in New Jersey by Frank G. Hall, George A. Enright and John B. McNally.

Reid Motion Pictures Service Corporation, a moving picture exchange, was incorporated in New Jersey for $125,000 by Robert H. Reid, William F. Edwards and George J. Stillman.

The Lewis J. Selznick Productions, Inc., of Missouri, was incorporated at Richmond, Va., for $300,000 by John H. Bocock, James W. Mullen and Murray M. McGuire, all of Richmond, Va.

Motion Picture Advertisers Win Praise for Campaign

The work of the Associated Motion Picture Advertisers in preparing for the "Wake Up America" day in co-operation with the Mayor's Committee, won such unlimited and enthusiastic approval from that committee that they insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them. Their only stipulation is that the A. M. P. A. holds itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part, the association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features which it has in mind.

Exhibitor Circuit Directors Are Elected

The directors of the First National Exhibitors' Circuit, organization of which was exclusively announced several weeks ago in MOTION PICTURE NEWS, were elected Monday.

The seven directors, who will pass upon films to be used by the circuit members are: Fred Dahnken, San Francisco; T. L. Tally, Los Angeles; Aaron Jones, Chicago; Harry Schwalbe, Philadelphia; Robert Lieber, Indianapolis; P. A. Hulsey, Dallas, and S. L. Rothapfel, New York.

Scientists View Prizma Films

Before members of the National Academy of Science in the Smithsonian Institution, Washington, D. C., Monday night, Prizma Incorporated exhibited several reels of motion photography in natural colors, the first of their kind.

National Issue When Pennsylvania Calls 3 Films Unpatriotic

"War Brides," "Civilization," and "Patria" Brought Before State Attorney-General to Determine Whether They Have Non-Enlistment Appeals—Raises Problem That Is Certain to Be Met in Other Parts

PENNSYLVANIA has raised an issue of national importance in criticizing three films on the supposition that they contain scenes or themes which will influence men against enlisting. The three films are "War Brides," "Civilization" and "Patria."

On April 15, the Pennsylvania Board of Censors advised the respective representatives of the three companies that unless they voluntarily discontinued the films, they would be compelled to do so, on the ground that they tended to discourage enlistment in the United States Army and Navy.

The three producers immediately got in touch with Attorney General Francis Shunk Brown, who, as ex-officio advisor of the Censorship Board, wrote the letters.

Lewis J. Selznick, owner of "War Brides," did not seem to view the situation with much alarm. When a NEWS representative asked him what he intended doing, Mr. Selznick said:

"I have received the letter, and if 'War Brides' is proved to be detrimental to America's spirit of patriotism, I will withdraw it not only from Pennsylvania, but from every other state, without waiting to be told.

"In order to determine whether or not the Pennsylvania censors are correct in their stand against the picture, I am having a national investigation made through my exchanges. Road men are ascertaining from the exhibitors what attitude the public is taking towards the picture, as regards its influence upon patriotism. This investigation will be conducted with absolute impartiality."

Later in the week Mr. Selznick told MOTION PICTURE NEWS that at a Board of Censors meeting in Chicago, resulting from the Pennsylvania agitation, "War Brides" has been viewed and approved. It is probable that his investigation will not be completed in time for a report to be published in this issue.

Mr. Selznick said he had no knowledge of a new development in Pennsylvania, taking the form of an edict which is said to have been issued for the suppression of "Civilization" and "War Brides." A dispatch from Pennsylvania to MOTION PICTURE NEWS says, that no further bookings are being taken at the exchanges for either picture.

Protest against "War Brides" is said to have been made in Kansas City, Mo., by Army and Navy Recruiting Officers, who have asked the War Department to suppress the picture, giving as their reason that it tells a story which causes women to influence their sons and sweethearts against recruiting.

The New York "Civilization" office informed MOTION PICTURE NEWS that "Civilization" has not stopped Pennsylvania bookings; and that, after having made a few minor deletions of scenes and alterations in titles, Attorney General Brown had said that the film was entirely satisfactory. The New York office mentioned having received a report from New Orleans, that "Civilization" had been questioned by the censors in that district, but after being viewed, was passed without changes.

The representatives of Pathe informed Attorney General Brown that "Patria" had been approved by Secretary of State Lansing, with the exception of a few minor scenes which could be altered or removed easily.

It is understood, that Mr. Brown wired Secretary Lansing and that Mr. Lansing gave his approval of "Patria," if the stated changes were made. At the Pathe offices it was stated that "Patria" has resumed Pennsylvania showings.

The changes of scenes and titles of "Patria" do not alone affect Pennsylvania but all of the United States.

A copy of the letter that Attorney General Brown sent to the producers of "Patria," "Civilization" and "War Brides," follows:

"I am informed that the exhibition of the film entitled (————) is having the effect of discouraging enlistment in the military and naval service of the United States.

"In view of the pressing need for men to maintain the honor of our country and defend the persons and property of our people, no act, matter or thing should be permitted which tends to prevent, or even influence against, the patriotic impulses of our men to respond to the call to arms.

"While the Pennsylvania State Board of Censors has the right to revoke the certificate entitling you to exhibit said films, I feel sure that the mere reference to the present harmful effect of such exhibition will prompt you to discontinue it during the present crisis. Please acknowledge with expression of your intentions."

AN INDEX OF VALUE!

A complete index to all pictures released during April, with references to the reviews and music charts, will be found on Page 2868 of this issue. This handy film guide is a permanent feature of Motion Picture News that you should file for constant reference. The index to May's releases will appear in the issue dated June 2nd.

Ads on "The Libertine" Bring Rebuke to House Manager

Advertising used in connection with the presentation of "The Libertine" at the Paradise theatre, Milwaukee, is said to have been the cause of a hearing held behind closed doors at the Mayor's office last week, and the reported calling to account of W. F. Rudolph, manager for Zambreno and Dunn.

It is alleged the censor board took objection to reference to the fact that the picture had been weeks in passing some censor bodies. It is understood that Mr. Rudolph was ordered to discontinue the style of ads he had been running.

New Import Tax on Films in Australia

Under the provisions of a new act passed in Australia, every film, be it one, two three reels on even a five-hundred-foot gazette, or one-hundred-foot cartoon subject, are subject to a new tax of five shillings ($1.25) each film.

In addition to this duty, the company importing the subjects must submit a detailed synopsis of every film, even the gazettes and one-reel comedies. When the synopses have been inspected by the censor, and the duty paid, the importer is allowed to release the film. This act has only recently been enforced, but it has already proved troublesome enough.

Jack Johnson, Ex-Champion, Is Now Spanish Film Agent

Jack Johnson, ex-champion heavyweight fighter of the world, has entered the motion picture industry in Spain, as an independent territorial salesman. His headquarters are at Barcelona, where he is now making his residence.

The first subject to be handled by the ex-pugilist are the releases of the Lincoln Motion Picture Company, which consist of two two-reel subjects. In both of these productions negroes play all roles. The stories pertain to the uplift of the colored race.

It can be safely said that film "pirating" with these films is not likely to occur in the vicinity of Barcelona, Spain.

Edison Takes Stand Against "Scenario Schools"

A campaign on the part of the large motion picture producing concerns, to be directed against the scores of fake scenario writing schools that are operating throughout the country and that are making victims of thousands of people of little means, is advocated by L. W. McChesney, manager of the studios of Thomas A. Edison, Inc., who asserts that the concern with which he is connected will be glad to take a prominent part in any movement of this kind that may be organized.

Unless such a campaign is set under way, an active effort to secure the conviction of some of these swindlers, who are mulcting large numbers of poor and comparatively ignorant people out of their hard-earned savings, is going to be made directly by the Edison Company through the U. S. Post Office Department.

Wm. M. Lewis Now Treasurer of Educational Films

Former President of Mitchel-Lewis Motor Company Buys Interest in Educational Film Corporation -Will Broaden Educational Field

WILLIAM MITCHELL LEWIS, founder and president of the Mitchell-Lewis Motor Company, from which he retired last year, has purchased a part interest in the Educational Films Corporation, 729 Seventh avenue, New York, and was elected treasurer and director at a meeting held a week ago.

Mr. Lewis is perhaps better known as a recent nominee for the Governorship of Wisconsin, in which he is a leading public figure, and connected with various of the state's big business and banking firms.

Upon his retirement from the Mitchell-Lewis Motor Company, which was his main business interest until last year, Mr. Lewis started to look the industries of the country over with a view of making a considerable investment. The motion picture industry, as the newest and fastest growing, appealed to Mr. Lewis very strongly, so he selected the Educational Films Corporation of America for his business activities.

"It is not altogether certain," said E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "as to whether we shall have Mr. Lewis' active attention immediately."

"This is due to the national crisis, and it is understood, that, because of Mr. Lewis' military experience as Captain of Volunteers in the Spanish-American War, he will be called upon to fill an important post, should the volunteer system be adopted."

Mr. Lewis, when interviewed, said:

"I like the motion picture business, and I like the field that Mr. Hammons has developed so notably the best of all, and was glad to get the chance of making possible the enlargement of his business.

"We are now in a position to purchase practically every educational negative of value that the market has to offer.

"In addition to this, we shall no longer be content to receive goods from the foreign markets only as it happens to be offered in this country, but will immediately open special agencies abroad for the purpose of collecting whatever good educational material that is in sight.

"All these efforts must have only one result, and that will be seen in an impetus that will push the educational moving picture ahead, and by so doing elevate the motion picture generally.

"Mr. Hammons and myself want to give you notice now of the greatest campaign both buying and selling, ever waged in behalf of educational films."

Film Executives See Boom to Trade in War

Freuler, of Mutual, and Berst, of Pathe, Express Optimism Over War's Influence on Pictures—Confidence Everywhere

JOHN R. FREULER of Mutual and J. A. Berst of the Pathe Exchange, have issued statements in order to set at ease the minds of exhibitors who may be worried over the possible influence of the war upon their business.

"Far from having anything about which to be alarmed, there is a lot for the exhibitor to be expectant and hopeful about," said Mr. Freuler.

"It is my observation that anything which shakes the people out of routine, anything which tends to awaken them, also tends to help the motion picture theatre. Among the so-called luxuries and amusements the motion picture theatre, because of the extremely low price of admission as measured by the entertainment value offered, is the last to suffer in periods of financial stress."

"Meanwhile the war period promises not financial stress but general prosperity."

"The war," stated Mr. Berst, "will hasten the changes that had to come, but that, under circumstances, have been delayed for years. We all know that there is a vast amount of waste in the picture industry. Some waste is necessary to the production of good pictures, but the reckless extravagance of the past and, unfortunately, of the present, is a sign of an unhealthy condition within the industry. The burden falls alike upon the exhibitor, producer and distributor. The public too, suffers by reason of the poor quality of the pictures that result from carelessness and extravagance.

"The present situation means that the business will have to settle down to a solid foundation, and do it without delay. There are already many indications that this is being done.

"While I am inclined to look on the situation optimistically, I feel that this is the time for the greatest possible caution. We have no thought of curtailing our activities."

Open Booking, Not State Rights, for Goldwyn

Owing to the exigencies of press time, the article entitled "Goldwyn Will Sell All Pictures on Open Market," which appeared on page 2642 of last week's MOTION PICTURE NEWS, contained a regrettable error. Goldwyn has no intention of selling its product on the state rights plan, as stated in the first paragraph of the article. The slight similarity in meaning of the two terms caused the mistake.

Mr. Goldfish, president of Goldwyn, stated in the article that exhibitors will be given an opportunity to see Goldwyn productions in plenty of time to decide whether or not they are worth while.

Harry Buxbaum Promoted

Harry H. Buxbaum, formerly manager of the New York City Exchange of the General Film Company, has been promoted to the position of business manager for the General, with headquarters at 440 Fourth avenue. Mr. Buxbaum has had many years of service with this company in various capacities and is well qualified to fill the position.

Brooks, Westinghouse Accountant, to Work Out Paralta Costs

W. H. Brooks, public accountant, lately associated with the Westinghouse Company, will be the head of the accounting department of Paralta Plays, Inc., and the Paralta Plan. Mr. Brooks has been studying the accounting features of moving picture production and distribution during the past two years, coincidentally with the investigations of Carl Anderson, Herman Fichtenberg and Nat I. Brown as a basis for the formulating of the Paralta Plan.

Mr. Brooks has worked out a system of computing costs in connection with a production which, with due allowances for contingencies, will give the producer a practical, progressive working cost sheet, showing almost to the dollar what a picture will cost, if the original 'script is adhered to by the director.

Mr. Brooks has also worked out distribution systems on lines that will eliminate waste and unnecessary expense. His work has been to demonstrate in figures the results of the inquiries and investigations made by Messrs Anderson, Fichtenberg and Brown. Whenever they have developed a feature of waste in the moving picture industry Mr. Brooks has been called into consultation, as the mathematical specialist in studying and applying a corrective. Mr. Brooks' work will have a very conspicuous place in the development of the Paralta Plan.

Leah Baird's Gown Creates Excitement at Ball

The first appearance of Leah Baird, at the head of the grand march at the Movie Charity Ball last Monday, April 16, created an excited buzz throughout the feminine members of the audience. The cause of this proved to be the creation Miss Baird wore. The leaders of the march were Leah Baird and Earl Williams, Virginia Pearson and Roscoe Arbuckle, and the sweeping train of Miss Baird almost proved the undoing of "Fatty" several times when he stepped too close to the front.

The gown was canary yellow, with black slashes and jet black bead strands over shoulder and arms. A huge bouquet of American Beauty roses, intermingled with small American flags completed the ensemble and the many admirers of Leah Baird had cause to gasp.

Starting in the motion picture business at the age of eighteen, Miss Baird has spent five consecutive years in the realm of stardom.

Philadelphia Salesmen's Body in Embryo

At a meeting of the Philadelphia Motion Picture salesmen held last week at the Fox Exchange, a committee consisting of J. Sulka and G. Moyer of Triangle, Wm. Smith of Metro and G. W. Booth of Fox, was appointed to draft a suitable Constitution and by-laws for a permanent organization, which it is proposed to call the Philadelphia Motion Picture Salesmen's League. It is hoped to obtain fifty members, this number comprising practically the whole selling force of Philadelphia exchanges.

Zukor Absorbs Artcraft; Open Bookings for All Films

Famous Players-Lasky Corporation Now Controls Artcraft—Paramount to Release all Pictures on Open Booking Plan—Change Takes Effect August 5—Statement by Zukor

AFTER long deliberation, the Famous Players-Lasky Corporation has announced its intention of releasing all pictures on the open booking plan, beginning August 5. The releasing medium will continue to be Paramount.

Simultaneous with the announcement is another which has been expected for some time, that Famous Players-Lasky would absorb the Artcraft Pictures Corporation of which Walter E. Green is, and will continue to be, president.

By this step one of the greatest groups of producing and stellar celebrities that has ever been associated with the screen will be offered to exhibitors under a plan that is said to promise economies of a material sort. It will make possible, through an arrangement of releasing dates of Artcraft productions, for any or all exhibitors to show Artcraft attractions without shelving any of the Paramount releases. In other words, the release dates of the two distributing organizations will be so arranged that there will be no conflict.

"For this important action we have been laying definite plans for many months," said Mr. Zukor. "I feel personally that this is the most important announcement that has been addressed to exhibitors since September 1, 1914, when Paramount Pictures Corporation was organized and the elaborate program system inaugurated."

Announcement is made also for the first time that the attractions which are presented through Artcraft Pictures Corporation will be strengthened by the addition of some notable names. To the list that includes the photoplays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, there will be new productions by Cecil B. De Mille in which Geraldine Farrar will appear as the star, the new series of photoplays starring Elsie Ferguson, and the personally directed pictures made by D. W. Griffith, which will be started on his return from England.

The Paramount group of film stars will consist of the stars who have led its program and several new ones as well. The roster includes Marguerite Clark, Pauline Frederick, Mme. Petrova, Marie Doro, Billy Burke, Fannie Ward, Margaret Illington, Mae Murray, Sessue Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathlyn Williams, Ann Pennington and others to be announced as engaged.

The acquisition of Artcraft Pictures Corporation by Famous Players-Lasky Corporation, which some months ago gained control of Paramount, will not mean an amalgamation of the two big distributing bodies, Mr. Zukor explained. Their individual fields have been clearly indicated to the public as well as to the exhibitor. It is possible, however, under the new arrangements to create economies of a far-reaching nature for the exhibitor, who will have the privilege of selection from one or both organizations without incurring unnecessary financial obligations.

Mr. Zukor said that at the same time the plans for distribution were under discussion, the work of synchronizing the four big studios of the Famous Players-Lasky Corporation has been perfected by Jesse L. Lasky, who is now in California. The Eastern studios will be under the supervision of Messrs. Hugh Ford and A. A. Kaufman, and the Western studios at Hollywood and Los Angeles, under the direction of Cecil B. De Mille and M. E. Hoffman.

Announcement was made by Hiram Abrams, president of Paramount Pictures Corporation, that complete information concerning the new booking plans may be obtained by all exhibitors from the Paramount Exchanges on and after May 15.

School Shows Aid Exhibitors, Says Seattle Man

A. T. Lambson Criticizes Exhibitors at Chicago Convention Who Went on Record as Being Opposed to School and Club Shows

THAT the exhibitors who went on record at the last Chicago convention as being opposed to exchanges renting films to clubs and educational societies have an entirely wrong attitude is the opinion of A. T. Lambson, a prominent exchange man of Seattle.

"I am certainly surprised that any sane exhibitor or exchange man should take this attitude," said Mr. Lambson in an interview for MOTION PICTURE NEWS. "We have proved beyond a possible doubt that this is one of the greatest makers of motion picture fans that the trade has ever had, owing to the fact that there are so many narrow minded people who have never been in picture shows, and still believe that it is only run by the devil, but when the Parent Teachers' Association or the Mothers' Clubs go behind the pictures and get this class of people in to see just what the pictures are they will convert them into moving picture fans.

FROM COVER TO COVER!

"I consider the News the very best trade paper published. Its critics are dependable, its editorials supreme, and its advertisers reliable."

E. J. Skaar,
Lyric Theatre,
Havre, Montana.

"Sometime ago, while with Pathe I made a specialty of selling this class of programs to the exhibitor in order to build up his Saturday matinee business. I can cite a special instance, the Dream theatre at Aberdeen, Washington, wherein the manager of the theatre more than tripled his business on Saturday by putting on children's programs, selecting, of course, only pictures that were high class and clean, educational and entertaining.

"The Regent theatre at Billings, Montana, is another theatre that went into this very heavy, and I believe they are continuing same at the present time, having established this program on each Saturday with the co-operation of the Mothers' Clubs and the Parent Teachers' Association, and has made it a permanent feature of his theatre, using the program every Saturday afternoon.

"In Seattle at the present time the Parent Teachers' Association is commencing a performance in the Moore theatre: this is the legitimate theatre in Seattle, wherein all large road attractions play, using such subjects as "Alice in Wonderland" with scenics and educationals and small little comedies. They are also using a number of the residential houses to take care of the residential district. They are also giving these same performances in the Tacoma theatre at Tacoma.

"We know that there is not a single exhibitor in the city of Seattle or Tacoma, who will say that these programs are detrimental to his business, or that they draw any of his business away from him. In fact they are so handled that they are continuously creating more interest in the motion picture business as a whole and bringing new fans so that in the end those who are trying to run their houses on a high class plan, are deriving a great amount of benefit from the extra efforts put forth by the Parent Teachers' Association and the Mothers' Clubs to get children, and especially the older women interested in the motion pictures.

"The programs as a whole used by these people are such that they do not interfere with any exhibitor, for the reason that if they want to see a special picture that is being shown in any special theatre, they must go to that theatre to see it, and if they take a chance on waiting to see it shown at one of these Parent Teachers' Associations programs, the chances are they never would be able to see this subject; owing to the fact that the programs are picked with extreme care there is nothing in any of the pictures that could be the least bit offensive.

"My office is going to make a special effort to cater to this class of business, and is going to quote the Parent Teachers' Associations and the Mothers' Clubs throughout this territory a price on service that will justify them in using the programs more extensively, and whenever you should have an inquiry from our territory as to where these programs can be gotten, I certainly would thank you to notify the person inquiring, that the Lambson Film Exchange, Inc., has gone on record as wanting to help them in every way, shape and form. Would like to hear what some of the other exchanges have to say regarding this matter.

Triangle Praised for Killing Deposit System

Motion Picture Exhibitors' Leagues of New Jersey and Chicago Express Their Approval of Hodkinson's Latest Move

EXHIBITORS' associations were quick to respond to W. W. Hodkinson's announcement, through R. W. France, general manager of the Triangle Distribution Corporation, that that concern would substitute a nominal bond for the burdensome advance deposit system.

The Motion Picture Exhibitors' League of New Jersey wrote a letter to Mr. France, from which the following extracts are taken:

"Permit me to extend my congratulations to you upon the adoption, by your company, of the plan to abolish the Deposit System. It is a marked mile-stone in the development of better relations between the producer and the consumer, and, while it does not go far enough, and is still tinged with the distrustful idea that the crooked exhibitor dominates the industry, it is so far in advance of the present methods, that I have no doubt but that the immediate results will be a closer relation between your firm and the exhibitor, reflected in a corresponding increase of business for your corporation.

"It has long been a question, in the mind of every student of this question who has given any time or consideration to its various angles, whether the underlying principle involved in the exacting of a deposit was honestly presented.

"I sincerely trust, Mr. France, that this letter will prove to you, that the exhibitor appreciates any effort made in his behalf. I can honestly say to my fellow exhibitors, that, without holding any brief for the Triangle company or any one else, nevertheless, expediency should teach us to patronize and assist those worthy, and discourage, and drive out of the business, the leeches who thriive on the business blood of their victims.

"Wishing you all success in your new association with the Triangle Company, I have the honor to be,

"Yours very sincerely,

(Signed) "H. CHAS. HESPE,

"Pres., M. P. Exhib. League of N.J."

The following telegram from the Motion Picture Exhibitors' League of Chicago also shows that the new policy is meeting with full appreciation there:

"We fully appreciate the action of Triangle in abolishing deposits and substituting bond at nominal cost to exhibitors. We commend you for this progressive step.

"Committee on Deposits,

"Motion Picture Exhibitors' League of America, Chicago Branch."

Works of Great Russians for American Screen

Rubenstein Announces That N. S. Kaplan, Prominent Russian Theatrical Man, Is on Way to States Now with First Reels

LEON J. RUBENSTEIN desires to announce that the first of a series of films made in Russia, by Russians, and based on the works of great Russian novelists, is now on its way to America.

"N. S. Kaplan, long the leading figure in the film and theatre world in Russia, is now on his way to America with negatives of five and six-reel subjects made from stories by Leo Tolstoy, Puschkin, Dostoevsky, Ostrovsky and other authors of equal note," said Mr. Rubenstein.

"As very few people know, there are several film making concerns in Russia. Their activities, however, have been greatly limited by the autocratic government, and for this reason their releases never left that country. Over two years ago the two leading concerns in Russia contracted with the foremost authors with a view to giving the American market stories of characteristic Russian life. They worked along and made a number of productions, but the autocratic government arbitrarily ordered them confiscated. The reason given was that they were against government policy. I was at that time in touch with Mr. Kaplan, and it looked like a total loss. But the films men 'persuaded' the official in charge to place the negatives in a vault instead of destroying them, and there they were for over a year.

"Then, last month, came the revolution. Mr. Kaplan was in Petrograd at the time, and he saw his opportunity. The liberal government, when they lifted the restrictions on printing, gave him full possession of the negatives, and he quickly boarded a train out of Russia. He went to Japan and from there Mr. Kaplan sailed for San Francisco. He is due there in about a week, according to my advices.

"The pictures, when they arrive, will be exploited on a very broad basis. The stories for which Russian pens are famous will, no doubt, be welcomed, and the players will hold great interest; for it has been known that the 'Land of Darkness' holds much histrionic ability. The stars of the Moscow theatre, and the Imperial theatre of Moscow will be seen in these plays, as well as the leading performers from the Imperial Grand Opera House.

"Mr. Kaplan comes here after having exhibited both European and American films in his theatres, and his advices to Ruby carry the assurances that the made-in-Russia product will stand comparison with those standards."

Goldfish in New York World

An interesting interview with Samuel Goldfish, president of the Goldwyn Pictures Corporation, appeared on the "celebrities" page of the New York Sunday *World*, Sunday, April 15.

Mr. Goldfish recounted various of his experiences before and after entering the motion picture business, and pointed out the possible ways in which the industry may seek and find its logical level. He remarked, among other things, that as far as development in the industry is concerned, the surface has only been scratched.

Blumenthal Ready to Buy Any American Film

Back on American soil after his fourth trip abroad since the European war started, Ben Blumenthal is now permanently located at 729 Seventh avenue, New York. As the Export and Import Film Company, Mr. Blumenthal is ready to bid for the foreign rights to any American-made film.

Although an American, Mr. Blumenthal has spent fifteen years in European business, about five of which have been devoted to films. He speaks most of the Continental languages.

He will also exploit in this country productions on which he has arranged to secure the American rights from abroad. Of these, he says: "The American market is now in about the same condition as Europe was before the war. A production stood on its merits alone, and sold like other commodities on the commercial sample basis. I do not think that the current theory about foreign films being in disfavor will hold water if the foreign picture happens to be of better than ordinary quality. I intend to prove it by showing foreign-made pictures to the trade that will bear spectacular exploitation with as good reason as any made here."

From his headquarters in Paris Mr. Blumenthal saw film possibilities broadly enough to, not only conduct branch offices in the large cities of Europe, but he also sent representatives to Mexico, Argentine and Brazil. He acquired the entire output rights to the products of Cines and Milano, which found him before the war to be the largest exporter in Europe. His last trip abroad was to arrange for several Cines productions in America, the first of which he has already sold to A. H. Woods, but it is not policy to divulge its nature until the film arrives in this country.

Mr. Blumenthal is now negotiating for the complete outputs of a number of American manufacturers.

Bruner Goes with Hampton

Frank V. Bruner has resigned his position as publicity director with the General Film Company to take charge of publicity and advertising for the Rex Beach Pictures Company. Although comparatively new in the motion picture field, Mr. Bruner has been successful in handling the publicity for the General.

"The Auction Block" is now being filmed at the company's Weehawken Studio, and work will be started shortly on another of the Rex Beach novels, all of which are to be made into ten-reel features by the Rex Beach Company.

Before entering the picture field Mr. Bruner was identified with many theatrical concerns and has handled important attractions for Charles Frohman, Oliver Morosco, H. B. Harris and Selwyn & Co.

Beecroft Places Cub Comedies

Chester Beecroft, from his new offices in the Astor Trust building, 501 Fifth avenue, New York, this week concluded negotiations with the Australasian Film Company for the sale of Cub Comedies to that firm in the Australasia territory. The Australasian Film Company will use a new Cub subject each week indefinitely.

Lack of Scenario Specialization the Greatest Menace

By Charles Pathe

Chevalier of the Legion of Honor—Head of the House of Pathe

MOTION pictures are passing through a serious crisis. This condition is not local, but exists everywhere—in France, America, England and Italy. In every country the cause of the condition is the same and in every country, in proportion to the importance of the business done, the effect is the same. It is, therefore, more serious in America than elsewhere. The root of the evil lies in the scenario end of the business, and there only.

Knowing the cause of the trouble it might seem that the remedy would be simple and easily applied. This is not so, however, and it is the duty of those publications that depend either wholly or in part upon the motion picture business to indicate the remedy to the producers.

The dividends paid to their stockholders by the American motion picture companies are insignificant, if any at all, first because the capital invested in this industry is so large, and, secondly, and of greater importance, because there is an overproduction of negatives; thirdly, because the written scenarios, as in all other countries, are not sufficiently well thought out, and lastly because the profits from good productions are wiped out by other negatives of little or no value which, not withstanding the large demand of the American market, are not profitable because of the excessive quantity.

In America as in France and elsewhere it is customary to divide the enormous general expenses of the motion picture industry over an exaggerated footage in order to care for the high cost of production.

The production of negatives would be reduced at least 50 per cent. if each producer would understand the absolute necessity of studying with more care each of the 200 or 300 scenes which make up a four or five reel photoplay. The producer, in the interest of the author and the distributor as well as his own, would attain a standard of good quality if he would make it a rule to only undertake the production of a scenario when convinced of its eventual success. Naturally he might sometimes be in error, but even if it were not a masterpiece his picture would at least be an interesting work rather than a mere triviality.

This would result in a considerable decrease of the production of negatives, and would increase in the same proportion the income from each negative.

All the scenarios which I have had the occasion to read were, in my opinion, not sufficiently developed. Nothing should be left for the director to improvise. It is my belief that the detailed development which each four or five reel scenario requires should constitute sufficient material for a volume of 200 to 250 pages in octavo.

By the adoption of this system the motion picture author will write only two or three scenarios per year, for he may neglect the literary quality or style of his work, and the time so gained may be spent on the details which should be given to each picture.

The detailed description of a motion picture requires a much greater development than the description of a drama or comedy for the stage, the latter being rehearsed 15 or 20 times by the artists before being played in public.

The motion picture scenario should indicate the length of the scene, the different foregrounds of the artists, the lighting effects, and the locations to be chosen. To this last the author should give particular care and sketches are sometimes necessary. In other words, everything should be put in which is likely to facilitate the work, and the director, with all the above information, will have made good use of his time, if he completes four to five photoplays during a year.

In America, as well as in France and in other countries, the author, who is frequently a director, usually produces double this amount, and all the harm comes from that fact.

"*PATHEGRAMS*"

¶ *We are suffering from an overproduction of negatives—and too few worth while ones.*

¶ *Directors and authors are too frequently paid per foot, rather than for quality.*

¶ *Production and distribution should be separated—no man can do both well.*

The director, as well as the author, is too frequently paid per scenario; in other words, per foot. It would be to the advantage of the producer to interest through royalties the director and the author in the final result of their work in a similar way as the publisher of a book associates the author with the results obtained from the publication of his work.

Without a doubt, up to the present time the restricted number of photoplay authors having sufficient knowledge of the profession, did not permit this arrangement, but I believe that the time is drawing near when these matters will be considered from the point of view I mention.

I notice with pleasure that in France and America the number of intelligent producers who are really interested in our art has increased in appreciable proportions, and I think the time is not far off that a co-operative organization of authors, directors and producers will write scenarios direct and produce negatives which the distributors will send out on the market in close collaboration.

The time is past when producers were both authors and businessmen. With the exception of travelogues, educationals and scenes, which require important and special material, they will be obliged to look to one who adapts scenarios from stories (scenario writers) pending the time when there will be real authors for motion pictures.

The time has come where the distributor must take care of his own line, which is totally different from that of the producer. Each of these professions requires particular experience and knowledge.

To combine in one person the distributor with the producer, what would one say if McClure, Doubleday Page, or other publishers wished to write works similar to those of Anatole France, Marcel Prevost, Edmond Rostand, Kipling, Winston Churchill and Henry James, authors with whom they may have contracts by which the writers bring their special talent in exchange for the business training and ability of the publishers?

This would evidently be ridiculous, and still this is exactly what has been done up to the present time in our industry and this must be stopped.

But you will say, the motion picture author requires financial assistance to proceed with his work. Marcel Prevost and Anatole France write works at small cost, which to put into photoplays would require an advance of not less than 50,000 francs ($10,000).

Until a co-operative association be created the distributors could advance capital to the producers with whom they are connected, of course with certain precautions. There are certain producers, of whom I know several, who could easily obtain the assistance of distributors.

As far as I am concerned, I would be disposed to consider offers and to make some if the producers who would associate themselves with me could come to the idea that it is greatly to their interest to produce well rather than to produce much.

Our industry would then be for some time, if not for always, on a sound basis if the exhibitor was willing to associate his interests with those of the producer and distributor, paying for his program in proportion to the receipts which he realizes; in other words, on a percentage basis to be determined upon, following the same system used for the legitimate stage.

My conclusions, as you see, are very different from the results of recent investigations, where it has been decided that the chief handicap of the business was "lack of capital."

There is only one way to fight effectively against overproduction—produce well, and, better still, more than well.

Attendance Poor in Kansas

The war, the weather, and the prospective shortage in the Kansas wheat crop, are uniting to reduce the patronage of houses in Kansas. Exhibitors are not pessimistic, but they are hoping for weather which will help to guarantee good production of crops yet to be planted.

"Watch the Orient," Says Film Man from East

D. P. Howells Returns from Asia with Interesting Message for American Film Producers—Far Eastern Countries Deserve Better Treatment

D. P. HOWELLS, who has returned to New York after a stay of ten months in Australia, India, China and Japan, has a word to say to American film producers who desire to exploit their works in the Far East.

Mr. Howells believes that America is neglecting a rich field in the Orient. This neglect, he says, is due to their under-estimation of the real value of that territory.

In a talk with a MOTION PICTURE NEWS representative, Mr. Howells said:

"The independent film salesman has a pretty hard row to hoe in the Orient, because he is not sure to what extent the producer will protect him. Producers sell films in China, Japan and India at a low rate and make no pretense of protecting the territories.

"Another error that should be corrected is the habit of American producers to ask higher prices for such territories as India than the American representatives in England demand."

The general conditions in the oriental territory, according to Mr. Howells, are improving. The native public is becoming educated to pictures. The demand is growing. Interest is extending into new territories. Cheapness of admission price, due to the low wages paid natives, is one drawback.

"Not many of China's four hundred millions will enjoy motion pictures," said Mr. Howells, "until better means of protection are afforded theatre owners. Picture shows exist only in treaty ports, and attempts to open theatres in the interior cities are almost always disastrous."

Mr. Howells went on to say that the conditions in Japan are healthy, as far as Japanese producers are concerned.

"As soon as American producers invent some new type of picture, the Japs hasten to imitate it. Japan has several producing companies, including a Japanese Charlie Chaplin company. A demand continues to exist for sensational American films.

"In fact, the Oriental demand is limited almost exclusively to sensational pictures. The Eastern mind, with its peculiar viewpoint, cannot grasp the meaning of American sex pictures. The moral code of the East is different from that of the West. For example, a wealthy Chinese of Shanghai once saw a picture in which an American, after providing luxuries for his wife, paid attentions to a lady of the vampire type. His duplicity was the central idea of the play.

"My Chinese friend, after viewing the picture, said: 'I don't understand this thing. The gentleman gave his wife a fine home and all luxuries. Why should anybody object to his taking another wife if he could afford it?'"

Goldwyn Charts America on Film Rental Basis

Territorial Values Are Calculated from Figures Obtained by Expert Analysis—Films to Be Sold According to Potential Territorial Value

THE Goldwyn Pictures Corporation has conducted a thorough investigation of the country in order to obtain accurate data upon the motion picture value of various territories, all of which heretofore have been sold on a "catch-as-catch-can" basis. It is interesting to note that the investigation which has just been completed by Goldwyn is directly in accord with the editorial suggestion made by William A. Johnston several weeks ago. At that time, Mr. Johnston pointed out the folly of selling territories on the present plan, and indicated the necessity of complete knowledge of territorial conditions and values.

In a statement issued from the Goldwyn office, it was declared that one of the most important findings of the investigation was that no fixed tariff for film rentals is adhered to in any section.

Goldwyn, according to its announcement, intends to produce pictures far above the average, and they will not be cheap rental productions. The chief intention of Goldwyn is to obtain the greatest possible distribution, and to keep the films in circulation as long as the territories are active.

This explains the basic reason for Goldwyn's efforts to rechart America on a scientific salesmanship basis. All cities and towns in all of the film distribution territories are being catalogued for rentals on the basis of actual conditions in the communities themselves. To illustrate: Des Moines or Milwaukee each has a status of its own that is determined by Des Moines or Milwaukee conditions and the conditions in Dallas, Tex., or Barre, Vt., are purely local and cannot be approximated or "averaged" by merely striking certain levels for the country at large.

When this task of price-cataloguing America has been completed Goldwyn expects to possess a tariff as complete and thorough as are the railroad rate tariffs established by the Interstate Commerce Commission or the Department of Commerce and Labor.

President Compliments Bioscope

The American Bioscope Company of Chicago, sent a sample of their sixty foot patriotic film with its three presidents, war hero quotation, the national anthem and a waving Stars and Stripes to the White House at Washington. The film was shown to the President, and on last Friday the American Bioscope president, J. E. Willis, received a note of thanks and congratulation for the patriotic and timely stunt.

New L-Ko Finished

Vim Moore, who is directing Phil Dunham, the English comedian with L-Ko, has just completed a department store picture entitled "Dry Goods and Damp Doings."

Samuel Kramer Weds Omaha Debutante

Thursday evening of this week, April 26, at the Biltmore Hotel, New York City, Samuel B. Kramer and Miss Mamie Spiesberger will be united in marriage by Rabbi Steven Wise, the newlyweds leaving immediately for a fortnight's honeymoon trip extending as far west as Omaha, Neb.

It was while engaged in the exchange business with his uncle, Sol J. Berman, in Omaha a few years ago that Mr. Kramer met Miss Spiesberger. Through his operations in territory surrounding Omaha, both with his uncle and while manager of Mutual's Omaha exchange, Mr. Kramer formed a wide acquaintance among exhibitors.

Later he went to Indianapolis as manager for Warner's Features, going next to Pittsburgh, where he managed Louis J. Selznick's exchange. Then he came to New York, and was made manager of Universal's Mecca Branch, at 1600 Broadway. When Sol J. Berman resigned from Bluebird's New York Exchange, Mr. Kramer was appointed to succeed to the office, early last summer.

Davis and Randolph in New York

D. P. Davis and D. T. Randolph of the All Star Feature Company, Incorporated, of Jacksonville, Florida, were in New York City last week, investigating recent productions for their territory.

The All Star Feature Company handle "Civilization" in seven Southern states, and a number of other special features. The capitalization of this company has been recently increased and the business enlarged in general to keep pace with the demand.



David P. Howells

Advertising that Keeps the Public Away from Your Theatre

By Kenneth MacGowan

Motion Picture Editor, Philadelphia Public Ledger

Editor's Note—The point of Mr. MacGowan's article is simply this: Analyze your picture, pick out its strongest appeal, and then hammer away with that at the public. Concentrate your fire; don't scatter it. The weakest advertising line in the world is "greatest in the world," and its various equivalents.

Next week, the fourth article in the series, "Real Service That Distributors Are Anxious to Give," will appear.

EVERY day one sees the lobbies and fronts of theatres be-spattered with gory posters rudely screaming the news of crime, infidelity, sexual attraction, danger and destruction; and trade papers find their advertising columns full of just such stuff.

And every day the exhibitors who go out of business steadily increases—and big producers tell legislative committees their troubles.

Why?

Because the appeal of the motion picture has, in most instances, been marketed to the public—and to the exhibitor—on the lines successfully used by the advance agent of a circus.

The exhibitor of today has to SELL his films. And too many of his films *cannot be sold*—he dares not take the wrappings off the goods, hand a sample over the counter, stand by to answer questions. If he did, he could not sell one out of every three inquirers. The corner grocer can.

It's up to the producer to make films that the exhibitor can sell. *It's up to the exhibitor to demand that producers first sell him their films; then show him how they can be sold to his patrons.*

As a matter of fact, a film can be sold to the public like a jar of pickles, a box of crackers, or a can of tobacco.

How did the National Biscuit Company sell "Uneeda"? Why do we buy "Domino Sugar," "Arrow Collars," "Gold Dust," "Prince Albert" and "One of the 57 Varieties"?

But films *are* being advertised, you say.

They are. Here's an instance of a film now being advertised. Its outstanding quality is mystery—mystic, sphinx-like mystery. If there's one thing the public loves it's mystery. Do the advertisements "play up" the mystic mystery of the film? Not so that it is apparent to the naked eye. They talk about the "smashing," "sensational," "record-breaking" powers of the film. There's no attempt to analyze it, to show the public how it differs from the thousand and one other films, to capitalize its points of interest, or to create a sentiment for it. Presumably the scenario editor had a reason for recommending the purchase of the story; presumably the director put some new or novel quality into it; presumably the finished product has a point of appeal to the public. Where, oh where, can one find any mention of these things in the advertisements?

How can one advertise mystery and film-quality anyhow? Well, right here in Philadelphia at the same time those film ads. were appearing, E. J. Brooks, publicity man for the Ledger, was putting on a campaign for a serial story, "The Ivory Child," one of Rider Haggard's old Quatermain stories. Can you imagine anything more difficult to create a stir about than a ten-year-old story published in serial form in a one-cent evening newspaper?

Now watch the way Mr. Brooks gave an air of mysticism and pulling-power to his ads. See the reproduction on this page. In one week he had the town stirred up; in

DON'T USE SHRAPNEL

¶The public is like a strong fortress.

¶Their attitude is defensive. You have to capture them.

¶Shrapnel won't penetrate a fortress. It scatters.

¶Advertising with scattered interest won't capture a public.

¶Shells with a single charge of high explosive break down all walls.

¶Advertising with a single, vital punch conquers all publics.

¶Don't use shrapnel.

copies of the free booklet containing the first three chapters of the story. He added 10 per cent. to the paper's circulation on the day the story started. In other campaigns I have seen him run, he has added 15 per cent., 20 per cent. and 23 per cent. to the circulation of his paper by advertising serial stories—compared to which the boosting of a good film is as a Tin Lizzie beside a Pullman car.

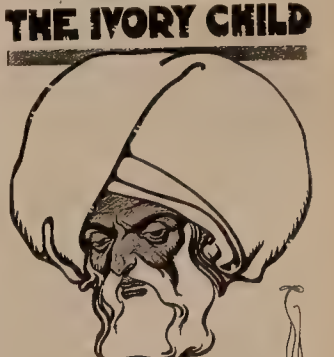
It can be done with films. It can be done at a comparatively small cost. All that is required is: 1st, a good story back of the film; 2nd, a publicity campaign which has a "news" interest—which *tells* the public something; 3rd, the intelligent co-operation of the exhibitor, who should be coached to work along the lines of the plan laid down; 4th, the abolition of the daily change, so that producer and exhibitor alike may get the benefit of the publicity.

The man who buys a seat in a motion picture theatre takes a chance. Too often he's stung. The fact that out of twelve visits he sees eight good shows only in-creases his resentment at the four failures. And if the "failure" happens to be of the type that shows the seamy side of life so blatantly that even children get it, may a kindly sheriff help the exhibitor!

Why in the name of all that's rational don't producers get the idea that the picture which pays best is the one that pleases all the family—father, mother, daughter, son and the kids? It's the family trade that makes the corner grocery profitable—the absence of it that closes the theatre.

Selling a film to the public does not merely mean that the exhibitors' receipts shall be steadily maintained; it means that they shall be steadily increased: that the big worth-while portion of the populace which now does not go to the "movies" shall be given a new slant on what the picture theatre offers. The "fan," as we know him, has been vitiated by the shoddy stuff of the past few years. It's the quiet conservative man, the silent critic, the man of discrimination that the motion picture industry needs. And to get him you've got to sell him. There's plenty of him, enough to afford a steady increase in any exhibitor's receipts—if the exhibitor is given time to capitalize the publicity on his films, which means if the daily change is abolished.

"Aha," you say, "that's *some* if!" *The daily change has got to go.* It's giving the fan mental indigestion; it's closing theatres; and it's encouraging a number of alleged producers to retard what should be the most progressive industry in the country. The end of the daily change is near. It's inevitable. The economics of the situation will eventually prevail.



Advertisement for Newspaper Serial

Deposits and War Cause Indiana Meeting

Mutual Insurance Organization for Protecting Theatres Is Arranged—Plea to Let Exhibitors Help in War Is Sent to Governor Goodrich

AT a well-attended meeting of Indiana exhibitors, held in Hotel Severin, Indianapolis, last Wednesday, a substitute for the undesirable advance deposit system, a mutual insurance association, and a desire to help Governor Goodrich recruit an army for the German war were the principal topics brought up for discussion.

The association appointed a committee, composed of L. H. O'Donnell, Washington; C. R. Andrews, Muncie; H. H. Johnson, Lafayette; H. Kornbloom, Evansville, and John Victor, Indianapolis, with authority to arrange for the organization of a mutual insurance company within the organization to insure and take over the insurance of the theatres and contents of members of the association, at forty to fifty per cent. less than the present underwriting rate.

The committee also was authorized to organize a bonding company within the organization for the purpose of bonding the members of the association and guaranteeing the payment of their obligations to film exchanges, thereby eliminating the system of advance cash deposits. The committee has arranged to meet at an early date.

F. J. Herrington, former president of the Motion Picture Exhibitors' League of America, and now national organizer for the league, attended the meeting and delivered an address.

National Organizer Herrington, when interviewed by a Motion Picture News representative following the meeting, declared, "The convention was certainly encouraging. It was an enthusiastic gathering, and by the plans laid out for the various committees there will be something doing in the State of Indiana.

"The welcome extended to me by the exhibitors of the 'Hoosier State' was beyond expectations. The members are promising a record-breaking delegation in attendance at the Chicago convention."

In an effort to co-operate with the government and state in the present war crisis, and realizing the opportunities by making use of their screens, a resolution was passed, a copy of which was sent to Governor Goodrich, which was as follows:

"Whereas a State of War exists between the Government of the United States and Germany and whereas approximately five hundred (500) motion picture screens now operating in the state of Indiana can in many ways be of service to the United States Government and the State of Indiana.

"Be it resolved, by the entire membership of the Indiana Motion Picture Exhibitors' Association, in meeting assembled in Indianapolis, Indiana, on this date, April 18, 1917, that: This association and its entire membership, hereby tenders to the State of Indiana, the motion picture screens and theatres now being operated in the State of Indiana, to be used for encouraging recruiting, food and crops campaign, publicity news and other purposes, in such manner as may be of service to the Government of the United States and the State of Indiana. That a committee consisting of Arthur T. Mayfield, Jasonville; Ben D. Crose, Indianapolis; L. H. O'Donnell, Washington; W. F. Easley, Rushville, and A. E. Bennett, Muncie, is hereby appointed with full power and authority to act. That said committee is hereby instructed to tender this service on behalf of our entire membership to James P. Goodrich, Governor of Indiana, and said committee is further instructed to work under such plans as the Governor of Indiana, or such person or commission named by him, may direct. That a copy of this Resolution be immediately sent to James P. Goodrich, Governor of Indiana. "Indiana Motion Picture Exhibitors' Association. (Signed) "By Frank J. Rembusch, Shelbyville. "President.

"Attest:
(Signed) "C. R. Andrews, Muncie,
"Secretary."

Name Illinois Delegates to National Convention

Thirty-two Representatives and Alternates Picked at April 6 Meeting After Constitutional Wrangle, but Only Now Announced

THE list of delegates and alternates named to represent the Illinois Exhibitors' League at the coming National Convention in July, were announced from the Chicago League headquarters on Thursday, April 19. The entire personnel had been picked by a committee of five and elected at the State Convention held Friday, April 6, but the names were not made public until last week. One of the reasons advanced for this from one quarter, was an objection made by one of the members on the floor of the convention that the Illinois League was not entitled to that number upon the basis of its actual membership. This objection was met by a count of the membership rolls, which are said to allow sixteen delegates and the same number of alternates on the basis of one delegate for every twenty-five members and five delegates and alternates-at-large, making the twenty-one.

It was emphatically denied at the league headquarters that any of the delegates would go to the convention from Illinois, instructed as to their vote.

The delegates named are: Joseph Hopp, Chairman; William N. Heaney, Alfred Hamburger, William J. Sweeney, Peter J. Schaefer, John Frundt, M. S. Ludick, George Hopkinson, Fred W. Hertman, Louis Zahler, S. H. Franke, Robert R. Levy, I. Berkson, John Haag, Paul Sittner, Sig Faller, all of Chicago; G. M. Luttrell of Jacksonville; W. W. Watts of Springfield; Dee Robinson of Peoria; Edward Kunz, Springfield; C. J. Law, Pana.

The alternates are: A. Balaban, Mrs. M. McFadden, Joseph Trinz, Julius Alcock, Fred W. Schaefer, Max Schwartz, Sidney Smith, John Bobeng, M. S. Johnson, Harry C. Miller, Charles Stewart, D. L. Schwartz, George Moore, Walter Johnson and Sid Selig of Chicago; W. Bradley of Ottawa; William Savage of Alton; A. Sigfried of Decatur; Harold Johnson of Jacksonville; M. M. Ruben of Joliet and W. E. Burford of Aurora.

Gainsborg Has "Sin Woman"

Lee Gainsborg, 51 Proctor theatre building, Newark, N. J., announces that he has severed his connections with the Universal Film Exchange and will hereafter handle state rights productions exclusively. His first release is "The Sin Woman," with Irene Fenwick, Rene Davies and Clifford Bruce.

Letendre Congratulated for Terre Haute Press Stunt

The Terre Haute, Ind., Lodge of Elks, which staged a local talent show April 9, 10 and 11, but were compelled to continue its run the two following nights, attributes no small part of its success to the wide-awake publicity ideas furnished for the occasion by several of the more prominent film folks. Greetings, letters of good wishes, photographs and telegrams went pouring to the Terre Haute Elks from many stars, Robert Warwick, Ethel Clayton, E. K. Lincoln, Mary Pickford, Douglas Fairbanks and George M. Cohan leading the bunch.

T. E. Letendre, editor of Lee's Photoplay News-Letter, worked the New York end of this publicity stunt, while W. R. Simmons, dramatic and photoplay editor of the Terre Haute Star, attended to the local end of it. The Elks Club were so pleased with this kindly co-operation that they sent the following congratulatory letter to Mr. Letendre.

"Dear Mr. Letendre: The appreciation and deep thanks of the Elks of Terre Haute are all yours, for we feel that in a measure it was your kind assistance in our publicity campaign that made "The Other Fellow's Girl" as great a success as it was. We consider it a wonderful success after playing to five capacity audiences instead of the three nights we had originally planned. And, all we can say is 'We thank you.'

"Sincerely,
"A. L. Miller,
"Exalted Ruler.

"Joan" in San Francisco

The Cecil De Mille production, "Joan the Woman," is to open at the Cort theatre, San Francisco on April 29.

IN AND OUT OF TOWN

T. L. Tally, owner of the Tally theatre, Los Angeles, and one of America's first and foremost exhibitors, is spending several days in New York City, arranging the details of the First National Exhibitors' Circuit with other members of that organization. He is stopping at the Great Northern Hotel.

John R. Freuler, president of the Mutual Film Corporation, came to town late last week with Sid Chaplin for the purpose, it is said, of arranging for another year's contract with Charlie, the fun-maker.

J. B. Clark, of Metro, made a hurried run over to Pittsburgh last week.

Watterson R. Rothaker dropped into the Times Square region from Chicago and remained between Limiteds.

L. Rosenweig, hailing from Massachusetts, gave Motion Picture News the "once over" and went back to his theatre, to run it better than ever.

WITH THE EXHIBITOR

ON THE FIRING LINE

CECIL GRANNS, OF THE ROYAL, ALBANY, IND., declares Pearl White the favorite at this house. I am running Pathe, General, World and Fox," he adds. "Business is fair—not as good as two or three years ago."

"The only kick I have is that I am a woman, and some people have an idea that a woman should not run a moving picture show," says MRS. L. H. CLAYTON, OF CLAYTON HALL, JENKINTOWN, PA.

"I have just put up my first advance deposit; it will be my last," declared GRANT S. BOISE, OF THE CROXTON THEATRE, ANGOLA, IND., an exhibitor for twenty years. "'War Brides' went over great here. I run Bluebirds, K-E-S-E, and open market features once a week."

"Clara Kimball Young is a never failing drawing card for me," is the word from D. E. KNORRS, OF THE PERGOLA, ALLENTOWN, PA. "I change daily with Triangle, World, Vitagraph and General. Have no luck with two and three day runs—too many daily patrons."

"Marguerite Clark is the most popular star here," writes W. E. Stewart, owner and manager of the Pastime theatre, Concord, N. C. "We are using Paramount, Bluebird and Pathe programs and find business good."

Another vote for Marguerite Clark is cast by Manager Ira S. Wilson, of the Colonial theatre, Fonda, N. Y., with "Snow White" the most popular recent picture. "Business is fair," declares Manager Wilson, who is showing "Patria," and the Paramount, Metro and Triangle programs.

"We are unalterably against the deposit system and the paying of return express," say the managers of the Joyland theatre, Ashboro, N. C. "'Shadows and Sunshine' scored strongly here, as baby Marie Osborne is a great favorite. We show Pathe five days a week and Universal one. Business is fair."

"I enjoy reading your page, 'On the Firing Line,'" writes Julius Schmidt, of the Grand theatre, Breeze, Illinois. "I am interested in reading how some exhibitors have sworn not to do business with a deposit exchange and how censor ills worry others, and to all I say, 'Read the NEWS and do business with some exchange like Paramount.'"

Mr. Exhibitor: Send us your Firing Line Reports. How are business conditions? Have you any kicks? Who is the favorite player at your house? What programs are you running? What recent picture scored best? Don't bother with a letter, get a postcard and jot down a few notes now to help the other fellow.

Chicago Exhibitors Move to Abolish Deposit

Pleased at Triangle Innovation, and Plan to Make League an Automatic Guarantee of Faith and Have Insurance Company as Guarantor

THE Exhibitor's League of Chicago in a session last week again took up the question of the deposit system. The special committee, appointed some time ago, to devise ways and means for substituting another and feasible plan to replace the deposit system now existent, made a report to the meeting that was favorably voted upon and concurred in by those present. The news of the recently announced change of policy by Triangle to abolish the deposit system and substitute the bonding method of insurance against loss put a new and more sanguine face to the situation when the committee made its report

The main plan of the Chicago League, outlined and developed before the Triangle announcement, is very much akin to Triangle's step taken to abolish the evil. In its gist, it was first aimed to make the league a sort of an automatic assurance of faith and indemnity to the exchanges. The league was to be sponsor for all of its members. A much favored addition was then suggested to this plan, that of having a fidelity and insurance company join with the league in assuming risks. This is what the deposit committee had considered and reported on at the meeting last week when the news came of Triangle's new policy.

The announcement of the adopting of a practically similar plan by this company delighted the members of the Chicago League and they have endorsed it on all sides. It is being hailed as the first tangible step toward abolishing an evil that exhibitors all over the country have been protesting against for some time. Joseph Hopp, president of the Chicago League, and who has taken a great interest recently in seeking to abolish the deposit system, said after the meeting: "The Triangle departure has put a most roseate face on the situation. It was a ray of sunshine that came unexpectedly but greatly pleasing to all exhibitors. It is now up to the exhibitor who has felt the burden and the injustice of the deposit system to back Triangle and its reform and force the other companies to adopt the same satisfactory mode of dealing. We will not drop our plans started in this direction but will keep right on working upon and putting to application the steps we have outlined."

Movie Charity Ball a Complete Social Success

THE Movie Charity Ball, held under the auspices of the Motion Picture Exhibitors of Greater New York, for the benefit of the American Red Cross, took place on Monday night, April 16, at Terrace Garden. The affair was well attended, most of those present being connected with the picture business in offices or studios.

The boxes on the mezzanine floor of the Garden were contracted for by representative companies of the business, and were occupied by such stars as Roscoe Arbuckle, Mitchell Lewis, Virginia Pearson, Earl Williams, Wally Van, Leah Baird, Kathryn Adams, Hobart Henley and Stuart Holmes. Mr. Arbuckle and Miss Pearson led the grand march, which was as usual the spectacle of the evening. Previous to this the professionals present were introduced from the platform. Following these formalities the dancing became general and lasted late into Tuesday morning.



Regina Badet (World Pictures)

The musical program for the entire evening was arranged by Samuel Rothapfel of Rialto theatre.

The heads of the various committees follow: President, Samuel H. Trigger; Chairman, Sidney Ascher; Manager, Harold W. Rosenthal; Chairman Reception Committee, Ike Hartstall; Chairman Floor Committee, Morris Needles; Floor Manager, Grant W. Anson; Assistant Floor Manager, Charles Mayer; Publicity Director, Harry Reichenbach; Chairman Entertainment Committee, Samuel Rothapfel.

Summer Picture Season

The Empress theatre in Grand Rapids, Mich., which plays Keith vaudeville during the regular season, will show pictures during the summer months. Lew Barnes, of Kalamazoo, will have charge of the picture season at the Empress.

Convention Plans of Exhibitors of Northwest

All in Readiness for Three Day Gathering in Minneapolis—Ruling to Prevent Waste of Convention's Time—Entertainment Tickets to Be Free

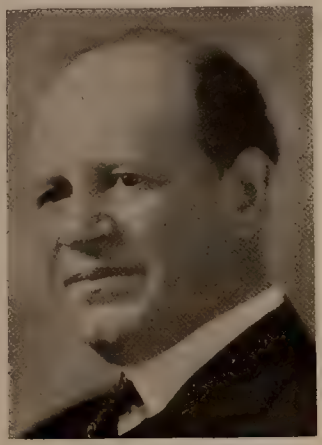
IN connection with the annual convention of the exhibitors of the northwest to be held at Minneapolis the first three days in May, President Gilosky has made an emphatic ruling that every exhibitor intending to bring up any matters on the convention floor must have same typewritten with a duplicate to cover every resolution or constitutional amendment. This plan has been adopted to avoid confusion and avoid wasting time.

W. K. Howard, manager of the Vitagraph Exchange, and Harry Rathner, of the Supreme and Selznick Exchange, appeared before the exhibitors last Tuesday and each tendered a subscription of one hundred dollars to help entertain the visiting exhibitors.

At Tuesday's meeting of the Convention Committee the program for the three days' meeting was adopted, and all final details arranged.

There is to be no charge for the various entertainments this year and every exhibitor who is a member of the Motion Picture Exhibitors' Corporation of the Northwest, whether he lives in Montana or the Twin Cities, will receive one combination ticket admitting him to all entertainments free of charge.

Each film exchange and supply house that contributes toward the entertainment of the delegates will receive two course tickets complimentary. To others who desire to attend the entertainments the course tickets will cost $3.00.



David G. Rodgers, Chairman of the Convention Committee

All the trade journals will be provided with tables just outside the convention hall and their press representatives will have a long press table at their disposal inside the hall.

Plea to Organize Against Penn. Age Limit Bill

State Exhibitors' League Fights Measure Which Would Tend to Bar Children Under Sixteen from Theatres and Asks Assistance

BROADCAST appeal to exhibitors and leaders of the motion picture industry has been made by the Exhibitors' League of Pennsylvania, to forestall enactment of the bill prohibiting children under sixteen going to picture theatres unaccompanied by a minor, which is now before the legislature of the Keystone state. Urgent request for funds is made.

In a statement distributed broadcast, the league says the Civic and Moral societies endorsing the bill, seek to flood the Judiciary Special Committee with requests for a hearing in order that they may claim passage of the bill through presentation of their own statistics.

Continuing, the statement signed by G. W. Sahner, state president of the league, reads:

"This issue must be met on behalf of the amusement interests by arguments pointing out the folly of the logic of these bodies, and showing that the bill will not attain the results intended, but would tend to demoralize the morals and safety of those who they would protect, and would paralyze the amusement business by enforcement.

"Some authorized person or persons ought to look after your protection because you are too busy to attend to anything except your individual affairs and lose sight of your investment and business.

"Now in order to combat adverse legislation (which you ought to agree should be done), there is required financial assistance of the exhibitors and the trade in general, as obnoxious laws are injurious to the business in general and affects every branch.

"There are many other proposed bills to look after. I just made mention of the above to attract your attention.

"Get in the league and help those who are helping you."

Mid-West Theatre Men Not Perturbed at War

In spite of the perturbed condition of International affairs, Motion Picture Exhibitors and Exchangemen are most optimistic over the condition of the trade throughout the Middle West. Longer runs and better pictures are gaining in popularity and motion picture houses are enjoying the same amount of patronage as in more peaceful times.

Part Proceeds to Red Cross

The Midwest Photoplay Corporation is devoting a liberal portion of gross proceeds from all Iowa bookings of "War Brides" to the Red Cross Fund. Recently "War Brides" played a return engagement at The Garden theatre in Des Moines under this plan and met with unusual success.

New Stage Setting for Strand, New York

Messrs. Gates and Morange have designed for the Strand theatre, New York, a new stage set of great beauty and dignity. Traditions of architecture have been followed, yet a twentieth century up-to-dateness is apparent. A high-domed interior consists of large vaulted arches supported by marble columns, with gold capitals, and lunettes carrying decorations especially appropriate to the time.

"The Glorification of Fraternity," showing the warring nations at peace, occupies the center lunette, while to the left "The Arts of War," and to the right "The Arts of Peace" surmount drapings of soft, rose colored velour, which open to disclose a lake of cerulean blue. Bordered by snow-capped mountains, with peaks glistening against a wonderful background, this is first revealed in a mysterious dawn, that gives way to the flush of morning, followed by the brilliancy of the full daylight. This in turn melts into a poetic sunset, yielding to a soft moonlight, with its romantic rays rippling in the peaceful bosom of the lake.

Complete and Modern Theatre Now Building in Chicago

Chicago will have another modernly constructed notion picture theatre added to its already long list upon the completion of Balaban and Katz's Central Park theatre in the near future. It has been in the course of construction for several months and the roof is now being put on it. It is expected to be ready for opening by October 1.

This new house is located at Twelfth street and Central Park avenue, outside the Loop, but in a high class neighborhood section. It will front on Twelfth street with a 75 foot spread, and will have a depth of 160 feet. The building will be three stories high, the floors above the ground floor to be used as offices. The interior of the house is to be constructed and decorated in the most modern and pleasing fashion. It is being endeavored to make it a composite of some of the best houses in the East and West, and will have a seating capacity of 2,600.

Besides the lower floor there will be a balcony with loge boxes on both sides.

Iowa Blue Laws Advocating Sunday Closing Fail

Through the efforts of W. D. Ingledue, acting president, and W. C. Eddy, acting treasurer of the Iowa Motion Picture Exhibitors' Association, who have for the past month been devoting a considerable amount of their time in lobbying against the Blue Laws, motion picture houses in Iowa will continue to exhibit on Snuday.

The Blue Laws, prohibiting amusements of any kind on Sunday were opposed by many factions in the Thirty-seventh General Assembly, but a large portion of the credit for their defeat belongs to the Iowa Motion Picture Exhibitors' Association.

Send In the Coupon

Following is the proposed itinerary of National Organizer Fred. J. Herrington of the Motion Picture Exhibitors' League of America.

He is making a big swing around the circle in the sole interests of exhibitor organization, to bring local leagues into the national organization and to serve and create local organizations.

Read over carefully this itinerary:

Cleveland	Wed.,	Apr.	25	Tacoma	Thur.,	May	10	San Antonio	Sat.,	May	26
Chicago	Fri.,	"	27	Portland	"	"	10	Houston	Mon.,	"	28
Milwaukee	Sat.,	"	28	Sacramento	Sun.,	"	13	Galveston	"	"	28
Minneapolis	Mon.,	"	30	San Francisco	Mon.,	"	14	Houston	Tues.,	"	29
Fargo, N. D.	Fri.,	May	4	Fresno	Wed.,	"	16	New Orleans	Wed.,	"	30
Bismarck, N. D.	"	"	4	Los Angeles	Thur.,	"	17	Jackson, Miss.	"	"	30
Billings, Mont.	Sun.,	"	6	San Diego	Mon.,	"	21	Memphis	Thur.,	"	31
Butte, Mont.	Mon.,	"	7	Los Angeles	Tues.,	"	22	St. Louis	Sat.,	June	2
Spokane	Tues.,	"	8	Tucson, Ariz.	Thur.,	"	24	Indianapolis	Sun.,	"	3
Seattle	Wed.,	"	9	El Paso, Tex.	Fri.,	"	25	Cleveland	Tues.,	"	5

If you want organization work done, anywhere, note the date of Mr. Herrington's arrival in your city and write MOTION PICTURE NEWS. We will forward your letter to Mr. Herrington on the road.

Also, you can aid greatly by filling out and mailing us the coupon below. We will publish the information thus received and thereby let you and all exhibitors know the country-wide sentiment toward organization and the Chicago Convention.

This is the year to organize. It is *now or never.*

Make the Chicago Convention a big and representative exhibitors' gathering. *Send your delegates there uninstructed.* Eliminate all *politics* in advance.

Let the convention be a wide open one—free and able to choose the best leaders, men who will act for you and not capitalize the League for themselves.

Appoint committees who will work, and who will take up the box-office problems now confronting you, and settle them, as practical business men, to your advantage.

It can be done. And it's worth your trip to Chicago—or your delegates' trip—to see that it is done.

Indiana has just had a rousing convention. Committees were formed who will do things. This State has already won Sunday opening.

Fill out and send this coupon in to MOTION PICTURE NEWS, 729 7th Avenue, New York City.

---COUPON---

Are you interested in Exhibitor Organization?.....

Are you a League member?.....

If not, why not?.....

Do you want Fred Herrington, National organizer, to visit your state?.....

Will you attend the National Convention in Chicago—July 14-22d?.....

Do you favor instructed or uninstructed delegates?.....

Who is your choice for President?.....

What is the sentiment in your section, toward the League, the convention, and the next President?.....

Remarks .....

.....

.....

Signed .....

Theatre .....

City .....

Special Story by Newspaper Reproduced as Herald

One of the most powerful exhibitor helps we have seen is a reproduction of Rev. Thomas B. Gregory's feature story on "Enlighten Thy Daughter," being used as a herald or throwaway in conjunction with the showing of this picture. Appearing to be a clipping of the New York American of January 30, 1917, the article carries a special two-column head, "Enlighten Thy Daughter, a Moral Epic." Subhead "Most Tremendous Force for Good, the Screen Has Ever Produced, says Dr. Gregory—"A Picture Every Mother Should See," by Rev. Thomas B. Gregory." Why similar use is not made of clever special newspaper write-ups of picture, we do not know, unless it is because the producer seems to think his connection with the promotion of a picture, devising new ways and means to help the exhibitor, ends with the first run showing.

When producers realize that the second to a hundred and second showing of their pictures are what give the *producer* his reputation they may wake up.

"In Again, Out Again" Books Free to Exhibitor Proposition

Artcraft, in conjunction with the Britton Publishing Company, is giving away a limited number of copies of the dollar books for exhibitor co-operation. The Rialto, New York, is to give a few copies to the first patrons attending every morning, for example, and advertises the book by mention in its house program.

A large quantity of the books have been shipped to Artcraft Exchanges. The live wire who boosts the sale of this book is boosting his own business, even without the courtesy of the publishers extended in this very liberal manner.

Tin-Can Matinee Season

Live Wires are reminded that it is spring cleaning time, when it is customary to let the kids in for a string of tin cans gleaned from the back alley. The Empress, Holdenville, Okla., has already started the ball a rolling. Piles of tin cans in front of the theatre, with a prize for the biggest pile, is the best way to get real advertising out of this idea. If there are different boys' organizations in town, let them compete as clubs for the prize—then all their friends and folks will come down to see the results of the boys' work.

Schindler Visits New York

Ludwig Schindler, manager of the coming convention of the Motion Picture Exhibitors' League to be held at Chicago in July, arrived in New York Sunday. Mr. Schindler expects to spend several days in New York arranging details for the manufacturers' displays at the Expo.

Thousands for Display

When "The Submarine Eye," Williamson Brothers latest production is released May 6, there will be $16,000 worth of paper back of it, ranging in size from half-sheet cards to twenty-four-sheet stands.

EXHIBITOR PERSONALS

ILLINOIS.—**Lewistown:** C. V. Brown has bought the Gem theatre from Dr. J. A. Ray and will personally conduct the same. He will, however, retain Don Elliott as assistant manager.

Centralia: Ed. Walker has purchased the only picture house in this town, and assumed its management last week.

Tuscola: S. T. Herman recently disposed of his interests in the Globe theatre to E. E. Alger, and assumed its management last week.

Elmwood: John McCorkle has sold the Palace theatre property in this city to M. T. Lott, who immediately conveyed it to J. A. Vance. Mr. Vance has been associated with McCorkle for some months in running the place, and now assumes entire control, and will make needed repairs and improvements in the place.

INDIANA.—**Kokomo:** Walter Dolan has disposed of the Grand theatre and Ivan and Glenwood Arnold of this city became the new owners, and took possession last Monday morning.

IOWA.—**Des Moines:** L. A. Sheridan, Des Moines manager of Pathe and his salesmen after a sales meeting, were the guests of assistant manager M. J. Frisher at a smoker at his country place, Friday the 13th.

C. C. Napff, formerly with General Film Company, at Minneapolis, is now manager of the Majestic theatre, Des Moines, which has recently opened under long lease under supervision of Abe Frankel of that city.

Abe Conn, salesman for Triangle and McClure pictures in Iowa, has established a record for booking hitherto unequalled in this state. In fourteen days, Mr. Conn secured seventeen contracts for the "Seven Deadly Sins."

H. G. Naugle, Western Division Manager for Greater Vitagraph, left New York last week after a seven-day visit to the Home Office. At the same time that he was here, E. Auger, Eastern Division Manager, was also at headquarters. A great many important conferences were held between these representatives, Messrs. Irwin and Goff and the heads of departments.

Mr. Naugle reported that things were humming in every office of his division and that all the boys were on their tip toes striving to make this period's profit sharing fund the largest in the history of the company.

Vinton: Charles McGuire has succeeded A. G. Stolte as manager of the Palace theatre at Vinton, and B. G. Tyler has taken over the Pastime theatre at Garrison, formerly owned by B. A. Schaffer.

MISSOURI.—**Kansas City:** The Grand Opera House has been reopened with pictures by the proprietor, A. Elliott, who also owns the Sapphire, a busy little house on Twelfth street. The Grand is showing "The Melting Pot," to good houses.

Timothy A. Spillane is planning to replace the present Roanoke theatre with a modern brick and stone theatre seating 1,500. The Roanoke has passed through several ownerships in the past three years since it was opened. It is in a populous residence district, on the edge of a fashionable section that has no motion picture theatre of the class that other richer sections have. People pass the Roanoke in their automobiles on their way to two or three other theatres, a mile or two miles farther on. Mr. Spillane has seen them do it—and he wants them to stop. Hence the $25,000 theatre plans.

Brunswick: The Isis theatre has been sold by J. M. Owen to Staubus and Peterson.

Gallatin: The Duchess theatre has been sold by A. T. Newton to M. Fouts of Ottumwa, Iowa.

Lawry City: H. S. Grimes, whose theatre, the Electric, has been closed for about a year, has reopened it.

Salisbury: The Jackson sisters have sold the Elite to K. R. Whitney, formerly of Kansas. The Jackson sisters, who are milliners, will continue their hat business.

Freeman: L. E. Charip is preparing to open the Electric here.

KANSAS.—**Ottawa:** Wes Millington will reopen the Crystal theatre May 1. The theatre was damaged by fire in March and has been repaired and redecorated.

NEBRASKA.—**Wahoo:** J. S. Beermaker has purchased the Tom Crawford half interest in the Bijou Motion Picture theatre here and took over the management on the 11th.

Norfolk: Herbert Bluchel has purchased the Lyric theatre here from Joseph Beckman of Bloomfield. The theatre will be closed for two weeks, during which time extensive interior and exterior improvements will be made. Mr. Beckman plans to leave for Alaska next month where he has mining interests.

Mr. Bluchel is well known in Norfolk. He came here from Wayne about four years ago where he was in the implement business. During the past year he has studied the motion picture business with an idea of engaging in it.

NORTH DAKOTA.—**Carrington:** Ralph Botts has purchased the interest of J. Lang, in the Grand theatre, and is now sole owner of this popular play house.

OHIO.—**Findlay:** The Majestic Findlay Company has been organized here with a capital stock of $2,000 to take over the management of the Majestic theatre. The incorporators, who are all from Cleveland, are Maurice W. Bruml, Ben Karp, E. Jacobson, A. H. Goldman and M. L. Sunters.

Cleveland: The Ball Park theatre, 6900 Lexington avenue, was sold recently through the business investment office of S. W. Manheim & Company, 719 Garfield building. C. F. Lockman, who was connected with the Pathe Film Company, sold his interest in the theatre to Howard Baird of Elyria, for $8,000. Arrangements have been made by Baird with the owner of the building to enlarge the theatre from 500 to 900 seats. The lease on the U-No theatre, at Ridgewood and Madison avenues, was sold by Stanley Havelec to W. W. Lucas and J. B. Wolcott. The Colonial Garden theatre, 5707 Superior avenue, was sold by W. W. Lucas to Everett & Walker of Tiffin.

J. Warren Kerrigan stopped off in Cleveland the first three days of this week, and appeared in person at the Southern theatre on Monday, and the Ezella on Tuesday of last week. Mr. Kerrigan told how to become a movie star. "It's easy when you know how," says Mr. Kerrigan.

Joseph Gresman, manager of the Standard theatre, was in New York this week, stopping at the Hotel Astor.

Mr. Max Schachtel, associate manager of the Universal Film Company, has been made manager of that organization, in the place of Mr. Erdman. Mr. Erdman's plans are not as yet announced, but he has taken an office in the Columbia building, where it is said that he will go into the State Rights' field.

"The Eagle's Wings," the big Bluebird photoplay, is doing a big business in and around Cleveland. Lieutenant Miller of the recruiting office, is supplying a machine gun, a bugler and soldiers to appear in the lobbies of theatres showing the great preparedness picture.

PENNSYLVANIA.—**Philadelphia:** Jack Rosenthal, manager of the Imperial theatre, at Second and Poplar streets, has acquired the Crystal Palace at 334 South street and will become managing director of both houses. Mr. Rosenthal has made the Imperial very popular with children in his neighborhood and always has immense audiences of kiddies at every Saturday matinee.

H. Berman, proprietor of the Great Southern and the Penn theatres in Southern Philadelphia, will, in a few weeks, remodel and redecorate both houses. Amongst other improvements large organs will replace the present pianos in each theatre. Mr. Berman is now investigating the organ possibilities. After the improvements are completed, the prices will be raised to ten cents regularly.

S. Rudolph, Pathe roadman for eastern Pennsylvania and Delaware, finds that although conditions are so uncertain, attendance in general keeps up throughout his territory.

There are only about 25 per cent. of exhibitors in that section who had jogged along without any change from their tin pan pianos, but even these tailenders are waking up now. Nearly everyone is placing organs or small orchestras.

A. Greenberg is owner as well as manager of the Grand, Plaza and Princes theatres of Camden, N. J.

Camden although over in New Jersey is like a suburb of Philadelphia, and all Camden exhibitors book pictures in the Quaker city.

Mr. Greenberg believes in longer runs and shows every picture that is worthy at least two days, although there are daily matinees at each of the theatres. Paramount, Artcraft, Vitagraph, World, Triangle, Selznick and Metro are used. "Quality first" is the slogan at all three theatres.

The Fred. G. Nixon Nudlinger interests in connection with William Freihofer have acquired the lately erected Strand theatre. First class pictures Brady-made are used for three days each week, with Kitty Gordon in "Forget Me Not."

Walter G. Jacobs, formerly manager at the Imperial, is now manager of the Strand.

TENNESSEE.—**Lexington:** W. C. Fanning has installed a motion picture theatre in the building next to the post-office recently vacated by B. F. Page, and reports good business.

WISCONSIN.—**Stevensville:** F. A. Hazelton of Stevensville, was in town this week, making arrangements for the film service of his new theatre. He called on the different exchanges and intends to open the new theatre in Stevensville about April 25.

LIVE WIRE EXHIBITORS

Stop, Look, Listen! Ingenious Ad Set Up from Boston

In a recent issue, we noted the establishment of a special print-shop for turning out throwaways, heralds, etc., for the Modern, Beacon and Shawmut theatres, Boston, Mass., and the Colonial, Nashua, N. H.

Besides the economy of this plan, claimed to amount to forty per cent., all kinds of unusual type set-ups are naturally encouraged, as for instance, an ingenious imitation of the familiar "Stop, Look, Listen!" sign-posts at railroad crossings, recently used in Shawmut theatre hand-bills as an attention catching head. This was done by specially arranging the plain rule, such as is used for borders of ads. and pages.

One's own printer, thinking up novelties of this sort, specially for your own use, should become particularly clever at it. Small-town managers, and managers who do business with a small print shop, or are able to get their work done by one man, can get together with him and scheme a lot of things worth while. Printers type, rules and borders lend themselves wonderfully to novelty set-ups. We will appreciate all who take this hint sending us their results, for mutual benefit.



Set up in Theatre's Own Printing Plant, for Shawmut Theatre, Boston

Stanley Sells Tickets Subject to Agreement to Respect Flag

The Stanley theatre, Philadelphia, has found a new way of expressing patriotism. The front page of "The Stanley Theatre News" contains the following conspicuously displayed: "The management desires to call attention to the fact that tickets are sold with the express understanding that the purchasers' behavior towards the President of the United States, the flag and the military forces sworn to uphold the Constitution, be respectful at all times.

"This course of conduct, together with that of rising and standing at attention when the orchestra renders the "Star Spangled Banner" is not only the duty of every patriot, but it should be the pleasure of everyone to show such honor in this great crisis."

Chaplin Wins Laugh Contest

The Academy theatre, Buffalo, N. Y., J. H. Michael, manager, recently held a "laugh contest"; practically all the big laugh makers were there—on the screen—and it is claimed Charlie Chaplin won the "contest." Easy Street was the Chaplin comedy selected.

Flag Information as Souvenir

The Third Street theatre, Easton, Pa., recently presented its patrons with an up to the minute souvenir, explaining the customs and observances regulating the use of the flag, with special days and holidays when the flag should be displayed.

This Week's Prize Tale

From Macon, Ga., comes the story that a girl usher in the Macon theatre so closely resembles Mollie King, her friends have decorated her with a "Double Cross" on the right arm—and what's more all Macon society feminine is wearing double crossed tattooed arms. We hope when the alleged "fad" is over, the "India Ink" will come off. Picture to yourself mothers and grandmothers of Macon, in years to come pointing to this romantic mark of the "time of the great war." International's publicity department is authority for the statement that Manager O. P. Hall's personnel was threatened with complete disruption for several days.

Middle West Theatres Using Patriotic Phrases

"Call to the Colors," "Wanted, Patriots to Follow," and similar patriotic phrases are being used in the Middle West to boost the war pictures and some of the serials which have a war interest. Nearly every theatre of importance has hooked up to the spirit of the "support the President" movement in some way or other.

Globe, Boston, Uses Mailing List

While the weekly mailing list form of advertising the week's bill at most of the metropolitan houses has been looked on skeptically by house managers, Frank Meagher of the Globe, who carries a weekly mailing list of 2,000, claims that the "small town" form of advertising pays in Boston.

Southern Paramount Circularizes in Behalf of Exhibitors

The Southern office of Paramount, which employs as publicity manager Mrs. Grace Wynden Vail, is mailing out personal letters direct to possible patrons of exhibitors just taking on Paramount in that territory, or who have weak nights they want to boost.

The important feature of this service is that every letter is individual, written by Mrs. Vail, as she would write to a Southern acquaintance, in a personal style peculiar to Mrs. Vail, who has the "Dixie" accent in her writings.

Reports are that these letters have "brought home the bacon," which is another way of saying that Mrs. Vail has succeeded in infusing into them some of her own personal charm feminine. No better illustration could be given of the advantage of localizing publicity.

Mrs. Vail has suggested many live wire stunts to Southern Paramount exhibitors.

Triangle Exhibitors Favor Rotogravure and Small Herald

Practically all heralds and other exhibitor aids from Triangle, except the lithographed posters, are now done in Rotogravure process, either green or brown. John W. Hanson, manager of supplies, says exhibitors have shown a decided appreciation of the more artistic effect to be gained by this process, in the most practical way possible, by increasing their orders

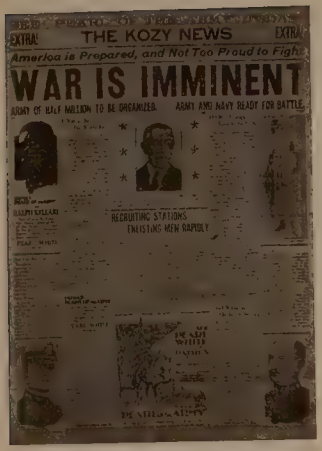
The new 3½ x 5½ heralds are just a convenient size, once folded, for milady's handbag, or for mailing in a "regular" envelope. And the small size herald, even in Rotogravure, costs less than the old style.

Shrieking Newspaper "Fake" Available for "The Whip"

"Terrific Smashup," etc., etc., with pictures of a wrecked train and quite the most sensational "headlines" we have yet seen, are shown in a fake herald imitation newspaper, doubtless available to exhibitors of "The Whip," wishing to play up and connect the melodramatic reputation of this former stage thriller with its picture presentation. The shriek of this sheet will cry out even above the strident note of the "war extras."

A Display of Acumen

Ralph Kettering, Jones, Linick and Schaefer's (Chicago) press agent sent out circular letters and announcements to 15,000 Chicago school teachers, members of women's clubs, civic and other organizations last week telling where they could and why they should see "Joan the Woman" at the Colonial. Everyone of the envelopes was emblazoned outside in red with the phrase: "She wasn't too proud to fight!"



Original Stunt of L. W. McCuan, Kozy Theatre, Dresden, Tenn.

Ingledue Takes Great Pains with Program Announcement

We have before us a program from W. D. Ingledue, Strand theatre, Marshalltown, Iowa, which represents the utmost in painstaking in program announcement. A stock design in pale blue and pale yellow, with orange and pink and green shadings, and a dark blue imprint of the star (Mary Pickford, in "The Poor Little Rich Girl") to be changed for each different attraction decorates the front cover, with light blue border design for inside and back. THE MOTION PICTURE NEWS Screen Examination of the picture is used as the basis of description of the fine points which patrons may expect in the play, and the times of performance are included. The back page is devoted to coming big attractions.

The noticeable feature of this is that all "superlative" reiterations are eliminated. Which is possible, of course, when pictures are selected that measure up unqualifiedly to the "special" standard, which in this house is evidently of the highest. Douglas Fairbanks, Clara Kimball Young, George Cohan and Marguerite Clark are named as coming in "big special" productions in "April and May."

Noticeable particularly is the advertising of these as "The Strand Theatre's" big special productions. The fame of the play, the story, the author and the star, are given due credit, and "In Again Out Again" is announced as the "First Artcraft Production." Otherwise, the sound of the press agent boosting his particular wares is absent.

We feel certain that always "delivering the goods," with a becoming modesty in exploiting their merit, is logically precedent to the greatest success of an exhibitor dependent upon "home folks" day in and day out for patronage. Mr. Ingledue exhibits rare good taste, and we think rare business ability in his presentation of pictures in Marshalltown.

He realizes that artistic programs, impressive presentations and top-notch pictures go hand in hand.

Special "Woman's Number" of Paramount Progress Scores

Mere men exhibitors, mind your "p's" and "q's," for Paramount has issued a most convincing brief showing that mere man is not in it when it comes to running a theatre or exchange. Why? For the very obvious reason that woman, lovely woman, is the natural born housekeeper and sees details to perfect and keep in order that the rougher sex naturally must overlook. And we all know details make the show business a success, or failure. Then there is woman's intuition, and her vastly valuable knowledge of what woman herself wants, which no man ever professes to know—if he is truthful.

And so the "Woman's Number" of Paramount Progress should be read with great interest by the incompetent male, who will glean therein some idea of his shortcomings as an exhibitor and handler of motion pictures and their allied uses.

Seriously, Harry Day has gathered together a fine collection of timely articles by women, that will make the reader, man or woman, respect the large usefulness of woman in the picture business. We know many theatres where the "boss" does not wear trousers, and business is good, too.



Newspaper "ad" Using Border Furnished by Company

Offers Role in Local Picture to Winning Wrestler Favorite

If you own a theatre and a producing company both, you might catch an idea from Albert Scowcroft, president, both of the Alhambra theatre, Ogden, and the new Ogden Pictures Corporation.

Making a local picture a sure hit is easy, if you can hitch on to the star with such ingenuity as this.

The scenario of one of the first five-reel features to be produced called for a battle between the hero of the play and an athlete of powerful physique,, President Scowcroft utilized this fact to get some free publicity for the picture as follows:

Pete Visser and Jack Harbertson, two light heavyweight wrestlers known all over the Northwest, were matched to wrestle in Ogden, in a finish contest for the championship in this class. President Scowcroft has offered to cast the winner of the wrestling match in the role of the "strong man" in the forthcoming picture play.

Whether or not the winner of the match accepts the offer, President Scowcroft has gained his end, for the newspapers saw a "story" and "played it up big."

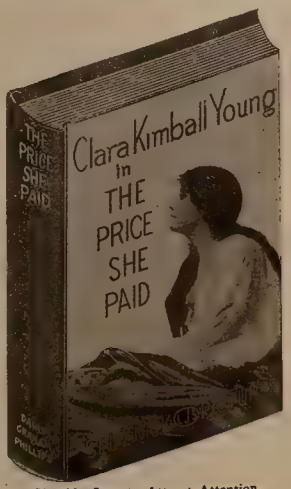
This Is the Livest Report Received on War Stunts

Less than an hour after war had been declared Manager Thomas D. Soriero, of the Park theatre, Boston, had an Edison Illuminating Company American flag installed over the box office in the lobby of his theatre. Each employe of the house was given a miniature flag to wear in his button hole with instructions not to enter the house without the pin attached to his coat. An innovation in the patriotic overtures is being tried out there this week and according to Manager Soriero it is a winner. With proper captions each war President of the United States, from George Washington to Woodrow Wilson, is thrown on the screen. The finale of the overture comes with a map of the United States, bearing the caption, "America for Americans," with Old Glory waving over the whole.

Cahil-Igoe Company of Chicago Pursues Aggressive Methods

Hustling methods, inventive genius and the effort to please is giving the Cahil-Igoe Company of Chicago a place in the motion picture exhibitor's sun as manufacturers of publicity mediums in the form of novelties and printed matter. Badges, buttons, rings, bracelets and a hundred and one other attractive publicity stunts they are daily evolving for the benefit of the exhibitor and house manager have been attracting widespread attention.

They endeavor to solve the exhibitor's advertising problems and in a great way succeed. One of these mediums is a complete program service to subscribers of twelve different designs, and the synopsis and advertising notice for the picture is included in the service. Another of their newest stunts has been "Filmette," a new style of folder designed to take the place of the customary heralds furnished by producers. "Filmettes" are furnished on Paramount releases only.



Herald—Sure to Attract Attention

Boston Theatres Use Flags

The lobby of the Globe theatre has been the center of commendable talk during the past week owing to the patriotic display. The whole front of the house has been bedecked with flags and bunting, and according to Manager Frank Meagher it will remain so until something more definite breaks regarding war.

Patriotism has caught the moving picture houses all over the city, but the biggest demonstration yet attempted is scheduled at the Modern next week, when Manager Samuel Pinanski has arranged for the unfurling of the second largest flag in the city. Manager Pinanski has arranged with the R. H. White Company, across the street, to fly this mammoth flag on a steel cable between the two buildings over Washington street. Mayor Curley has promised not only to address the meeting but will pull the string which will throw Old Glory to the breeze.

Paralta Issues Booklet

General Manager Nat I. Brown, of the Paralta Corporation, has written four little pamphlets of 600 words each on screen plays, stars, sales and publicity, which will be distributed to exhibitors as a part of information relating to the Paralta plan of distribution. These little books are more remarkable, perhaps, for the thought they suggest than what they actually contain. They were written to make the exhibitor think—and think hard.

Advertise Your Theatre by Intensive Methods

Similar to Those Used by Iowa Farmers, Advises J. Stuart Woodhouse, Who Gains Inspiration from Watching Bumper Crops in His Home State

"A THOROUGH understanding of the principles of good farming is a long stride toward the successful advertising of the moving picture theatre," writes J. Stuart Woodhouse, who is widely known in Minneapolis territory for his progressive methods of boosting state right and other productions. Mr. Woodhouse says he gets his inspiration for his advertising from the scientific methods of the farmers of his home state, Iowa. The parallel is unique, to say the least, but will be plainly understood from the following comparison of farm methods with theatre methods. Nowadays when everybody's attention is directed to the necessity of raising better crops, the allusion is timely.

For any kind of fruition there must be, FIRST, a preparation of the ground; SECOND, a planting of the seed according to the kind of crop wanted, and, THIRD, cultivation every minute until the full crop is harvested.

Have you ever thought of the application of this idea to growing a crop of patrons for your theatre? Yes, and you can even go farther and say you must keep the strains pure and save the best seed for the next crop.

There is much that can be done before the arrival of a star or picture play, through securing the co-operation of the newspapers in publishing live screen news.

Do you remember how the newspapers prepared the people of every community for "The Birth of a Nation?" Curiosity was aroused by reports of litigation and trouble because of the theme of the story. Many an otherwise unheard of state rights picture has jumped from oblivion to wide notoriety because the mayor, or the school superintendent, thought "nobody ought to see it."

Here is how Theda Bara was promoted in Minneapolis. Two weeks previous to presentation Mr. Woodhouse inaugurated a "character study contest" in a Minneapolis paper. "Would you trust your life with the owner of these eyes?" was asked, over an illustration showing only Theda Bara's eyes. Next day, "Would these lips lure you to matrimony?" was asked, with the lips only shown.

The following day a complete picture of Theda Bara was shown, with the question, "Would you marry Theda Bara?" Prizes were offered for the best letters justifying either answer, "Yes" or "No." The next day came stories about Theda Bara, following day after day with description of her likes and dislikes. In the worst rain and hail storm of the year the box-office record was broken with this FIRST picture shown with this star.

Later the same theatre canceled the program Miss Bara was appearing in, and a similar three weeks' campaign enabled Olga Petrova to break the Theda Bara records. A "double" contest to find a likeness to Billie Burke, admitting all red-headed girls free the first day, interested 983 such girls, and resulted in new record-breaking business for Billie Burke.

Establishing the reputation of the theatre itself is most difficult "plowing," but good music, comfort, safety, can be impressed on people, and newspapers will help even here if you can connect the personality of the theatre with news value. When war interest was at fever heat Mr. Woodhouse's theatre published pictures and information as to the nationality of its musicians, who were largely of foreign parentage or birth.

The "seed" of publicity is efficient advertising. Careful testing, selection of proper "soil," planting seed suitable to the "soil," and rotating the crops, are rules in farming that need no explanation as to their application to theatre advertising.

Don't overplant. Three seeds to a hill is right in Iowa, for corn. A whole handful would give no better crop, and would better be used in right proportion to the fertility of the soil.

As to rotation. Don't let the soil go stale with the same kind of planting year after year. Keep everlastingly at it with new, everchanging seed. Don't advertise in the same way to the same people over and over.

As to cultivation. Don't let the crop grow wild. Just because you have good luck and it grows fast with the first spring rains and sunshine, don't quit work. Cultivate the women's clubs and fraternal organizations, ministers, school teachers, and all classes of persons.



Hell Morgan's Sailors' Roost on the Old Barbary Coast Reproduced for Lobby Display by H. P. Caulfield of Garrick Theatre, Los Angeles, and Used During the Two Weeks' Run of "Hell Morgan's Girl" at This House

ADVANCE OFFERINGS OF THE PROGRAMS

Unusually Large Universal List Week of Apr. 30

"Birth of Patriotism" Timely War Feature, and Gold Seal Subject Head List—Bison, Big U and Joker Aggregations Add Lively Films

TIMELY in its interest and with a sustained plot, "The Birth of Patriotism," from the story of I. A. R. Wylie, heads the Universal schedule of releases the week of April 30. Irene Hunt and Leo Pierson star under direction of E. Magnus Ingleton.

The feature tells the story of a young man who abandons home and wife and disregards social and moral codes. At the outbreak of war he enlists, leaving behind two women between whom a patriotic companionship grows up when news comes of the man's death. The report is false, and there follows a sacrifice on the part of one of the women as a fitting end to the picture. Numbers of battle scenes are said to be realistically shown.

"What a Clue Will Do," a Nestor Comedy, with Lee Moran and Edith Roberts, will also be released on April 30. In this comedy this fun-making trio have one of the best opportunities that has been given them in many months.

The program feature for Tuesday, May 1, is the Gold Seal three-reel Western drama, "Bill Brennan's Claim," in which Neal Hart and Janet Eastman are jointly featured. This story of claim jumping, from the pen of Shelly Sutton, prepared for the screen by Charles Wilson, Jr., was directed by George Marshall. The supporting cast includes Joe Rickson, Raymond Wittaker, Jack Walters, Tom Grimes, "Bud" Osborne and Bill Gills.

A Victor one-reel comedy, "Flat Harmony," featuring Eileen Sedgwick, is the other Universal offering for May 1.

In addition to Universal Animated Weekly, No. 70, on Wednesday, May 2, a one-reel L-Ko comedy, "The Cabaret Scratch," featuring Dan Russell, will be released.

On Thursday, May 3, Matt Moore and Jane Gail are featured in a two-reel Victor comedy, "Pots and Poems," written by Samuel Greiner and produced by Matt Moore. "The Penalty of Silence," a Big U drama in which Wallace Reid is starred, is the other Universal release of this date. Dorothy Davenport and Edward Brady are in the supporting cast of "The Penalty of Silence," which is a story of the woods.

"A Midnight Mystery," an Imp two-reel mystery drama, is the feature offering for Friday, May 4. Thomas Jefferson and Betty Schade are starred, and in the supporting cast are Charles Perley, Harry Holden, E. P. Evers and Mrs. Hernandez.

Issue No. 17 of the Universal Screen Magazine and a Victor comedy are also offered on this day.

A Bison two-reel mountain drama, the feature offering for Saturday, May 5, is titled "Little Moccasins." Edyth Roberts is featured. The other Universal release for this day is a Joker comedy, "Left in the Soup" (one reel), featuring Gale Henry and William Franey.

Sunday, May 6, is marked by a war drama and two comedies. The drama is a two-reel Big U featuring Grace Cunard, "True to Their Colors."

The eighth episode of "The Voice on the Wire" is entitled "High Finance." Billie Ritchie in an L-Ko one-reel comedy, "Scrambled Hearts," and a Powers cartoon comedy, "A Barnyard Nightmare," combined with a Dorsey Educational film, "Industrial China," complete the offerings for the day.

Ince Presents Dorothy Dalton in New Subject

Dorothy Dalton soon will be presented on the Triangle program, by Thomas H. Ince, in "Wild Winship's Widow," a comedy-drama by John Lynch. This play is announced as being the first in which this star has been cast in a comedy role. The story has to deal with a widow, who, worshipping at the shrine of the dear departed, finds that her idol has feet of clay. Her disillusionment eventually brings happiness, and the plot shows the folly of worshipping false gods.

Rowland Lee, a newcomer to Ince-Triangle plays, Joe King, Lillian Hayward and Alice Taaffe are seen in the cast. Charles Miller was the director.



Dorothy Dalton (Triangle-Ince)

Coming O. Henry Stories in Film Scheduled

Ten of the O. Henry stories to be released on General Film program have been completed, three of which "The Third Ingredient," "Friends in San Rosario" and "Past One at Rooney's" have already been released. Those finished, and yet to come are:

"The Marionettes," written in scenario form by Elmer W. Bergman, and directed by Thomas R. Mills, featuring Mildred Manning and J. Frank Glendon; to be released on April 28.

"The Green Door," enacted by Walter McGrail and Mildred Manning, under the direction of Thomas R. Mills, and was picturized by A. Van Buren Powell; released on May 5.

"The Guilty Party" is a drama of life in the underworld, produced by Thomas R. Mills, with Patsey De Forest and Frank Brule in the leading roles. The scenario is by Katharine Reed, and the picture will be released on May 12.

"The Copy and the Anthem" was adapted for the screen by Elmer W. Bergman, and Thomas R. Mills is featured, also having directed the picture. Will be released on May 19.

"A Service of Love," release of May 26, was produced by John Robertson from the scenario by Katharine Reed, with Mildred Manning and Walter McGrail in the leading parts.

Bible Film Gets C. S. Edwards as Director-General

C. S. Edwards, one of the pioneers of the moving picture industry, has resigned his position as manager of the Pathe Exchange at St. Louis, Mo., to become director-general of the Bible Film Company, at Las Vegas, New Mexico.

Mr. Edwards will bring to the concern, which will produce religious and educational pictures, an experience of twelve years in the different branches of the industry. Until October 1, 1917, his headquarters will be in Kansas City, after which he will take up his residence in Las Vegas.

Pathe Picture a Lesson

Just what our country can do, now that war has come, is said to be revealed in detail in the Pathe two-reel patriotic picture, "Our Fighting Forces," released April 28. Claim is made that conditions are shown as they are, and not as pacifists would have them.

A Demure War Bride

First honors as a war bride, so far as the picture industry has reported, go to Betty Schade, one of Universal's leading ladies, who has wed Ernest Shields, a sergeant in the Hollywood Coast Artillery.



Mme. Petrova and Scenes From Her First Lasky-Paramount Picture, "The Undying Flame"

Patriotic Subject Features May Bluebirds

There is a desirable element of timeliness in the presentation of "Treason" on the Bluebird Program, May 14. Allen Holubar directed the feature and shares with Joseph Girard the leadership of the cast. The subject is intensely patriotic, with battle scenes and tense situations based upon military necessities of a country at war.

"Little Miss Nobody," featuring Violet Mersereau, is the Bluebird for May 7, and on May 21 Dorothy Phillips makes her regular appearance on the program, this time directed by Ida May Park, Bluebird's new woman producer, in "The Flashlight." Lynn F. Reynolds offers another "nature study" in "Southern Justice," May 28, with Myrtle Gonzalez and George Hernandez carrying the leads.

Franklyn Farnum and "Brownie" Vernon will present "Bringing Home Father," June 4, offering a comedy drama written by H. O. Davis, general manager of Universal City, where Bluebirds come from. Later on Ella Hall will present another story by Mr. Davis, to be called "The Little Belgian," ready now for release, but awaiting schedule.

What will doubtless be considered the most important Bluebird of the period, will be "A Doll's House" to be shown June 11, with Dorothy Phillips appearing in the role of Nora Helmer, played with such marked success on the dramatic stage by Mrs. Fiske, Nazimova and Eleanor Duse.



Margaret Illington in First Paramount Subject

Week's Program Presents Stage Star in "Sacrifice"; Also Marks Marie Doro's Return as Famous Player in Drama

THE screen debut of Margaret Illington, anticipated for some time, is to take place on the Paramount program for the week of April 30, when she will be seen in the Lasky production, "Sacrifice," written by Charles Kenyon. The week also marks the return of Marie Doro in a Famous Players production, "Heart's Desire," a story of Brittany.

The title "Heart's Desire" refers to a species of rose which plays an important part in the story. Paul Le Roque, nephew of the wealthy Henri Le Roque is jilted by Helene Blanche, and goes to the island of his uncle's home to cure him of an affliction of the heart—although in reality the old man suffers only from an abominable temper. Among Henri's oppressed tenants is Fleurette, who earns a livelihood by selling flowers. After many trials and adventures Helene is forgotten, and the happy ending of a romance between Fleurette and Paul ensues.

Appearing in the cast are: Mario Majoroni, Albert Roscoe, Jean Gautier, Helen Dahl, Gertrude Norman, Ida Darling, Edwin Sturgis and Harry Lee. Francis Grandon directed the production,

"Sacrifice" is the first of a number of plays which Charles Kenyon will write for Margaret Illington. The star portrays a dual role, appearing as Mary Stephani, daughter of an important personage in the little kingdom of Zandria, and, as Vesta Boris, a notorious dancer in a neighboring principality. The two countries are at war, and intrigue and plot abound through the picture. Jack Holt, Winter Hall and Noah Beery are principal players in the supporting cast.

"Salvaging the Submarine," "The Poison Doll," "Turkey Hunting in South Carolina" and a "Quacky Doodles" lend interest to the current edition of Pictographs.

In the sixty-fifth of Burton Holmes's travelogues, the spectator is taken to "Curious Columbo."

Completing the week's offerings is an interesting single-reel Black Diamond comedy, entitled "Her Iron Will."

Gail Kane in "Whose Wife?" First of Six Mutual Features

MORE than ordinary interest is attached to the release on April 30 of the first American-Mutual production featuring Gail Kane, which has been more than three months in the making, and will be the star's first screen appearance in almost a year.

"Whose Wife?" is the title of Miss Kane's offering, and so much importance was attached to this initial picture of the star by Mutual that during production both John R. Freuler, president of the corporation, and Samuel S. Hutchinson, president of the American Film, made trips to the Pacific Coast.

Rollin Sturgeon has overseen the filming of the story which is by Cecil Henry Bullivant, English playwright and author. The name of the star is in itself sufficient to guarantee the merit of the picture, it is felt, but the most painstaking work has been given to lift "Whose Wife?" far above even the best features.

It will be remembered Miss Kane was one of the particular favorites of the late Charles Frohman, who launched her in her successful stage career. She has in the past appeared in several George M. Cohan successes. When Mutual induced her to sign a contract she was playing in "The Harp of Life" on Broadway.

The supporting cast in "Whose Wife?" includes Elizabeth Taylor, Edward Peil, Harry Von Meter, Ethel Ullman, Frank Rickert, Lucillete Younge, Robert Klein and Amelia Wilden.

Warde, Linder and King in Pathe Pictures May 6

Stellar Line-up on Week's Program—Frederick Warde in His First Modern Role and Linder in Laughable Farce—Scenics and Cartoons

FREDERICK WARDE, in his first modern role; Mollie King in an episode of "Mystery of the Double Cross"; Max Linder in a comedy, a Combitone scenic release, a specially timely International cartoon and scenic split reel, and two releases of the Hearst-Pathe News, are the strategic points in Pathe's advance for the week of May 6.

"Hinton's Double," in which Frederick Warde is seen, is a Gold Rooster play, produced by Thanhouser. The picture was produced under the direction of Ernest Warde, and the author is Lloyd Lonergan, the well-known scenario writer. The strong cast includes Wayne Arey and Kathryn Adams.

"The Stranger Disposes" is the title of the eighth episode of "Mystery of the Double Cross," produced by Astra, under the direction of William Parke, with Mollie King as the star. A thrilling succession of events is said to liven this episode.

Max Linder is seen in "Max Is Almost Married," a split-reel comedy. He reads this ad. in the paper: "Handsome, wealthy, young woman desires to meet good looking, refined young man. Object, matrimony." Then things begin to happen. "Chang Lee's Auto Mule Becomes Unmanageable," is a cartoon on the same reel.

The seventh release of the Combitone scenics, "Know America, the Land We Love," is entitled "Along the Apache Trail." This release shows the Indian reservations, remarkable specimens of three life and cactus family, the famous "Painted Cliff" of Arizona, and the ruins of the Ponto Cliff dwellings, discovered by Coronado in 1540.

"Staple Fashions" is the title of the thirtieth release of the Florence Rose Fashion films.

"Zeeland and the Zuider Zee" gives views on the Zuider Zee, showing the sturdy Dutch peasants dressed in their quaint costumes on a background of rural landscape dotted with windmills.

F. Opper, the cartoonist, contributes "Three Strikes You're Out," a split-reel Happy Hooligan International cartoon. "Dredging the Quahog" (Clam) is an industrial on the same reel. It shows the method by which clams are brought to the surface and prepared for the market.



"Max" In a Taxi, Third of Max Linder's Essanay Comedies

Past and Future Art Dramas Show Wide Variety in Theme

VARIETY, and then more variety, is the aim of Art Dramas, which in the past two months claims each release to have been as different as possible in theme, story and treatment. This same ideal is to be continued, it is promised.

Starting with "The Law That Failed," a story based on a little known technicality of law, many varying themes have been pictured. "The Inevitable," released April 12, was a drama of vengeance and love.

Then on April 19 came "The Great Bradley Mystery," a story of crime and detection—a sleuth story of a new order. Followed "A Mother's Ordeal" on April 26, in which Jean Sothern appeared as a mother and daughter.

"The Auction of Virtue," to be released May 3, is described as a modern problem play, treating of a young girl's struggle between love and luxury. Marian Swayne appears on May 10 in "Little Miss Fortune," a comedy drama telling of a little orphan girl who dreams of going on the stage and finally realizes her ambition.

The Apollo picture for release May 17, not titled, is described as a strange story of a morbid mind, the plot dealing with the little known region between consciousness and unconsciousness. In "The Mystic Hour" an artist awakens with the belief that he has killed his friend, and, rushing to the man's room, finds him dead. The next Apollo production scheduled, with the working title of "When You and I Were Young," depicts the struggles and pains of youth and its triumphs and joys as seen through the eyes of the aged.

Spirit of Times Portrayed in Each Gaumont Single-Reel

MANY views which bear in some phase or other on the war are presented in the pictures released by Gaumont for the week of May 6.

The first release of the week is "Tours Around the World" No. 27. The war in this is only an echo. One section of the reel presents Mourom, Russia, a village founded in the reign of Ivan the Terrible. Other pictures on the same reel depict Zurich, Switzerland, and the excavations which have laid bare Pompeii as it looked when overwhelmed in 79 A. D.

The second single-reel of the week is The Mutual Weekly. With its European connections, the latest pictures from the front are guaranteed.

The third subject to come from Gaumont this week is "Reel Life" No. 54, the Mutual Magazine in Film. War is represented by "Sleeping Bags for Soldiers" which the government has adopted. "Lifting a Locomotive" shows the ease with which giant cranes are worked. "Proteges of a Big City" delineates how New York takes care of its feeble-minded children. "A Submarine Oil Field" is warlike in a sense, since it shows the source of much of the oil for the navy. "Making Grape Juice" completes the reel.

Open Booking in Australia

Australia has had the open system of booking introduced for the first time, the Progressive Film Exchange of Sydney making the innovation. The success of the plan has caused the exchange to cable for another service of film, as they are at present unable to meet the demand on Mutual products.

Mutual to Release La Salle Comedies

All comedies produced by the LaSalle Film Corporation of Chicago and Los Angeles will in future be released by Mutual.

Negotiations have been completed by which the Mutual Film Corporation will release LaSalle comedies, produced by the LaSalle Film Company of Chicago and Los Angeles.

The first series will consist of three two-reel comedies to be released bi-weekly, beginning May 7. They will be followed by a series of fifty-two two-reel pictures, to be released weekly, beginning June 12.

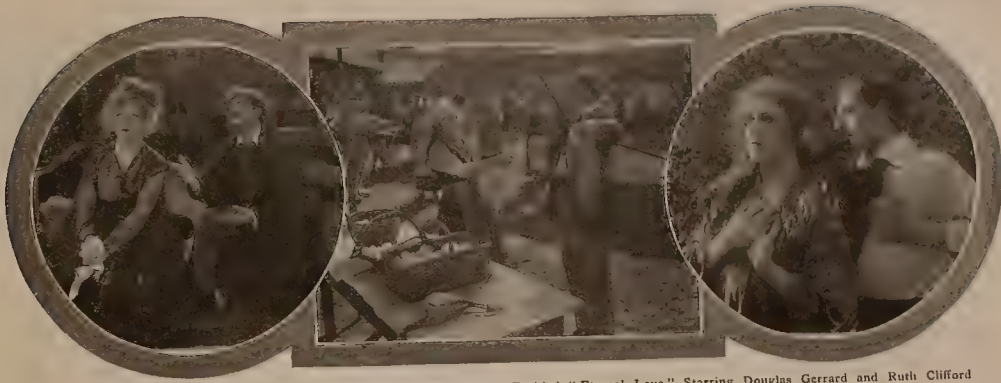
LaSalle comedies will be produced under the direction of M. De la Parelle. Each LaSalle comedy will be produced with the care of a big production. A popular comedian and comedienne will be starred in each. The two-reel series consist of "The Prodigal Uncle," released May 7; "Chubby Inherits a Harem," released May 21, and "The Flight That Failed," released June 4.

"His Cannibal Wife," scheduled for release June 12, is the first of the single-reel series. It will be followed at weekly intervals by "Tilly of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lula Danced the Hula," "The Kissing Butterfly," "A Match in Quarantine," "Man Proposes," and "Pigs and Pearls."

First Number of Edison Conquest Pictures

The first program of the Edison Conquest pictures, released through Forum Films, Inc., comes to the screen April 30. The dramatic feature, "The Half Back," is, as the title indicates, a story of the gridiron. Yale Boss, Jessie Stevens and William Wadsworth are the principals.

The program also includes "Captains of Tomorrow," showing a dress parade of cadets at the U. S. Military Academy, West Point; "The Dinosaur and the Baboon," humorous mannikin stunts; "The Sea Horse," study of a little known fish; "A Vanishing Race," taken on the Blackfoot Indian reservation, and "Puss in Boots," a fairy tale told in silhouette.



The First Butterfly Feature to be Put Out on the Universal Program is Entitled "Eternal Love," Starring Douglas Gerrard and Ruth Clifford

Pauline Frederick Back to Screen May 21

"Her Better Self," a dramatic story written especially for Pauline Frederick by Margaret Turnbull, will be the Famous Players star's next vehicle on the Paramount program. It is scheduled for release by Paramount on May 21.

Thomas Meighan, who has appeared opposite Miss Frederick in her most recent productions, which were "Sapho," "The Slave Market," and "Sleeping Fires," again plays opposite the star in this picture, in which he plays the role of a young doctor. Alice Hollister and Maude Turner Gordon are among the cast in this production, which is directed by Robert Vignola.

Miss Frederick plays the role of a wealthy, imperious society girl who finally is forced by love to make something of herself.

Big Essanay, "The Trufflers," Set for May 7

"The Trufflers," Essanay's seven-reel feature originally set for release several weeks ago, is definitely scheduled for first run on May 7. This is a picturization of Samuel Merwin's series of stories of life in Greenwich Village, New York's famous Latin quarter.

Nell Craig and Sydney Ainsworth play the principal roles. In the supporting cast are Patrick Calhoun, Harry Dunkinson, John Cossar and Virginia Bowker.

Universal's Aquarium Pictures

Though a half-dozen attempts have been made to photograph the fish in the great Aquarium at Battery Park, New York, with resultant failure, U. K. Whipple, Universal Animated Weekly cameraman, succeeded, and wide interest in the pictures obtained is reported by theatres showing the Weekly.

Two Drew Releases

Metro's comedy releases for April 23 and April 30, respectively are "One of the Family" and "Safety First," both being Metro-Drew productions, with Mr. and Mrs. Sidney Drew as stars.

Butterfly Releases Must Make Merit Standard

Universal Exerting Efforts to Set Quality Mark—First Three Subjects of Brand Scheduled Four in Preparation—Variety in Themes

"QUALITY ONLY" is the watchword of Universal in connection with the new feature brand productions bearing the trade mark "Butterfly Pictures," the first of which, "Eternal Love," will be offered May 7, according to an announcement made last week. Extensive plans made call for a definite standard for each picture. Any falling below the mark required will not be released under this brand.

The most competent and experienced directors of Universal have charge of the production of these features, and players of proven ability only are assigned to the casts. Original scripts from well-known writers both in the picture and magazine world are being considered for their screen adaptability. The same standards are to be maintained in the choice of stories as prevails in the production.

There will be a wide variety of subjects offered in Butterfly Pictures, but uppermost in the mind of the producers will be themes that are interesting and clean. Promise is given there will be nothing of any nature in a Butterfly photodrama that will offend the most fastidious.

"Eternal Love," the first release, is a romance of Brittany, and tells of the love of an artist for a simple peasant girl. Her sacrifices for him when he is entangled in a compromising situation in Paris and the subsequent happy finale are said to be presented in an interest-holding manner.

Ruth Clifford and Douglas Gerrard are cast in the leading roles, and have competent supporting players.

The second Butterfly release will be "The Phantom Secret," with Mignon Anderson, Hayward Mack and Molly Malone as the principals. This will appear May 14, and is an entirely different type of story from the first. It is replete with thrills, excitement, dangerous situations and as full of suspense as a motion picture serial. It tells of a girl who is the daughter of a nobleman who leads a dual life. He is a respected member of the nobility during the daytime, but at night the dark side of his character is exposed, and he is seen as the leader of a band of criminals. The daughter is raised in a convent and kept in total ignorance of her father's dual personality. She is forced into an unhappy marriage with a member of her father's band upon his death. A big surprise is promised at the end of the story.

As proof of the variety of themes to be offered under the Butterfly brand, the third release scheduled for May 21 is "Like Wildfire," a five-act comedy drama. It was directed by Stuart Paton and Herbert Rawlinson is the star.

Four other Butterfly pictures are in the process of production, and their release dates and titles will be announced later.

Mary Miles Minter at Best in "Environment"

In "Environment" Mary Miles Minter as the daughter of the town drunkard, is said to excel any performance she has yet given on the screen. The picture is a Mutual-American production, and scheduled for release on April 16.

The story is laid in a New England town. George Fischer plays opposite Miss Minter, and Margaret Shelby, the star's sister, also appears in the subject.

Others appearing in support of the little star are: Harvey Clark, George Periolat, Emma Kluge, Arthur Howard, Al Vosburgh, Lucille Ward and Jack Vosburgh.

Director Baker Appears as an Actor

"Sowers and Reapers," a Rolfe production in which Emmy Wehlen is the star, is released on the Metro program May 7. It is described as a play within a play.

Besides being the author of "Sowers and Reapers," Director George D. Baker appears in the play as an actor. It has been many years since this director appeared as an actor.

In the cast are Frank Currier, Peggy Parr, Harry Davenport, Walter Horton, Kate Blancke and David Thompson.

If you are not on the mailing list of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

PROGRAM POPULARITY!

Beginning With the Fans It Registers In the Box-Office as PROFIT

THOUSANDS of Exhibitors testify to the excellence of the Universal Program Service by continuing its use in the face of the fiercest competition the industry has ever known. The Universal Program has rescued hundreds of Exhibitors from financial slavery—due to a mistaken notion that features at any price would get the crowds and the money. The people have registered their dislike of features by patronizing the program houses, where they can enter the theatre at any time and not have to look at the show backwards. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Special Releases on the Universal Program Week of May 14, 1917

LOOK at the special releases on the Universal Program given here. Where can you find anything of their class or quality with which to strengthen your show, or help put over a not-too-strong feature? These are the cream of the world's specials. They will get the business for you. You must expect to pay a little more for them, but they are worth it because they are sure winning box-office attractions. Look them over carefully.

Butterfly—"THE PHANTOM'S SECRET" (Five Reels), Mignon Anderson, Hayward Mack and Molly Malone.
Nestor—"TO OBLIGE A VAMPIRE" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.
Gold Seal—"THE HONOR OF AN OUTLAW" (Three-Reel Western Drama), Harry Carey and Claire DuBrey.
L-Ko—"A GOOD LITTLE BAD BOY" (Two-Reel Comedy), Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling.
UNIVERSAL ANIMATED WEEKLY No. 75.
UNIVERSAL SCREEN MAGAZINE—Issue No. 19.
Bison—"CASEY'S BORDER RAID" (Two-Reel Comedy Drama), Neal Hart and Janet Eastman.
Joker—"THE LAST SCENT" (One-Reel Comedy), Gale Henry and William Franey.

Regular Releases on the Universal Program Week of May 14, 1917

REGULAR releases on the Universal Program are the backbone of the program. They are the finest one, two and three reel straight dramas and comedies that are produced anywhere in the world. Here are subjects played by stars and strong supporting casts that you can book and make your house the most popular in your section. Released on the regular service; they can also be booked separately.

Victor—"FAT AND FOOLISH" (One-Reel Comedy), Ed. Sedgwick and Belle Bennett.
Victor—"BREAKING THE FAMILY STRIKE" (One-Reel Comedy), Matt Moore and Jane Gail.
Imp—"THE PUZZLE WOMAN" (One-Reel Drama), Francis Ford and Grace Cunard.
Rex—"THE GIFT OF THE FAIRIES" (One-Reel Drama), Babe Early.
Laemmle—"HER GREAT DILEMMA" (Two-Reel Crook Drama), Lee Hill and Louise Lovely.
Big U—"THE BRAND OF DEATH" (One-Reel Drama).
Imp—"THE FATAL ALIBI" (Two-Reel Drama), Hobart Henley.

THE two lists given above when combined constitute the complete Universal Program Service—a full week's entertainment—greater in quality and in quantity than all competitive programs combined. Get full particulars from any of the 73 Universal Exchanges

For Further Details of the Universal Program see the Moving Picture Weekly

MILLIONS FOR DEFENSE

Universal Animated Weekly Releases Popular Defense Number

THE millions of movie fans are also war fans these stirring days. That's why the U. A. W. comes to the front with its marvelous defense program. Read: Naval Militia Is Called; Coast Patriotic Parade; Recruits Swamp Officers; Dixie Shares Burden; Our Gunners Man Seized Ships; Filipinos Doing Their Bit; Repelling the Enemy—Boy



New York Naval Militia Goes Into Active Service.

Scouts; America's Battlefield, Big League Ball Players Drill; British Warship in U. S. Port; German Sailors Interned; Greatest Air Battle in History, etc. That's what will get the crowds on your dullest day. Write your Universal Exchange or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

A SUBMARINE SPASM

Joker Comedians Do a Burlesque of "20,000 Leagues Under the Sea"

DARINGLY original and screamingly funny is the latest Joker contribution in the comedy field. It is a broad burlesque of the Universal's stupendous spectacular drama "20,000 Leagues Under the Sea," and in every conceivable way it outdoes all previous comedy burlesque made for the screen. The fake submarine; the crazy diving suits; the "Follies Cafe" at the bottom of the ocean; the morning delivery of milk and the daily paper at the door of the under water boat; the wild woman who lives in a hut with a grand piano, and every element of luxury—these are a few of the wildly absurd and laughable stunts, situations and scenes that will make this picture the talk of the world of moving pictures. Gale Henry as an East Indian Princess and William Franey as Captain Cremo of the silly submarine have the opportunity of their lives to display their peculiar brand of fresh comedy. The title in itself will attract a lot of attention. It is "The Cross-Eyed Submarine; or, 20,000 Peeks Under the Sea." Book this and boost it hard.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

MYSTERY MASTERPIECE MAKES MONEY!

Exhibitors Report Crowds at All Episodes of "The Voice on the Wire" Serial

PICTURES that are popular advertise themselves. Once you put on a serial that has the life, punch and vitality of "The Voice on the Wire" the people will talk about it enough to insure you good business at every episode. This latest Universal serial has been called by the public, by Exchange men and by Exhibitors the best serial the Universal has ever released. That is high praise because the Universal has put out the biggest serial successes in the history of that popular form of entertainment. It is the supreme excellence of Universal serials that makes multi-part subjects popular. In spite of the flivver serials that have flooded the market during the past year the Universal has scored success after success, because Exhibitors know that the name Universal on a serial means a picture that will get the money. "The Voice on the Wire" is founded on the famous novel of the same name, which was written by Eustace Hale Ball, who novelized that great success, "Traffic in Souls" and many others. Ben Wilson, the popular Universal star, plays John Shirley, a scientific investigator, who, in opposition to the Chief of Detectives, attempts to solve the mystery of "The Voice on the Wire." With each episode the mystery grows under the capable direction of Stuart Paton, who directed that masterly undersea drama, "20,000 Leagues Under the Sea." Book "The Voice on the Wire" and boost it hard before showing the first episode. Write your nearest Universal Exchange for full particulars, and props, etc.



Ben Wilson and Nora Gerber in "The Voice on the Wire."

Always first to consider the real needs of every class of Exhibitor, the mighty Universal has prepared a distinct novelty release for those theatre managers who do not care to run a serial, but who realize the desirability of a form of entertainment that will bring continuous business. This consists of seven powerful two-reel dramas, built around a central character, but EACH A COMPLETE STORY IN ITSELF. The series is founded on the popular "Yorke Norroy" stories by the noted author, George Bronson Howard, which were published in a popular fiction magazine of tremendous circulation a short time ago. Mr. Howard, who wrote the literary sensation, "God's Man," directed the entire series and has shown the inner workings of the Secret Service. The leading character is played by Kingsley Benedict, supported by a different woman star in each drama.



"Who Wins," from "The Perils of the Secret Service."

POPULAR SUBJECTS PLEASE THE PEOPLE

Unprecedented Success of Universal Screen Magazine Due to Originality and Careful Editing

THOUGH the Universal Screen Magazine was originally intended for a twice-a-month release, it jumped into such instantaneous and overwhelming popularity that after the third release it was put out once a week to meet the popular demand. Careful editing and long experience in feeling the amusement public pulse enabled the editors to present such subjects as pleased from the very start. This week's subjects include among others —"An Ostrich Farm —showing 300 of these awkward but beautiful birds." "Building Auto Bodies — Milady selects an exclusive design." "Paper Bag Cooking—demonstrated by an expert." "Newest Inventions for the Household—A combined lamp and phonograph." "Miracles in Mud." Sculpture made before your astonished eyes. Every issue is greeted with the deepest appreciation. Everyone in the moving picture business has heard scores of people express their preference for this form of entertainment as against the average dramas, etc. You all know that the people will go to see news pictures like the Universal Animated Weekly and Magazine pictures like the Universal Screen Magazine when they will not go across the street to see anything else. Wise Exhibitors all over the country are taking advantage of this preference and showing both these great one-reelers and boosting them hard every week. There is always plenty of opportunity to do this. Any Universal Exchange will always be glad to give you the necessary advance information to enable you to put these great subjects over in the way that their merit deserves. Send today for an attractive booklet—FREE to all bona fide Exhibitors, which shows you what you get on the Universal Screen Magazine—the class and character of subjects and what other Exhibitors think of it. Write your nearest Universal Exchange today or address the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



How Automobiles are Made. Universal Screen Magazine.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

How can an advertiser continue advertising? By giving YOU value.

"20,000 LEAGUES UNDER THE SEA"

—is making a smashing clean up for hundreds of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitors as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory—Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six States left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept., UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.


Presenting
"The Phantom's Secret"
A Mystery Drama of Love and the Law
with Mignon Anderson and Hayward Mack
Directed by Charles Swickard
BUTTERFLY Pictures
Book through any UNIVERSAL Exchange

HOW PICTURES ARE BOOKING

"Joan" and "20,000 Leagues" Break Newark Records

What will undoubtedly prove new records in attendance and box-office receipts for motion picture houses in Northern New Jersey were established during the past week in both Newark and Elizabeth. "20,000 Leagues Under the Sea" recently finished a two-weeks' run at the Strand theatre in this city. Its manner of reception by the Newark public is best described by the fact that the Strand management has been forced to run an extra show daily to accommodate patrons who were unable to gain admission to the regular performances. An admission price of 25 to 75 cents was charged at all exhibitions.

At Proctor's Broad Street playhouse in Elizabeth, "Joan, the Woman," also met with a most flattering reception. At the conclusion of its original run in Elizabeth the Proctor management immediately booked it for a return engagement.

Closes Neat Contract for Runs of Selznick Pictures

One of the largest deals consummated in Pennsylvania was closed recently by C. F. Schwerin, manager for the Lewis J. Selznick Productions, with headquarters in Pittsburgh, whereby Clark & Roland theatres will use all Selznick Productions for eleven days. There are eight of these houses.

Mr. Schwerin reports immense business through his territory on Clara Kimball Young Pictures.

Legitimate Houses Want to Book "God's Man"

An indication of the interest manifested in the Frohman production "God's Man," may be found in the report, that in the state of Ohio alone, twenty-three theatres which have heretofore played nothing but speaking stage attractions have applied for booking of this picturization of George Bronson-Howard's novel. Similar requests are coming from other legitimate houses in the United States and Canada.

Vita Re-issues Draw Well

From Detroit has come further confirmation of the wisdom of the Vitagraph policy of re-issuing in de luxe form some of the earlier successes of the company.

"A Million Bid" booked into the Family theatre for two days packed the house at every performance, according to reports. Downtown houses held what might be designated an "Anita Stewart" week, "The More Excellent Way" playing an entire week at the Liberty and "The Girl Philippa" having a four-day run at the Regent. At Peoples and the Eagle, two other large houses "The Juggernaut" and "The Glory of Yolanda" were presented.

"Birth" Before New Rochelle Mothers' Club

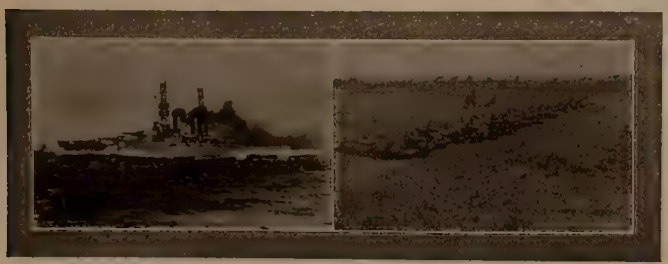
Mrs. Theodore C. Tuck, chairman of the New Rochelle, N. Y., Baby Week Committee, has arranged with the Eugenic Film Company for a showing of this film for two performances on Sunday afternoon, April 29, under the auspices of the Better Baby Committee and the Mothers' Club of New Rochelle, at Loew's theatre, that city. Dr. A. Hoyt, the city physician of New Rochelle, will deliver a ten-minute lecture on the birth, life and care of the baby before the showing of the picture.

Scores After Fairbanks Subject

To date more than ninety first class theatres have arranged showings for the week commencing April 30, of the initial Fairbanks-Artcraft Picture. "In Again, Out Again." Among the houses giving pre-release showings the week of April 22 is the Rialto, New York, and the Triangle theatre, Brooklyn.

"Her Secret" on Rialto Bill

The Vitagraph Blue Ribbon feature, "Her Secret," starring Alice Joyce and Harry Morey, has been selected by Director Rothapfel of the Rialto theatre, New York, to head his program the week of April 29. Perry N. Vekroff wrote and directed this subject.



Striking Scenes from "How Uncle Sam Prepares" (Hanover Film Co.)



Ruth MacTammany Starred in "The Girl From Rector's" (Mutual)

"Double Cross" Going Big All Over Country

Some of the largest houses in the country have sent glowing reports of the quality of "Mystery of the Double Cross" to the Pathe Exchanges.

The American theatre, biggest house in Salt Lake City, is running the serial together with "Patria." The Fountain theatre in Terre Haute, Ind., reports capacity audiences when the serial is being shown. Manager Meighan, of the Star theatre, of Portland, Ore., declares it to be the greatest serial ever produced. H. H. Johnston, of the Luna theatre, Lafayette, Ind., states that he waited for three years to get hold of a serial that really satisfied him. He found one in "Mystery of the Double Cross" and booked it.

"Enlighten" Breaks Records

Past Buffalo records for exhibition of feature films were broken when "Enlighten Thy Daughter," playing at the Family theatre the week of April 8, drew gross returns of $3,570.

"Country Life" Film at Strand

"The Spring Idyl," one of the Paula Blackton "Country Life Series" was run at the Strand theatre, New York, the week of April 15, as a special added attraction.



LIVE NEWS FROM THE PRODUCERS

Pre-Release View of Goldwyn Film for Red Cross

Late in June, at a price of five dollars a seat, Goldwyn Pictures will offer its first Maxine Elliott picture for private exhibition to society folks at Newport, R. I., for the benefit of the American Red Cross. Two similar performances will be given under similar auspices and arrangement at Bar Harbor and Naragansett Pier. A group of famous social leaders will superintend the showings, and, if possible, Miss Elliott intends deferring a scheduled European trip for a week or ten days to attend the initial presentation.

In addition Goldwyn is seeking, in conjunction with the Red Cross officers, to offer this picture in thirty cities in the country simultaneously, for a single performance at advanced prices—the entire proceeds of course to be devoted to relief work.

Miss Elliott's first film production is the work of Roi Cooper Megrue, author of half a dozen successful plays, and was directed by Allan Dwan. It is heralded by Goldwyn as being the first of a "new type" of motion pictures, and in it will be revealed a style of scenic investure which Arthur Hopkins, Hugo Ballin, and their associates are bringing into screenland.

Nathan's "As We See It" for Lasky Production

Negotiations opened by Jesse L. Lasky before his departure for the Pacific Coast have just been completed by the Famous Players-Lasky Corporation with George Jean Nathan, the editor of Smart Set Magazine, for a photoplay formed on Mr. Nathan's "As We See It"—"A Synopsis for an Interesting Play."

The subject has been assigned to Marguerite Clark, and it is planned to have it produced by the Famous Players Film Company upon the completion of the "Sub-Deb" stories, photoplay rights of which were recently purchased from Mary Roberts Rinehart. Miss Clark is now engaged at the Famous Players studio upon an adaptation of Sir Arthur Pinero's comedy, "The Amazons," in which she is starring in the role of Tommy.

Fox to Make "Kiddie Features"

Special productions to be known as "Fox Kiddie Features" are soon to be released on the Fox Program. Youngsters will enact all the roles. These pictures will seek to entertain the elders as well as the children.

While in California Mr. Fox organized a children's company to film the stories of the land of make-believe. In addition he has opened a school where expression and elocution will be taught the little mummers. Another company of children will be established in one of the Fort Lee Studios. The release of one "Fox Kiddie Feature" monthly is expected.

Theda Bara Works Secretly in "Cleopatra"

Fox Siren Completes Film Showing Life of Egypt's Ancient Queen—Release Date Is June 4—Edwards Director

THEDA BARA, premiere vampire of the screen, has completed in secret a production of Cleopatra which will be released by the Fox Film Corporation on June 4.

Miss Bara and J. Gordon Edwards, the director, have been engaged in the task of fitting Cleopatra for the screen for several months. The picture is complete, with the exception of final cutting. Because of the elaborateness of many of the sets, which were exceedingly costly, the length of "Cleopatra" has not yet been determined.

Although Cleopatra's part in history is already well established, Miss Bara has come to the defense of Egypt's Queen and insists that she is a much maligned person, and should not be stigmatized by historians.

"Ambition was Cleopatra's life," declared Miss Bara. "She was willing to sacrifice all for her dream of world empire. Though her faults were many, she was not the woman of popular belief.

"Cleopatra was a brilliant, beautiful, charming woman, perhaps a bit unscrupulous at times, but she was not the daughter of His Satanic Majesty, who from her lair in the East attempted to entrap and ensnare the heroes of Rome for the pure love of conquest. She strove to unite Rome and Egypt into one vast empire, not alone for herself but for her people.

"To further her dream of empire, she deliberately captivated by her beauty, wit and grace, two of the greatest men in history—Caesar and Anthony."

Miss Bara has done the best work of her career as "Cleopatra," so those who have seen parts of the production, say.

Feminine Club Day at "Birth" Presentation

Thursday, April 19, was the New York City Federation of Women's Clubs day at "Birth," the Eugenic Film Company's offering at the Eltinge theatre. The four boxes were occupied by the presidents of the various prominent clubs which go to make up this organization. Among the guests of the management were: Mrs. John Francis Yawger, president of the New York City Federation of Women's Clubs, Mrs. Thomas J. Vivian, secretary, and Mrs. Lyman Otis, chairman of the Committee on Movies.



Kathleen Clifford ("Twisted Threads")

Goldwyn Closes Deal for "Thais"

After a long conference last week between Edgar Selwyn and Adolphe Osso, the latter representing Anatole France, the Goldwyn Picture Corporation acquired the screen rights to "Thais," which it has been angling for since the signing of Mary Garden. A record price is said to have been paid for the manuscript.

Universal Girl on Hike for 40,000 Recruits

Prior to starting last Saturday on her trans-continental hike to seek 40,000 men for the Army and Navy, Dora Rodrigues, "The Universal Film Girl" invaded Broadway in course of her patriotic work. For three days she lectured in Loew's New York theatre, and an increase in enlistments at nearby recruiting stations was reported as a result.

Dora's itinerary for her cross country jaunt takes in the largest cities, including Cleveland, Columbus, Cincinnati, Detroit, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. Numerous patriotic societies have wired their intentions to aid in her work.

Mutual Releases "Hedda Gabler," May 7

May 7 has been set by the Mutual Film Corporation for the release of "Hedda Gabler," the screen version of Henrik Ibsen's play, in which Nance O'Neil is starred. This is the second production in which Miss O'Neil has appeared on the Mutual schedule, the first being "Mrs. Belfams."

In support of Miss O'Neil appear Aubrey Beattie, Lillian Paige, Einar Linden, Ruth Byron, Alfred Hickman and Edith Campbell Walker.



Ruth Roland as Seen in the First Two Numbers of Pathe's "The Neglected Wife"

"Tarzan of the Apes" to Be Picturized by National Film

WILLIAM PARSONS, president of the National Film Corporation of America, with executive offices in the Steger Building, Chicago, announces that production will begin about the first week in June upon a super-picture which will be a dramatization of "Tarzan of the Apes," the novel by Edgar Rice Burroughs. The Tarzan stories are now in their ninth edition, and it is stated that over 600,000 copies have been sold. Mr. Burroughs will assist in the production of the Tarzan picture.

Mr. Parsons has been working upon his new film organization for about a year. He is well known to the trade as president of the National Film Corporation formerly with headquarters at Los Angeles, and for his later production of the Smiling Bill Parsons comedies.

The National Film Corporation, through Mr. Parsons, has purchased the Oz Manufacturing Company's plant at Los Angeles, situated on Santa Monica Boulevard, where "Tarzan of the Apes" will be produced.

Mr. Parsons expects to be in New York City within a week or two to interview directors and players. A number of prominent business men throughout the West are said to be interested with Mr. Parsons in his new production plans.

Christie Companies Actively at Work—May Releases

THE latest Betty Compson-Neal Burns picture has been finished and titled, "A Bold, Bad Knight." This gives Betty and Neal opportunities to wear some fetching masquerade costumes, the latter's being a suit of armor.

Al. E. Christie is now directing Margaret Gibson, Neal Burns, Ethel Lynne, Harry Rattenberry, Eddie Barry, Stella Adams, in a picture to be called "A Lucky Slip." Margaret and Neal are in love, but Neal's father, Harry, disapproves of Neal's marrying at all, though Harry has never seen Margaret. Harry overhears an appointment of the young lovers—the park at two. Margaret's mother, Stella, also finds it out. She goes to the park, as does Harry, and Stella's slipping upon a banana-peel brings Harry to her assistance, so that they meet without knowing that they are, respectively, father and mother of the young people.

The youngsters are each sent off to school, but it happens to be the same school, where enters Professor Ed. (Barry). Their clandestine meetings get them in trouble, and the parents are sent for. They arrive, having already discovered a mutual interest, and, finding in each case that it is the other's offspring that their child wants to marry, a different face is put upon the whole matter, and both couples are happy.

The Christie Film Company announces May releases: May 7, "With the Mummies' Help" (Margaret Gibson, Eddie Barry); May 14 "The Magic Maid" (Betty Compson, Neal Burns, Stella Adams); May 21, "The Milky Way" (Margaret Gibson, Neal Burns, Eddie Barry); May 28, "His Last Pill" (Betty Compson, Eddie Barry, Neal Burns, Ethel Lynne, George French).

Ovey Seen as Ovey

In "Somewhere in the Mountains," the Ovey comedy release of April 19, George Ovey for the first time appears minus character make-up. In his support appear George George, E. A. Browne and Claire Alexander.



Irvin S. Cobb, the Writer, Author of Goldwyn's First Mae Marsh Production

Pathe Serial, "Neglected Wife," Near Completion

Announcement that Mabel Urner's stories, "The Journal of a Neglected Wife" and "The Woman Alone" were to be filmed by Pathe as a serial under title of "The Neglected Wife," has been received with interest by exhibitors and public alike according to reports from the producers. The production of the series is being completed by Balboa. Ruth Roland is the featured player, supported by Roland Bottomely.

"The Neglected Wife" is in fifteen episodes of two reels each, and the story itself is said to have sufficient strength to sustain interest from episode to episode. Following are the titles of the various chapters: "The Woman Alone," "Weakening," "In the Crucible," "Beyond Recall," "The Crisis," "On the Precipice," "The Message on the Mirror,' "A Relentless Fate," "Deepening Degradation," "A Veiled Intrigue," "A Reckless Indiscretion," "Embittered Love," "Revolting Pride," "Desperation," "A Sacrifice Supreme."

Women Believe in Bernstein Clean Film Idea

The "clean film" idea, which is the motto followed in Bernstein productions, has received a great deal of publicity in Los Angeles of late. Several women's clubs have been particularly vigorous in its cause.

Once a month representatives from practically every woman's club in Southern California meet to discuss the situation and to lend aid to the producers turning out wholesome films.

At the April meeting Miss Griffith of the Studio Club in Hollywood spoke of the influence of the moving picture on American national life, and Florence Ryerson from Bernstein's told of that studio's fight for "Clean Films for the Clean Minded."

Peggy Hyland Leaves Vita

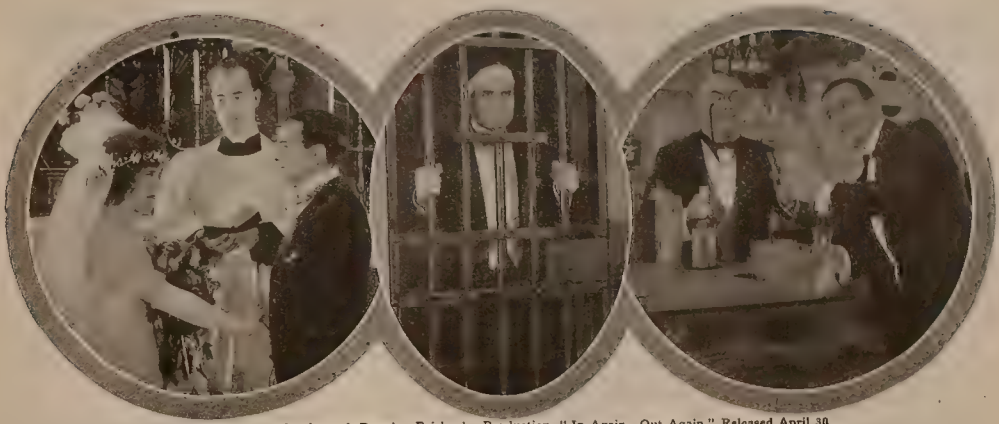
Announcement was made last week that Peggy Hyland, the popular little English screen actress, had severed her connection with Vitagraph for whom she has appeared as star in several productions including "The Chattel," "Intrigue," "Her Right to Live" and "Babette." Miss Hyland also appeared in "Womanhood," and her most recent picture "The Sixteenth Wife?" will not be released until May 14. The player's plans for the future have not been announced.

New Erbograph Ready

Marion Swayne has completed her first Erbograph picture, "Little Miss Fortune." This will be released on Art Dramas program on May 10. Joseph Levering directed the production, the story of which was written by the Rev. Clarence J. Harris.

Plays Wanted for Pollard Star

Pollard Picture Plays, through J. E. Hungerford, scenario editor, announced that it is in the market now and at all times for plays for Marguerita Fischer. High-class comedy-dramas, in detailed synopsis, are especially desired.



Scenes from the Artcraft-Douglas Fairbanks Production, "In Again—Out Again." Released April 30

Spiritualism Unmasked in Bray Pictograph Series

Under the title "Unmasking the Mediums" the Bray Studios, Inc., announce an interesting series of releases as part of their screen magazine, the Paramount-Bray Pictographs.

Hereward Carrington, the American authority on psychic research, a man who has spent his lifetime in the study of the science, will co-operate with the Bray Studios in this work, and many of the tricks that have fooled eminent scientists will, before the penetrating eye of the camera, be disclosed.

Mr. Carrington has actually been able to prove that more than ninety-eight per cent. of all so-called phenomena are fakes, pure and simple, and that the remaining two per cent. are in nowise of spiritual origin, but are merely due to an as yet unexplained power on the part of the possessor, which permits of accomplishing the somewhat startling effects which follow the bringing into play of such powers.

"Skinner's Bubble," April 23

Critics reviewing "Skinner's Bubble," which is set for release through K-E-S-E service on April 23, have gone on record as saying that it is an even better picture than "Skinner's Dress Suit." The original cast, with Bryant Washburn, and Hazel Daly in the leading roles, are responsible for the excellence of the production.

The predominating note in this comedy-drama is human interest, and Essanay feels certain the picture will take rank among the best five-reelers of the year.



F.P.-Lasky Acquires Material of Noted Authors

George Broadhurst, George Middleton and Pearly P. Sheehan Contribute Their Work to Screen—"Law of Land" for Miss Frederick

ACQUISITION has been made by the Famous Players-Lasky Corporation of interesting photoplay material, written by such well-known playwrights and authors as George Broadhurst, George Middleton and Pearly Poor Sheehan. From George Broadhurst, there was purchased the photoplay rights to "The Law of the Land," one of the greatest stage successes which this playwright has written. Two photoplays have been purchased from George Middleton, namely "At First Sight" and "The Love That Lives." "The Whispering Chorus" by Pearly Poor Sheehan, is a novel soon to be published serially by one of the Munsey publications, the idea being that it is to appear simultaneously in print and upon the screen.

"The Law of the Land" was purchased especially for Pauline Frederick, who is now already at work at the Famous Players Studio upon one of Middleton's photoplays, "The Love That Lives." As soon as she has completed the Middleton picture, Jesse L. Lasky who has direct supervision of all productive activities of the Famous Players-Lasky Corporation, plans to have Miss Frederick begin work upon the Broadhurst play.

Mae Murray, who recently came East to complete an adaptation of Ruth Sawyer's "The Primrose Ring" at the Famous Players Studio, is already beginning work upon "At First Sight" under the direction of Robert Leonard who accompanied her East from the Lasky Studio.

"The Whispering Chorus" was purchased by Mr. Lasky last week, but has as yet not been assigned to any star. The story tells of how a man who has committed an evil deed is haunted by the reproach of his conscience. It contains an intrigue of an unusually complex and fascinating nature. Mr. Sheehan, the author of "The Whispering Chorus" was the co-author with Robert Davis of the very popular book "We Are French." Plans are being considered by the producers and the Munsey publications to bring out the printed version and the photoplay adaptation of the story at the same time, which should make a double strike in filmdom.

Long-Term Engagements of Stars Is to Be Pathe Policy

PATHE will have no more stars engaged for a single picture. That much was made plain in a statement given by J. A. Berst, vice-president and general manager of the concern, in which he outlined the company's policy of box-office stars of which the engagement of Mrs. Vernon Castle is illustrative.

"I realize that the exhibitor to get maximum attendance at his theatre, must benefit not only by current advertising, but by that which he has done in the past," stated Mr. Berst. "When he advertises Mrs. Castle as the star of a Gold Rooster Play, he benefits not only by whatever advertising he and we haave done in 'Patria,' but by the favorable impression she has made upon his patrons.

"Hereafter our stars will be identified with the Pathe Program alone. They will not work in one picture for us today, in another for a competitor tomorrow, and in a play on the stage the day after. We will select them most carefully, and they must answer every requirement of ability, experience, attractive personality, reputation and box-office value.

"By being able to concentrate our advertising and publicity upon these players, it will be much more profitable to the exhibitors, and they may rest assured that the Pathe Program, when our present plans are completed, will be second to none in the country in box-office value. Our policy will be to have stars who are more than a mere name in every section of the country. National and not local celebrity and popularity will be our aim."



Robert Warwick in "The Modern Othello" (Selznick Picture)

Selznick Spring Plans Include Four Big Productions

THE Selznick spring campaign got into full swing last week, and announcement was made of the release plans for the next month or six weeks.

Four Selznick Pictures are nearing completion, one of which "The Silent Master," with Robert Warwick, an adaptation of E. Phillips Oppenheim's story, "The Court of St. Simon, will be given its premier before the end of April. Leonce Perret makes his American debut as director on this feature, in which the star is supported by Anna Little and Olive Tell.

Herbert Brenon's production of Louis Joseph Vance's story, "The Lone Wolf," in which Hazel Dawn is featured, will follow the Warwick picture. Final scenes of this are now being taken. The story is modern in every way, and described as a crook drama.

The second May release will present Norma Talmadge in an adaptation of Cynthia Stockley's story, "Poppy," a tale of South African life. Edward Jose is the director, and the cast of players contains the names of Eugene O'Brien and Frederick Perry.

The latter part of May or the first part of June will see the release of another Robert Warwick picture, "A Modern Othello." This is an original story by Director Perret, and the production is well under way. Elaine Hammerstein appears opposite the star.

Superabundance of Thrills in "Woman and the Beast"

WHILE a fight between a lion and a man is announced as one of the spectacular events in the Graphic feature, "The Woman and the Beast," it is not the only one, according to a statement from the producers.

"There is a thrill for every reel," says the statement. "When Ernest C. Warde, the director, was handed the script he had no idea of what we had planned for him.

"Emmet Mix wrote the scenario, and it called for an exciting Italian fete in the first reel, in which the services of over a thousand supers were required, not to mention an entire Italian settlement close to New York.

"For the second reel Mr. Warde had the simple job of getting a circus, and in the third reel he had to allow a lion to escape from the circus, and to send a pursuing mob after him. In the fourth reel he had to let little Tula Belle, Graphic Features' eight-year-old star, drop forty-five feet from a cliff, and in the fifth stage an actual fight between a lion and a man thrust a massive rock from the mountain-top to the powder house below, and blow up the powder house."

Marie Shotwell, star of the piece, is supported by Alphonse Ethier, Fred Eric, Kathryn Adams, J. H. Gilmour and Tula Belle.

Essanay Announces "Night Workers" for May 21

"The Night Workers," Essanay's photo-dramatization of the serious side of night life in a metropolitan city, will be released May 21. The filming of this production, in which Marguerite Clayton is starring, has just been completed. The Kleine-Edison-Selig-Essanay forces are handling its bookings.

Many of the scenes for "The Night Workers" actually were filmed in the editorial and press rooms of a big Chicago morning newspaper, adding to the production many interesting details in the mechanism of real journalistic work. The whole is bound together by a good love inner-plot which brings about a happy ending to the drama.

Strong Publicity Campaign

Ten leading newspapers in the largest cities of the country have distributed with their Sunday sections more than two million six-color photographs of Alice Joyce, star of Vitagraph's preparedness picture "Womanhood, the Glory of a Nation." Other papers are expected to augment this total of distribution.

Fahrney Working Fast

Milton Fahrney, Cub Comedy director at the David Horsley Studios, is setting new speed records in the matter of productions. Mr. Fahrney has ten stories prepared and ready for filming. All are ready and need only the camera to bring them into actuality. George Ovey, as usual, is the featured comedian.

Immediate Production Announced for Billie Burke

Billie Burke starts work on her first Famous Players picture April 23. The story is an adaptation of Gelett Burgess' "The Mysterious Miss Terry." This is that author's first contribution to the screen.

In "The Mysterious Miss Terry" Miss Burke will play the role of Mavis Terry, a part offering many opportunities for her talents in comedy and containing many charming sentimental episodes. The story is said to be highly novel and amusing, and contains an interesting love theme. The heroine is one of the idle, bored rich, sick to death of the class of men she is accustomed to as suitors. She breaks away from the conventions of her set and explores the world outside the portals of the wealthy.

At the beginning of the story we find her a mysterious character in a cheap boarding-house. How she weeds out her true love from among her humble suitors and fellow lodgers, how she plays the Lady Bountiful to the poor of the neighborhood, and how she finally, after many interesting episodes, finds her romance and happiness form the basis of the plot.

J. Searle Dawley will direct Miss Burke.

Re-edit and Title "Battle Cry of Peace"

All prints of "The Battle Cry of Peace," the preparedness spectacle released in September, 1915, by Vitagraph-V-L-S-E, have been called in and will be re-edited and retitled. The picture, after it has been rehabilitated, will be renamed "The Battle Cry of War."

This announcement of the change in name is made by the Vitagraph-V-L-S-E, in order that exhibitors who may book the picture under the new name will not be misled in any way. They will be booking "The Battle Cry of Peace," with certain matter eliminated and certain titles changed in order that the picture will be even a greater lesson to show the men of the United States why they should hasten to enlist in one of the three branches of the service.

Substitute Picture for Clara Kimball Young

It is announced by Selznick Pictures that Clara Kimball Young will not film "Why I Left My Husband," the Virginia Terhune Van Der Water story as previously advertised, as her next screen venture.

The name of the substitute feature is not announced, but it is said to be from a story of modern American life by a noted author.

Kitty Gordon's Second

The second of the series which Kitty Gordon is making for World-Brady Pictures is in course of filming under title of "The Beloved Adventuress." The promise held out by this newest subject, and the success accorded the first production with Miss Gordon's "Forget-Me-Not" makes it practically certain the manufacturing concern will exercise the option held on the star's services for a further term.



Scenes from Vitagraph's Picturization of Bayard Veiller's Play, "Within the Law"

Harry Morey and Alice Joyce Take the Leads in This Special Feature

Filming of Latest Feature with Lockwood Starts

Harold Lockwood, Metro star, has begun work on his eighth picturization of a popular novel at the Metro-Yorke studios, Hollywood, Cal. This is "The Haunted Pajamas," from the novel of the same name by Francis Perry Elliott.

"The Haunted Pajamas" provides Mr. Lockwood with an interesting role and a story of swift-moving incident. It has the further appeal of mysticism. The haunted pajamas, which have been sent to Dick Hudson, the hero, were made in the Far East. There they were inscribed with Chinese characters by a sorcerer, and thus they became a curse to any one wearing them.

Music Score Compiled for "God's Man"

By special arrangement with S. L. Rothapfel, managing director of the Rialto theatre, New York, and Hugo Reisenfeld, conductor of the Rialto orchestra, the Frohman Amusement Corporation has compiled the special musical arrangement for its latest production, "God's Man," in which H. B. Warner has made a success. This compilation is from the arrangement used in the special trade and professional screening of that Frohman masterpiece at the Rialto theatre several weeks ago.

Fourth Rambeau Subject Ready

"The Mirror," fourth of the Marjorie Rambeau production for Mutual, has been finished at the Frank Powell studios.

The story is by Clara S. Beranger and deals with theatrical life. The surrounding cast includes Robert Elliot, Paul Everton, Irene Warfield, T. Jerome Lawlor, Aubrey Beattie, Agnes Eyre and Frank Ford.

Frohman Headquarters Moved

On May 1 William L. Sherrill and the executive staff of the Frohman Corporation move from their present offices at 18 East Forty-first street, to a spacious suite covering the entire northern part of the third floor of the Times building.

Exhibitors to Choose Stories for Production

Vitagraph Believing Theatre Managers Know Public's Desires, Invites Them to Name Six of Chambers' Stories as Blue Ribbons

THE decision as to the kind of pictures Vitagraph should produce in future lies with the exhibitor. Not in an abstract, but in concrete form will the theatre managers of the country indicate their preference.

A list of "best sellers" has been given the exhibitors, and they are requested to name six of these books which they desire to have screened as Blue Ribbon features.

This plan to allow the exhibitors to name the pictures they desire was made possible through a contract recently entered into between Greater Vitagraph and Robert W. Chambers, the fiction writer, through which Greater Vitagraph purchases the right to screen any six of the Chambers' stories which have not been screened.

Not only has Vitagraph purchased the privilege of screening a selection of the Chambers' books, but the company has engaged Mr. Chambers to write two scenarios which will be produced as Special Blue Ribbon features, and probably will be screened in eight-part lengths.

Vitagraph, in submitting the idea to exhibitors for their consideration, has had a form printed on which the names of all the Chambers' books appear. This form is being sent to every exhibitor in the country with a request that the exhibitor check off the names of the six books he desires screened and return the checked list to Vitagraph headquarters at 1600 Broadway, New York City.

The list submitted to the exhibitors from which they are asked to make a selection of six to be screened, comprises twenty-eight of Chambers' novels.

Exhibitors at many meetings of state branches of the M. P. E. L. A. have criticized some of the producing companies holding, that they are not making pictures that are uniformly good box office attractions. In justification of their complaint, they have declared they are closer to the general public than the manufacturer, and hence are in a position to know what the fan wants in the way of screen amusement.

Among the expressions of commendation received by Vitagraph on its announcement, is one from George L. Madison of the John R. Thompson chain of theatres in Chicago.

"Vitagraph is the first of the big producing companies to realize that the exhibitors, who are on their toes, know their audiences. The plan to allow the exhibitors to name the Chambers' books to be picturized is splendid. Chambers is widely read and is well liked by the magazine reading public. I shall make it my business to get in touch with the audiences of our three Chicago theatres and ascertain from the patrons, themselves, which of the Chambers' stories they wish to see on the screen.

Besides making the contract with Robert W. Chambers, Vitagraph now is engaged in screening the novel "The Judgment House" by Sir Gilbert Parker, and Alfred Henry Lewis' Western dramas known as the "Wolfville" series.

Business Story Next Vehicle for Blanche Sweet

"The Silent Partner," a story of big business and love, directed for the Lasky Company by Marshall Neilan, is to be released by Paramount on May 24, with Blanche Sweet in the stellar role.

The story tells of a private secretary, a girl, who saves her employer from ruin in the stock market at the hands of his dishonest partner, only to find he is married. Eventually all ends happily.

Thomas Meighan, George Hebert, Ernest Joy, Mabel Van Buren, Florence Smythe and Mayme Kelso are among the players.

To Write Clean Plays

Guy McConnell, magazine writer, and author of "Pearl of the Army," the Pathe serial, has been engaged to write the stories and scenarios to be filmed and released on behalf of the International Child Welfare League, Inc., of which Mrs. Mary Austin is president.



Scenes From the Greater Vitagraph Picturization of the Stage Play, "The Hawk," in Which Earle Williams and Ethel Grey Terry Are Starred

Big Increases Mark End of V-L-S-E Second Year

Despite Lessened Footage Company's Business Reported Far in Excess of Preceding Twelve Months—Due to Exhibitor-Producer Contact

LAST week marked the close of the second year of the Vitagraph V-L-S-E. organization. Reports of gains during the last eight months were made that it is claimed set a new record.

These claims are regarded as significant, when it is considered that since the absorption of V-L-S-E. by Vitagraph, the product of that distributing company has been materially reduced in footage.

In other words, the company claims it has gone ahead substantially despite the fact that it is releasing approximately fifty per cent. fewer features than it did this time last year. Then its product amounted to an average of two feature releases a week, while at the present time it is putting out but a single five-reel picture weekly.

Walter W. Irwin, general manager of Vitagraph V-L-S-E., had this to say in accounting for the reported progress:

"There are a number of factors responible, but I think they may all be summed up into the one prime factor, namely, the efficiency, service and merit which are made possible through the control of the distributing agency by a single manufacturer.

"The success which V-L-S-E has attained as the selling department of Vitagraph shows that the moving picture industry has grown too big and the standards of the screen advanced too far for a producer to work in combination with other independent producers in the distribution of his product.

"The careful scrutiny is extended to every Vitagraph picture weeks before it is put out for release, and has been the means of materially strengthening the product.

"Many innovations also have been made in our sales and advertising service, which the complexities of a multi-controlled selling organization make impossible. In other words, we have been free to shape our course to the best advantage of all concerned, and to focus and concentrate the energies which were formerly divided in advancing the interests of four companies upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from script to screen.

"We approach our third year, therefore, with the utmost assurance that it will be one of even greater progress for our exhibitors and for ourselves, and we look forward to that further expansion of service and strengthening of our product, through additional innovations which have long been in progress of preparation, that will insure Vitagraph exhibitors and Vitagraph-V. L. S. E. permanently at the crest of the wave of even greater prosperity."

Plaque of Alice Brady a "Maternity" Souvenir

An artistic plaque of Alice Brady, in the central role of "Maternity," a new photoplay, with birth-fear as its psychological background, has been issued as a souvenir by World-Pictures Brady-Made. The plaque was made by Miss Renee Prahar, an American sculptress, who has specialized for a number of years abroad in what are known as bust portraits, very widely affected by members of the British aristocracy.

The "Maternity" photoplay contains as one of its spectacular features the burning of a huge hospital from which the heroine rescues the child of a woman of whom she is jealous.

Author of "Loot" to Write Story for Houdini

Arthur Somers Roche, widely read author is to apply his talent on mystery story writing to construction of a script for Houdini, the escape artist who has been signed by Williamson Brothers to appear in a drama with an under-sea flavor.

Three Cahill Comedies

Marie Cahill is to appear in three comedies, each two reels in length, for the Mutual Corporation. The title and release dates are, "Gladys' Day Dream," April 30; "When Betty Bets," May 14, and "Patsy's Partner," May 28.

No More Release Dates on Selznick Pictures

In future there will be no release dates on Selznick Pictures. When a Selznick picture is finished it will go immediately to the company's branches and be placed on the open market, and the exhibitor can get it whenever he wishes to. In announcing this departure, Lewis J. Selznick said:

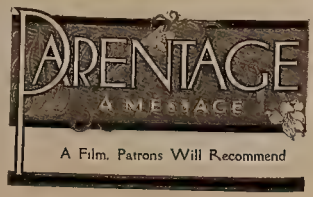
"To set a certain date for the release of a picture all over the country, is to say that conditions are the same everywhere at the same time. This is ridiculous. A declaration of war, a local reform wave, a political campaign, a great disaster, a State going dry or adopting woman suffrage—any one of these things and hundreds of others can make it advisable to postpone playing a feature in a certain territory from the date set by the manufacturer.

"This decision to abandon release dates is in line with the policy I have established of meeting the wishes of the exhibitor whenever possible."

French Theatre Actress Debuts in "The Recoil"

In the Gold Rooster play, to be released by Pathe on May 13, "The Recoil," an Astra production, William Courtenay is featured, and Lillian Greuze, the French theatre star, makes her screen debut.

"The Recoil" is a typically modern play and tells the story of a girl who, against her inclinations, is married to a coarse grained and brutal man of wealth, who utterly unappreciates her and against whom she has to turn in self-defense. She is saved from the consequences by her former fiance, played by William Courtenay, and by her brother.



4 BLUEBIRD PREPAREDNESS PRODUCTIONS

The Subjects Your Patrons are Demanding

Stamped with the success brand of BLUEBIRD—the four patriotic pictures here described are the last word in that brand of military picture which the public is demanding today. Each is a masterpiece of its kind. "The Eagle's Wings" is as far ahead of the average jingo, sham battle and studio "war" picture as it is possible to imagine. It received the heartiest endorsement of the highest officials in Washington, D. C., when shown them at a private view. It has received through their National President from 1500 Chapters of the Daughters of the American Revolution, a pledge to give it their strongest support wherever shown. Here is a ready made opportunity for you—and strong local co-operation. Write your BLUEBIRD Exchange for particulars.

"The Bugler of Algiers" is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Robert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patriotism, and will thrill and sway any audience that ever attended a theatre. Book this and you will want to play a return date.

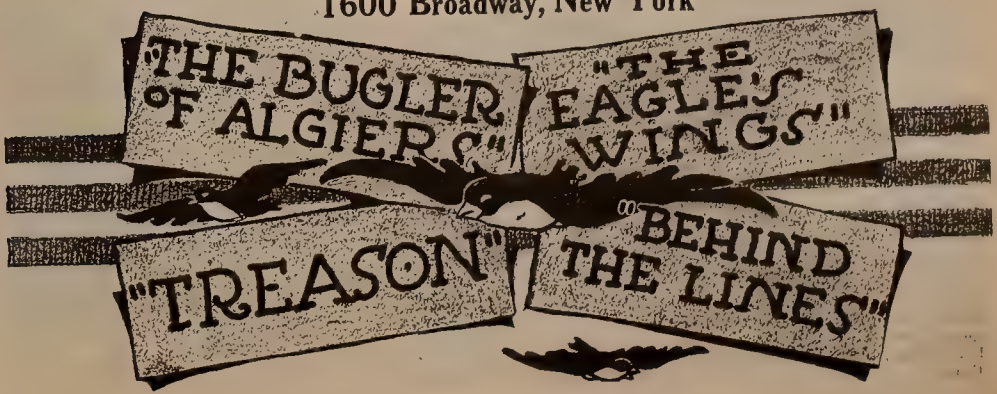
"Behind the Lines" featuring Harry Carey and Edith Johnson, is a timely picture of Mexican intrigue, love, adventure and of actual conditions along the Mexican Border. It is thrilling; abounds in the truest atmosphere, faithful in every detail; it will make a hit in any community. It will go over big. Splendid paper and heralds on all these productions to help you put them over.

"Treason" is a tremendous picture that for real heart interest; for tense scenes that will stir the emotions to their depths; for convincing and faithful pictures of modern warfare—will perhaps never be surpassed. Featuring that brilliant young BLUEBIRD star Allen Holubar; beautiful Lois Wilson and stalwart Joe Girard, it presents a story that will get the sympathy of the audience at the very start and hold it to the finish. A true lesson in patriotism and a brilliantly executed production throughout.

Now is the time for you to get in touch with your nearest BLUEBIRD Exchange and get the full particulars regarding these big box-office attractions. NOW—before your competitor beats you to them. With these booked in advance you can get all kinds of co-operation from local military and patriotic organizations, Boy Scouts, etc. Get busy now with your local Bluebird Exchange or

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York





On Either Side is Mae Marsh in Poses From Her Second Goldwyn Picture, While in the Center Miss Marsh and Robert Harron, Together Once More, Are Going Over a Script With Director John W. Noble. George Hill, Cameraman, is at the Right

Psychic Fakes Exposed by Bray-Pictograph

UNDER the title "Unmasking the Mediums." The Bray Studios, Inc., announce an interesting series of releases as part of their screen magazine, Paramount-Bray Pictographs.

Hereward Carrington, the American authority on psychic research, a man who has spent a life time in the study of the science, will co-operate with the Bray Studios in this work, and many of the tricks that have fooled eminent scientists will be disclosed.

Mr. Carrington has been able to prove that more than ninety-eight per cent. of all so-called phenomena are fake, pure and simple, and that the remaining two per cent. are in no wise of spiritual origin, but are merely due to an as yet unexplained power on the part of the possessor which permits of accomplishing the somewhat startling effects which follow the bringing into play of such powers.

In the sixty-fifth release of Paramount-Bray Pictographs, lace-making, the most remarkable of all peasant arts, also is shown. This art flourished, at least before the war, to the highest degree in Flanders, and the lace made in that picturesque country has always commanded the highest prices because of its wondrous beauty. The picture was made possible, only because some of these women, driven from their homes by the invading German armies, came to America to find peace and harmony, where, undisturbed they could pursue the work they loved.

The results obtained through proper training of the bodies of youthful Americans during their school days as well as the carrying out of the methods employed, is also embodied in this issue of Bray-Pictograph.

The Bray Studios have diverged somewhat from their regular cartoon subjects in order to help exhibitors do their "bit" in this national crisis. The cartoon in this release is political and touches on the submarine question, the point that brought the United States into the war.

"Dazzling Miss Davison," with Marjorie Rambeau

Marjorie Rambeau has started work at the Frank Powell Studios on her fifth production for Mutual. "The Dazzling Miss Davison," which has been adapted from the screen novel of the same name by the English author, Florence Warden.

In "The Dazzling Miss Davison" Miss Rambeau appears in a role similar to those which have been hers in several notable stage productions.

Mr. Powell has surrounded Miss Rambeau with a cast which includes Robert Elliott and Aubrey Seattle, both of whom have appeared frequently with Miss Rambeau; Winifred Harris, who is appearing nightly at the Eltinge theatre with Miss Rambeau in "Cheating Cheaters," and Agnes Eyre, Frank Ford, Aline Bartlett, Lillian Paige, Fraser Tarbutt and George Paige.

Two Selig Releases

The latest releases to be announced by the Selig Company in General Film Service include "A Social Climber," and "Rescuing Uncle." "A Social Climber," according to the Selig Company is a noteworthy drama conveying the lesson that the love of a good man is worth more than a title of nobility. "Rescuing Uncle" is another of the Selig Comedy series, and is said to be replete with laughter.

Suratt Cast Completed

William Nigh has completed the cast for the subject he is now making with Valeska Suratt in the stellar role. The company for the Fox feature now in work is unusually large and includes Violet Palmer, Herbert Heyes, Ruth Thorpe, Eric Mayne, Edwin Roseman, Dan Mason, W. Burton, Edward Burns, Tom Brooke, Martin Faust, Dan Sullivan and L. F. Kennedy.

Pickford-Huff Team Back in Working Harness

In "The Girl at Home," finished and scheduled for release April 26, Jack Pickford has taken up work on "Freckles," in which he will be co-starred with Louise Huff.

The screen version of Gene Stratton Porter's novel was written by Marion Fairfax and will be staged under direction of Marshall Neilan. In the supporting cast are Lillian Leighton, Hobart Bosworth, Billie Elmer, E. H. Martin, Jane Wolff and Ernest Joy.

Briefly, the story of "Freckles" is the tale of a one-armed orphan who becomes so highly incensed and is so severely wounded by the gibes and taunts of the other boys in the home that he runs away. Despite the one arm, he is absolutely fearless, and soon makes his mark in the McLean lumber camp by whipping a camp bully. He is given a job as a watchman in the treacherous and snake-infested Limberlost, where his courage and devotion to duty nearly cost him his life. Interwoven in the theme is an interesting love story.

Exciting Chapter in "The Railroad Raiders"

A hand-to-hand fight, in which Helen Holmes gives an excellent demonstration of prize ring tactics, is a feature of the third chapter of "The Railroad Raiders," titled "Inside Treachery." In another portion the daring heroine has opportunity to demonstrate her marksmanship, but, while foiling her opponent, fails to inflict damage. Other fast action incidents make this episode a quick moving one.

Warwick Company in South

With Elaine Hammerstein, his leading woman, and a cast of twenty-five players, Robert Warwick is in Richmond filming exteriors for "A Modern Othello." A stay of at least a week will be made, with most of the scenes taken at Billings' Curle's Neck estate, about ten miles below Richmond. The production is being

Special Release of Metro's Big Ethel Barrymore Feature

Metro is to specially release the first of its seven-part pictures, "The Call of Her People," in which Ethel Barrymore stars, on April 30.

Adapted from Edward Sheldon's play, "Egypt," by June Mathis, this feature has been elaborately made under the direction of John W. Noble.

Miss Barrymore is seen throughout the photodrama as a gypsy girl, Egypt. First she is shown living the life of her tribe, a true child of the caravan and the open road, in love with the son of the gypsy chief. Then she is sent to live among conventional people in a great mansion, and the star has an opportunity to depict the struggle of the gypsy girl's untamed nature against the superficial restraints and restrictions of civilization. The part is said to give Miss Barrymore scope for the emotional powers which have placed her at the top of her profession.

Robert Whittier, William B. Davidson, William Manderville, Frank Montgomery, Hugh Jeffrey, Mrs. Allan Walker and Helen Arnold are seen in the cast.

Modern Romance Subject Next for Frederick Warde

Frederick Warde is announced by Pathe as the star of "Hinton's Double," the Gold Rooster play, to be released May 6. For the first time Mr. Warde leaves classic productions and becomes the central figure of a modern romance.

"Hinton's Double" was written by Lloyd Lonergan, creator of "The Million-Dollar Mystery," and author of a number of successful Gold Rooster plays from the Thanhouser Studios.

"Hinton's Double" is a story based upon mistaken identity, and the law in which Mr. Warde has to assume practically three different characterizations. First he is Joshua Stevens, a tender-hearted old clerk; secondly, J. Evart Hinton, a get-rich-quick Wall Street operator; and, thirdly, when he as Hinton, is trying to escape the police, he so perfectly disguises himself as to be a different person entirely.

Four French Films Follow "Mothers of France"

World-Brady Secures Series of Pictures Made by Mercanton with Almost Same Casts as "Mothers"—On Interchange Plan

WORLD PICTURES BRADY-MADE is in possession of four more French photoplays produced by Louis Mercanton, director of "Mothers of France," in which Sarah Bernhardt had the leading role. The same cast, with the exception of the famous actress, as was in the first picture enact the principal roles of the new productions. Albert Signer is the male lead, and Susan Grandaise and Regina Badet in the starring feminine roles. Both of these actresses will shortly come to America to act for World Pictures under the direction of William A. Brady.

This latter move is part of the interchange plan by which several of the World stars will be sent to Europe at the close of the war to make pictures there under the direction of Mr. Mercanton. The two French actresses are regarded as the foremost screen actresses in the old world. Mlle. Grandaise is known under the nomenclature of "the sweetest girl in Europe," and Mlle. Badet is termed "the vampire of France."

The plays of the series secured are "Atonement," featuring Regina Badet and Albert Signer, to be published May 28; "A Naked Soul," featuring Susan Grandaise, June 11; "The Golden Lotus," featuring Regina Badet, June 25; and "When True Love Dawns," starring Susan Grandaise, Albert Signer and an all-star cast, July 16.

The quartette of picture plays, which probably would be distributed as separate "specials" in other circumstances, will be issued under the title Brady-International Service—World Pictures, observing conditions similar to those which governed the Clara Kimball Young Service and also Mme. Sarah Bernhardt in "Mothers of France."

"We went into this undertaking," said Director General William A. Brady, "primarily for the reason that it afforded an opportunity to perform a very valuable service for American exhibitors, particularly the great and increasing number of these who show World-Pictures. We have always insisted that the program was the spine of the motion picture industry, and we are clinching our frequently demonstrated proof by placing upon our program all of these important productions, each one of which could have been sold as a special at a very large profit had we so desired."

Duo of Fox Stars Presented on Program Week of April 30

WILLIAM FARNUM and Virginia Pearson grace the Fox bill for the week of April 30 in two multi-part productions. "American Methods" is the male star's vehicle, his third super de luxe production of the year.

Frank Lloyd directed the production which is based on the book by George Ohnet, published under title of "The Ironmaster." Jewel Carmen will again appear opposite Mr. Farnum, and is said to give an exceptional performance in her role. The supporting cast includes Bertram Grassby, Willard Louis, Alan Forrest, Josef Swickard, Lillian West, Genevieve Blinn, Florence Vidor and Marc Robbins.

The story portrays a great-hearted man's struggle for the right and his ultimate triumph through use of "American Methods."

Virginia Pearson appears in "Royal Romance," which is described as an operetta of the screen, a romance of an emperor and princess wooing each incog. To get proper atmosphere for the picture, Director James Vincent had his cast spend several weeks in Tampa, Fla., and the mountains about Hendersonville, N. C.

Irving Cummings, Boyce Coombe, Nora Cecil, Nellie Slattery, Alex K. Shannon, Emil de Varny and Charles Craig are chief among the players. The scenario was written by Adrian Johnson.



Lionel Barrymore in Scenes from the Rolfe Picture, "The Millionaire's Double," a Comedy Drama for the Metro Program



Margaret Sanger in Representative Scenes From "Birth Control" (Message Photoplay Corporation)

Ziegfeld, Beauty Discoverer Par Excellence in Film World

WITH the formation of the Ziegfeld Cinema Corporation the name of one of the theatre's most prominent men becomes identified with the picture producing field.

Known to almost every theatregoer who has an eye for the beautiful in face, figure and raiment, the name of Ziegfeld is now to exert an influence in behalf of a visualization of beauty on the screen—and there is no limit to the promise made for establishment of a standard of pulchritude and righteousness.

Far-sighted business men of national reputation have combined to form the Ziegfeld Cinema Corporation, which has just been incorporated under the laws of Delaware with a capitalization of $3,000,000.

Valuable options have been obtained on real estate in Florida and South America, in either or both of which localities the concern will operate as soon as a contemplated cinema colony, to be known as Ziegfeld City, has taken material shape.

Plans to this end are now being formulated, and it is anticipated that shortly there will be a Ziegfeld City, with all its studios, laboratories, hotel, clubhouse, homes and shops going full blast.

"The Curse of Eve" Will Be Shown to Trade Soon

ADVICES received this week from the Corona Cinema Company are to the effect that its massive multiple-reel production, "The Curse of Eve," rapidly is nearing completion and shortly will be presented in New York City for the general inspection of the trade. The film, it is stated, now is in the hands of the cutters, who promise to have the completed subject ready by the end of the month, and all claim it to be a masterpiece.

Because of its theme, "The Curse of Eve" has occasioned more discussion in film circles, of late, than has any other feature since "The Clansman." It was written by Wycliffe A. Hill, and drives home with sledge-hammer blows a mighty protest against the double standard of morals. Given a most elaborate production by President F. E. Keeler, under the direction of Frank Beal, the play, it is predicted, will cause a sensation, at its forthcoming showing, which is being scheduled to ensure an early release.

Already the company has been swamped with inquiries concerning the picture's premiere, and bids for territorial rights, for the conduct of which business additional offices have been reserved in the Baker-Detwiler Building, of Los Angeles. At what New York playhouse the subject will be given its maiden showing has not yet been definitely determined, but President Keeler is now conducting negotiations for the use, it is said, of one of the best theatres in the metropolis

The cast in "The Curse of Eve" consists of some of the best-known and best-liked players in the west coast colony. It is headed by Enid Markey, for several years an Ince star, and includes in other principal roles, Jack Standing, Ed. Coxen, Marian Warner, Clarissa Selwyn, Eugenie Besserer, W. Quinn and Arthur Allardt.

Stellar Anniversary Bill

Three pictures "The Pride of Clan" with Mary Pickford; "Broadway Jones" with George M. Cohan and "The Girl Philippa" with Anita Stewart are on the tenth anniversary bill of the B. F. Keith interests at the Imperial theatre, St. John, N. B., the weeks of April 23 and 30.

Latest Pickford Film May Set High Popularity Mark

Advance indications are that the newest Artcraft Picture of Mary Pickford "A Romance of the Redwoods" will attain ever a more far-reaching popularity than "A Poor Little Rich Girl," which exhibitors throughout the country have declared is the star's greatest production. Inquiries are pouring into the Artcraft offices regarding this newest feature which will be released May 14.

Military Drama by Universal

The Universal Film Manufacturing Company will present on April 30 a five-part military drama, entitled "The Birth of Patriotism," from the story by A. R. Wylie, in which Irene Hunt and Leo Pierson are the featured players. The scenes are laid in war-stricken Europe and deals with thrilling situations on the battlefront "somewhere in France."

"Happiness" Next Vehicle of Enid Bennett

Enid Bennett, the lately-discovered star of the Ince-Triangle forces, will make her next appearance on the screen when she is presented by Thomas H. Ince in a new Triangle-Kay Bee comedy-drama by C. Gardner Sullivan, entitled "Happiness." This vehicle constitutes her third performance before the camera since Ince recruited her from the speaking stage several months ago, and it is said to be her supreme achievement. "Happiness" tells about a sad little heiress and a red-blooded collegian, who opened the portals of her palatial prison and smashed the fetters that bound her to unhappiness.

Miss Bennett's support is contributed principally by Charles Gunn, who, as "Robert Lee Hollister," is the other party to the romance. Others in the cast are Thelma Salter, Andrew Arbuckle, Gertrude Claire, Adele Belgarde and Jack Gilbert.

Despite Delays "The Planter" Is Finished

"The Planter," twelve-reel production of the Nevada Motion Picture Corporation, in which Tyrone Power has the lead, will be finished this week after having been delayed by the fire some time ago which destroyed studio, costumes and sets. Strangely enough the final scenes will also be fire scenes.

The film will go into the cutting room the latter part of the week and will be rushed through to completion in order to get to the market the middle of May.

The cost of the production is estimated at $250,000.

A Boost to Max

After seeing the first Linder-Essanay picture "Max Comes Across," P. S. MacMahon, of Keeney's theatre, New Britain, Conn., booked up the remaining eleven for six days each. This is said to be but one instance of the hit made by the Linder comedies reported to K-E-S-E.



An incident in Paramount-Bray Cartoons

JUST FOR FUN

By LONGACRE

WE have with us this week the likeness of Harvey F. Thew, of the Lasky scenario department. Inasmuch as Harvey's classic features were drawn with agony every week not so long ago when he pounded out witty little paragraphs for this very page, the valuable space has been given over to him.

There was no line reading, "having a fine time here, wish you were with us," on the reverse side of the photograph, and he didn't take the trouble to disclose the identity of the member of the opposite sex. However, we hazard a guess that she is Mrs. Harvey F. Thew.

The automobile is, in all probability, Harvey's very own, which goes to prove that the scenario business is lucrative.

C. A. KRACHT, formerly advertising manager of the Motion Picture Mail, has blossomed forth in a parental capacity. On Friday, the thirteenth of April, Mrs. Kracht presented him with a baby boy. The infant will be named after his father, who wagers that at an early age the "cutest little fellow," will always take the third light from a match and open an umbrella in his house, to say nothing of breaking a few mirrors now and then.

A QUESTION that has been burning us for the last few months, is why motion picture poker hands never contain anything lower than a full house. Some one once won a pot on a pair of deuces.

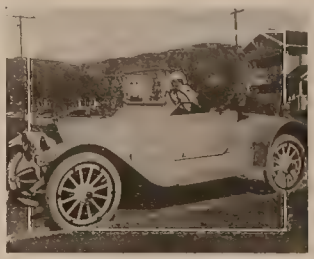
THERE was something lacking at the Movie Charity Ball, and after a careful invoice of all the events has been taken, we discover that there was no flashlight photograph of the grand march.

"A FORTHCOMING Vogue release contains one of the best hits of thrilling photography seen in some time," writes the press agent. "Lillian Hamilton is placed in a sack and thrown into a river sixty feet deep. The sack is seen to sink to the bottom. A fish investigates the strange creature, nibbles at the sack, and finally loosens the string which ties it together. Miss Hamilton then emerges from the sack and swims to the surface of the water."

It is, indeed, marvelous what some fish can be trained to do.

"THEDA BARA, orientalist and screen vampire, has had a most remarkable dream, one that has not only impressed her, but her friends to whom she has told it. This dream is that some woman, who has had no participation in the world war, will be the person who will make peace possible.

"In this dream she saw a woman wearing modern clothing lead in battle a host of the ancients. Dead and dying soldiers covered the ground, and within a second the battlefield became a field of waving



grain. Following this or centuries afterward she saw, so she describes it, 'millions of soldiers of all nations' engaged in battle. Unlike the first scene, these soldiers were modern fighters, using great guns, with enormous explosions rending the land. Men were falling everywhere, when suddenly the panorama ceased, and again the battlefield became a field of grain. Here again appeared the modern woman. This time seated at a table, surrounded by soldiers who appeared to be thanking and congratulating her."

ONLY a little while ago we had the story of William Farnum taking the orchestra leader's baton for a few moments, and now comes another regarding his activities in spare moments as a cameraman. We cordially extend to Mr. Farnum an invitation to come and review a few pictures when he exhausts all other sources of amusement.

REED HEUSTIS claims that Crane Wilbur is the handsomest star of the screen world which ought to go a long way in starting an argument.

GEORGE WALSH received a check for fifty dollars from a woman desiring to obtain his signature. No doubt she is the same woman recently reported as insisting on taking her soup with a fork and chewing it.

IT seems rather futile for a pretty ingenue like Agnes Eyre to wear diamonds in her teeth. Of course, they may give her inspiration to say brilliant things, but even so a wedding ring on the fourth toe would be rather inconspicuous.

"MICKEY," favorite of picture fans, is dead. His last appearance was in "The Spring Idyl," one of the Paula Blackton's "Country Life Series." Ordained by his mistress, Mrs. J. Stuart Blackton to become a star, the big Boston bull amply fulfilled the confidence placed in his intelligence, and, unlike many actors, dispensed with temperamental tactics in favor of hard, obedient work. Requiescat in Pace.

THE sweet young thing was being presented to Bennie Zeidman at one of the recent social affairs and made reply thusly:

"Oh yes, Mr. Zeidman, I've heard of your father, Douglas Fairbanks' representative."

And Bennie only smiled thinking of all those front covers and page spreads he has coming out this month.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., May 5, 1917**

EDITORIAL

Few cameramen or producers seem to realize that there is any art in photographing a scenic. As yet this type of picture is the least developed and standardized of any. Robert Bruce and the photographers of the Combitone pictures going out on the Pathe Program appear to be the only ones who have a clear idea of their business. Looking over some of the scenics and travelogues of recent release (and some of these were exhibited in the best theatres), one flaw in particular looms up. The "pan-around" was worked to excess and employed when utterly out of place. The horizontal or diagonal movement of the camera was never instituted to show just a plain hill or mountain side or water front or other landscape. The "pan-around" should be employed only when there is something definite to "pan around" to. But in these particular scenics it was evidently used just because the photographer knew he could do it. After looking at the remarkably good scenics and then viewing half a dozen odd poor ones, this misuse of the camera is only too obvious.

LOCAL NEWS

—Quite a few from here attended the m. p. Charity ball the week just past. R. Arbuckle a w. k. and rather large comedian was the most prominent of those present.

Wid says, "Essanay said they were going to make better films and by George They're doing it."

—Quite a few from here attended the initial showing of Ed Lewis' production "The Bar Sinister," the week just past.

—Quite a few from here were to Albany the week just past, including Rob't E. Welsh, the w. k. ed. of m. p. news

—Bill Andrews editor of the m. p. studio directors (adv.) has again taken up the study of "botany." Bill knows just how to tell the wild flowers.

Geo. Gould and Bill Barry of the m. p. news were seen chasing the elusive pool ball during the week just past, much to Bill's dismay.

Earl Metcalfe was a member of the "Wake Up America" parade held in N. Y. City last week.

Geo. Le Guere was a member of the "Wake Up America" parade held in N. Y. City last week.

—Frank Currier was a member of the "Wake Up America" parade held in N. Y. City last week.

—Rob't Edeson was also a member of the parade as were many others.

—Leah Baird auctioned off her pictures at m. p. Charity ball.

—Frances Marion, the w. k. scenario ed. of the World Film is recovering from injuries sustained in an automobile accident.

—Spring weather seems to have come at last.

CHICAGO NEWS AND COMMENT

Haag Selected Secretary at Reel Fellows Meeting

The Reel Fellows Club held their fortnightly session on Friday, April 13. Inclined to be a little superstitious with the combination of day and date, there was little new business or plans projected. The main business of the evening was the selecting of a secretary to take the place of Gene Hamburger who resigned. The selection resulted in the naming of Jack Haag, a popular member and manager of the Bandbox theatre to fill the vacancy.

A membership campaign along organized lines was discussed. Just upon the voluntary efforts of the members in the past month more than sixty-five new members have been added to the rolls. This progress resulted in the decision to start an organized membership campaign.

As a "boomer" to this idea, a beefsteak dinner will be served at the next meeting.

Adverse Decisions Set Illy on Funkhauser

Disturbed and chagrined at the untoward —to him—turn of events, Major Funkhauser, local censor "czar" threatens retaliation, judging from recent moves.

He is darkly hinting at connivance and undue influence by and upon certain members of his board, is reported to be looking for three scalps, and has Chief of Police Schuettler with him. No charges have yet been preferred, but the major is insistent on a "clean out."

The fly in the ointment, is of course, as picture men point out the recent unfavorable court decisions which have lowered Funkhauser's colors. Until a short time ago what the censor head said, went. Pink and white permits were law. Then came the decision when the Epoch Producing Company appealed one of his "pink permit" edicts, and Judge David ruled in favor of the banned picture. For the first time in Chicago, children were allowed to see "The Birth of a Nation." The second slap followed hard on the first, when J. E. O'Toole of the Fox Company subpoenaed the entire censor board, when Funkhauser ruled against "The Tiger Woman." Seven of the nine members could say naught else, but what they favored a "white permit," and it is this instance that has set the censor head to muttering of conspiracy.

Wm. Selig's Film Anniversary

The twenty-first anniversary of William N. Selig's active endeavor in motion pictures was marked on April 9. Many of his friends and admirers extended him congratulations upon the event. Mr. Selig is credited with discovering California as motion picture producing center, and with releasing the first serial of adventure, entitled "The Adventures of Kathlyn." He was also the first to film wild animal comedies and dramas, and is one of the pioneers of the game.

LEAKS IN THE LOOP

Watterson Rothacker arrived back in Chicago after a several weeks trip through the East. While on the jaunt he delivered his popular and much sought illustrated lecture several times on "The Moving Picture in Advertising." Wecome back, Roth.

Schaeffer Bros., who control the Star theatre on Milwaukee avenue, have renewed their lease for the next ten years.

E. H. Russell and mother, owners of the Belvoir theatre at Champagne, Ill., were in town for a few days. They have installed a Bartola organ in their theatre.

The Crown theatre, at Crown Point, Ind., opened on Saturday, April 14.

F. H. Woodyatt of the Bio theatre, Moline, Ill., was among the exchange visitors at Chicago last week.

The newly designed and lobby Hamburger trade-mark is becoming well-known in Chicago now. It is seen everywhere that Hamburger interest is centered.

Sid Chaplin, brother and manager of Charley, spent ten days in town and managed to be here when the Chaplin drive was started on the Loop motion picture front last week. Accompanied by John Freuler, president of the Mutual Corporation, he left for New York last Wednesday.

Paul R. Kuhn of Burnet-Kuhn Company, is back at his desk after a trip to New York.

Mutual plans the starting off of another series of Shorty Hamilton adventures in June.

Most of the motion picture houses in the city are coming forward with offers to the government to use them for recruiting centers and demonstrations.

(*Continued on page 2846*)



Dr. Sam Atkinson, Leader in Fight Against Illinois Censor Bill. Dr. Atkinson Was Formerly Secretary of Motion Picture Freedom League, Los Angeles

Theatre Men in Arms Against Proposed War Tax

Chicago exhibitors and motion picture theatre owners have forgotten for the time being all other troubles in the face of the newest burden that is threatening them as a result of the war. It came to them, and to exhibitors all over the country as well, last Tuesday through the news columns of the papers, the Government plan for a ticket tax on all motion picture theatres, both large and small. The bill, now up in Congress, asks that a stamp tax be placed on every ticket sold. This means, it is pointed out, that every five cent ticket sold will be taxed to the amount of one cent, the tax increasing accordingly with the price of the ticket.

The proposed measure is accounted for as an emergency or wax tax. Ever since its announcement, Chicago exhibitors have given it wide discussion. Many are protesting against it, and all fear the extra burden and expense it will entail. Aaron Jones of Jones Linick and Schaeffer, owners of a chain of theatres throughout Chicago, said in reference to the proposed tax: "If it comes about it is going to work for all sorts of distress, labor and expense among exhibitors. All other grievances—deposits, licenses, etc., can be forgotten for the time being, when we have a burden like this ahead of us."

Many Darkened Houses Laid to "Daily Change" Program

It was announced on good authority last week that 42 motion picture theatres of the "neighborhood type" are standing dark and marked as failures at present in Chicago. While none of these houses are large, not one with a seating capacity exceeding five hundred, the underlying cause of the failure of the majority to produce results and keep going is said to be the "one-day change." Some of them have just been victims of competition, however. One or two cases show the effect of too many houses trying to make it go in a limited neighborhood.

The main portion of them, however, are dark because they insisted upon running the daily change of program. In a number of cases they had been advised and often appealed to by their clientele, but assured by their own false pride that they knew what they were doing, the managers and owners of these particular houses eventually found themselves up against a "flivver."

Big Loop Firm Moves

Jones, Linick and Schaefer announce that they will move into new quarters this week. The new pivot of activities of this hustling firm is to be splendidly appointed offices on the fifth floor of the Rialto theatre building, State and Van Buren.

AMONG THE EXCHANGES

K. C. Art Dramas Distributor Hot After Business

The Standard Film Corporation, which distributes Art Dramas for Iowa, Kansas, Missouri and Nebraska, has a snappy way of getting business, said to be fostered by R. C. Cropper, president of the company, who "believes in advertising."

Some choice bit of literature emerges from his offices every week. One of his most effective devices was a brilliant red-bordered letter, which contained in snappy form all the inducements offered to exhibitors in the Art Dramas Program. This struck the eye as soon as the envelope was opened, and pithy, convincing, short sentences led the reader on till the end.

Gigantic post-cards, bearing on one side colored cuts and descriptive writing, followed the next week. The border of these was composed of circles, and in each circle was a phrase calculated to interest the reader.

Mr. Cropper uses as "envelope stuffers" long strips of paper, folded lengthwise, containing snappy sentences relative to the program and repeating the slogan, "Pictures That Play to Profit."

First pictures to be shown at four loop theatres in Chicago, "Only pictures ever contracted for by two first-run downtown houses in Kansas City." "Shown in every house owned by three largest and most successful show men in the United States, Marcus Loew, Alfred Hamburger and William Fox." "First program to be shown regularly for four days in Omaha, at Empress theatre," are a few of the arguments. Mr. Cropper says that they are bringing in even more results than he had hoped for.

Mutual Branch Moves

The Mutual Film Corporation office at Butte, Montana, moved from the American Theatre Building, this week, where they have been located for the last three years, to the fireproof building at 124 West Granite street, where they have larger and much more adequate quarters.

Vita Man Promoted

Alan J. Bachrach, who has been Vitagraph representative in Baltimore for some time past, has been promoted, and is now traveling the Southern territory for the same concern.



Tom Thumb Exhibitors Come Into Own with V-L-S-E Exchanges

SALIENT instructions have been issued to the V-L-S-E salesmen, following revelations made recently during discussion at a meeting of Vitagraph's Advisory Council. These are to the effect never to pass up a town even though it is hard to find on the map, "Watch the small town exhibitor."

It was revealed during the discussion that some roadmen fixed their schedules by what their predecessors had done in the territory, and according to population of the municipalities. Reports were read of towns of 85 and 86 population, respectively, which had signed contracts for Blue Ribbon features, one of which Kackley, Kansas, had also booked "The Battle Cry of Peace" for two days.

Subsequent investigation showed that the theatre owners of these two towns are progressives from start to finish. They do not consider the towns, proper, as their territory, but they take into consideration the surrounding population. On Vitagraph special Blue Ribbon features they bill and snipe the surrounding country in a radius of ten miles with the respective towns as the hub. For "sniping" purposes they use a long narrow sheet, not more than six inches in width, and usually about five feet in length. These are "sniped" on fence rails, tree limbs, sides of barns and in some cases arrangements have been made with neighborhood farmers to allow the use of their wagon boxes as moving bill boards.

Following this investigation it was decided by Vitagraph V-L-S-E, that there is no such thing in the country as a town "too small to consider, nor an exhibitor too small to receive every possible co-operation from the Greater Vitagraph organization."

Mutual and General Offices in Spokane Closed

The offices of two of the big film companies, long established in Spokane, have been closed. They are the General and the Mutual. The two corporations are now without representatives in Spokane.

Distribution of films for these companies in the Spokane territory will be handled in future from Seattle or San Francisco.

Garner with Consolidated

Leo Garner, former manager for the Sidney B. Lust Pictures, Inc., has resigned to accept a position with the Consolidated Film Corporation, to manage the Bluebird Department, Atlanta branch.



Leah Baird

New Canadian Distributing Firm Makes Changes

Prior to his departure from St. John, N. B., to Montreal, George N. Perkins, president of the Perkins Electric Company, and sole owner of the Independent Film and Theatre Supply Company, Limited, holding Canadian rights for the Art Dramas, announced important changes in the local staff.

R. Allan Christie, who has been assistant manager of the St. John office of the Canadian Universal Film Company, Limited, for the past three years has resigned to accept the position of resident manager for the Independent, and S. Starfield, who has been in charge for Mr. Perkins, since the purchase of rights from the Standard Film Service, Limited, is to go on the road as general Canadian representative, covering the entire dominion in the interests of the Art Dramas.

Exchange Organization Talked of in Cleveland

A new Cleveland organization, composed solely of exchange men is under way. While it has neither name nor form, as yet, this much is certain: all members will also be members of the Cleveland Chamber of Commerce, which body will foster the new organization, and help to overcome some of the serious difficulties which at present are hampering the exchanges.

Quick Move by Mack

W. A. V. Mack, who resigned as sales manager of the Buffalo branch of the General Film, assumed a similar position with the Mutual Film branch at Buffalo on April 16, succeeding G. H. Christoffers, who resigned.

NEWSY REPORTS FROM ALL SECTIONS

May Have Women on Federal Board in Canada

Amending the proposal of the executive of the Women's Council of Canada, the women of New Brunswick went on record at their last meeting as being in favor of the establishment of a Federal Board of Censorship, to which two women should be added. The resolution as submitted by the national executive urged the women to press upon the theatre owners the necessity of providing suitable pictures such as fairy tales, industrial pictures and wholesome comedies for Saturday afternoon performances, and to add the name of a woman to each provincial board.

The New Brunswick Council after taking the matter up with members of the Maritime Provinces Motion Picture Exhibitors' League, declared in favor of the suggestion.

All Ready in Baltimore for Movie Dance

Final details of the Baltimore Movie Dance, to be held at the Lyric theatre, that city, on April 28, are being completed.

In addition to the stars already secured, including among them Pauline Frederick, Thomas Meighan, Anita Stewart, Edward Earle, Peggy Hyland, Earle Williams, Antonio Moreno, Robert Warwick, Alice Brady, Carlyle Blackwell, Ethel Clayton, Gertrude McCoy and Violet Mersereau, efforts are now being made to secure another stellar light in the film world. The name of this star is being withheld until an acceptance has been received.

Full Advantage Taken in Key West of Sunday Victory

Juan Carbonnel, owner of the Monroe theatre, Key West, Fla., knows how to take advantage of everything that comes his way. In the Sunday issue of the local paper, which publishes a full-page report of the victory for Sunday pictures at the Monroe, is an editorial commending Mr. Carbonnel on celebrating this victory by giving all his first Sunday receipts to a local charity. A full-page display advertisement for the Monroe makes the Morning Journal almost appear as if it were Mr. Carbonnel's theatre house organ.

Conquests Given Pre-Release Showing in Albany

The first public showing up-state of the new Edison-Conquest Films, attracted a capacity audience to Proctor's Leland theatre, Albany, last Saturday morning. Mrs. F. W. Clark, executive secretary of the Albany Drama League, arranged with Forum Films, Inc., distributors of Edison-Conquest Pictures, for the exhibition, which was held under the auspices of the league, one of the objects of which is the promotion of the "Better Pictures" movement.



Ben Blumenthal

Undersea Spectacle Goes Big in Northwest

The Williamson - Universal spectacle, "Twenty Thousand Leagues Under the Sea," set new house records in attendance and receipts for the Liberty, Spokane.

On the opening day, a Sunday, 8,109 persons saw the picture, although the price of admission was raised for the one attraction to 25 cents.

Cleveland Against War Tax

The Cleveland branch of the Exhibitors' League has fallen into line in protest against the proposed war tax on exhibitors. At a meeting Tuesday, April 17, the danger was freely discussed, and it was decided to offer the whole hearted support to national headquarters in their efforts to suppress legalization of the tax.

A Tribute to Chaplin

Playing next door in opposition to "The Birth of a Nation" at the Opera House, Cleveland, and close by the Stillman theatre, where "Joan the Woman" was running, both pieces at dollar and a half top prices, the Chaplin picture, "Easy Street," ran for an uninterrupted forty days to capacity houses.

Court Favors "Purity"

Opposition to the exhibition of "Purity," the Audrey Munson picture, by Cleveland city officials was broken down last week by court decision in favor of the feature. In spite of the fact that it was passed by the Ohio censors the officials of the Sixth City sued to stop its exhibition.

Leaks in the Loop

(*Continued from page 2844*)

One hundred and seven prints of Charley Chaplin in "The Cure" were let loose in Chicago, Monday, April 16, to tickle the risibilities of the Windy City dwellers. All during the week the electric lighted signs, three sheets and lobby displays of the majority of the Loop houses screeched that Charley was back again. On Monday almost every house in the Loop carried the Chaplin picture.

"Enlighten Thy Daughter" replaced "The Black Stork" at the La Salle last week. "The Black Stork" went into the Bijou Dream and is enjoying as much business as it did in the center of the Loop.

The Albany Park theatre, is having a stage built that will fit it for vaudeville as well as pictures. The vaudeville policy is planned for the near future.

Hazel Daly, the charming "Honey" of "Skinner's Dress Suit" will appear and greet the audiences at all the Chicago theatres, showing "Skinner's Bubble" this week.

The Pastime theatre on Madison street, scored a scoop in patriotism by hanging out a sign: "All soldiers in uniform admitted free." The invitation was well accepted and appreciated it seems.

Abe Tague is the new manager of the Strand at 3031 Lincoln avenue.

Louis Samish, manager of the Amusu theatre at Clinton, Iowa, has installed a Bartola in his house.

Jones, Linick and Schaefer, it is announced, have arranged with Comstock and Gest of New York, to run a popular brand of musical comedies in the La Salle theatre after July 1. The popularity of Nora Bayes and her company, there a few weeks ago brought this decision, it is said, Until that time the La Salle will be the starting place of all the Jones, Linick and Schaefer feature pictures.

The E. S. Film Service, of which E. Schwartz is manager and which is now located in the Mallers building, will move to the fourth floor of the Schiller building.

"Joan the Woman" opened at the English theatre, Ind., this week. Ned Holmes of the Jones, Linick and Schaefer Company paved the way for it.

The "all night" motion picture houses in the Loop have been doing a better business than ever, since the declaration of war. Soldiers and sailors abroad on the streets are paying them regular visits.

The Rothacker Film Manufacturing Company has completed a new movie production to be used by a well-known vaudeville headliner. It is stated to be a novelty set for the big time vaudeville houses, and is known as "Maid o' the Movies." E. H. Hibben, director of the Rothacker Company, produced and originated this screen augmentation.

IN THE STATE RIGHTS FIELD

Paralta Entertains Southern State Rights Men

Carl Anderson, president of Paralta Plays, Inc., and General manager Nat Brown will meet several prominent Southern and Western state rights men at the offices of the Paralta corporation in the Godfrey Building on Thursday, April 26, to discuss the application of the Paralta Plan to territories in which they are interested.

A meeting was held in the offices of the Paralta corporation Thursday, April 19, at which several local exhibitors were present. The Paralta Plan was outlined to them in full detail by Mr. Anderson. He showed them how the entire business was being bled by waste and extravagance in production and distribution, and how this burden is ultimately placed on the shoulders of the exhibitor.

Ginsburg Leaves Mutt and Jeff to Head New Exchange

Henry Ginsburg, who for the past nine months has been head of the sales department of the Mutt and Jeff Film Company, under Harry Grossman has resigned from that concern, to enter upon a new enterprise. With other film men he is now laying plans for the formation of a Greater New York exchange to be known as the Short Features Exchange. Mr. Ginsburg and his associates believe that the full value of the short comedy and the cartoon is seldom if ever realized when handled by a house doing its biggest business on five-reel pictures.

Mr. Ginsburg asserts that the line of pictures he will handle in the Short Features Exchange will be identical in every respect save as to length of feature character.

Hiller and Wilk Move

Hiller and Wilk, Inc., finding that the state rights field is beginning to crowd their present quarters, have decided to move across the hall in the Longacre building, and occupy the offices formerly used by the New York Motion Pictures Corporation.

The change was necessary due to the rapidity with which the business of the young concern has expanded. Hiller and Wilk are now handling "The Whip," "A Mormon Maid," "The Battle of Gettysburg," "The Wrath of the Gods," and King Bee Comedies.

King Bee Comedies Selling

The King Bee Comedies, according to the firm of Hiller and Wilk, which is conducting their sale, have been met with enthusiasm by state rights buyers. Only semi-private showings have been given.

Arvid E. Gillstrom, director of production, was formely with Keystone. With Billy West in the cast are Ethel Burton and Bebe Hardy.

Sheehan Tests New Booking Method for Fox

New York and New Jersey Rights to "The Honor System" to Be Sold Direct Before State Rights Plan Is Definitely Accepted

WILLIAM FOX, while offering "The Honor System" on a state rights basis, is booking it direct in the city and state of New York and in New Jersey. The booking offices are in charge of Carey Wilson at No. 128 West Forty-sixth street. Winfield Sheehan, general manager of the corporation, is handling the state rights end of the business which the New York and New Jersey test is being conducted. He is said to have already received offers aggregating $400,000, and has sold two territories at record prices.

The demand for dates for "The Honor System" is said to be as strong throughout the states of New York and New Jersey as it is in the great metropolitan district.

It is estimated that not less than 250,000 persons have seen "The Honor System" since it opened at the Lyric theatre, early in February. So great has been its success that it has enabled William Fox to accomplish the feat of occupying a first-class Broadway theatre for an entire theatrical season with two spectacular films of his own production. These two pictures were "The Honor System" and "A Daughter of the Gods." The Fox regime at the Lyric began early in October, 1916, with "A Daughter of the Gods" and ran continuously until it was succeeded by R. A. Walsh's "The Honor System."

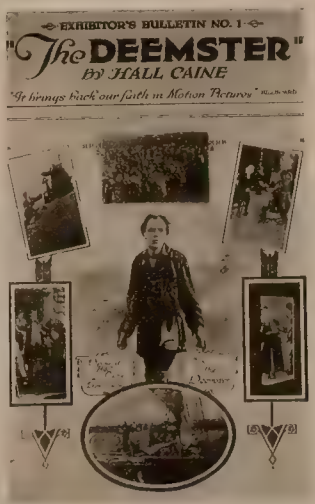
New York Critics Unite in Praise of "Deemster"

Picture Version of Hall Caine's Novel Attracting Attention of Buyers—Arrow Film Corporation's Office a Lively Scene

THE success of Hall Caine's "The Deemster," at the Broadway theatre, gave a decided impetus to state rights sales at the Arrow Film Corporation's office.

Buyers visiting in the city read the daily paper criticisms and recognized the interests created by Hall Caine's first "best seller" in picture form.

Herewith is presented a resume of the reviews:



Front Sheet of the Big Herald, Containing Press Copy on the Arrow Film Corporation's Picture, "The Deemster." This is the Largest Sheet of Its Sort Ever Issued

"One of the most absorbing and powerful photodramas ever seen."—N. Y. American.

"All of the stirring situations are utilized . . . and the screen play becomes a real thriller.—N. Y. Evening Mail.

"There was capital movie material in "The Deemster" with the rush of its story and its abundance of picturesque incident, and the director has not overlooked it. A more thrilling scene than the struggle on a high cliff could scarcely be devised.—N. Y. Times.

"Gained in absorbing interest as the play progressed."—N. Y. Herald.

"The characters are so well chosen that they might have stepped out of the book . . . Nothing more impressive has been seen on the screen . . . Derwent Hall Caine does admirable work . . . His performance is sincere and forceful and his fine, sensitive face registers every emotion . . .—N. Y. Tribune.

". . . story offers many opportunities for thrilling dramatic action—his love affair with the Deemster's daughter, his fight with her brother, his trial for murder, his strange penance . . . There is a fire at sea, a shipwreck and other vivid incidents to add thrills to the picture."—N. Y. World.

"The director has failed in no point to bring about the necessary love scenes, fight scenes and heart-breaking thrills that pictures must have to please the public."—N. Y. Evening Journal.

"There are many impressive moments in the production and these are presented with great skill."—N. Y. Morning Telegraph.

"Absorbing in interest."—N. Y. Evening Telegram.



Irene Fenwick in Typical Poses from "The Sin Woman," the George Lederer Production which George Backer is Marketing

Ince Productions Sell Several Territories

New Corporation Disposes of Canadian Territory and Many Central and Southern States—Market Healthy, Says Ince

THAT the independent market is in a healthier state than ever before, is claimed by the Ince Productions, Inc., the new organization headed by Ralph and John Ince, which closed most of the Middle Western territory and disposed of the rights to their productions in the Dominion of Canada last week.

Metro Pictures Service of Pittsburgh, secured Ince Productions for Western Pennsylvania, Ohio, West Virginia, Kentucky, Illinois and Indiana, and will control for a period of two years the twelve seven and eight-act features to be made in the two yearly period by the Ince concern.

J. S. Skirboll of Pittsburgh, representing the Clarke interests, and Harry Reichenbach of the Ince concern, consummated the deal in a period covering twenty minutes of actual conference.

For the Dominion of Canada, Peter F. Griffin of the Griffin Amusement Corporation, with headquarters at Toronto, Montreal and the West Coast, secured the Canadian rights. Mr. Griffin controls three highly successful exchanges in Canada, and personally operates sixteen important theatres throughout the Dominion.

The Ince Productions, Inc., will begin active productional work April 28, and it is now contemplated that the first release will occur June 10.

Ralph Ince, now at work on a production of "Today" with Florence Reed in the leading role, will begin his work May 1, in the interest of his own organization. Ralph is the second son of the Ince trio, and was the first of the family to take up motion picture directing. He began over eight years ago and during the time he has been actively engaged turned out several hundred multiple reel affairs. His "A Million Bid" was the first big special production to reach the market bearing the Ince name, and his most recent feature, "The Argyle Case" is by far his best.

The entire country will be closed for the output of Ince Productions before next Monday. The most important buyers in the country have wired for reservations and secured options, and according to Mr. Ince, the demands cover twice the supply.

Middle-West Firm Changes Name

The concern, formerly known as the Missouri Valley Film Company, with headquarters at Lincoln, Nebraska, is henceforth to be titled the High-Art Feature Company.

Offices will remain the same and under the same management. The territory covered by the High-Art concern is Iowa, Nebraska and Kansas, and only high-class features are handled.

Detroit Firm Opens Office

The Consolidated Features has opened for business at 97 Woodward avenue, Detroit. Messrs. Cleever and Sturgis are the proprietors. Among the pictures they are offering to Michigan exhibitors is "War's Women."

"Christus," Big Cines Picture, Presented Here

The latest production of the Cines Company, of Rome, "Christus," a picture which is said to have met success on the other side of the ocean, will be given its first American presentation at the Criterion theatre, New York, April 30. Historic Features, Inc., will handle the subject.

More than 1,000 performances of "Christus" have been given in Paris, Rome and Madrid, and it is still running. The product of the Italian writer, Fausto Salvatori, the story deals with the life of Christ, and for the production, Count Giulio Antamoro, one of the best known European directors, and a company of Cines players journeyed to Egypt and the Holy Land for actual locations.

Many months were spent in filming historic occurrences from Bethlehem to Golgotha. One scene showing the baptism of Jesus, by John, was enacted in the waters of the river Jordan. The late Lord Kitchener provided several thousand men and camels for big desert scenes.

A musical setting has been prepared for the American presentation and will be rendered by orchestra and organ under direction of Edwin Franko Goldman.

"Price of Her Soul" Scenario Amended by State Rights Men

LOUIS ROSENBLUH, head of the Variety Film Corporation announced this week, his intentions of devoting attention solely, in the future to the production of special features, the first of which is now being exploited on a state rights basis under the title of "The Price of Her Soul."

Twenty-four prominent independent state rights distributors were queried with complete copies of the play in its synopsis form and requests made for suggestions to what would make the story more attractive as a special feature.

Twenty-one of the buyers made radical suggestions and eighteen suggested a happy ending. Originally, as submitted by Reed Heustis the author, the man and woman who are thrown together through the man's spirit of vengeance, were not happily married and when the majority, or in fact when ninety-two per cent. of the buyers demanded a happy ending, the point was conceded and the story rewritten.

The other changes were made at other buyers suggestions, and four months taken in actual production. Of thirty important buyers, who have seen the picture, only two have dissented in their opinion of the ending.

Mr. Rosenbluh will announce the buyers in forthcoming display announcements in MOTION PICTURE NEWS.

Prominent Persons at "Deemster" Opening

"The Deemster," the Arrow Film Corporation's feature, based on Hall Caine's novel, opened at the Broadway theatre, New York, Sunday, April 15. Among those present were Baron and Baroness de Meyer, Geraldine Farrar, Miss Anne Morgan, Miss Elsie De Wolfe, Mrs. Lewis J. Selznick and party, Ruth Crosby Dimmick, Miss Emma Steiner, Miss Margaret I. Macdonald, Miss Elizabeth Marbury, Nell Brinkley, Ada Patterson, Mr. and Mrs. Wendell Phillips Dodge, Mr. Lee Shubert, Congressman Jos. L. Rhinock, Julia Dean, Mark M. Dittenfuss, Bartley Cushing, Joe Brandt, F. F. Proctor, Jules V. Bruletour, Britton Bush, Mrs. Paul Armstrong, "Wid" Gunning, Mrs. Gunning and mother, Robert Paton Gibbs, Mrs. Aimiss Gouraud, William Randolph Hearst, Edna Wallace Hopper, Crawford W. Livingston and party, R. E. Johnston, George W. Gordon, Earl W. Kirchwey, Walter J. Kingsley, George W. Lederer, Sophie Irene Loeb, Albert Lewis, George W. Newgass, Dr. Henry Oppenheimer, R. A. Rowland, John W. Rumsey, Jefferson Seligman, Edgar Seldon, Nicholas M. Schenck, Adolph Zukor, Hal Young, Helen Ten Broeck, Edw. C. White, L. Lawrence Weber, Arthur Brisbane, Maurice Tourner, Eugene Brewster and others too numerous to mention.

Boston Concern Gets New England Rights to Educationals

Louis B. Mayer of the American Feature Film Company, Boston, Mass., has closed a contract for the New England territory with E. W. Hammons, vice-president and general manager of the Educational Films Corporation.

This exchange will handle all the releases of Ditmars Animal pictures—"The Living Book of Nature," each subject of which is 500 feet in length, also the regular educational and Robert C. Bruce American Adventure and Scenics, 1,000 feet each.

Mr. Mayer was attracted by the demand which is steadily increasing in this territory for scenics and educationals of the better kind.

Ambitious Plans for Sunshine-American Combine

Merger of Chicago Corporations Hailed—Big Features Scheduled for Territorial Distribution—Costly Picture Now in the Making

THE consolidation of production force and activities by the Sunshine Film Corporation and the American Standard Motion Picture Corporation of Chicago, sends the reputation of the Windy City up several more notches as a motion picture producing and distributing center. The arrangement for the combination of forces was made by K. M. Scoville, general manager of Sunshine and M. G. Watkins, general manager of the American Standard. The Sunshine Company had previously been making weekly releases on the American Standard Program.

They come together now and have in the making a multiple reel feature subject, that it is said will cost $65,000 to complete. The title of the picture is being kept secret for the present, but it is announced that the theme is that of a eugenic marriage. While embracing the subject named it is declared not to be a propaganda picture in any sense.

The story was written by Samuel Quinn, president of the American Standard. It was adapted for the screen by Mildred Considine, and the interior scenes are now being made at the Rothacker Studios. Entire supervision of the production is in charge of Mr. Scoville. Richard "Dick" Travers, assisted by William N. Buckley is directing the making of the feature. Mr. Travers, who was for five years with Essanay and is well-known to film fans, spent five weeks in New York on research work preparatory to beginning production. Mr. Buckley was formerly a Griffith assistant.

It will be handled on territorial rights basis, and will be released early in May, according to Mr. Quinn.

Hiller Explains "Selective Distribution"

Claims That "Basic and Vital Principles of Selection" Are Cause of Rapid Growth of Hiller and Wilk, Inc.

AS a sequel to an article recently published under his name in the tradepapers, L. L. Hiller of Hiller and Wilk, Inc., desires to explain the selective methods adopted by his firm in placing pictures with their clientele.

"It is not the simple matter it may appear to be," said Mr. Hiller. "We have been studiously careful to guard our reputation since the moment we entered the field. In the first place we had to combat one of the greatest dangers which menaced the open market method of handling pictures.

"We have rejected enough pictures to supply exhibitors with mediocre productions for months, but we realize that, as selling agents, our reputation is bound up in offering only pictures that have merit and individuality.

"I mention these matters to indicate that selection is possible in the open market. It naturally throws a greater burden of responsibility on our judgment, but the future of the industry depends upon judgment and not on haphazard methods of being able to realize that exchanges are entitled to ideas plus pictures and not merely footage alone.

"These operations of ours," concluded Mr. Hiller, "are but the prelude to our future plans. We aim to build up, we are building up (modesty forbids me to say that we have already done so) the greatest state right selling agency in the world. No production is too big, none too small, for us to handle. Our buyers are located in all countries of the globe. The term 'state rights' is a localism; and Americanism, adapted to the needs and exigencies of United States business only."

Southern "Libertine" Campaign

E. T. Peters and Dave Reed of Dallas, Tex., owners of "The Libertine," featuring John Mason and Alma Hanlon, have opened offices in Atlanta, Ga., to handle the above feature in this territory.



Zena Keefe and Alan Hale in the B. S. Moss Feature Production, "One Hour"

THE EASTERN STUDIOS

WILLIAM CHRISTY CABANNE is claiming a speed record in production of "Cyclone Higgins, D. D.," in which the Bushman-Bayne combination will be seen. Rehearsal was held on March 29, and the following day work on the picture begun in the Metro-Quality Studios. In the meantime a staff of workmen constructed an entire village in the mountains about Nyack. Exactly twenty-three working days were required before the crank turned on the last scene. Which might be considered "going some" on a five-reel picture.

Still Mr. Cabanne looks back to the time when he completed "One of Many," with Frences Nelson, in seven days.

THROUGH poor guesswork on the part of Director Joseph Levering, Marion Swayne, Erbograph star, had the doubtful pleasure of spending a five-hour term in jail recently. The poor facilities of a small New Jersey town, where the company was taking some scenes, led Miss Swayne to enter the nice, white cell—the only one in the jail, by the way—to change her costume. Mr. Levering amused himself by investigating the medieval locking system to find out how the bolts worked with the result that he pulled a chain, and the actress was a prisoner. The police force was in New York, and it was five hours before he arrived and released the fair, but unwilling, prisoner.

STRANGE as it may seem, Roscoe Arbuckle still smiles, and in the face of a blow at the hands of the merciless insurance men. The rotund comedian was turned down flatly by an insurance company last week, on applying for life, health and accident policies. So far as the life and death gamblers are concerned, Roscoe is an undesirable alien inasmuch as they figure him too fat for his height and age. And yet, as has been said before, "Fatty" still smiles.

FRESH from her migration from the Lasky to the Famous Players Studio for the purpose of finishing "The Primrose Ring," Mae Murray has not begun work on her next Paramount Studio under the direction of Robert Leonard. After taking preliminary scenes, the company will move across the river to the new studio at Fort Lee, recently acquired by F. P.

THE Fox players have banded together, formed a baseball team, and announce they are open to competition with any film organization. In particular they desire the challenge to be accepted by the World Film Hit-and-Run Squad. M. Altman at the Fort Lee Fox Studios, will receive any communications in regard to games.

ETHEL CLAYTON'S next World Picture, which has had "Pretty Polly Pollard" as a working title, has undergone a change in name to "Yankee Pluck," which it is felt indicates the character of the heroine in the story. Montagu Love plays opposite Miss Clayton in this picture.

WARTIME upheaval has brought to light the fact that Mitchell Lewis, who has attracted unusual attention by his work in "The Barrier," has not always been an actor.



Jean Smith

For three years Mr. Lewis was working for Uncle Sam, and saw actual service as one of the crew of the "Wasp" during the Spanish War, and also as one of Admiral Sampson's crew on the flagship New York. He declares the roving sailor spirit still stirs him at times, so, in all probability, he will be numbered among the Jackies in case of eventualities.

PROMINENT in support of Ethel Barrymore in her forthcoming Metro play, "The Greatest Power," is W. W. Black, who has appeared in a number of Metro productions, for the most part, at the Popular Plays and Players Studios. He has been in many Famous Players, Fox and Edison Pictures, and before his screen work was in musical comedy.

WILLARD MACK'S playlet, "The Dream Girl," has been obtained for the use of Viola Dana, Metro-Columbia star, and work on the picture will be begun shortly after June Mathis makes the screen version.

MATRIMONY and the movies have clashed again, and as a result pretty Josephine Stevens, Roscoe Arbuckle's new leading woman, is to become the wife of Edward Ellis, the actor, immediately upon the completion of "Fatty's" first picture for Paramount, "The Butcher Boy."





Herbert Brenon Injecting Real Thrills in His Latest Production "The Lone Wolf"

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THOMAS H. INCE plans to put Triangle on the map for keeps, and so has made arrangements for Ruth McCord, who has been a member of his stock company for three or four years, to ride a motorcycle to the four corners of the country, and there supervise the building of a concrete monument to be erected on the international boundary corner. The extended trip will require more than a year, and while the actress is en route, she will spend considerable time at each city visiting Triangle exhibitors, and appearing before audiences each evening. She plans to leave the southwestern corner of the country shortly after the first of May.

Mr. Ince will shortly complete the picture he is making for the Government to use in the training of troops. The film will cover a great part of the Coast territory, including scenes at San Francisco, San Diego and Los Angeles harbor, together with many taken at the Ince-Triangle Studios at Culver City. The picture will show army life, and was produced by Mr. Ince with the hearty co-operation of naval authorities at Washington and California. It is believed it will be a big incentive for men to enlist, as it is at present planned, prints will be shown in all cities of the country.

The first Olive Thomas-Ince Picture was put in production this week. It is from a story by R. C. Smith, with the opening scenes laid in a college dormitory, where the former Broadway star and her pals hold a pajama party to the chagrin of the solemn heads of the college. Raymond B. West is in charge of the direction.

CHARLES Ray, Marjory Wilson, and others of the Victor Schertzinger Company, have started a back-on-the-farm movement for the sake of getting scenes for a coming Ince play. The players have spent several days on a small rancho about forty miles from Los Angeles, where scenes for the photoplay were taken.

A company of Ince players, including Bessie Love under the direction of Paul Powell, went to San Francisco this week where they are to begin the pursuit of a circus. Arrangements have been made for the photoplayers to go with the circus for several days. The company will be absent from the Culver City studio two weeks.

TRANSPORTATION facilities of the Ince-Triangle Studio were taxed to capacity this week, and will continue so until the present subject starring Dorothy Dalton is completed, for in most of the scenes of this photoplay, which is by Monte M. Katterjohn, a large number of extra people take part. Many of the exteriors, as well as some of the interiors are being taken at the eighteen-thousand-acre-ranch at Inceville.

Director Walter Edwards having filmed the last scenes for the Louise Glaum Picture, spent the past week in preparing for the filming of a new subject, in which he will have William Desmond as star. The story for this was prepared by John Lynch and J. G. Hawks, both members of the Ince staff.

The need of small town scenes for the coming photoplay, which will star Enid Bennett, took Director Roy Neill and an organization of forty people to Norwalk, Cal., this week, where a great many exteriors were taken. The story for this is by C. Gardner Sullivan, and principals of the supporting cast are: Walt. Whitman, who appears as the father, and Marjory Bennett, the sister of the star, as the sister.

ROBERT KANE of the Paralta Plays, has been in Los Angeles several weeks making arrangements for the opening of a studio here some time in May. He is being aided in this work by Director Oscar Apfel, who will be in charge of making the J. Warren Kerrigan subjects. It is stated Mr. Kane has selected all players, and technical members of the staff, and an ideal studio is shortly to be put into construction.

The fourth of the new William Russell-Mutual American series has been completed and titled "Shackles of Truth." Francelia Billington takes the role of a governor's daughter in this subject which was made under the direction of Edward Sloman.



Lois Weber Reads Her Favorite Journal

Irene M. Freider, president of the Freider Film Corporation, arrived in Los Angeles this week from her home in Chicago for a stay of several days with Lule Warrenton, producer of child photoplays at the Freider Studio in Lankershim.

At the annual meeting of the delegates of Women's Clubs of Southern California held in Los Angeles this week, Lule Warrenton, producer of child pictures for the Freider Film Corporation, was a speaker on the subject of "Pictures and the Children." In the address the motion picture directoress called attention to the need of more attention to dramatic construction, that child pictures should be built from the standpoint of children themselves, and pointed out in a very emphatic manner the necessity of women's organizations working in co-operation with the producer and exhibitor for the promotion of better films, rather than hindrance by the passage of unjust local or state wide legislation.

BUT one company is now working at the Triangle Fine Arts Studio, Edward Dillon having completed the subject on which he was working, and leaving only Chester Withey, who is directing Seena Owen in "Madame Bo-Peep." The company has been absent from the studio practically all of the past week making scenes for this photoplay near Elsinore. No announcement has been made as to what disposition will be made of the producing plant when all production is centered at the Ince Culver City Studios. The Reliance and Majestic Company have two studios in Los Angeles, the one occupied at present, and the one now being used by the Monogram Company which is located in the East Side of the city, known as Boyle Heights.

Four productions are now being made at the Lasky Studio. One under the direction of Frank Reicher, with Sessue Hayakawa and Fritzie Brunette as principals; another by George Melford with Fannie Ward and Jack Dean as principals, and the third by Lou-Tellegan who has Louise Huff and Jack Pickford, supported by Theodore Roberts, Hobart Bosworth, James Neill, James Cruze, Raymond Hatton and others. Miss Pickford has returned from a dash across the continent, and Director General C. B. De Mille will produce another Art Craft subject starring her. Miss Brunette, playing opposite Mr. Hayakawa, has been specially engaged for this part, following the completion of her work under Director Colin Campbell for the Selig Company. Miss Brunette has appeared in Selig Pictures for the past year.

ANOTHER Art Craft Company, that of Douglas Fairbanks, will also work at the Lasky plant. Mr. Fairbanks and a portion of his company arrived Thursday, and others will come within a few days. They expect to remain in Los Angeles about three months, and will make their scenes at the Lasky Studio. After the stay here, the company will go to Honolulu.



Vice-Presidents H. O. Davis and R. H. Cochrane and Treasurer P. A. Powers of the Universal at Universal City

Morosco Studio Manager, Charles Eyton, Director Donald Crisp, George Beban and a company, are spending two weeks in the Northern part of California, securing scenes for a coming Morosco-Pallas subject. The company will be absent about two weeks.

Myrtle Stedman, Morosco star, has been invited to preside at the opening of the Lyric theatre, Stockton, California, at an early date. She has just completed work in a Morosco subject filmed by William D. Taylor.

The five-reel feature "The Eye of Envy," which stars Crane Wilbur, who is also the author, has been completed at the Horsley Studio under the co-direction of Mr. Wilbur and Harrish Ingraham. The supporting members of the cast include Gene Crosby in the feminine lead, Jode Mullally, Edgar Sherrod and others. "The Eye of Envy" is scheduled for release on the Mutual Program, May 14.

WITH the completion of the fiftieth one-reel comedy made by the Nestor Company with Eddie Lyons and Lee Moran as the featured players, Louis Chaudet, who has been the director since last June, leaves the organization to direct comedy-drama of three, four and five reels. Roy Clements, who was formerly affiliated with the Universal as director, is to succeed Mr. Chaudet, and is now lining up a series of pictures for Messrs. Lyons and Moran, in which Edith Roberts will appear with them. Mr. Clements will be remembered as the director of the Snakeville Comedies made for the Essanay Company at their Niles Studio, and released for more than a year. Recently he has been associated with a company he formed, and has made a series of ten pictures of one-reel, which will shortly be released. Mr. Clements has proven himself a very successful comedy director, and it is believed his affiliation with Lyons and Moran will make a very happy combination.

From Universal City comes the announcement of new records. The largest shipment of negative film to leave Los Angeles at one time was sent by the film editors of the municipality to New York. It consisted in all of sixty-seven reels, which included comedies of one-reel length and a number of five-part dramas and comedy dramas. Previous to this time the greatest shipment of any one week was fifty reels. The number of directors employed at the present time numbers twenty, which is lower than any time since shortly after the opening of the city in March, 1915.

A number of changes are announced from Universal City this week. One is to the affect that Allen Curtis is to resume the making of Joker Comedies with Jack Dill and Gale Henry as principals. The other members of the Joker Company will continue under the direction of W. W. Beaudine. Each organization will make one-reel comedies.

RUTH STONEHOUSE, whose contract with the Universal Company expired last week has accepted a new contract and is to remain with Universal for another year. For the present she will give up directing her own company at least for the summer months, and during this time will be featured in a series of five-reel comedy dramas made by Louis Chaudet.

Elmer Clifton, former director at Fine Arts Studio has been assigned to the direction of five-reel subjects, featuring Jack Mulhall and is now making his first subject entitled "The Great Adventure," which is from a scenario written by McGrew Willis and Walter Wood.

Director Joseph DeGrass has taken up the filming of a five-reel Western photoplay titled "The Vengeance of the West." Dorothy Phillips is the featured player, and the supporting principals are Wm. Stowell and Lon Chaney.

THE novel "Loot" by A. Somers Roche is to be filmed in a fifteen episode serial, to be released under the title "The Mystery of the Gray Ghost." The scenery is now being prepared, and the technical staff is now working on properties, wardrobe and sets which will be required for this. The cast includes Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo. The latter of "Broken Coin" and "Liberty" serials fame are to play the leading roles.

Harry Carey and a company of Universal Western players are at Newhall making scenes for "The Golden Bullet." This picture will consist of two reels.

Allen J. Holubar is making final scenes for the five-reel civil war drama "The Field of Honor" in which Louise Lovely plays the feminine lead opposite Holubar. A feature of this will be a number of thrilling battle scenes made in the foothills near Universal City.

Wm. Worthington is back at Universal City Studios after a two weeks' vacation, and has taken up the making of the picture "The Cleanup." This is a story written by Waldemar Young, and like former subjects made by this director, will have Franklyn Farnum and Brownie Vernon as the leads.

THE Fox Studio battalion of Home Guards continues to increase almost daily, and the membership now reaches near the 200 mark.

Officers are now being selected, and William Fox will head the list as major of the battalion as long as he remains on the coast. When he returns East, it is understood, that General Manager A. Carlos, will succeed him to the title of major. The battalion is to be divided into four companies, captained by John J. Glavey, George Grenier, R. A. Walsh and Frank Lloyd, respectively. An attempt was made this week by William Fox to purchase uniforms for all members of the company. At the time he gave the order there were but a few over a hundred enlisted. By the time the order was fulfilled the number had increased to more than one hundred and fifty. Manager Brown of the Western Costume Company learning of this condition, made the battalion a present of fifty complete uniforms, making the total number supplied, one hundred and fifty. The costume company has also loaned the battalion sufficient Springfield rifles and other accoutrements to meet all necessary needs.



Charles Ray in "The Pinch Hitter" (Triangle-Ince)

Another feature of the Fox battalion is the troupe of independent scouts under command of Tom Mix. This consists of twenty-five cowboys, who are trained by years of experience in scout duties, and range riding. Another feature of the Fox battalion is the fact that the organization has fifteen automobiles and four auto trucks at its disposal at any time, making it possible to transport the troupes to any given point with great speed.

IT is told about the Fox Studio that Theda Bara is shortly to come West for the making of several pictures. She will be accompanied by J. Gordon Edwards. At the same time it is planned William Farnum shall go to the New York studio of the Fox Company, and it is more than probable he will be accompanied by his present director, Frank Lloyd, and his staff of Billy Foster, cameraman, and Harry Weil, assistant director.

The Fox producing organization was increased this week by plans for the Franklin Brothers, Sidney and Chester, who heretofore have co-directed, for each one to have his own individual company.

These directors in the past have specialized in making pictures in which child parts predominate. They will continue along this line, and both will shortly begin the making of five or six-reel subjects with an individual cast of well-known child players. S. A. Franklin is now filming the last few scenes for "Hansel and Gretel" and Chester Franklin will shortly take up the making of an adaptation from Stevenson's story "Treasure Isle."

WILLIAM PARKER, who has a long list of successful photoplays to his credit, and who was recently affiliated with the Ince Studio as writer, has been added to the Fox staff which has been rapidly increased in the past few weeks. The corps of writers now include Ben Cohn, F. McGrew Willis, Chester Clapp, John Clavey and others.

Five comedy companies are now at work at the Fox Studio in Hollywood. One company is headed by Charles Parrott as director, who has Charlie Conklin as his featured comedian. Hank Mann, Billy Mason and Max Asher make up another company, while Tom Mix has Rena Rogers as his new leading lady, and his usual bunch of cowboys. The other two companies are those making Sunshine Comedies under the supervision of Henry Lehrman, who is also the director of one, which is composed of Billie Ritchie, Gertrude Selby, Victor Potel and Harry Ham. David Kirkland is director of the second company, and has Dot Farley as the featured comedienne, supported by Ernie Shields and Sam Beverly. It is announced two additional companies will shortly be put to work under the supervision of Henry Lehrman, whose subjects are to be released on the Fox Program.

The Hank Mann story now being filmed has been titled "Suds of Love," and the Western one being made by Tom Mix will be known as "The Romantic Cowboy."

Charles Conklin is working under the direction of Charles Parrott in "His Bomb Policy."

May Bush, former Keystone leading comedienne, has been engaged by the Fox Company and is making her debut under this brand in this Farnum subject.

Jewel Carmen is playing the lead opposite Wm. Farnum.



Members of the William Fox Studio at Hollywood, Cal., Have Organized a Home Guard

VITAGRAPH DIRECTOR LAWRENCE SEMON and four members of his company were this week called to the Eastern studios of the Vitagraph by Commodore J. Stuart Blackton, where the remaining ten of the "Big V" series will be completed. Those in the party besides the director, were James Aubrey, Leonard Smith and Joseph Basil.

The Vitagraph Company under the direction of William Wolbert, filming the "Lady Sheriff," returned this week from Randsburg, Cal., where for a week they made scenes in the gold mines of that locality. Antonio Moreno and Mary Anderson are the featured players in this picture, the principal supporting player being Otto Lederer.

Albert E. Smith, president of Vitagraph is expected in Los Angeles shortly to spend a week before he returns to the East.

THE Lone Star-Chaplin Company this week took up the eleventh Chaplin subject for the Mutual, which will be laid in the Latin quarter of any city of the present day.

For several weeks there have been many rumors concerning Edna Purviance, but it was stated with emphasis by Manager H. P. Caulfield, that this actress would remain with the Lone Star Company, playing the lead opposite from Mr. Chaplin.

The producing staff of Vogue Films, Inc., is to be re-organized, according to advice received from the Chicago office of the company this week. All of the present employes were given vacation of two weeks, and during that time, contracts for players will be made. It is understood a number of the former employes will be retained. It is the plan of the managers to greatly improve the products, and big stars are to be engaged for this company.

WHAT is spoken of as the thrills of thrills was accomplished this week when a member of the Helen Holmes-Signal Company leaped the gap between a dock and an ocean-going ship in an automobile. The jump of eighteen feet was successfully made without injury. This scene is for the ninth episode titled "The Knotted Cord" of the Railroad Raiders, and is but one of the melodramatic stunts, the episode including an international intrigue, a bomb plot and a number of water feats, including the destruction of a barge by explosion. A portion of this episode was filmed under the direction of Helen Holmes herself, she taking up the megaphone duties to permit Director J. P. McGowan to give all his time to editing the episode so that the company could leave for San Francisco and Yosemite Valley, where the tenth and probably other episodes will be filmed. The company will use its private car "Signal" on the trip to San Francisco and during its stay in the North.

H. L. Snyder, an English writer, known under the pen name of Archilless, has been added to the Signal Staff, and is now busy preparing adaptations for the screen version of a number of novels purchased by the company. These shall be filmed immediately after the completion of the serial "The Railroad Raiders."

THE Harold Lockwood-Yorke Company now has a complete cast selected for the next production, "The Haunted Pajamas" adapted from the novel of the same name. Lester Cuneo who has been playing heavies, will take the character role of that of an elderly judge of wealth. Paul Willis will take a juvenile part. Big Ed Sedgwick is the jovial college pal of Harold Lockwood, who characterizes Richard Hudson. Another player is Harry DeRoy.



Margaret Gibson Appearing in Christie Comedies

Hollywood Hookum

May 5, 1917 NEWS MORE NEWS

The name of the leading woman is being kept a secret.

The L-Ko Company under the direction of Vim Moore, has completed a picture titled "Dry Goods and Damp Doings." Phil Dunham is the featured player of the subject.

Another picture just completed is that featuring Dan Dussell in the role of a life-saver. This has been titled "Beach Nuts." The direction was in charge of Noel Smith.

The L-Ko Company with Dick Smith as director and Bob McKenzie as the principal player, is nearing the completion of a two-reel picture, which as yet has not been titled.

J. G. Blystone, L-Ko director general, is the author of three new stories which are to be put into production at once.

THE first company, or battalion of coast artillery federal reserves to be organized after the passage of the Hayes-Chamberlain Act, is that of Hollywood, Cal., and is composed almost entirely of motion picture players. This company has been recruited more than six months, and is ready for service and expecting a call for duty momentarily. The personnel of the company includes the following motion picture people:

T. E. Duncan, Walter E. Long, D. L. Blanchard, V. Higgins, Robert Lee, R. A. Seigl, L. P. Bogardus, Fred Burnworth, L. Ekland, H. A. Smith, F. S. Bernhart, J. C. Emory, H. A. Hughes, A. L. Mitchell, L. J. Morissette, M. C. Parmeter of the Lasky organization, Allen Watt, A. R. Ebrite, H. E. Wilmering, Clarence Hodge, W. L. Bietel, G. C. Bradford, William Rau, Frank Bugler, G. O. Hiveley, Leonard Clapham, P. J. Clowerty, H. B. Daniels, S. G. Fitz, F. E. Golden, V. B. Goss, C. E. Hatton, W. L. Kerl, E. Meisel Frank Beitel, Fred Church, R. E. Cline, Arthur Currier, H. C. De Fiennes, Fred Granville, Wesley Hagaden, Bert Howell, Ray H. Klaffki, G. T. McGinigle, S. C. McCullough, R. H. Palmer, Langdon Prager, Stockton Quincy, Dwight Robinson, C. A. Stillson, J. S. Todhunter, J. Neary, Fred Myton, Charles Ryder, Clarence Hively, Wm. Fox of Universal.

Frank Abbot, W. L. Seanor of Keystone; Harry Schenck, Kalem; Jack O'Brien of Vogue Films; T. L. Whitlock, Ince; C. E. Cuthbert and Mack V. Wright, International; W. S. Blystone, L-Ko; Chester Horn, Horsley; D. A. McClish, Christie; Ernie Shields and J. L. Lantz, Fox; and Donald Hicks of the Chaplin Studio.

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

With a pocket full of nerve soothing tablets, our trusty notebook and an Ever-Sharp pencil, HOOKUM editor journeyed out Pasadena avenue in search of a thrill at Signal Studio. Expecting to find the Railroad Raiders' yards all littered up with box cars, the tidy scene that constituted the landscape at forty five sixty was a great disappointment.

Coming upon Helen Holmes' goats at the entrance, we surmised the cause of everything being spic and span. Another probable answer is the speedy movements of J. Pep. McGowan for scientists tell us suction is fully as powerful as hydraulic pressure. After an hour of chasing we—a beardless youth who is known far and wide as Ford Ingersol Beebe, because of his ability to keep the ivories of an Oliver in perfectly sanitary condition from use, who served as our guide and the editor—came up with Mc Gowan. Our second wind came on us twenty minutes before, but Mac was as cool as a cucumber on the shady side of the vine.

At the psychological we arrived. A string of cars and maybe some players were to be shunted into oblivion or the Los Angeles river. The scene was put over without even disturbing one of the hairs of Tom Lingham's devilish mustache. (Lingham is the villain, but is not half as bad as folks think).

Simmy (Correct spelling) Sues was behind the sixteen-to-a-foot Bell & Howell, and all the time kept one eye on the scene and the other on the flying atmosphere. For a few minutes it rained everything but locomotives. When it was all over and everyone on the side lines were wondering what happened to the players, Helen Holmes emerged from the wreckage. A second later Leo Maloney the leading man, came up for air. Mac had prophesied an accidentless thriller and he won. He told us they work night and day, there being two shifts of every department except the director and players. Bob Phelan is the owl eyed cinemaphotographer, so spoken of because he can focus in the dark as well as the light, and is responsible for many Signal night effects. In the laboratory we learned to know Orrin Denny who has found out how to make electricity do all his work, even to delivering his lunch to him at 12:15 daily. McGowan pats him on the back daily. Denny invents a new laboratory device with every movement of the film racks.

One desiring peace and quietude should remain away from Signal Studio.

Irene Hunt picked some wild flowers this week and now she is suffering from oak poisoning. All of this happened while she played a leading part in "A Soldier of the Legion."

There is no race suicide evidence about Universal City Zoo. The troop of youngsters there include a leopard, three lions, four huskies, seven wolves, camel, cinnamon bear and three goats, all under four weeks of age.

Lynn Reynolds has taken unto himself the task of organizing the actresses of Universal City into a Red Cross Corps. Myrtle Gonzales was the first to don the cap.

Tom Gibson is said to be a very busy man, for he has the care of a baby boy in addition to the duties of writing scenarios for the Universal.

President Wilson's plea for all to become soldiers or farmers has been answered by Helen Holmes. Yes, she has started a garden in the back yard and so plans to be able to look every fruit and vegetable peddler in the eye and tell him to go—on!

Consolidated Crepe Hair: Bids are made daily at Signal Studios as to whether J. Pep McGowan will grow a new head of hair before Tom Lingham's moustache regains its former strength and enduring power.

Hank McRae caused a scattering of the sightseers from Iowa at Universal City this week when he cried "Get Dynamite." Nobody knew that it was a nickname for one of the men who regulate the movements of the big elephant.

Irv Cobb saw a picture at one of the filming places the other day and went right out and complimented the elephant on his ability to steal the picture.

Yes, girls, Harold Lockwood will wear the Haunted Pajamas in many of the scenes of the Yorke photoplay of that name, and they are silk too!

Walter Edwards has a garden, and is raising potatoes, onions, garlic, chickens and artichokes. He reports a very encouraging manner of cultivation, which is very important in this day of the h. c. of l. He uses fish meal, commercial fertilizer, and all the dogs and cats in the neighborhood come over and plow up his garden for him every day.

Official master of ceremonies, Charles Murray, has raised about eight thousand dollars in the past week for the Red Cross Association. First he staged a comedian base ball game, and then aided the association at the opening of a new cafe. The evening ended up with Charley offering eighty kisses for sale, he to be the receiver and the ladies of the gathering to bestow the osculatory salute upon his Irish face. It proved so popular that 140 was rung up before Charlie could get his second wind.

Since the talk of conscription, Baldy Belmont has laid away his toupee. All about the Keystone studio speak of him now, not as being twenty-three, but as forty-six.

Harry Wulze has been in the motion picture business writin' stories and sich, for seven years, and has just discovered he has never had his picture took in all that time.

Realism is not sought by some actors with respect to war. The Home Guard companies of one studio containing 180 men does not have the name of one single actor on its membership role.

The possibility of war has culminated a romance. It began in films about two years ago. Earnest Shields, late Universal leading man, now playing eccentric characters and juvenile in Sunshine Comedies, is a benedict and Betty Shade, the Universal diving nymph and leading woman, is the bride, and all their friends at Universal gave them a loving cup, inscribed, "To Betty, Universal's first war bride—from those of Universal City who love her."

H. O. Stechhan, who operates a swivel chair at the Balboa Studio, tells Hookum that Little Mary Sunshine pictures are to continue to come forth from the picture plant by the sea. We're neutral!

Lou—is counting the days until Geraldine will arrive and he is happy that war has been declared for the diva gave up her Havana engagement.

Big Bill Russell foresook the beauties of Santa Barbara to spend a short vacation in our fair midst.

Francelia Billington ran away from the roses and missions of Santa Barbara to spend Easter in her own ideal Glendale.

Oscar Atfel took a rattler for New York this week. When he gets back he is going to make Paralta Plays.

A big cigar was seen escaping from a Santa Fe train this week and a few seconds later B. Zeidman hove in sight. He announced the arrival of Douglas Fairbanks and then the actor-comedian appeared. It was a great day for Hollywood.

Miss Lois Weber has abandoned the beauties of her Hollywood home for a motor trip to Monterey.

Our town lost a dandy gang of noise makers this week when Larry Semon and the "Big V" comedy bunch beat it for the other Broadway.

Sid Chaplain is in Chicago lickering for his brother Charlie.

Our town is rather quiet this week, the stillness being oppressive since the departure of C. R. Seelye and his noisy cap last week.

SHREDDED WOOFS!

CHAPTER X.

She was reared and educated in England, but Old Glory is the banner she swears by if she swears at all.

(To be continued in our next)

SCREEN EXAMINATIONS

"The Bar Sinister"

(Edgar Lewis Productions—Five Reels)

REVIEWED BY PETER MILNE

"THE BAR SINISTER," Edgar Lewis's first independent production, is an original picture written by Anthony P. Kelly, presenting a strong drama set in a theme offering the doctrine that the dividing line between peoples of the white race and the black does not of a necessity trace the color line. There is good and bad in both races; there is good and bad in all the cross-races, avers Mr. Kelly, and, building on this foundation of truth, he has evolved a very strong story, worthy in every respect



Swift Makes Known His Stand

of its multiple reelage. It never tires and the action always maintains the remarkable degree of suspense introduced by the ominous events of the prologue.

Mr. Kelly has for the most part handled deftly the abundance of dramatic material resulting from the clash of the races and has shown skill in the handling of his crises, of which there are not a few. There are no deliberate attacks aimed at the negroes, ill-concealed beneath the surface of the picture. Special pains were evidently taken to avoid giving offense, as there is a series of flashes when the drama is well under way showing two whites, two blacks and two of mixed blood, one of each pair representing virtue in the story, the other arranged on the side of evil. The usual good-natured fun is poked at the negro, and he is once seriously referred to as the preordained servant of the white man. Attempting to face the picture from a neutral vantage point between the races, one really does confront a problem after all is said and done. One's opinion must be uttered on the state rights basis. In the North, all well and good; in the South, a question.

The story is laid in the turpentine woods of Georgia. Here is evolved the drama of Belle Davis, who believes her mother is a negro; of Page Warren, who is correct, though only a guesser, in his surmise that she is of white parentage, and of Ben Swift, her devoted admirer, a mixture of white, black and Seminole Indian. Mr. Lewis took his company to the actual locations, and so has obtained an atmosphere of the utmost realism. The plot unfolds logically and offers two terrific fights, one fierce affair betwen Page and "Buck" Moe, who employs the razor, and the other waged between Swift and a pack of angry, gin-soaked blacks. Mr. Lewis has handled both of these admirably, deriving from them the utmost in suspense.

With respect to the cast, Mitchell Lewis, the long-to-be-remembered 'Polcon of "The Barrier," as Swift gives the outstanding performance. The appeal and suffering of the character are elements brought out with striking force. We wished for more of Mr. Lewis's Swift, but when he dies, so well has he fastened himself on the spectators' sympathies that there will be few dry eyes. Hedda Nova and Victor Sutherland as the lovers and Jules Cowles as "Buck" give characterizations of sterling quality, and the support throughout is of a generally high order.

On the whole, "The Bar Sinister" leaves one impressed by its bigness. A certain suddenness of the ending and an opportunity overlooked to give the picture a climax of tremendous power are points which perhaps prick only the ultra-close observer. At any rate, the picture cannot be judged by the reviewer's usual blind "the average." Superlatives are justified.

THE STORY AND PLAYERS

The prologue takes up the kidnapping of little Annabel (Mary Doyle) by Lindy (Florence St. Leonard), whose husband (William Anderson) has died owing to the mistreatment of Annabel's father (Preston Rollow). He believes the child dead.

Fifteen years later Annabel, known as Belle (Hedda Nova), is thought to be the daughter of Lindy. She is loved by Swift (Mitchell Lewis), a mixture of three bloods, who works in the turpentine forests. Page Warren (Victor Sutherland), son of the owner of the forests, who has no use for the negroes, comes South to look over his father's interests. He meets Belle and believes her white. She, loving him, carries out what she thinks is a deception. Warren, at first despising Swift, with all the rest of the colored folk, shortly has his eyes opened to his worth by the man himself and the broad-minded teachings of Colonel Pendleton (William A. Williams). When Warren at last discovers what he believes to be Belle's true parentage he denounces her, but shortly afterwards he learns the real truth when Lindy dies. The superintendent of the turpentine works (J. R. Chamberlain), nursing a grudge against Warren, imports Moe (Jules Cowles) to put him out of the way. Moe incurs Warren's enmity by openly insulting Belle. A fight ensues, in which Moe is worsted. His followers rise up with intent to wipe out all the white people of the neighborhood. Swift covers the retreat of Belle and Warren by meeting the mob single-handed. It costs him his life, and later, after the uprising has subsided, Belle and Warren return to mourn the loss of their true friend.

George Dangerfield, Frank Reilly, W. J. Gross and Mack Wright complete the cast.

"The Pinch Hitter"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

"THE PINCH HITTER" revolves altogether around a "boob" who goes to college and is kidded. His one act of brilliance is to lace out a home run in the last reel and the last inning. One man is on, two are out, and the count is two and two on the awkward hero, when he connects, wins the game, wins the respect of his fellow students, wins a girl, and wins the admiration of his father. Never has a home run won so much for its perpetrator.

The story, written by C. Gardner Sullivan, is a single-track comedy with mere snatches of drama. It is, however, thoroughly enjoyable and very often highly laughable, despite its simplicity. The various embarrassing situations in which the boob finds himself are true to life and exaggerated only to meet pictorial demands. The atmosphere of the college town has been transferred to the screen with a fine degree of realism by Director Victor Schertzinger. It is his first directorial effort, and he seems to have fully absorbed the Ince production plan.

Charles Ray does one of the best roles of his career as Joel Parker, the central character. Sylvia Bremer and Jerome Storm contribute excellent support.

THE STORY AND PLAYERS

Obadiah Parker (Joseph J. Dowling), a grouchy old farmer, sends his son Joel (Charles Ray) to college because it was his

wife's dying wish. For full three reels he is constantly the butt of various jokes which the student body headed by Slater (Jerome Storm) choose to inflict on him. Even Abbie Nettleton (Sylvia Bremer), keeper of the college bakery, is unable to stir him up. He is allowed to act as mascot for the baseball team



Not Enough Money to Pay the Check!

because the coach (Louis Durham) believes there is luck in nincompoops. In the final game of the season, when all the substitutes have been brought into the game, Joel is allowed to bat for the pitcher on a desperate chance. And the result is a home run.

"The Mystery of the Double Cross"

(Pathe—Eighth Episode)

REVIEWED BY PETER MILNE

THIS episode, called "The Stranger Disposes," goes on with the attempts of all parties to gain possession of the papers containing the secret of Philippa's birth. Annesley, the reporter, has a prominent part and is again a welcome addition to the cast due the good acting of Gladden James.

THE STORY AND PLAYERS

Hale (Leon Bary) and Annesley (Gladden James) investigate the rooms of Bentley (Ralph Stuart). They are captured by the villain's henchmen, despite the assistance tendered by the Masked Stranger. Peter escapes and hastening to the Brewster home confronts Bentley as he is rifling the safe for the papers. Bentley overcomes Peter and when Philippa (Molly King) arrives, she accuses him of attempting to rob her and has him arrested. The Masked Stranger steals the papers from Bentley. In the evening Bentley takes Philippa to a rectory where they plan to get married. The girl is left alone in a room for a moment and when Bentley returns he is confronted by the Masked Stranger, who informs him there will be no wedding that night.

Pathe's British War Pictures

UNDER the title of "Official British War Pictures," Pathe Exchange will release a series of pictures dealing with the war in Europe. These were first put on the market under the title of "The Battle of the Somme" and were reviewed in the October 14 issue of MOTION PICTURE NEWS, page 2398.

They are without a doubt the best war pictures ever offered, inasmuch as they show in addition to the army routine, scenes of actual fighting and the desolate battlefield after the fighting is done. Pathe will offer two reels of these pictures each week.

"Patria"

(International-Pathe—Fifteenth Episode)

REVIEWED BY PETER MILNE

"FOR THE FLAG," as this episode is entitled, brings "Patria" to a close. For the most part, the final two reels are filled with the scenes of trench warfare, glimpses of which were seen in the fourteenth episode. Trenches and bridges are blown to atoms, bombs burst right in front of the camera, there are charges innumerable, and the men drop as if real bullets were fired instead of blanks. The spectator is also treated to a sight of the armored motor tractor, known as a "tank" or "caterpillar," breaking through barbed-wire entanglements and bridging trenches. In fact, few of the incidents of actual warfare have been left to the imagination.

THE STORY AND PLAYERS

After much fierce fighting, the forces of Patria (Mrs. Castle) put the invaders under command of Huroki (Warner Oland) to rout. This arch-fiend retreats to his private chambers and there commits suicide. Captain Parr (Milton Sills), who has been wounded in the battle, receives congratulations from Patria on his fight, and also gets the embrace he so justly deserves, which closes the serial.

"The Valentine Girl"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

TWO things are always assured in a Marguerite Clark picture: the winsome, innocent charm of the star herself, and an entirely novel and different plot. Naturally, with a star so versatile as Miss Clark, the Famous Players would have no legitimate excuse for neglect in furnishing variety in story, but few stars have essayed so completely differing roles as Miss Clark.

Frankly, we like "The Valentine Girl" as much for its strength in story and the support of the capable surrounding cast as for the inimitable way in which Miss Clark personates first a little child and then a young woman. And yet we know that without Marguerite Clark the story would not carry through the introductory part without boring some, and even the best scenes might have seemed a bit strained. For it requires Marguerite Clark to make this story real. Yet we have seldom seen a better vehicle offered in light, clean drama. Laura Sawyer, who is credited with the story, has done her work well.

Only once do you catch the slightest resemblance to any of Miss Clark's previous characters. When she tells the white lies about her parentage that gain her adoption by the kind minister into whose church she slips to escape from the pursuing policemen, you think instantly of "Miss George Washington." It is really equivalent to a "comedy touch," not perhaps intended by the author; but all Clark "fans" will appreciate it.

Frank Losee as Marian's father added very materially to the dramatic effectiveness of the production. Director Dawley is to



Marian Watches the Next-Door Children in Their Happiness

be accorded credit for the usual number of fine touches which always characterize his productions—for example, the splendidly handled rescue scenes in which the life-saving crew were introduced.

THE STORY AND PLAYERS

Marian (Marguerite Clark), a pretty, innocent child of twelve, who has never seen father nor mother, is sent to her father

(Frank Losee). He runs a gentleman's gambling house, and when little Marian stops a card game by her sudden entrance into the big room he is greatly embarrassed. The sight of her, however, brings back memories of a cleaner past, and from that moment he is a changed man.

Just when he has made a resolution to sell his place and "go straight," Joe Winder (Adolph Menjou), a crook who has cracked one safe too many, lays a crime on him, and the police raid the place and take him to prison. Marian as Hope Valentine is adopted as a waif of unknown parentage by a good minister. She meets, first as a boy, Robert Wentworth (Richard Bartholomess) on "Valentine's Day" at the church festival. He saved his half of a valentine heart, which Marian finds on him when chance, via a shipwreck, brings him back to her.

Then her father returns from prison. He makes her tell the truth to Robert and her new friends, and then, after he is assured of her happiness and has made clear his innocence, he goes away to leave her happy and undisturbed by an ex-convict's presence.

"The Law of Compensation"

(Talmadge-Selznick—Six Reels)

REVIEWED BY PETER MILNE

"THE LAW OF COMPENSATION," in which Joseph Schenck presents Norma Talmadge, is an adaptation of a story by Wilson Mizner. As picturized it makes a rather tiresome production, from which one is obliged to absorb a conventional "lesson." It presents a story within a story, the second being told a daughter by her father when he discovers his child about to take the fatal step made by her mother. Of course, there is considerable similarity between the two stories, the second one repeating much of the first and acting as something of a damper on the interest.

Julius Steger, who directed, has attempted to become sentimental too often during the course of the picture. His subtitles are sometimes preachments aimed at the audience, and we think the average audience cares more about being entertained than preached at. Mr. Steger often bursts into rhyme in the inserts, but instead of pathos he most always produces bathos. In fact, the printed matter appearing in "The Law of Compensation" is, to an intelligent audience, one of its greatest drawbacks.

Miss Talmadge fulfills the requirements of her dual role in her usual highly satisfactory fashion. Frederick Esmelton is rather a stiff father. The production is not at all praiseworthy. A piece of continuity that jumps considerably was made from the story. The settings are rather cheap, and there is not enough difference in the scenic detail of the two periods to create the required illusion. The photography hardly measures up to the average of the day.

THE STORY AND PLAYERS

Ruth (Norma Talmadge) permits herself to receive the attentions of Wells (Edwin Stanley), who promises to make a musical comedy star of her, providing she will furnish the money, despite the objections of her husband (Chester Barnett).

When matters have reached a critical stage her father (Frederick Esmelton) tells her the tragic story of her mother (Norma Talmadge). How she deserted him for Trevor (John Charles), how he in turn deserted her, and how he, after her death, sought out Trevor and killed him. This story convinces Ruth of the foolishness of her contemplated course, and she remains in the happy home provided by her husband.

"Skinner's Bubble"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY GEORGE WORTS

"SKINNER'S BUBBLE" contains many of the elements which made "Skinner's Dress Suit" a success, concerning the business adventures of a young man, a part which is capably handled by Bryant Washburn. The second of the "Skinner's" series will appeal to the American audience because it deals in amusing detail with the healthful longings of a youthful married couple.

We like to see anybody bluff anybody else, if the job is done humorously, and that is the business angle taken up by the picture.

The titles are clever, and the photographer has made effective use of the double exposure.

Harry Beaumont was director and author, the play being presented by arrangement with Henry Irving Dodge, who contributed a series of "Skinner" stories to Saturday Evening Post.

THE STORY AND PLAYERS

Bryant Washburn, as Skinner, desires more prestige in business and society, and hopes to accomplish it by taking an expensive apartment in town. He branches out for himself, but business



Skinner Wearies of Over-Attention

declines to pursue him. He grows tired of bluffing, dislikes the too attentive valet, butler, etc., of his fashionable apartment, and at this point the bubble bursts. In conclusion, he goes back to the old home in Meadville, where Honey, his wife (Hazel Daly) can be happy, and takes up his work again with the firm.

The cast is well selected. James C. Carroll is the senior member of the firm, Marion Skinner his wife, and U. K. Houpt firm's secret agent.

Two Educationals

("Henry Thadeus Tinklebottom, Motorist"—One Reel. "Tree Animals" Split Reel)

REVIEWED BY PETER MILNE

THE first reel taken by Robert Bruce on his tour roun United States, entitled "Henry Thaddeus Tinklebottom torist," starts off as a comedy and winds up as a scenic. Bruce encountered roads at least three feet deep with mu to his auto trip to Florida, and his car is turned into a ver plow. Motorists will specially appreciate Mr. Bruce's hard es on the soft roads. The latter portion of the reel shows som beautiful views of Florida.

"Tree Animals," a Ditmars subject, is immensely valuable in an educational way. The average audience knows little about such animals as the honey bear, the Brazilian opossum, and the Flying Phalanger. Interesting things are told in connection with each family, while the pictures themselves show many of their habits.

"The Flower of Doom"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

REX INGRAM shows his ability as a director in this feature, but not as a writer. His story contains no central plot. The footage is divided between two sets of characters only remotely related, the love element is not at all well developed, and there is a scarcity of strong dramatic situations.

If atmosphere made the photoplay, then "The Flower of Doom" would be a winner. There is a lot of Chinatown stuff, including a kidnapping, and plenty of scenes laid in the midst of an opium joint, and they are all realistically presented. The photography is good, too, and the acting of the players is quite acceptable.

THE STORY AND PLAYERS

Charley Sing (Frank Tokonaga) is arrested for killing a member of a rival Tong. Political pull and the sob story written by Harvey (M. K. Wilson), a reporter, result in his release. Harvey meets a cabaret dancer, Neva (Gypsy Hart), and one day

takes her on a trip to Chinatown. She wears a pin, the emblem of Sing's tong, and is as a consequence kidnapped by Ah Wong (Gordo Keeno). Sing, grateful to Harvey, kidnaps Tea Rose (Yvette Mitchell), a girl of Wong's, and only returns her when Neva is released. Tea Rose loves Paul Rasnov (Nicholas Dunaew), a Russian artist, who frequents Wong's opium joint, and the two plan to elope. But Tea Rose is caught and killed by Wong.

Wedgwood Nowell, Tommy Morrissy and Evelyn Selbie complete the cast.

"Little Miss Nobody"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

VIOLET MERSEREAU, as the ignorant little waif of the wilds who is married by a rich young man when her good name seems in jeopardy and who eventually wins his love, is afforded ample opportunity for the full sway of her special talents in "Little Miss Nobody." The story, written by Alfred Solman and Robert F. Rodin, is quite conventional in outline and in detail. The appeal which Miss Mersereau puts in her part, however, and her comedy scenes seem destined to put the entire picture over before her admirers.

Harry Millarde in directing has done work which impresses fairly well. He is apt to overdo the coarseness of the environment in which Bonnie at first appears. Bonnie breaks much china and glassware dodging the blows of Gaskell, her master. Her art-



Bonnie in One of Her Tantrums

lessness doesn't measure well with the length of time she is supposed to have been in his employ. Otherwise the production is satisfactory.

THE STORY AND PLAYERS

Bonnie (Violet Mersereau) works as slavey in the bar kept by Gaskell (James O'Neill). She meets Wharton (Sidney Mason), a young man who believes himself in love with Elinor (Clara Beyers), the wife of an invalid. He takes an interest in Bonnie, and later, when Gaskell makes known his desire that she marry "Bull" Dorgan (John Mackin), she takes refuge in Wharton's cabin. To protect her name Wharton marries her. On the advice of a friend, he leaves her in the care of his sister for a year. When he returns Elinor does her best to spoil their happiness, but is unsuccessful.

"War Prides"

(Flora Finch Film Company—Two Reels)

REVIEWED BY PETER MILNE

THIS burlesque on "War Brides" is the first comedy offered by Flora Finch's own company. It adheres to the plot of the drama when it wants to, and at other times it branches off on entirely new lines. The story, however, is never much in the foreground. The picture is mostly Flora Finch and tricks of burlesque of a rather crude nature.

One encounters several snags in reviewing "War Prides." Judged by the slapstick standards of the better comedies now being released, such as the Chaplins and Arbuckles and Jokers,



Characteristic Scene from "War Prides"

it fails to create a very favorable impression. Of course, the producers don't want comparisons of this sort. "War Prides" isn't supposed to be shown before an audience demanding the higher type of slapstick.

It is filled with subtitles twisting words and phrases into puns. If some one sprang one of the lines on you, you would be inclined to groan and shake your head sadly. We are ready to confess, however, that some of them made us smile in self-defense. The action is cluttered with various tricks of photography and numerous gags of a conventional type. The burlesque battle scenes, with cannon balls and bullets flying over the heads of the "army," which is indulged in a game of poker, are handled with an exaggerated idea of burlesque that might have registered better had the scenes been handled more skilfully in production.

Ever swift in action, the two reels offer Miss Finch in a variety of grotesque scenes that stand a fair chance of pleasing the less discriminating.

"Warfare of the Flesh"

(Edward Warren Production—Sixty-Five Hundred Feet)

REVIEWED BY GEORGE N. SHOREY

THIS most unusual scenario by Lawrence Marston, produced under the personal direction of Edward Warren, has a deep human appeal that will satisfy the most refined audience and reach with especially strong force the middle class which demands what we call a "strong" picture. The women in the audience will find plenty of emotional and sympathetic touches, and the man who is not too cynical to be reached by the sentimental appeal will accept it as good entertainment.

From the allegorical prologue, in which excerpts from Milton's "Paradise Lost" and the Bible are effectively used, to the powerful climax which proves that most women are good, and no good woman's virtue can be bought, the story is one of mental and moral anguish. "Warfare of the Flesh" may refer to some of the violent scenes of caveman vengeance shown as the result of breaking the Seventh Commandment. But it seems to us this title sounds a sensationalism as the picture's dominant note, which the presentation does not justify. The story is based on deepest religious sentiment, a modern representation of the basic principles of good and evil, in which Christ, Satan, and Sin are transposed into roles of everyday modern life. A motion picture within a picture is used as the means of pointing the moral which saves the girl from her contemplated sin.

Charlotte Ives as the good woman, Theodore Friebus as Satan and John Evil, Sheldon Lewis as George Harmon, and Marie Shotwell as Sin and Agnes Sin are well cast, and Miss Ives' work especially was sincere, as it was the leading role in the play. There was no overacting, and at no moment after her entrance into the play did she fail to hold the sympathy of her audience.

Very few in the audience will not be taken by pleasant surprise when the shock of the girl's apparent yielding is relieved by making it all a dream. Her final refusal, even to save her husband's life, is a splendid climax, so much more powerful because the audience is entirely unsuspecting this happy denouement.

THE STORY AND PLAYERS

After an allegorical introduction showing the origin of sin (Fred Radcliffe and Mary Moore as Adam and Eve, Walter Hampden as Christ, Theodore Friebus as Satan, Marie Shotwell as Sin), the modern characters are introduced at a church fair (Walter Hampden as Mr. Goode, Harry Benham and Charlotte Ives as Mr. and Mrs. Gregory, Marie Shotwell as Agnes Sin, Theodore Friebus as John Evil, and Sheldon Lewis as George Harmon). Goode bets Harmon a handsome bequest to the Home for Fallen Women that most women are good and cannot be bought to carnal sin under any circumstances. Mrs. Gregory is the woman who has to meet the test.

Reduced by business misfortunes to despair, Gregory, despondent, falls into an areaway and requires an expensive surgical operation to escape death. Goode offers his aid, but Harmon, egged on by Evil and Sin, substitutes an address, and Mrs. Gregory is faced with the alternative, as she supposes, of selling herself to Harmon for the thousand dollars required or letting her husband die. The shock causes her to faint. She, however, agrees to the sin and, accompanying Harmon, stops to rest in a picture show. There she sees enacted on the screen a cave-man



The Decision to Buy Life with the Sacrifice

drama in which the awfulness of her contemplated sin is shown to her; she screams for help—and awakes. She decides now that her husband would prefer death to life bought with her sin, and returns to him, to find Goode has returned and saved her husband's life.

"The Hawk"

(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

"THE HAWK" never soars high. In fact, it merely flutters along at a surprisingly low level from start to finish. It is an adaptation of a play which enjoyed a long run in Europe and America, but we think an audience will find it somewhat difficult to work up any large show of enthusiasm over "The Hawk" as picturized. It presents a version of the eternal triangle with little to vary the monotony of a pampered wife of a gambler who turns to another man for love and then goes back to her husband because he has sunk to such a low level when deprived of her services. There is little in the makeup of any of the three principal characters to warrant sympathy sufficient to make following their course of real interest.

Garfield Thompson, who scenarioized the play worked under other difficulties too. A single plot, thread with no parallel, necessitated centering the action almost constantly on the members of the triangle. They have heated arguments constantly, and to take up space walk from one side of the set to the other and back continuing their discussions the while. Even to those who seek entertainment and look not for flaws this useless walking will appear obvious. The other characters introduced, though played by a capable supporting cast, have little to do with the actual working out of the plot.

Earle Williams, Ethel Gray Terry and Denton Vane are the leads. Paul Scardon directed, and the picture throughout shows intelligent treatment, although the character of the story has proved a drawback to some extent along directorial lines also.

THE STORY AND PLAYERS

Count George De Dazetta (Earle Williams), a gambler, employs his wife, Marian (Ethel Gray Terry), whom he adores, as



The Hawk Tricks Rene Into Acknowledging His Guilt

a tool. She becomes almost as adept at dealing a card from the bottom of the pack as he is. Rene (Denton Vane), a young Frenchman, breaks off contemplated marital ties to court Marian, and at length when the Count discovers this he deserts her. According to the French custom a wife may procure a divorce as long as she gets the consent of the husband. So the two are brought together again by Rene with this end in view, but Marian realizing what a wreck the Count is without her care decides to go back to him.

Mario Majeroni, Julia Swayne Gordon and Katherine Lewis complete the cast.

"Max in a Taxi"

(Essanay-K-E-S-E—Two Reels)
REVIEWED BY GEORGE WORTS

MAX LINDER brings more of the French type of humor into his third Essanay venture. He has forgone his previous habit of kissing every good-looking girl in sight and concentrates his affections on a deserving blonde.

The picture's humor depends upon the Frenchness of gesture rather than the American plan of contrast and violence, although a custard pie and several tumbles downstairs are thrown in for the sake of democracy. The most humorous scenes are those in which Mr. Linder hitches a horse to a carriage backwards and gallops down the street with a drunken friend.

During the entire picture Mr. Linder resorted to comedy tricks which are somewhat old-fashioned. The custard pie as a comedy vehicle has seen its better days, and that is only one trick upon which a full-fledged set of whiskers is exposed. Perhaps better results would be achieved if the entire burden of production were distributed on other shoulders besides Max Linder's. We are given to understand that he writes his own scenarios and directs the plays, as well as taking the leading part in them. This plan of "doubling in brass" has rarely given the expected results on the screen.

"Max in a Taxi" is inferior to the two previous Linder comedies.

"Hands Up!"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

THIS picture, credited to the authorship of Al Jennings, ex-holdup man, gets away to a fine start, the promise of which is in no way fulfilled by the finish. It takes up the difficult plot of a brother and sister—who are unaware of their relationship—being in love with one another. At least, such is the supposition

until a last minute discovery reveals the fact that the relationship came not through blood, but through marriage. The young man, however, after acting like a hero for four reels, suddenly reverts to type and shows his villainous nature. He is killed finally.

"Hands Up!" has a good many loopholes. The fact that the father believes his daughter to be in love with his son is never



All's Well that Ends Well

clearly brought out on the screen. Subsequently one can't quite understand the suffering of the father, although he can guess about it. If one does not, though, there is little suspense left, for the boy, though a railroad bandit, has promised to reform. His change from the hero to the heavy is rather disappointing, too. You are inclined to feel mad at the author for fooling you.

The production given the picture by Tod Browning is otherwise satisfactory. The train holdup in the first reel is well staged, and the Western stuff is handled in good style. Wilfred Lucas as the father and Colleen Moore and Monte Blue in the juvenile roles do acceptable work.

THE STORY AND PLAYERS

John Houston (Wilfred Lucas), a railroad president, is traveling over his road with his daughter Marjorie (Colleen Moore) and his fiancee, Elinor (Beatrice Van), when Dan Tracy (Monte Blue) and his band hold the train up. Marjorie overlooks the danger of the situation, thinking it delightfully romantic to be held up by a bandit, and Dan, acting in the same spirit, exchanges rings with her. Later she meets him in a hotel posing as a gentleman. They see a lot of each other. Houston meets Dan and, learning his identity from his fiancee, to whom Marjorie has confided her secret, recognizes him by the ring. He attempts to find him honest employment, but Dan double-crosses him by eloping with Marjorie, installing her in his Western cabin and there attacking her. Houston pursues and rescues his daughter. Dan is shot by his jealous sweetheart, and afterwards Houston learns that he was not his son.

"A Mother's Ordeal"

(Art Dramas—Five Reels)

REVIEWED BY GEORGE WORTS

CONSIDERING the standard which has been established in previous Art Drama subjects, "A Mother's Ordeal" leaves an unsatisfactory impression. The story is not strikingly original, and the direction can be passed over with little or no comment.

Many of the outdoor scenes are good, and the photography is well above average. As for the indoor sets not so much can be said. The distance, in most cases, is too great, and the close-ups come at inopportune moments.

With a better story it is probable that the cast would have had an opportunity to rise above the level attained. There was little chance for genuine dramatic action.

In spite of these faults, it is quite likely that "A Mother's Ordeal" will appeal to many audiences because of the sympathy of its theme.

THE STORY AND PLAYERS

Jean Sothern plays two roles, taking the part of mother and daughter. In the first part of the story she is betrayed by a young lawyer (Walter Miller), who is forced to marry her. Years later, after the girl has grown, she is saved from the clutches of ruffians by her mother, who recognizes her in time by a birth mark. The girl's father, who has been separated from the mother for years, arrives in time to plead for forgiveness. Others in the cast are Alice May, Arthur Housman and Charles Boyd.

"The Page Mystery"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

FIVE reels of highly exciting action through which a fine vein of mystery runs constitute "The Page Mystery." It is a well devised picture and while there are some exceptional cases of coincidence in its makeup, these are readily forgotten once the action gets fully under way. It can rank with the best of Mr. Brady's product provided certain changes are made. It seems peculiar that such suggestive scenes as the one in which Ralph approaches his wife after the wedding breakfast and the one in which he enters the room of Kathleen should be allowed to pass. And also Ralph's death scene might be abbreviated to better effect.

Director Harley Knoles took his company to Saranac to get the snow stuff and it is some of the best filmed. The few glimpses of winter sports shown are very welcome. The photography in these shots is excellent. The interior of the hunting lodge also makes a most attractive set. In fact the treatment of the entire picture is extraordinary with the exception of the flashes referred to.

Arthur Ashley, as Ralph, is a thoroughly despicable roue and plays sincerely. June Elvidge, as Edith, and Carlyle Blackwell in the hero's slight part give performances of their usual high calibre while the support is of the best.

THE STORY AND PLAYERS

Edith (June Elvidge) marries Ralph Cornwell (Arthur Ashley) to save her father from financial ruin, only to leave him shortly after the ceremony on discovering his bestial character. She is rescued from an attempted suicide by Alan Winthrop (Carlyle Blackwell), the younger son of an English baronet, who is in America to earn a living. Alan secures a position as keeper



Alan and Edith Hear the Oath of Vengeance

of Ralph's lodge, and as Cornwell goes under another name while in the country, Edith accompanies him as maid. Here the picture plants several persons, Edith, the ex-keeper of the lodge and Ralph's mistress as being justified in killing Ralph. When he is mysteriously shot, Edith is accused of the crime, but Alan shoulders the blame. He is exonerated by the confession of the ex-lodge keeper, who tells of how Ralph caused the death of his wife. But it develops that two shots were fired, Ralph's mistress having fired the fatal one.

Frank Goldsmith, Alec Francis, Charles Duncan, Pinna Nesbit, Lilah Chester and Albert Hart complete the cast.

"Hinton's Double"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

"HINTON'S DOUBLE," in which the veteran actor, Frederick Warde appears in a dual role, offers a pleasing mixture of melodrama and heart interest. The plight in which old



A Tense Moment in Which Frederick Warde Figures.

Joshua finds himself, his sacrifice for his daughter and her child, and his difficulty in finally proving his innocence are episodes which awaken great interest. Mr. Warde, as Joshua, creates an appealing and pathetic character, the exact opposite of his Hinton which is rendered with equal skill.

The picure has a number of situations that in their capacities as turning points in the story serve to heighten the suspense. Joshua's defense of the detective from the attack of a new convict brought to the prison and the scene in which Hinton is apprehended in his office are noticeable for their power. In both cases have they been acted with skill by all those concerned.

The direction of Ernest Warde is satisfactory. Some of the double exposure work is obvious to be sure, but the illusion is never quite perfect in any picture that employs such a mechanical device to show a player on the screen twice. Much can be said for the effectiveness of the star's dual performance. While it is profusely punctuated with stage gestures, every point is scored with force.

THE STORY AND PLAYERS

Joshua Stephens (Frederick Warde) agrees to serve the jail term of his double, Hinton (Frederick Warde), a get-rich-quick operator, with the understanding that his daughter (Kathryn Adams) and her child (Eldren Steuart) will be provided for. Hinton fails to keep to his part of the bargain. Because of his honesty and his heroism in defending a detective (Mayne Arey) from a convict, Joshua is pardoned. Hinton manages to appease him and sends him together with his wards to the country, intending to reserve his double for further emergencies. However, when Hinton is again sought by the police and attempts to cast suspicion on innocent Joshua, the detective interferes and fathoms the whole case, incidentally claiming the hand of the daughter as reward.

"In Again—Out Again"

(Fairbanks-Artcraft—Five Reels)
REVIEWED BY PETER MILNE

ALL the comedy, all the thrills, all the novelty possessed by Douglas Fairbanks' pictures of the past are incorporated in "In Again—Out Again," his first picture on the Artcraft program. As Teddy Rutherford, stanch exponent of preparedness, who contrives various means by which he can land in jail in order to be near the girl of his heart and who at last is mistaken for a dynamiter of the deepest dye, Mr. Fairbanks is given a part ideally suited to his magnetic personality, and his abilities as a comedian and athlete. For stunts there is the spectacle of the star leaping nimbly from jail window to jail window in an effort to gain admittance, there is his rapid porch-climbing stunt and last of all there is a chase. No common variety is this chase. He leaps fences, vaults wall and finally after lassoing a telephone pole swings from the roof of a building to a coal wagon and dives down the coal chute. To say nothing of the part of the chase that leads him down manholes and through a sewer (which for pictorial purposes is nice and clean).

In fact "In Again—Out Again" has everything to its credit including a few, nice, sharp digs at pacificism. Anita Loos, who evolved the story, has given the star an ideal vehicle. There is comedy at first and then a quick change to suspense which brings the picture to a close. The scenario has been well handled from Mr. Fairbanks' point of view. John Emerson has given it a production entirely in accordance with his good record of the past.

Arline Pretty is an attractive foil opposite Mr. Fairbanks. The support mostly of a comedy sort ranges from such a skilled actor as Arnold Lucy to such a crude figure as that supplied by the person of Bull Montana. Both Mr. Lucy and "Mr." Montana get in some excellent humorous bits.

THE STORY AND PLAYERS

Teddy Rutherford (Douglas Fairbanks) finds that Pacifice Ford (Helen Greene) prefers Jerry Pinchit (Homer Hunt), a pacifist, as a suitor. He seeks solace in wine, and in the morning wakes in jail with Janie Smith (Arline Pretty), the sheriff's daughter bathing his swollen brow. Janie and jail look very sweet to Teddy. On his release he contrives in various ways to get in again and at last hits upon the idea of impersonating a dynamiter, for whom the whole Jersey side is looking, owing to his penchant for blowing up munition factories. But in again Teddy is really taken for the criminal by an angry horde of gentlemen, who organize an impromptu lynching party with Teddy as the guest of honor. It is only through strategy that he escapes, apprehends the real bomb thrower and wins Janie for his own.

Walter Walker, Albert Parker, Ada Gilman, Frank Lalor, Betty Tyrel and Spike Robinson are others in the cast.

Chapin's Lincoln Cycle Pictures

(Charter Features Corporation—Two Reels Each)
REVIEWED BY PETER MILNE

THE first four of Benjamin Chapin's Lincoln Cycle pictures were exhibited before an invited audience at the Strand last week. Seldom has the writer seen such distinctly human two-reel pictures, each one representing some series of incidents connected with the life of Abraham Lincoln. Lincoln is always an easy figure around which to weave a heart interest film story, but Mr. Chapin's Lincoln and Mr. Chapin's pictures far surpass anything recently attempted along these lines.

Each picture shown abounds in sincere pathos, shorn of all mawkish sentiment, and contains homely humor that is good to see. The stories have been carefully prepared for the screen and the production is as good as could be desired. Acting honors of course go to Mr. Chapin, who in the first numbers plays Tom Lincoln, father of Abe, and in the latter episodes carries the role of the revered national figure.

Mr. Chapin has selected the psychological moment to offer these pictures to the exhibiting public. Specially in the fourth of the series entitled "The Call to Arms" does the memory of the past become significant when recalled at the present time.

WANTED

Negatives of new feature photoplays four to six thousand feet each.

Must be first class productions in every respect.

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LATE NEWS

Sid Chaplin and Freuler Confer in New York

Comedian's Brother and President of Mutual Get Together, It Is Said, to Discuss Charlie's New Contract

SID CHAPLIN, brother and business manager of Charlie Chaplin, is conferring in New York with John R. Freuler, president of the Mutual Film Corporation.

While Mr. Freuler declined to give out a statement, when approached by a MOTION PICTURE NEWS representative, it is generally believed that the purpose of his meeting in New York, with Sid Chaplin, is to discuss the terms of Charlie Chaplin's new contract.

The only statement that Mr. Freuler would give was that no decision had been arrived at as yet, and that an authoritative announcement would be issued from Mutual's Chicago office "in due time."

Many interesting rumors attend the Chaplin-Freuler conference. Chief among them is that Chaplin is "holding out" for $1,000,000 a year. It is also said that Chaplin wants to stop making two-reel comedies and go in for long features, presumably five reels in length at least.

It is reported that Chaplin's contract expires on June 1, and if this is the case, it is probable that the news of Charlie's realignment with Mutual will not be given out for some time.

It is known that various other companies of large backing are in the market for Chaplin, so it is not at all unlikely that his yearly wages will be boosted, this time, well toward the million mark.

Kent Becomes General Film Sales Manager

One of the first official acts of Harold Bolster, newly elected head of General Film Company, is the appointment of Sidney R. Kent as general sales manager. The appointment takes effect at once.

Mr. Kent comes to General Film from the Vitagraph Company of America, with which he had been connected for a considerable period in special constructive work. Mr. Kent went to Vitagraph from the American Druggists' Syndicate, Long Island City, where he was assistant to the president, with wide executive powers. Before that he was for seven years highly connected with the sales department of one of the largest coal companies of the country. His whole career has been devoted to scientific merchandising.

"Particular attention to the exhibitor is the outstanding motive of my plans," declared Mr. Kent to a NEWS representative. Therefore, the giving of individual service, the insuring of loyalty to clients and the adoption of common sense sales principles that are good elsewhere will be our object. I think that our platform will be 100 per cent. service to the smallest client as well as the largest, and personal encouragement to all."

Initial King-Bee Subject

A comedy of footlight life, "Back Stage" is the first two-reel comedy release of the King-Bee Film Corporation of which Louis Burnstein is the guiding spirit.

Arvid E. Gillstrom is the director of the subject, which while said to be laughable throughout is nevertheless clean. Billy West is, of course, leader of the fun-makers, while Ethel Burton and Babe Hardy are prominent in the cast.

Institutes Picture Page

The Toronto (Canada) *Daily News* has decided to run a film news page every Saturday. This is the third paper in Toronto to devote a page to motion picture news.

"War Will Cleanse Industry"—Bernstein

Looking into the future and presupposing that the country will be in active warfare for some time to come, Isadore Bernstein, head of the producing company bearing his name, predicts that the effect of the struggle on the motion picture industry will be "good."

"In the first place," he said recently, "the theatre is no longer a luxury. Where a family once hesitated to spend a dollar or even two apiece for seats to some mediocre play, they can now see the best possible entertainment for ten or twenty cents.

"At a time such as this, when the heavy hearts of the country need to be lightened by good, wholesome entertainment, when the mothers and wives of our boys who have gone to the front need to forget, for a space, their burden of care, the movies will occupy a not ignoble place in lifting them out of themselves for a little space.

"It is at a time like this that clean, wholesome entertainment is most needed and most desired. Not the lurid, sensuous films, reeking with vice and the trail of crime, but simple, human photoplays with dramatic plot and action. Plays which will leave the audience with heightened courage to face the future.

"This is the kind of thing which is playing in England to houses made up of returned soldiers and the brave, strong women who are facing the big things of life; this is the only kind to which a country in the throes of a mighty crisis will turn."

Mutual Aids Recruiting

To aid the government in its call for volunteers, the "Mutual Weekly," in its next issue, No. 118, will carry a pictorial appeal for men to volunteer for the Naval Reserve Force.



William Farnum and Jewell Carmen in the Forthcoming Fox Special "American Methods"

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Secret of Lost Valley," episode of Kalem's American Girl" series—two reels. This episode maintains, or exceeds, the refreshing quality which predominates in Kalem's western series. Marin Sais and her little company have selected, as usual, a thrilling story, and played it remarkably well. The story concerns an old man who lives, with his daughter, in Lost Valley. Madge and her followers go in rescue of the old fellow on receipt of a message of distress. He dies when brought back to civilization. A chest of jewels is found; then it is discovered that the girl, supposedly the old man's daughter, is in reality a princess of royal blood. "Jimmie" Horne supplied the direction, while Bechdolt's excellent imagination provided the story.

"A Deal in Bonds" episode of "Grant, Police Reporter"—one reel. As usual, the story centers upon the main wall scaling thrill which is accomplished, also as usual, by George Larkin. Larkin, to rescue a wealthy woman, tears down a flag pole on a roof, places the pole across to the adjoining roof and lowers himself to the window by a rope dangling from the pole.

"The Detective's Danger," an episode in "A Daughter of Daring" series—Kalem—one reel. Fistic encounters predominate in this number. Most of them take place on the roofs of freight cars. Helen Gibson supplies the man punch by leaping from a saddle horse to the back of one of a team travelling alongside a fast moving train. She climbs to the train and helps to release a detective who is tied.

"The Man from Tia Juana," (Episode in Kalem's "American Girl" Series. Two reels.)—While this number is not quite up to the level established by previous episodes of "The American Girl," it can be relied upon not to disappoint any audience that has followed the adventurous career of Marin Sais and her colony of cowboys, bandits, et al. While the picture is lacking somewhat in originality, or imagination, the defect is counterbalanced by the usual Kalem shooting scenes, the triumph of right over might and plenty of realistic fist fighting. The plot involves recovery of $25,000 in negotiable railroad bonds, theft of which is charged to the hero. Lively shooting close-ups, in which every one but the hero miraculously escapes bullet wounds, and a dash through canyons bring the true villain to justice.

"Bandits Beware." (Ham and Bud Kalem Comedy. One reel.)—This is one of the best Ham and Bud comedies we have reviewed in weeks. There are dozens of ridiculous situations, each of them worth several laughs. A "bad man," of the yellow-back novel stamp holds up an automobile, acquires a suit case full of clothes, which Ham and Bud steal when the bad man is half dressed. His appearance in the middle of the street a few minutes later, a la Adam, clothed only in leaves, gives the fun a good running start. Later, in the same costume, he is imprisoned in an icebox, which he is robbing, while Ham, in another room of the house, makes violent love to a dainty young bud (name unknown.) As far as we have been able to discover, Ham and Bud comedies never have plot, but that does not mean that they do not hold the interest. Being plot less probably makes them funnier than otherwise.

Pathe Exchange, Inc.

"Our Fighting Forces." (Special. Two reels. Week of April 29.)—This is a timely release giving certain facts and figures about the United States Army and Navy and showing the infantry, cavalry and artillery in drill, with some inspiring scenes of dreadnoughts, cruisers and submarines closing the last reel. The pictures of President Wilson and some of the Cabinet officers open the picture.

"Max Wins and Loses." (Week of April 29.)—This comedy with Max Linder has never been released before and is a decidedly worthwhile reel. It has taken in the Swiss Alps and the scenery that the locale offers in the midst of winter is worth the price of the picture alone. The story is a burlesque on "The Exploits of Elaine" and contains many laughable moments, not the least of which is Max's ice skating exhibition. The photography is clear and generally free from static.

"The Hornets of the Sea." (International. Split reel. Week of April 29.)—Showing the submarine chasers built in this country and supplied the British; the type of boat which American manufacturers are now turning out for the United States. Interesting and timely. On the same reel with "Krazy Kat, the Cook."

"Krazy Kat, the Cook." (International. Split reel. Week of April 29.)—Amusing cartoon by Herriman in which Krazy is the cook in a "Ham And" joint. Some highly laughable lines are introduced when Krazy and the other animals use arm-chair restaurant jargon in refering to various dishes.

"In and Around San Diego." (Combitone. Number 6. Week of April 29.)—Several interesting views of land and water comprise this reel. One series showing the collection of sea weed prior to the manufacture of potash is particularly enlightening.

"Smart Modes." (Florence Rose Fashions. Number 29. Split reel. Week of April 29.)—More hats and gowns punctuated with some of the puppy comedy supplied by the young gentlemen who pose with the models. On the same reel with "Across British India."

"Across British India." (Split reel. Week of April 29.)—This subject in Pathecolor bringing the 29th number of the Florence Rose Fashions to a close shows points of interest in India. The water front offers a varied appearance while some views of mosques and tombs are strikingly artistic.

"Max Is Almost Married." (Linder. Reissue. Split reel). A novel comedy in which Max Linder and three remarkably well trained dogs furnish the fun. Max becomes engaged to an heiress with a passion for the canines. They break up the wedding and give chase to Max all over the roof tops and finally Max writes the heiress a note breaking off the engagement and saying that he refuses to be dogged for the rest of his life. On the same reel with "Chang Lee's Auto Mule."

"Chang Lee's Auto-Mule." (Split reel).—Fairly amusing animated cartoon with a kicking mule as the central object. It is rather trite, all things considered, and beside some of the International animated subjects is below the average. On the same reel with "Max Is Almost Married."

"Staple Fashions." (Florence Rose Fashion Pictures. Number 30.) This number shows more spring and summer clothes and shares the reel with an interesting little scene "Zeeland and the Zuider Zee."

Metro

"The Great Secret—Chapter Seventeen" (Metro—Two Reels)

In the chapter, entitled "The Missing Finger," we see a hospital operation interrupted, while the villain, about to slyly murder his victim under the knife, gives place to a friendly doctor who saves the patient's life. It will be remembered that the last episode closed with this doubt, whether Jane Warren would live to clear up the great secret of Wilham's past. Equally contributing to the suspense at the close of the previous chapter, was the "Great Master" under a self-imposed spell, which had to be broken by the administering of an antidote to the strange poison he took to simulate death. It seems to us the present chapter is one of the weakest of the story, both dramatically and for thrills. Jane gets well and Wee See gets the magic vial from a thug who has black-jacked Sears. He brings it to the tomb just a minute after the forty-eight hours, or whatever is the final limit, when the antidote will be sure to work. The scene closes with a doubt as to whether the antidote will restore the Great Master.

"The Love Dope." (Ralph Hertz Comedy. One reel.)—This is really very funny. This love dope, in the form of tablets, affects even the old bachelor's dog, and is a sure grouch remover. The only limitation seems to be when the colored mammy tries to embrace her white master. The finale, showing the lion in the forest, king of beasts, purring his love to the man who would take the back-to-nature cure is a surprise and gives novelty to an old theme which is always funny.







Mildred Manning and Scenes from "The Marionettes." O. Henry Series, Broadway Star Productions from General Film.

Mutual Program

"When Mary Took the Count." (Strand. Wed., April 18. One reel.)—Miss Billie Rhodes and Jay Belasco put one over in good style in this reel, which is really enjoyable through every foot of it. Jay Belasco as Jack the lover, aided by the girl's father put up a joke on "Mary." The true course of love never did run smoothly, so in their courtship days Jack and Mary have a "fuss" and an ad in a daily paper brings a "Count" to court Mary. But the "Count" is so over polite to everybody, that Mary decides she would really rather have her Jack, and on the day of the wedding Jack appears in the person of the "Count"—he simply removes his hirsute appendages and the marriage ceremony proceeds.

"The Gypsy Prince." (Cub. Thurs., April 12. One reel.)—There is plenty of action and enough of comedy in this reel to make a real winner of it. Jerry (George Ovey) of course is the main part of the show, and after stealing a policeman's horse, and being promised the hand of the gypsy chief's daughter for the horse he is elated, but on learning that he is to get the older and not the younger daughter he wilts and decamps. There are a lot of comical situations throughout the film, and Jerry eventually makes good.

"Mutual Tours, No. 23." (Gaumont. One reel. Tues., March 10.)—This reel deals with the beauties of three European spots—two cities and one fishing town; the cities are Paris, France, and Lisbon, Portugal, and the fishing town is Volendam, a Dutch fishing village on the Zuyder Zee. All three are ably depicted; the beauties of the French and Portuguese cities are thrown upon the screen in profusion, and there's a pretty comparison in the homely Dutch town. It's a film well worth while from both a geographical and of course educational point of view, and as a filler cannot be discounted.

"Mutual Weekly, No. 119." (Gaumont. One reel. Wed., April 11.)—With a good range of subjects well photographed this reel should prove itself worthy, for there are multitudinous subjects treated, and every subject is in the public eye at the present moment. The film deals with soldiers' feats of skill, endeavor and earnestness, and shows to what extent an enlisted man may go, either aeroplaning, volplaning or any other planing. It also shows the interning of the German sailors at Fort McPherson, Atlanta, Ga.; a hill climbing contest by motorcyclists at Capistrano, Calif.; pacifists and patriots storm Congress at Washington, D. C.; King Alphonso XIII of Spain celebrates his birthday at Barcelona, Spain, and a close-up of Clara Mozzer, assistant district attorney at Denver, Colo., the first woman to hold such an office.

"Jolted Justice." (Vogue. Sat., April 14. One reel.)—A reel in which femininity in all its unadorned beauty abounds, and against which is matched the "rube" of the tall, uncut, and the precise feminine gender of the small town type. Paddy McQuire as the jaunty justice of Jayville gives his wife the slip, to attend a "leg show," and things happen in a hurry. The show is "pulled," and the judge is about to pronounce heavy sentences, when evidence of a nature greatly against the dignity of the bench is presented and the troupe is given a suspended sentence. It is a highly amusing reel and will be accorded a rousing reception anywhere.

"Shorty Lays a Jungle Ghost." (Monogram. Two reels. Mon., April 16.)—Another episode of the "Shortly Hamilton" series with the Philippines as its locale in which Shorty comes out on top as usual. The plot centers around the stealing of the plans of proposed fortifications around Mindanao, and the general's wife, who has had a past is seen by Shorty to deliver them to her husband by a former marriage. Anita Keller has been killed by a poisoned dart, and he determines to avenge her death. The two reels are full of action and tensity and measure well up to the high standard set in this ever popular series.

"Mutual Tours, No. 24." (Gaumont. One Reel. Tues., April 17.)—This series has always been highly interesting, so it is indeed unnecessary to classify, but this particular one dealing with Copenhagen, Denmark, with its picturesque park scenery, its magnificent statuary on the one hand and the delving into the home-life of the natives must claim some class. It goes too, over Russian Caucasia and the city of Salzburg on the western Austrian front pointing out the great historic features of these towns, and from the viewpoints of history, geography and fine photography this reel will be hard to beat.

"Somewhere in the Mountains." (Cub. Thurs., April 19. One reel.)—George Ovey's acrobatic, athletic acquisitions get excellent chances for a full display in the latest comedy wherein he is featured. It's a winner from the starter's post to the wire and incidentally Ovey helps materially in rounding up a gang of moonshiners "Somewhere in the mountains."



Cooper Hewitt and Spot Lights Used at Ince-Triangle Studios in Culver City, Cal.

"Reel Life, No. 51." (Gaumont. Thurs., April 19. One reel.)—The wooden leg industry, strange as it may seem, is quite a feature in present day economics, and the making of a wooden leg from the rough hickory log to the finished product is one of the interesting topics dealt with in Reel Life No. 51. Other subjects treated are the vest pocket sterilizer and a mock bull fight conducted by school boys of Guatemala, and making iron pipe. This reel is fully up to the standard of its predecessors.

Universal Program

"Flat Harmony." (Victor. Week of April 30.)—Written by Tom Gibson and directed by Allen Curtis this comedy in which appear Ralph McComas, Eileen Sedwick, Milton Sims and Edward Brady is a diverting reel containing many good laughs. The plot concerns the manner in which an apartment lease was broken due to the importation of a rehearsing vaudeville troop and the domestic complications which it brings about. Milton Sims gives an excellent performance.

"A Darling in Buckskin." (Victor. Week of April 30.)—A Novelty release in point of story combining several inside views of Universal City with a comedy in which an English Lord proves that he can break a broncho with the best of cowboys. Gertrude Aster, Joe Ryan and M. Walters are the principals.



Hazel Alden Appearing in Christie Comedies

"Little Moccasins." (Bison. Two reels. Week of April 30.)—Amusing comedy-drama in which a westerner practices the cave man stunt on a city girl who has come to his country for her health. The romance furnishes the humor and there is a good vein of suspense besides. Harvey Gates wrote the story and M. K. Wilson, Edith Roberts, Malcolm Blevins and J. F. Abbot have the leading parts.

"The Voice On the Wire." (Universal Special, No. 8. Week of April 30. Two reels.)—The director continues to hold the suspense well in hand in this mystery series and the eighth episode is full of good dramatic pantomime. "High Finance" is the title. "Red" Warren's gang is surrounded in their stronghold and a realistic fistic encounter follows. One of the gang who is captured nurses a revengeful spirit against his fellows and agrees to reveal the identity of "The Voice On the Wire," but he is shot from a secret recess in the wall and the run closes with the mystery unrevealed. Ben Wilson with a good supporting cast puts realism into the run.

"The Cabaret Scratch." (L-K. Week of April 30.)—The rough and tumble possibilities in a house full of quarantined people are averagely well developed in this L-Ko comedy. Dan Russell contributes his usual highly humorous work and heads a cast of competent comedians.

"A Midnight Mystery." (Imp. Two reels. Week of April 30.)—A murder mystery making use of the inevitable sliding door and which ends by revealing the fact that there was no murder committed is offered in this picture by Clarissa Mackie. The mystery element is dominant throughout the two reels and puts a strong measure of suspense into it. Well produced and enacted by a cast including Thomas Jefferson, Betty Schade, Charles Perley and E. F. Evers.

"What a Clue Will Do." (Nestor. Week of April 30.)—Another comedy by Hoadley and Palmer affording both Lee Moran and Eddie Lyons chances to do some eccentric work. While there are a number of laughs in it the humor is not as varied nor as spontaneous as in the recent productions of this company. Edith Roberts has the feminine lead.



FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 29. The Law That Failed (Alma Hanlon and Edward Ellis), Apollo.... 5
Apr. 12. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3. The Auction of Virtue (U. S. Amuse.) 5
May 10. Little Miss Fortune (Erbograph).... 5
May 17. The Mystic Hour (Apollo)..... 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5

Bluebird Photoplays

Apr. 2 Susan's Gentleman (Violet Mersereau) 5
Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart)..... 5
Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short)..... 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips)..... 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody (Violet Mersereau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5

Fox Film Corporation

Mar. 19. The Blue Streak (Wm. Nigh and Violet Palmer)..... 5
Mar. 26. High Finance (George Walsh)..... 5
Apr. 2. Her Greatest Love (Theda Bara)... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 9. Her Temptation. (Gladys Brockwell), ... 5
Apr. 16. The Derelict (Stuart Holmes)..... 5
Apr. 23. She, (Valeska Suratt) 5
Apr. 30. American Methods (William Farnum), Special..... 5
Apr. 30. A Small Town Girl (June Caprice).. 5
Apr. 30. Royal Romance (Virginia Pearson) 5
May 6. A Small Town Girl (June Caprice)

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5

Kleine-Edison-Selig-Essanay

Apr. 2. The Law of the North (Shirley Mason) 5
Apr. 16. Builders of Castles (Marc MacDermott), Edison 5
Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay 5
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay 5
May 14. The Mystery of No. 47 (Ralph Herz), Selig 5
Apr. 30. The Danger Trail (H. B. Warner and Violet Heming), Selig..... 5
Apr. —. The Trufflers (Nell Craig), Essanay 5
May 7. The Saints's Adventure (Henry B. Walthall and Mary Charleson), Essanay 5
May 14. The Lad and the Lion (Vivian Reed and George Fawcett), Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5

McClure Pictures*

Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 2. The Waiting Soul (Mme. Petrova). 5
Apr. 9. A Magdelene of the Hills (Mabel Taliaferro), Rolfe..... 5
Apr. 16. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players. 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Greatest Power (Ethel Barrymore), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5

Mutual Film Corporation

Apr. 2. The Devil's Assistant (Margarita Fischer), Pollard..... 6
Apr. 9. A Daughter of War (May Ward), Mutual Special..... 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American 5
Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5
Apr. 30. Whose Wife? (Gail Kane), American 5

Paramount Pictures Corporation

Apr. 2. The Bond Between (George Beban), Pallas..... 5
Apr. 5 The School for Husbands (Fannie Ward), Lasky..... 5
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas..... 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players..... 5
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky..... 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5

Pathe Exchange, Inc.

Apr. 1. Mary Lawson's Secret (Charlotte Walker, Wm. Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer and Robert Vaughn), Thanhouser..... 5
Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra..... 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser.. 5
Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clugston), Astra..... 5
Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa..... 5
May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eldeen Stuart and Wayne Arey), Thanhouser..... 5

Red Feather Productions

Apr. 9. Mr. Dolan of New York (Jack Mulhall) 5
Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5
Apr. 23. The Hero of the Hour (Jack Mulhall) 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Apr. —. The Easiest Way (Clara Kimball Young) 6
Apr. —. The Law of Compensation (Norma Talmadge 5
Coming—The Silent Master (Robert Warwick) 5

Triangle Distributing Corporation

Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay Bee 5
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee..... 5
Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts..... 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee 5
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts 5
Apr. 22. The Desert Man (Wm. S. Hart) Ince Kay-Bee..... 5
Apr. 29. Hands Up (Wilfred Lucas), Fine Arts 5
Apr. 29. The Pinch Hitter (Charles Ray), Ince-Kay Bee..... 5
May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6. The Snarl (Bessie Barriscale), Ince-Kay Bee 5

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) .....
Coming—The Passion Flower (Beatriz Michelena) .....

Vitagraph V-L-S-E.

Apr. 2. A Million Bid (Anita Stewart and Harry Morey) 5
Apr. 2 Babette (Peggy Hyland and Marc MacDermott) 5
Apr. 9 Apartment 29 (Earle Williams)..... 5
Apr. 9. Captain Alvarez (Edith Storey).... 5
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 5
Apr. 16. Sally in a Hurry (Lillian Walker.... 5
Apr. 23. The Hawk (Earle Williams)..... 5
Apr. 30. Her Secret (Alice Joyce and Harry Morey) 5
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife? (Peggy Hyland and Marc MacDermott) 5
May 21. Rebellion (Anita Stewart)..... 5
May 28. The Soul Master (Earle Williams). 5

World Pictures

Apr. 2. Man's Woman (Ethel Clayton and Rockcliffe Fellowes)..... 5
Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) 5
Apr. 16. Forget-Me-Not (Kitty Gordon).... 5
Apr. 23. Darkest Russia (Alice Brady)..... 5
Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady)..... 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 16. Feeding the Smaller Animals...500 feet
Apr. 23. Monkey Capers.....1 reel
Apr. 30. Foreign Birds.....500 feet

Foxfilm Comedies

Apr. 9. A Footlight Flame (Charles Arling).2 C
Apr. 16. The Film Spoilers (Chas Conklin).2 C
Apr. 23. His Love Fight (Hank Mann).....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. A Roman Cowboy..... 2 C

General Film Company

BROADWAY STAR FEATURES

Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY

The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel 21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel..... 21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAYS

The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM

The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D..... 21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D 21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D..... 21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D..... 21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

SELIG

The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top..... 21870
Selig-Tribune, No. 28, 1 Top..... 21875
Mr. Bingo the Bachelor (John Lancaster), 1 C 21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top..... 21889
Selig Tribune, No. 30, 1 Top..... 21893
Bill and the Bearded Lady, 1 C..... 21894

Metro Pictures Corporation

Monday, April 23, 1917

DREW—One of the Family (Mr. and Mrs. Sidney Drew) ..... 1 C

Monday, April 30, 1917

DREW—Safety First (Mr. and Mrs. Sidney Drew ..... 1 C

Monday, May 7, 1917

ROLMA—The Regeneration of Reginald (Ralph Herz) ..... 1 C

Mutual Film Corporation

Saturday, April 21, 1917

VOGUE—Masked Mirth (Ben Turpin), 2 C.....05445-46

Monday, April 23, 1917

MUTUAL SERIALS—Inside Treachery (Episode No. 3, "The Railroad Raiders"), 2 D.....05447-48
MONOGRAM—Shorty Unearths a Tartar (15th of "Adventures of Shorty Hamilton"), 2 D.....05459-60

Tuesday, April 24, 1917

GAUMONT—Mutual Tours Around the World; Brest, Western France, Sarajeva, Capital of Bosnia, Moscow, Second Capital of Russia, 1 Trav.....05461

Wednesday, April 25, 1917

MUTUAL—Mutual Weekly, No. 121, 1 Top 05462

STRAND—And in Walked Uncle (Billie Rhodes), 1 C..... 05463

Thursday, April 26, 1917

CUB—The Ransom (George Ovey), 1 C.. 05464
GAUMONT—Reel Life; A Tabloid Bungalow, Red Clay Workers of Barbados, An Altiscope Rifle, Cargo Boats of Tomorrow, Metal Spinning, Life in Soudan, 1 Mag..... 05465

Friday, April 27, 1917

MONMOUTH—Below the Deadline (Chapter 6, "Jimmie Dale" Series), 2 D.05466-67

Saturday, April 28, 1917

VOGUE—A Plaster Feud (Paddy McQuire), 2 C.....05468-69
GAUMONT—Reel Life; New Legs for Soldiers, Fishing Through Ice, A Traveling Dairy, A Vest Pocket Water Sterilizer, A Mock Bull Fight, Making Iron Pipe, 1 Mag..... 05442

Monday, April 30, 1917

MUTUAL SERIALS—A Race for Fortune (Episode No. 4, "The Railroad Raiders"), 2 D.....05470-71
CAHILL—Gladys' Day Dream (Marie Cahill), 2 C.....05477-78

Tuesday, May 1, 1917

Title not announced.....05479

Wednesday, May 2, 1917

MUTUAL—Mutual Weekly, No. 122, 1 Top 05480
STRAND—Cleptomaniacs (Billie Rhodes), 1 C 05481

Thursday, May 3, 1917

CUB—Jimmy's Trial (George Ovey), 1 C. 05482
GAUMONT—Reel Life; Our Patriotic Maidens, Restoring an Old Mission, Getting Rid of the Snow, The Queer Tribe of Issa, The Queerest Newspaper, 1 Mag.....05483

Friday, May 4, 1917

MONMOUTH—Devil's Work (Chapter 7, "Jimmie Dale" Series), 2 D 05484-85

Saturday, May 5, 1917

VOGUE—Bucking the Tiger (Ben Turpin and Lillian Hamilton), 2 C.....05486-87

Paramount Pictures Corporation

Monday, April 30, 1917

BURTON HOLMES—Colorful Ceylon, 1 Trav.
BLACK DIAMOND—Her Iron Will, 1 C.
PICTOGRAPH—No. 65, 1 Mag.

Monday, May 7, 1917

BURTON HOLMES—With the Kandy Elephants, 1 Trav.
COMEDY—Title not announced, 1 C. ... .
PICTOGRAPH—No. 66, 1 Mag.

Pathe Exchange, Inc.

Sunday, April 29, 1917

Mystery of the Double Cross, No. 7 (Into Thin Air), (Mollie King, Leon Barry and Ralph Stuart), Astra, 2 D.
Florence Rose Fashions, No. 29 (Rose), Fash. and Across British India, Color. Sc. Split reel.
Know America the Land We Love, No. 6 (In and Around San Diego, California), Sc., Combitone, 1 reel.
Krazy Kat—The Cook, C-Cart; The Hornets of the Sea, Educ., International, Split reel.
Max Wins and Loses (Max Linder), Pathe, 1 C.
Our Fighting Forces, Pathe, Topical, 2 reels.

Wednesday, May 2, 1917

Hearst-Pathe News, No. 36, 1 Top.

Saturday, May 5, 1917

Hearst-Pathe News, No. 37, 1 Top.

Sunday, May 6, 1917

Mystery of the Double Cross, No. 8 (The Stranger Disposes), (Mollie King, Leon Barry, Gladdin James and Ralph Stuart), Astra, 2 D.
Max Is Almost Married (Max Linder), Pathe; Chang Lee's Auto Mule Becomes Unmanageable (C-Cart), Nelson; Split reel.
Florence Rose Fashions, No. 30 (Rose), Fash; and Zeeland and the Zuider Zee (Pathe), Sc., Split reel.
Know America, the Land We Love, No. 7 (Along the Apache Trail—Ariz.), Sc., Combitone, 1 reel.
Happy Hooligan—Three Striken You're Out (C-Cart), and Dredging the Quehog (Hard Clams), Indust., International, Split reel.

Wednesday, May 9, 1917

Hearst-Pathe News, No. 38, 1 Top.

Saturday, May 12, 1917

Hearst-Pathe News, No. 39, 1 Top.

Triangle Komedies

Sunday, April 29, 1917

Skirt Strategy.....1 C
A Dog's Own Tale.....1 C

Sunday, May 6, 1917

A Dishonest Burglar .....1 C
His Criminal Career .....1 C

Universal Film Company

Week of April 30, 1917

SPECIAL RELEASES

NESTOR—What a Clue Will Do (Eddie Lyons, Lee Moran and Edyth Roberts..1 C
GOLD SEAL—Bill Brennan's Claim (Neal Hart and Janet Eastman).....3 D
L-KO—The Cabaret Scratch (Dan Russel)...1 C
IMP—A Midnight Mystery (Thomas Jefferson and Betty Schade).....2 D
UNIVERSAL—Screen Magazine, No. 17.1 Mag.
JOKER—Left in the Soup (Gale Henry and William Franey).....1 C
POWERS—(Cartoon and Educational).Split reel
L-KO—Scrambled Hearts (Billie Ritchie)....1 C
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 8), (Ben Wilson and Neva Gerber).....2 D

Week of May 7, 1917

NESTOR—The Lost Appetite (Eddie Lyons, Lee Moran and Edyth Roberts), 1 C..... 02392
GOLD SEAL—The Grip of Love (Allen Holubar and Louise Lovely), 3 D.... 02394
L-KO—Tom's Tramping Troupe (Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling), 2 C..... 02396
UNIVERSAL—Animated Weekly, No. 71, 1 Top 02397
UNIVERSAL—Screen Magazine, No. 18, 1 Mag 02401
JOKER—The Man With a Package (Gale Henry and William Franey), 1 C..... 02404
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 9),(Ben Wilson and Neva Gerber), 2 D..... 02408

REGULAR RELEASES

VICTOR—Flat Harmony (Eileen Sedgwick).1 C
UNIVERSAL—Animated Weekly, No. 70.1 Top.
VICTOR—Pots and Poems (Matt Moore and Jane Gail).....2 C
BIG U—The Penalty of Silence (Wallace Reid) .....1 D
VICTOR—A Darling in Buckskin (Gertrude Astor) .....1 C
BISON—Little Moccasins (Millard K. Wilson and Edyth Roberts).....2 D
BIG U—True to Their Colors (Grace Cunard).2 D
VICTOR—Baseball Madness (Billy Mason and Gloria Swanson), 1 C..... 02395
VICTOR—Swearing Off (Eillen Sedgwick), 1 C 02398
IMP—Flames of Treachery (Lois Wilson and Lee Hill), 1 D..... 02399
IMP—The Girl in the Garret (Jack Nelson and Molly Malone), 2 D..... 02400
VICTOR—Signs of Trouble (Jenny Nelson and Paul Panzer), 1 C..... 02402
BISON—One Wild Night (Gypsy Hart and Kingsley Benedict), 2 D..... 02403
LAEMMLE—The Doctor's Deception (Leah Baird), 1 D..... 02405
POWERS—A Barnyard Nightmare (C-Cart) and Industrial China, (Dorsey Educational), Split reel 02406
BIG U—Captain Marjorie's Adventure, 2 D 02407

Vitagraph V-L-S-E

Monday, April 23, 1917

Satin and Calico (Paula Blackton).....1 D
Rogues and Recklessness (Hughie Mack)....1 C

Monday, April 30, 1917

Jeers and Jailbirds (Hughie Mack.....1 C
The Fairy Godfather (Paula Blackton.....1 D

Monday, May 7, 1917

Chinks and Chases (Hughie Mack).....1 C

STATE RIGHTS—CURRENT AND COMING

Addresses and additional information can be secured by writing State Rights Department, Motion Picture News, Inc.

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue.....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

George Backer Film Corporation
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues.....

Biograph Company
Her Condoned Sin.....6 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Apr. 30. Father's Bright Idea.....1 reel
May 7. With the Mummies' Help.....1 reel
May 14. The Magic Maid.....1 reel
May 21. The Milky Way.....1 reel
May 28. His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
The Manx-man.....10 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely).....5 reels
Dec.—Just a Song at Twilight.....5 reels

E. I. S. Motion Picture Corp.
Trooper 44..... 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.

Eskay Harris Feature Film
Alice in Wonderland.....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 reels
The Awakening of Bess Morton.....5 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....5 reels

Germanic Official War Films
Germany and Its Armies Today.....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance.....9 reels

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hippodrome Film Co.
At the Front with the Allies.....

Jaxon Film Corporation
Strife (George LeGuere).....5 reels

Juvenile Film Corporation
Apr.— 1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers 2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Edgar Lewis Productions
The Bar Sinister.....9 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Paragon Films
The Whip.....8 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
Coming. The Garden of Allah (Selig)..10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden).....5 reels

Sherman Elliot, Inc.
The Crisis.....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh.....

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MOTION PICTURE REPORTING SERVICE

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MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture.

FEATURES

American Methods (Fox Film), 5D, Apr. 30 ——
Apartment Twenty-Nine (Vitagraph), 5D, Apr. 9 2362
As Man Made Her (World Film), 5D, Mar. 26 2190
As Men Love (Pallas-Paramount), 5D, Mar. 29 2360

Babette (Vitagraph), 5D, Apr. 2 ——
Birth (Eugenic Film Co.), 5Ed 2687
Blue Streak, The (Fox), 5D, Mar. 19 2196 2220
Bond Between, The (Pallas-Paramount), 5D, Apr. 2 2364
Bottle Imp, The (Lasky-Paramount), 5D, Mar. 26 2194
Broadway Jones (Artcraft), 6C, Mar. 26 2190
Bronze Bride, The (Red Feather), 5D, Apr. 2 2192 2712
Builders of Castles (Edison K-E-S-E), 5D, Apr. 16 2518

Captain Alvarez (Vitagraph-Reissue), 5D, Apr. 9 2361
Cheerful Givers (Triangle-Fine Arts), 5CD, Apr. 22 2690
Clock, The (Bluebird), 5D, Apr. 30 ——
Cost of Hatred, The (Lasky-Paramount), 5D, Apr. 9 2518

Danger Trail, The (K-E-S-E), 5D, Apr. 30 ——
Darkest Russia (World Film), 5 MD, Apr. 23 2684
Debt, The (Powell-Mutual), 5D, Apr. 23 ——
Derelict, The (Fox Film), 5D, Apr. 16 ——
Desert Man, The (Ince-Triangle), 5D, Apr. 22 2687
Devil's Bait, The (Fortune Photoplays-General), 4D 2192

Easiest Way, The (Selznick), 7D, Apr. — 2689
Environment (American), 5D, Apr. 16 2195
Even As You and I (Universal Special), 7D 2520

Family Honor, The (World Film), 5D, Apr. 9 2363
Fated Hour, The (Cines), 6D 2686
Flower of Doom, The (Red Feather-Universal), 5D, Apr. 16 ——
Forget-Me-Not (World Film), 5D, Apr. 16 2518

Girl in the Checkered Coat, The (Bluebird), 5D, Apr. 23 2363
God's Law and Man's (Columbia-Metro), 5D, Apr. 23 ——
God's Man (Frohman Amusement), 9D 2512
Great Bradley Mystery, The (Apollo-Art Dramas), 5D, Apr. 19 2688

Hands Up (Triangle-Fine Arts), 5D, Apr. 29 ——
Hawk, The (Vitagraph), 5D, Apr. 23 ——
Heart's Desire (Famous Players-Paramount), 5D, Apr. 30 ——
Her Greatest Love (Fox), 5D, Apr. 2 2517
Her Official Fathers (Triangle-Fine Arts), 5D, Apr. 8 2364
Her Secret (Vitagraph), 5D, Apr. 30 ——
Her Temptation (Fox), 5D, Apr. 9 2689 2712
Hero of the Hour, The (Red Feather-Universal), 5D, Apr. 23 2690
Hidden Children, The (Metro), 5D, Mar. 26 2365 2712
High Finance (Fox), 5D, Mar. 26 2359 2387
High Play (American-Mutual), 5D, Apr. 9 2519 2359
How Uncle Sam Prepares (Hanover Film Co.), 4,200 ft., Prop. 2685
Hunting of the Hawk, The (Astra-Pathe), 5D, Apr. 22 2516

In Again—Out Again (Artcraft), 5C, Apr. 30 ——
Inevitable, The (Erbograph-Art Dramas), 5D, Apr. 12 2519
Jewel in Pawn, A (Bluebird), 5D, Apr. 16 2689

Magdalene of the Hills, A (Metro), 5D, Apr. 16 2688
Man and the Woman, A (W. L. Amusement-Art Dramas), 5D, Mar. 22 2191
Man's Woman (World Film), 5D, Apr. 2 2193
Manx-Man, The (Cosmofotofilm), D, running time 2 hours 2515
Mary Lawson's Secret (Pathe), 5D, Apr. 1 2693
May Blossom (Astra-Pathe), 5D, Apr. 8 2191
Million Bid, A (New De Luxe Edition Vitagraph), 5D, Apr. 2 2362
Millionaire's Double, The (Metro), 5D, Apr. 30 ——
More Excellent Way, The (Vitagraph), 5D, Mar. 26 2359
Motherhood (Frank Powell-Mutual), 5D, Mar. 26 2194
Mother's Ordeal, A (Art Dramas), 5D, Apr. 26 ——
Mr. Dolan of New York (Red Feather-Universal), 5D, Apr. 9 2360
Mrs. Balfame (Powell-Mutual), 5D, Apr. 9 2683

Law of the North, The (Kleine-Edison), 5D, Apr. 2 2361
Law That Failed, The (Apollo-Art Dramas), 5D, Mar. 29 2193
Lonesome Chap, The (Pallas-Paramount), 5D, Apr. 19 2685

Old Fashioned Young Man, An (Triangle-Fine Arts), 5D, Apr. 15 2516

Paddy O'Hara (Ince-Kay Bee), 5D, Apr. 15 2517
Page of Mystery, The (Vitagraph), 5D, Apr. 30 ——
Pinch Hitter, The (Ince-Kay Bee), 5D, Apr. 29 ——
Power of Decision, The (Metro), 5D, Apr. 9 2519
Price of Her Soul, The (Variety Films Corp.), 6D 2362
Pulse of Life, The (Bluebird), 5D, Apr. 9 2712

Sally in a Hurry (Vitagraph), 5D, Apr. 16 2688
School for Husbands, The (Lasky-Paramount), 5CD, Apr. 5 2516
She (Fox Film), 5D, Apr. 23 ——
Sin Woman, The (George Backer Film Corp.), 7D 2520
Single Code, The (Horsley-Mutual), 5D, Apr. 16 ——
Skinner's Bubble (K.E.S.E.), 5C, Apr. 23 ——
Sleeping Fires (Famous Players-Paramount), 5D, Apr. 16 2686
Small Town Girl, A (Fox Film), 5D, Apr. 30 ——
Spirit of Romance, The (Pallas-Paramount), 5D 2191
Sunny Jane (Horkheimer-Mutual), 5D, Mar. 26 ——
Sunshine and Gold (Balboa-Pathe), 5CD, Apr. 29 2683
Susan's Gentleman (Bluebird), 5D, Apr. 2 2541
Sweetheart of the Doomed (Triangle-Ince), 5D, Apr. 8 2364

Test of Womanhood, The (Joseph R. Miles), 5D 2363
Tides of Barnegat (Lasky-Paramount), 5D, Apr. 12 2687
Trooper 44 (E. I. S. Motion Picture Corporation), 5D 2196
Truffiers, The (Essanay-K.E.S.E.), 5D, Apr. — 2196

Valentine Girl, The (Famous Players-Paramount), 5D, Apr. 23 ——

Waiting Soul, The (Metro), 5D 2195 2540
Web of Life, The (Gold Medal Photoplayers), 5D 2365
When Love Was Blind (Thanhouser-Pathe), 5D, Apr. 15 2361
Whip, The (Paragon), 8D 2359
Whose Wife (American-Mutual), 5D, Apr. 30 ——
Wild Cat, The (Horkheimer-Mutual), 5D, Apr. 23 ——
Womanhood, the Glory of the Nation (Greater Vitagraph), 7D, Apr. 9. 2512
Woman's Awakening, A (Triangle-Fine Arts), 5D, Mar. 25 2195

Yellow Bullet (Fortune Photoplays-General), 4D 2192

SHORT SUBJECTS

Adventure of the Signet Ring, The (Imp-Universal), Episode of "The Perils of the Secret Service" Series 2D, Apr. 13 2521
African and Indian Elephants (Ditmar), Split reel, Ed. 2684
Arizona (Combitone-Pathe), 1Top. 2198
Awakening of Helena Minor, The (Metro-Drew), 1C 2367

Book for Luck, A (Joker-Universal), 1C, Apr. 7 2367
Border Peril, The (International Pathe), Episode of "Patria" Series, 2D 2686
Burning Silence, The (Bison-Universal), 2MD, Apr. 7 2367
Butcher Boy, The (Arbuckle-Paramount), 2C 2683
Button Making (International-Pathe), Split reel, Ind., Apr. 15 2521

Captain Goes a Flivving, The (International-Pathe), Split reel, C Cart. 2198
Careless Cop, The (Joker-Universal), 1C, Apr. 14 2521
Cat's Paw and Scape Goat (International-Pathe), Episode of "Patria" Serial 2192
Chubby Takes a Hand (Laemmle-Universal), 1CD, Apr. 18 2521
Circumstantial Evidence (Signal-Helen Holmes), Episode of "The Railroad Raiders" Series, 2D 2520 2165
Clock, The (Bluebird), 5C 2690
College Boys' Special, The (Kalem), Episode of "A Daughter of Daring" Series, 2D 2190
Crafty Hand, The (Metro), Episode of "The Great Secret" Series, 2D. 2685
Crooks and Crocodiles (L-Ko-Universal), 1C, Apr. 8 2367
Cure, The (Mutual-Chaplin), 2C 2366

Dead Come Back, The (Pathe), 6th Episode of "The Mystery of the Double Cross," Series 2D 2519
Deadly Doughnut, The (Kalem), 1C 2198
Desert Ghost, The (Big U-Universal), 1W, Apr. 12 2521
Double Steal, A (Signal Mutual), Episode of "The Railroad Raiders" Series, 2D 2690
Doubles and Troubles (Kalem), 1C 2367

Escape, The (Metro), Episode of "The Great Secret" Series, 2D 2521

Feeding the Fish Eaters (Ditmars), 600 ft., Ed. 2195
Feeding the Smaller Animals (Ditmars), Split reel, Ed. 2692
Florence Rose Fashions (International-Pathe), Split reel, Fash., Apr. 22. 2521
Follow the Tracks (Nestor-Universal), 1C, Apr. 16 2521
For Lack of Evidence (Gold Seal-Universal), 3CD, Apr. 17 2521
Forest Nymph, The (Gold Seal-Universal), 3MD, Apr. 24 2691
From Baguio to Manila (International-Pathe), Split reel, Top. 2198

Hair Trigger Burk (Gold Seal-Universal), 1West, April 10 2367
Hard Times in Hard Scrapple (Kalem), 1C 2691
Height of Fashion, The (Florence Rose), Split reel, Fash. 2198
Her Hero (Strand), 1C, Apr. 11 2691
Her Wayward Parents (Victor-Universal), 2D, Apr. 26 2691
His Family Tree (Victor-Universal), 1C, Apr. 10 2367
His Flirting Ways (Christie), 1C 2515
Home Aquarium (Ditmar), Split reel, Ed. 2684
Home Wreckers, The (Nestor-Universal), 1C, Apr. 23 2691
Hubby's Night Out (Christie), 1C 2515

International Spy, The (Imp-Universal), Episode of "The Perils of the Secret Service" Series, 2D, Apr. 20 2521
Into Thin Air (Pathe), Episode of "The Mystery of the Double Cross" Series, 2D 2684
It Happened in Room 7 (Victor-Universal), 2C, Apr. 17 2521

Lady Detective, The (Cub-Mutual), 1C, Apr. 5 2521
Leak, The (Joker-Universal), 1C, Apr. 28 2691
Little Bo-Peep (L-Ko-Universal), 2C, Apr. 25 2691
Locked Out (Drew-Metro), 1C 2198
Love and Blazes (L-Ko-Universal), 2C, Apr. 18 2521
Lone Point Feud, The (Kalem), Episode of "Daughter of Daring" Series, 1D 2367

Magpie, The (Gold Seal-Universal), 3CD, Apr. 3 2367
Man in the Trunk, The (Imp-Universal), Episode of "The Perils of the Secret Service" Series, 2D, Apr. 6 2367
Max and the Fair M.D. (Linder-Pathe), 1C 2198
Max, the Lady Killer (International-Pathe), 1C, Apr. 22 2521
Mixed Matrimony (Nestor-Universal), 1C, Apr. 2 2367
Modern Romance, A (Rolma-Metro), 1C 2198
Munitions Plot, The (Kalem), Episode of "Daughter of Daring" Series, 2D 2521

Music Hath Charms (International-Pathe), Split reel, Cart, Apr. 15... 2521
Mutual Tours Around the World, No. 22 (Gaumont), 1 Top, Apr. 3.. 2691
Mutual Weekly, No. 18 (Gaumont), 1Top, Apr. 4..... 2691
Mystery of the Burning Freight, The (Kalem), Episode of "The Daughter of Daring" Series, 1D..... 2198
Mystery of the Double Cross, The (Pathe), 5th Episode, 2D..... 2366
Mystery of the Double Cross, The (Pathe), 2D..... 2195

Nabbing a Noble (L-Ko-Universal), 1C, Apr. 4..... 2367
Next Victim, The (Universal Special), 4th Episode of "The Voice on the Wire" Series, 2D, Apr. 2..... 2367

Our World as it Appears to the Ant (Ditmars), 600 ft. Ed..... 2195

Pace That Kills, The (Big U-Universal), 1D, Apr. 19..... 2521
Patria (International-Pathe), 10th and 11th Episodes, 2 each D..... 2365
Picturesque Postal Cards, Japan (Pathe), Split reel Top..... 2198

Railroad Smugglers, The (Kalem), Episode of "Daughter of Daring" Series, 1D..... 2367
Reel Life, No. 49 (Gaumont), 1Top, Apr. 5..... 2691
Ring Rivals (L-Ko-Universal), 2CD, Apr. 11..... 2691
Robbers and Thieves (International-Pathe), Split reel Cart, Apr. 22... 2521
Rogue's Nest, The (Imp-Universal), 2MD, Apr. 27..... 2691

Secret of the Borgias, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D..... 2198
Selig-Tribune, No. 27 (Selig), 1Top, Apr. 2..... 2367
Selig-Tribune, No. 29 (Selig), 1Top, Apr. 9..... 2691
Selig-Tribune, No. 31 (Selig), 1Top, Apr. 16..... 2692
Skeleton Canon Raid, The (Kalem), Episode of "The American Girl" Series, 2D..... 2193
Somebody Lied (Victor-Universal), 2CD, Apr. 5..... 2367
Spectral Hand, The (Universal Special), Episode of "The Voice on the Wire" Series, 2D, Apr. 9..... 2521
Star Witness, The (Laemmle-Universal), 2D, Apr. 4..... 2367
Struggle, The (Metro), Episode of "The Great Secret" Series, 2D... 2521

Take Back Your Wife (Joker-Universal), 1C, Apr. 21..... 2521
Tell Tale Clue, The (Bison), 2MD, Apr. 21..... 2521
Test of Death, The (Metro), Episode of "The Great Secret" Series, 2D 2685
Thousand Dollar Drop, The (Victor-Universal), 1C, Apr. 24..... 2691
Topsy Turvy Twins, The (Victor-Universal), 2C, Apr. 19..... 2521
Townsend Divorce Case, The (Rex-Universal), 1D, Apr. 26..... 2691
Trail of Hate, The (Bison-Universal), 2D, Apr. 28..... 2691
Tree Surgery (International-Pathe), Split reel, Ind, Apr. 22..... 2521
'Twixt Love and Desire (Laemmle-Universal), 1D, Apr. 25..... 2691
Tyrant of Chirachua (Kalem), Episode of "The American Girl" Series, 2D..... 2686

Uncle John's Money (Rex-Universal), 2CD, Apr. 12..... 2691
Under the Bed (Nestor-Universal), 1C, Apr. 9..... 2367

Vulture of Skull Mountain, The (Kalem), Episode of "Daughter of Daring" Series, 1D..... 2367

Why Ben Bolted (Vogue), 2C, Apr. 7..... 2691
Wings of Death, The (International-Pathe), Episode of "Patria" Series, 2D..... 2520

20,000 Feats Under the Sea (A-Kay Company), 800 ft. Juv..... 2361

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TABLE OF CONTENTS

A MILLION IN MINNEAPOLIS (WM. A. JOHNSTONE) 2805
EDITORIALS 2806
LIVELY HEARING WHEN FILM MEN OPPOSE N. Y. STATE TAX 2807
NATIONAL ISSUE WHEN PENNSYLVANIA CALLS THREE FILMS UNPATRIOTIC 2809
ZUKOR ABSORBS ARTCRAFT; OPEN BOOKINGS FOR ALL FILMS 2811
LACK OF SCENARIO SPECIALIZATION THE GREATEST MENACE 2813
ADVERTISING THAT KEEPS THE PUBLIC AWAY FROM YOUR THEATRE 2815
Wm. M. Lewis New Treasurer of Educational Films 2810
Film Executives See Boom to Trade in War 2810
School Shows Aid Exhibitors, Says Seattle Man 2811
Triangle Praised for Killing Deposit System 2812
Works of Great Russians for American Screen 2812
"Watch the Orient," Says Film Man from East 2814
Goldwyn Chants America on Film Rental Basis 2814
Deposits and War Cause Indiana Meeting 2816
Name Illinois Delegates to National Convention 2816
Chicago Exhibitors Move to Abolish Deposit 2817
Movie Charity Ball a Complete Social Success 2817
Convention Plans of Exhibitors of Northwest 2818
Plea to Organize Against Pennsylvania Age Limit Bill 2818
Butterfly Releases Must Make Merit Standard 2827
Theda Bara Works Secretly in "Cleopatra" 2833
"Tarzan of the Apes" to Be Picturized by National Film 2834
Christie Companies Actively at Work—May Releases 2834
F. P.-Lasky Acquires Material of Noted Authors 2835
Long-Term Engagements of Stars Is to Be Pathe Policy 2835
Selznick Spring Plans Include Four Big Productions 2836
Superabundance of Thrills in "Woman and the Beast" 2836
Exhibitors to Choose Stories for Production 2837
Big Increases Mark End of V-L-S-E Second Year 2838
Four French Films Follow "Mothers of France" 2841
Duo of Fox Stars Presented on Program Week of April 30 2841
Ziegfeld, Beauty Discoverer Par Excellence in Film World 2842
"The Curse of Eve" Will Be Shown to Trade Soon 2842

DEPARTMENTS

In and Out of Town 2816
With the Exhibitors (Exhibitor Personals) (On the Firing Line) 2817
Live Wire Exhibitors 2821
Advance Offerings of the Programs 2824
How Pictures Are Booking 2832
Live News from the Producers 2833
Just for Fun 2843
Chicago News and Comment 2844
Among the Exchanges 2845
Newsy Reports from All Sections 2846
In the State Rights Field 2847
The East Coast Studios 2850
In and Out West Coast Studios 2851
Tabloid Reviews 2863
Features—Current and Coming 2865
Short Subjects—Current and Coming 2866
State Rights—Current and Coming 2867

ACCESSORY NEWS SECTION

Projection (Union Announcements) (Slides) 2874
The Camera 2880
Music and the Picture 2883
Building and Furnishing (Directory of New Theatres) 2888

SCREEN EXAMINATIONS

"Bar Sinister, The" (Edgar Lewis Productions) 2855
"Chapin's Lincoln Cycle Pictures" (Charter Features Corp.) 2861
"Flower of Doom, The" (Red Feather-Universal) 2857
"For the Flag" (International-Pathe) 2856
"Hands Up" (Fine Arts-Triangle) 2859
"Hawk, The" (Vitagraph) 2859
"Henry Thaddeus Tinklebottom, Motorist" (Educ.) 2857
"Hinton's Double" (Thanhouser-Pathe) 2861
"In Again—Out Again" (Fairbanks-Artcraft) 2861
"Law of Compensation, The" (Talmadge-Selznick) 2857
"Little Miss Nobody" (Bluebird) 2858
"Max in a Taxi" (Essanay-K. E. S. E.) 2859
"Mother's Ordeal, A" (Art Dramas) 2860
"Official British War Pictures" (Pathe) 2856
"Page Mystery, The" (World Film) 2860
"Pinch Hitter, The" (Triangle-Ince) 2855
"Skinner's Bubble" (Essanay-K. E. S. E.) 2857
"Stranger Disposes, The" (Pathe) 2856
Tree Animals (Educational) 2857
"Valentine Girl, The" (Famous Players-Paramount) 2856
"War Prides" (Flora Finch Film Co.) 2858
"Warfare of the Flesh" (Edw. Warren Prod.) 2858

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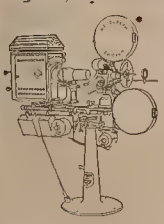
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Accessory News

— SECTION OF MOTION PICTURE NEWS —



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MINNEAPOLIS, MINN.
April 4-1917

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I was never a booster of the Motiograph machine, having only operated one of the old models, but in appreciation of the good results that I had with the machines sold to the Birth of a Nation Co. by you, I am writing this so you may understand that operators are not adverse to giving praise where they think it is due, and the present Motiograph machine, I do not hesitate to state will do all the work and in just as perfect a way as any machine on the market and I have run them all.

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Local 219- M.P.M.O.

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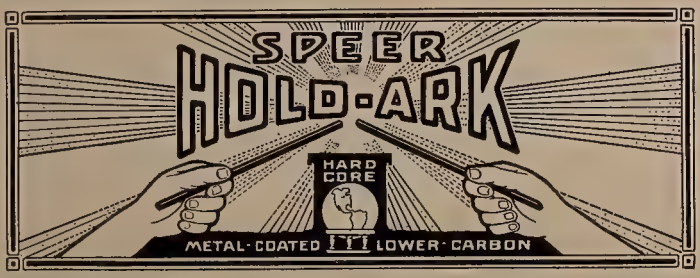
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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Operating Room Regulations

THE bill for the regulation of motion pictures which is before the Senate in Albany and which appears to cover every phase of the motion picture industry of which the legislators have heard, is entirely too comprehensive and should in all justice to the various branches of this business be split up into several bills which could be enacted or not as they merited.

One of these separate bills should deal with the operating of the projecting machine and nothing else. Why tie it up with the tax on film or the regulating of the subjects which are to be thrown on the screen? By keeping the various parts separate justice can be done, but by keeping them tied up in one mass there is absolutely no chance of having the legislation enacted so that all parties will be treated fairly.

This operating question is of the greatest importance and must be treated in that way. It must not be a rider attached to something else on which there is no controversy. A man builds a very expensive house—places his projection room in the worst conceivable place, usually up under the eaves or on the roof—shops around for a cut price projector—and then, outside of New York City, is allowed to hire a fourteen year old boy to take care of the projectors with no other justification than that he can be hired for $12.00 per week.

It is wrong.

In Albany last Thursday we heard about eye trouble caused by pictures. Do you wonder when the angle at which pictures are often projected necessitates doctoring in order that they may appear normal to the eye? A law should be passed not allowing a picture to be projected at a greater angle than a given number of degrees which can be determined scientifically. This angle will be measured from the horizontal, which is the perfect line for projection, and the nearer it is adhered to, the less complaint can be brought against motion pictures in respect to the eyes at least.

SOME day we are not only going to see the projection room lowered either by law or public opinion, but we will see the operating machine exposed to the view of the audience, just as passengers on shipboard can look at the machinery on the new ocean liners. This hiding away is the cause of at least 90 per cent of the theatre fires, which actually are not as numerous as we are led to believe.

We now come to the main topic of the discussion in connection with the Motion Picture bill—the operator. As we pointed out several weeks ago, we do not believe that any man should be allowed to occupy a responsible position when life and death are at stake without training. Every man should be made to pass a stiff theoretical examination; then he should be made to work under an experienced man for at least six months and after that pass a rigid practical examination. If he gets through satisfactorily he should be entitled to a license, which would entitle him to the distinction of holding a place of trust, which in this case would be the running of an operating room.

Whether a fee is charged for this license makes but little difference if the examinations are conducted properly. A nominal tax or no tax at all could be charged under these conditions, for the only real object of the charge is to keep out a lot of men who get their card and use it or not, as the case may be. If the card is going to continue to be as easy to secure as it is now it would be better to charge a $20.00 fee than one of $2.00 or 10 cents, as ex-Senator Hinman suggested at Albany when he found that this small source of revenue was taking up too much time.

ANOTHER important point is the age limit at which a man should be allowed to hold this position of trust. In the first place the man must be mature. He must be able to keep his head in case of trouble. The country has decided that twenty-one years is the age at which a man is considered able legally to take care of himself. It therefore does not seem just nor right that a man should be in a position where the lives of others may depend upon his judgment at less than this age. A younger man should be allowed to act as apprentice or helper, but he should not be placed in actual charge. He can fill in and be the second man in the operating room, for under no circumstances should a theatre owner be allowed to run a house without either two licensed men or one with a license and a helper who should have taken the theoretical examination before he is even allowed to assist.

There are, therefore, four points which we consider absolutely essential.

1. *Actual regulation as to the placing of the projection room.*

2. *Every licensed operator should pass two different examinations and serve six months' apprenticeship before being given his license.*

3. *There should always be at least two men to operate every projection room.*

4. *That no license should be issued to a man under twenty-one years of age.*

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. G. SHERMAN

More About Poor Condition of Film

J. A. M., Jersey City, N. J., sends in several sections of film that have been badly mutilated, and writes as follows: "You gave me permission to break into the department, and therefore I am taking advantage of it. Now, Brother Sherman, I don't know whether this same question has been brought to your attention before or not, but I am going to write of something you and all other operators know of, and I am sure it will be of interest to you as well as myself, and that is the bad condition of film. The enclosed pieces of film were taken from a Universal film I ran about three weeks ago; the separate piece is a Metro-Drew comedy about six days old. Glance over them and notice the punch marks. In one piece you will find eleven punch marks, which looks as though some operator had bought a new punch and was trying it out. Then as to running condition, I wish to say that it is certainly shameful the way some exchanges send out their films. I hold the exchange, to a certain extent, for this condition. Do you think it right for an operator (that is, one who calls himself such) to mutilate a film as shown in the pieces I have enclosed? I should rather blame the exchange in this case, and I think it no more than right to *put a stop to this and locate the guilty* one, as it is annoying to both operator and patron. About five weeks ago I ran a Fox film, and in part four I made about eight patches, as well as removing fourteen frame-ups, making a total of twenty-two patches in this one reel. This sounds as though it were a release from the days of Adam and Eve; but no, it was only thirty days old. Who is to blame for this? It is to be hoped that every operator who has a punch in his possession will kindly walk it down the avenue and drop it in "Uncle Bennie's" and co-operate with me in eradicating this evil. I am not an exchange man, nor am I looking for a commission; I am in the same game as you, brother operator, and it is for your own good that I am writing this. Get in the habit of sending your films back to the exchange in better condition than you receive them, as I do. This will help you as well as the next man. That is my policy. I have declared war on bad reels with various exchanges, and have received many letters in reply congratulating me on my campaign. Now, Brother Sherman, I hope this will interest you and that you will lend your co-operation in this matter."

In Reply: Would call your attention to the letter of J. C. P., Gary, Ind. In the department, April 21 issue, there was an article treating upon this subject, and I agree with you perfectly—the punch must go. In my visits to motion picture theatres in and around New York I have been rudely awakened from my pleasurable interest in a picture by the flashing of numberless punch holes upon the screen; sometimes these are so numerous as to entirely ruin the climax of a scene. It is not only the operator who is at fault, but the exchange man as well. The exchanges punch numbers, which they say are for identification purposes, in different portions of the film; these, together with the variegated punch marks of various operators, are anything but conducive to good projection. Furthermore, as a means of identification the stencilled numbers are of no great value, for there is more than one way of skinning a cat, and if one wanted to "steal" a reel of film nothing would be easier than to remove the sections where these numbers are and "get away with it," but I don't think there are many who would care to take a chance, and operators as a rule are not thieves. To do away entirely with the punch marks evil it will be necessary for every operator to give their hearty co-operation. There are many good points in your letter, and these should be digested by operators that have the welfare of their craft at heart. It is *not right* for an operator or any one else to mutilate a film that has cost many dollars to produce. It is a crime, the remedy for which and the punishment thereof lies in the hands of the exchange. Were the exchanges to take note of the condition of films which they send out, and where a film leaves their exchange without a blemish and is returned with punch marks they should make a minimum charge of one dollar for each reel that is so returned, this charge to be paid by the exhibitor whose operator was the guilty one. After several bills of this kind had been rendered and their payment enforced, you can be sure that the exhibitor would see that his operator got rid of his punch; otherwise there would be another man hunting a job. This may seem drastic, but the evil has got to such a point that drastic measures must be taken to put a stop to it. You do not find the operators who run such productions as "The Birth of a Nation," "The Honor System" and "Joan the Woman" punching holes in film, and if you have seen the work of these operators you will realize that they are Artists of Projection, and not mere machine drivers. Therefore, if these men can avoid punching holes in film, there is no reason why any other operator should not be able to do so.

P. S.—I could not fill in the blank space; will leave that for you to do. Regarding the subscription, will say that you can get the information from the secretary of your local, as I believe he is getting up a club. Glad to welcome you to the department, and hope you will come again.

Look for a Ground

G. McIntyre, New York State, writes: *"Have experienced considerable difficulty recently with fuses blowing and have tried everything I could think of to overcome the trouble; some nights I would use as many as sixteen fuses, some would last for from fifteen to twenty minutes, while others would blow as soon as the arc would get burning nicely. I became so disgusted that I put in copper wires in place of the fuses and have had no trouble since. Is there any danger in this, and if so what? Also please tell me where to look for trouble and I will try and remedy it."*

Answer: There are two things to be considered when a fuse blows in the operating room. Did the fuse blow when striking the arc, or did it blow when the main switch was closed. If the former, you should examine the rheostat and see if one or more coils had not become grounded to the frame in such a way as to cut out some of the resistance. If an inductor or economizer is being used, you should test that out for either a short circuit or ground. If the fuse blew when the main switch was closed you should look for a short, or a ground heavy enough to amount to a short circuit. Where fuses blow as fast as you can put them in, you should trace out your line from the arc lamp back to the main switch and see that it is free from grounds or shorts. The practice of "boosting" fuses, or using copper wire in their stead is not to be encouraged; the fuse is for safety and should not be tampered with. It is quite possible that one of the connections on the fuse block might have become loose and this, heating, has caused a ground that would not be noticeable and yet would be dangerous. It was my experience at one time while having the same difficulty as you complain of. I traced the line without finding any cause for trouble, then finally made up my mind to examine the fuse block. When this was taken off I found that one of the contacts had become so badly burned that it was necessary to install a new one. I think if you will examine your resistance device and line thoroughly you will find the trouble. Remove the copper wire before it does some damage that will be much harder to overcome. There is great danger, principally from fire, nuff said.

Non-Rewinder for Films

Messrs. Collins and Wilson, Terre Haute, Ind., write: *"Please advise us if there is a device on the market, or a demand for a device, to attach to a motion picture machine which will not necessitate rewinding of film."*

Answer: There is such a device on the market, known as the Feaster Film Feed. The distributors of this device have just begun to push the sale of it, after many months of silence, and the majority of smaller theatres are installing Feaster Film Feeds on their machines. If it is your intention to patent such a device, would advise you to go careful, and first see that you are not in any way infringing upon the patents already issued for devices of this kind.

Owen Sound, Ontario

R. L., Owen Sound, Ont., writes for information as to how to determine the size of an objective lens, that is, the equivalent focus in inches. The letter came to me with the black stamp "Censored" on its face, and I thought sure there was going to be something doing, but as there wasn't here is your answer:

In measuring lenses many operators consider the back focus only, but I shall try and show you how to measure back focus and equivalent focus. Take a piece of white paper and tack it on a wall opposite a window. Hold the lens so that some distant object, such as a tree or building will become focused on the white paper, and when the object has become sharply defined upon the paper, with a ruler measure the distance from the rear surface of the lens to the paper. This will give you the back focus in inches. To find the equivalent focus, measure the same as before, only instead of measuring from the rear lens, measure from a point halfway between the two combinations to the paper. For example, those lenses that have a focusing screw or rack and pinion may be measured from the focusing screw to the paper on the wall, which will give the equivalent focus. I would suggest that you write to any of the machine manufacturers and have them send you one of their lens tables. These tables will enable you to see at a glance the size picture that will be projected by a lens of a given focal length. These tables are free and will be sent you upon request.

Projection of "The Whip"

ONE day last week it was the privilege of the editor of this department to visit the Park theatre, Columbus Circle, New York City, where the great Drury Lane melodrama "The Whip" is being shown. This eight-reel feature is being projected by Simplex projectors in charge of Brothers Thomas Ross and Al. Neder, both members of Moving Picture Operators' Union, Local 306. During the entire run of this picture, which was about one hour and forty-five minutes, there was not a shadow upon the screen, the light being handled to perfection, this, too, without the aid of arc controllers, showing that the operator was constantly watching the picture. The regulation of speed was well timed and helped much in making one forget that they were looking at a "moving picture" and not the real thing. My only criticism is that in the last reel there was an out of focus effect; this might have been due to the presence of oil on the film, but with these two operators on the job that seems unlikely. Perhaps it was from some cause which I have not fathomed, anyway, taken all in all Brother Neder was putting over high-class work, and it is a pleasure to give credit where credit is due. Brother Ross, who came on duty at the beginning of the second show, wanted me to look at a new copy which he was going to use, but I have witnessed his work before and have no apologies to make for saying that I know him to be a first-class operator. (Was not the Speedco arc controllers in use during the presentation of the "Masque of Life"?—Ed.)

Condenser Breakage Again

T. M., Jersey City, asks: *"Can you help me to prevent condenser breakage? It is only lately that I have had this trouble, but now I am breaking two or three condensers a day.*

Answer: In view of the fact that this trouble has only recently developed it must be that you are at fault, and here is my reason for saying that you are the one to blame: Condenser breakage is to a great extent due to excessive heat in the lamp house. With the modern projection machine this excessive heat is carried away through the ventilators, but these ventilators must be kept free from any accumulation of carbon ash, otherwise they are of no use. If you will carefully clean your lamp-house, removing all carbon deposit, and ash, taking pains that the wire mesh that covers the top and bottom of the lamp house is entirely free from this accumulation I think you will find the remedy for your trouble. Remember you cannot get too much ventilation in the lamp house, but you must be careful to avoid draughts. If the above suggestion is carried out and you do not find your trouble has been eliminated I would suggest that you get one of the Preddy Condenser Mounts, mention of which was made in this department a short time ago. In either case let me hear from you again.

Adjustable Lenses

George H. D——, Oklahoma, writes: *"Is there such a thing as an adjustable lens on the market? I met an operator the other day who informed me that an ordinary projection lens could be so altered as to vary the size of the picture by changing the distance between the elements which go to make up the lens. If this is true I would like to know how it is done. What do you think of the practicability of an adjustable lens for projection? Also please tell me what condensers I should use with a 5½-inch e.f. objective on a 65-foot throw. Thank you."*

Answer: You're welcome! There was such a thing as an adjustable lens on the market, but that was some years ago, and I am not sure whether they are being marketed now or not. As to their practicability I am not prepared to say, although, as I remember it, these lenses gave satisfaction at that time, but then they were used more for road work, where it was desired to avoid carrying a large number of objectives, owing to the necessity of changing the distance between projector and screen each evening. The varying of the distance between the two factors of a lens will vary the size of the picture. It is also likely to injure the definition, therefore I cannot recommend you to try it. Two 7½-inch condensers should fill your order. Again, you're welcome.

Light Plant

L. M. Palacios, Texas, writes: *"I received my* MOTION PICTURE NEWS *under date of April 7, and was surprised to see my letter with the answer to it on page 2214. I have fixed my machine, for there is but very little jump to the picture now. My intermittent sprocket is worn a little, but most of all it needed adjusting. In regard to the light plant, I would never want to burn more than three or four incandescent lamps while the arc was burning. I want a plant that has an output large enough to enable me to get a good clear picture. About what K.W. would you recommend? What size wires should I use to carry the current from the plant to the arc? Will you kindly give me the names and addresses of firms that make good shaft-driven light plants? Remember that I want the plant to be run with an engine and not an electric motor. Thanking you for any information that you can give me I remain yours very truly. P. S. That small town operator, from the language he uses and the troubles that he has, must be located at Hatten Gap, Arkansaw, instead of Iowa."*

Answer: A generator of 6 k.w. capacity should give you first-class results, assuming that you were to use ten 16 c.p. lamps for lighting and fifty amperes at the arc with a 110 volt generator, you would be using 6.010 watts approximately, and as there are 746 watts to the h.p. $6.010 \div 746 = 8$. The engine should be of that horsepower. A generator of 6 k.w., driven by an engine of 8 or 9 h.p., would be a well-balanced plant. It might not be necessary for you to use the 50 amperes at the arc, but you would be able to do so if called upon. These engines can be operated with gasolene or oil for fuel, and while I cannot furnish you with the addresses requested, I believe that several manufacturers have sent you booklets on their plants. The wires should not be less than No. 6. The party mentioned is *not* from Hatten Gap.

Try Two 7½ Inch Condensers

Long Island *wants to know what size condenser to use for a 10-foot picture where the throw is 85 feet; uses a Simplex projector, Ft. Wayne Compensarc and National carbons. Has had trouble with ghost and has moved his lamp back and forth without results, and wants help quickly.*

Answer: The size of your picture seems to me to be a little too small, but of course that depends upon the location of the last row of seats. You are using a lens of long focal length, probably an 8-inch. A pair of 7½-inch condensers should fix you up all right, but you will have to move your lamp house back quite a bit, keeping the arc as close to the rear condenser as possible in order to get a spot of proper size. The better way, in my estimation, would be to get condensers of longer focal length, but these are quite expensive, and owing to the war it may be impossible to get them at all. I think, though, that the two 7½-inch condensers will do the trick, and would recommend that you get a half-size objective lens, which will greatly improve the projected picture.



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THE Excelsior Illustrating Co., of 219 Sixth avenue, New York City, is in the market with a wide and varied display of patriotic slides, including all the Presidents of the United States, army and navy officials, a comprehensive list of the United States battleships of the line, and many patriotic songs.

Accompanying this is a pamphlet containing descriptive matter of these slides, those containing the song matter being of indestructible mica, and this pamphlet may be obtained free of cost by anybody writing for same.

PATRIOTIC film trailers are a hit with moving picture patrons. An excellent selection is offered by the Novelty Slide Company, 115 East 23d street, New York. In addition, the Novelty Slide Company is also offering in cooperation with the naval authorities a free selection of slides, designed to increase enlistments in that branch of Uncle Sam's service.

A FULL line of patriotic slides is now being issued by the E. E. Fulton Company, of Chicago. The slides are all colored and include such subjects as are especially popular at the present moment.

Keystone Press in New Quarters

THE Keystone Press, formerly at 105 West Twenty-third street, New York City, which recently moved its entire plant and offices to 727 Seventh avenue, New York, is new well settled in the new quarters. They are in the heart of the film district, next to the Godfrey Building, convenient to all busy exhibitors, and every one interested in the motion picture business.

The Keystone Press is a printery to the motion picture trade and has been making a specialty of printing exhibitors' programs. The success that this business has met with is shown by their removal. In their new plant they have over doubled the space as previously used in their press rooms. They have also installed several new and larger presses to meet the increasing demand for their programs, snipes, heralds and other printed matter.



Philadelphia Local 307

THE Annual Ball of Local 307, Moving Picture Operators' Union of Philadelphia, Pa., which was held on the evening of April 18, was one of the most briliant affairs ever given by the above-named local. International Vice-president Krause, who is also a member of local 307, was congratulated upon his election to that office. The editor of this department regretted his inability to be present at 307's ball, but a slight attack of pleurisy kept him at home. From all reports just as good a time was had as though he were present, and that is what every one wanted—a good time.

Wake Up! Wake Up!

Albany, New York, writes: *"Why don't you have a page set aside for the purpose of publishing the addresses of different operators' locals, their secretaries and such other information that would be of interest to other operators? I should think you could put this over, as you are a member of the I. A. Trust you will not feel offended at the suggestion."*

Answer: Evidently you do not read the NEWS very thoroughly or else you would have noticed that there has been a column set aside for the use of operators' unions, under the heading Union Announcements. This column is for the very purpose you suggest and it is up to the operators' organizations to take advantage of it. A page you want! Lord, it is all I can do to get a column. If the locals send in the dope we will do the rest, but we cannot manufacture news. I am not offended by your suggestion, and to show you that I am not will appoint you a committee of one to furnish me with a news item from your local each week. This goes for any other member of the organization who has news items. Remember me to Brother Sheppard of your local; he is some hustler and I was sorry not to have seen him after the Convention, but may visit your local and him this summer.

Later News of Local 307's Ball

THE work of the various committees who had charge of the Sixth Annual Ball of the Motion Picture Machine Operators of Philadelphia, Pa., Local 307, I. A. T. S. E., has borne good fruit as was attested by the large gathering of exchange men, exhibitors, supply men and out of town friends who were present and enjoyed one of the most elaborate programs ever presented by this popular local. Eagle Hall was the location, and the company was made up of delegates from Locals 35 and 306 of New York and others too numerous to mention. Jack Clark, a former Philadelphian, again visited his home town for the first time in 12 years. The surprise of the evening was the announcement of the engagement of Vice-president Joseph V. Friel to Miss Marian Nelson. Mrs. Louis Krause, wife of Fifth International Vice-President Krause, and one of the most recent brides in Local 307 circles, ably assisted her husband in making the guests welcome. Leading city officials, including Director of Public Safety Wilson and Superintendent of Police James Robinson graced the occasion with their presence. Among others present were seen such well-known exchange managers as George Levison and Mark Kaufman, Supremen; Herbert Given and Carl Saulke, Triangle; M. Milder, Selznick; Harold Rodner and F. C. Dennin, Peerless; Mark Swaab, of L. M. Swaab & Company; M. C. Bennet, George Pearce, and James Looby. The World Film Company was represented by Allen May; Selznick by J. M. Flynn; General by Charles Klein; Calehuff Supply Company by Harry Blumberg; Bluebird by Harry Dubin and Ben Harris of Masterpiece. Exhibitors present were Jay Emanuel of Park and Jefferson theaters; Charles Segall, Apollo; Jack Rosenthal, Imperial; Ike Silverman, Strand, Altoona; H. R. Lewis, Tivoli; Milton Hoenig of Jenkinstown Auditorium; Arthur Jones, Imperial; Sam Palan of Wilmington, Del.; John Harris, M. Specter and Ben Finterman. It was expected that F. H. Richardson of the Moving Picture World and I. G. Sherman of MOTION PICTURE NEWS would also be present but Mr. Richardson is touring the country and Mr. Sherman was unable to be present on account of illness. Among the ladies present were the Misses Margaret Maake, Mildred Neiditch, Lillian Cohen, Jean Cooper, Betty Shengold, Sara Harris and a bevy of others. The various committes were as follows: B. F. Bache, chairman of the ball committee; Joseph V. Friel, floor manager, assisted by H. Brown, H. Blumberg, Joe Jordan, Tony Crisfulli, M. Heiner and C. Smith, Louis Krause, chairman of the refreshment committee, assisted by Nathan Fierman; C. Kaiser, John Fitzgerald, A. P. Williams and J. J. Stevens, Walter G. Murray, chairman advertising committee, assisted by Michael Halen, D. Katz, G. Elm, H. Singer and Wil-

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liam Weiss; John A. Harris, chairman finance committee, assisted by Morris Koff, H. B. Johns, Al. Kurtz and William Tait.

The reception committee consisted of William Hamilton, chairman, assisted by J. S. Greenburg, C. Napier, H. Ringler, Joe Tivani and C. Verna. The various committees are deserving of much praise for the able manner in which they handled their appointments, and from all reports the Sixth Annual Ball was as great a success financially as it was socially, and when that's said all is said, so turn out the lights, put on the picture, the 1917 Ball of Local 307 is now past history.

THE brother from Albany, N. Y., will please note that news are scarce this week. Come on all you local secretaries and let folks know what your locals are doing.

Screen Dimensions

H. McK., Washington, N. C., asks: *"What would be the best size screen, and what size picture would be best for a 70-foot throw? Also please let me know the best preparation you know of with which to coat a screen. Are the so-called aluminum screens giving good results?"*

Answer: To my mind a 12-foot picture should just about fill the bill. The throw is almost ideal, and, with the right kind of lenses and up-to-date machines, your operator should be able to give excellent results. I would suggest that you have the screen made a foot larger all around, and then after the light has been projected on its surface that you have an outline drawn about this projected light, the outline to be about an inch inside the light area; then have the portion of the screen that is outside the outline painted a dead flat black; this will help to secure what is known as "depth" to the picture. There are many screens of a reflecting type on the market, such as Atmospheric, Mirror Screen, Radium Gold Fibre, etc., all of which are reported to be giving splendid results. The Mirror Screen is, of course, an expensive proposition, but once installed it will last a lifetime. The fibre screens are guaranteed for a period of five years by the manufacturers. Numerous requests come in asking me to recommend this, that or the other thing as being "best," and that is, of course, impossible, for with the great advances made in the manufacture of motion picture accessories, what may be the best today will be displaced by something else tomorrow; therefore I will not recommend the home-made screen, notwithstanding the fact that I have endeavored in former articles to give instructions as to the method of constructing such a screen. I have heard that the D & D Screen Paint is a meritorious article, and, I think, will meet your requirements if you follow carefully the directions for using that are sent with each order.

Putting Lens Together

Ravena, New York, writes: *"Can you tell me the proper way to put the glasses back in my lens? They became mixed up and I want to be right. Please publish answer as soon as possible."*

Answer: I can and will. Evidently you have taken your lenses apart for cleaning and then mixed them up. This could have been avoided if you had taken one combination at a time, and noticed the way in which the different elements were placed, but be that as it may, here is the answer to your question. The front lenses, one of which is very thick while the other is very thin, are, or should be cemented together with a preparation known as balsam. The two rear lenses, though, are not cemented but are separate and are kept separated in their mount by a ring. All lenses should be placed in the mount so that their heaviest curve or bulge will be toward the screen. The cemented lens in front, with the thin lens toward the screen. The thick lens goes in the back end of the lens tube first, its curve being toward the screen, then put in place the dividing ring, and after this the thin lens and its keeper and screw this keeper on firmly so that there is no looseness or motion of the lenses. I have tried to fulfil your request, and hope that you experienced no difficulty in securing a sharp and well defined picture, and if you did not then you must have gotten the lenses back in their right position after all.

Dailey Off on Western Trip

JAMES F. DAILEY, the ventilating engineer of the Typhoon Fan Company, 1544 Broadway, has left on an extensive trip through the Middle West to lay out Typhoon cooling and ventilating systems for some of the largest theatres in the section he proposes to visit.

Move Your Shutter Out

G. W., Pomeroy, Ia., writes: *"I have not been reading the* NEWS *very long, but find that I cannot get along without it now.* (Thanks for them kind words.—ED.) *I am running a new Power's 6A machine, have a 75-foot throw and a 9 x 12 foot picture. Am using a Bell & Howell inductor on 110-volt 60-cycle A. C. When I focus my picture I find that the lens is right up against the shutter, and when I move my shutter I get a ghost. I have to keep the lens tube nearly out of the jacket. Please tell me how I can remedy this."*

Answer: You are probably using a lens of 5½-inch focus, and there does not seem to be any reason why the lens should set up against the shutter. There should not be any ghost, unless you mean travel ghost, when you move the shutter out on its spindle. If the shutter is so adjusted as to be free from travel ghost in the first place, all you have to do is to loosen the set screw that holds the shutter on its spindle and slip the shutter out on the shaft until there is ample room for the lens to move in either direction, then tighten up on the set screw, taking care that the screw engages again in the V-groove on shutter shaft. It is best to have the lens as close to the shutter as possible. If there is a travel ghost after you have moved the shutter, a slight adjustment should be able to overcome this difficulty. Try this again and let me know the result.

New Simplex Installations in Michigan

A. P. LOMBARD of Detroit reports the sale of Simplex Projectors to the following theatres in Michigan: Oakland theatre, Pontiac, two Type S; Orpheum Duplex, Ann Arbor, two regular type Simplex; Fine Arts theatre, Detroit, two Type S; Iris theatre, Detroit, two Type S; International Bible Students, Detroit, one regular type. Mr. Lombard is known as one of Detroit's livest kind of "live wires," and these important installations proves that he lets no grass grow under his feet when it comes to the sale of motion picture equipment.

Anti Mis-Frame League

J. C. P., Gary, Indiana., writes: *"If you care to do some real service for the operator I would suggest that you originate and establish an Anti mis-frame league among the operators. The duty of each member should be to cut out every misframe in the picture he runs, and refrain from punching holes with a ticket punch. As each member sends his name in, you might publish it in an honorary list, as his reward, and for a small expenditure the* NEWS *might send each member a small celluloid button bearing the inscription 'Anti Mis-Frame League.' This is merely a suggestion and if it does not appeal to you I won't be insulted. Wishing you the best of success with your department."*

Answer: The suggestion of the brother does appeal to me, but how many operators are there who would be willing to join the "league"? This would help materially in doing away with the poor condition of film that has now become so objectionable to a great number of operators. It would also tend to show the managers of film exchanges that *operators* are not film butchers, and by co-operation between operators and exchangemen much good can be accomplished in doing away with this unnecessary evil. The NEWS is always ready to do anything in its power for better pictures, better salaries for operators and better projection, and if your suggestion meets with sufficient approval among operators we will be glad to go into the matter further with you. Operators who are willing to perform this "labor of love" and thus show that they want to get out of the rut and become better operators may send in their names and addresses for publication in an honorary column, and if the number of replies warrant it, a button will be designed and sent to each member of the league. Now, come on, let us see how many there are who are sincere. Remember, there will be no initiation fees, dues or assessments. All that will be necessary is to send a letter with your name and address saying that you want to enroll as a member of the "Anti Mis-Frame League," and we will do the rest, so let us have a speedy and wide response.

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THE CAMERA

More About the Commercial Practicability of Color Cinematography

UR recent remarks on "The Commercial Aspects of Color Cinematography" (Camera Dept., April 14, 1917, Pages 2384-5), have elicited the following communication from a gentleman of some years experience in the production of ordinary motion pictures.

"The Communication on 'Natural' Color Cinematography" and your interesting reply contained in the last issue of your valued publication justifies this communication.

My active connection with the manufacture and releasing of photo-plays in black and white for upwards of five years has of course placed me in the position of carefully considering any adjunct of the industry or any innovation that would either add to or detract from the commercial possibilities of a release.

I have just completed three months of a study of what some of the trade papers have been pleased to call the most advanced of all the color processes yet exploited, in fact one that has been publicly exhibited at a Broadway photo-play house; and my views and present impressions are gained by an actual association with the company using such process. May I therefore express my views on some of the technical defects, but essentially on the commercial disadvantages of "Natural" Color Cinematography as applied in the main to photoplays.

In order to appreciate my conclusions allow me to set forth a few facts or premises upon which we must all agree:

First. All "Natural" color processes which have made any impression upon the trade or public employ panchromatic negative stock.

Second. The speed of cranking in taking and projecting the picture is increased to a speed from 22 to 32.

Third. *All* colors are not photographable true to nature. This is true particularly with purple and violet.

Fourth. Rapid and sometimes semi-rapid action within a distance of 25 feet from the camera will cause fringing when the action is directed across the face of the lens.

Fifth. Sunlight changes to an appreciable extent every thirty minutes.

Sixth. All processes require either a special projecting machine or call for an attachment on a standard projector, requiring the use of a color filter or screen.

Now with these established facts my conclusions follow:

We cannot regulate important dramatic action so as to at all times accommodate it to any color process, and avoid fringing.

In rapid or semi-rapid action staged within a fifty-foot line where the "Color" white is employed as part of apparel, fringing will occur.

Fringing can only be avoided at all times by staging the action at a distance in excess of fifty feet, and at that distance all detail of expression is lost.

Action (I mean moving figures) in shadow is not photographable with a definiteness of outline akin to black and white.

All the usable colors employed in sets or scenery associated with the photo-drama are not photographable true to their natural hues. And this applies as well, of course, to gowns and wearing apparel, and it is impossible to at all times dress your characters with apparel that possess such colors as are properly photographable, or such as will minimize fringing.

Light effects with sunlight are impossible because sunlight effects must embrace a shadow and shadows cause fringing.

It is impossible to maintain a consistent "Complexion" or "make-up" on an artist because of changing light in exteriors and photographing in "Natural" colors by artificial light beyond a "close-up" has not been successfully accomplished. Changing sunlight in black and white photography does not show the marked difference in complexion as color photography.

In order to avoid fringing the speed of cranking is altered by the action being taken and therefore it is hardly practicable to reduce or heighten the speed on and off to a certainty during a single "take." This prevents a variety of action in any one scene or compels a chopping of scenes in the taking.

But having interested myself in color photography to discover its commercial possibilities and since your article was devoted to "The Commercial Aspects of Color Cinematography," allow me to further trespass upon your columns in order that the trade might enjoy whatever benefit can come to it as a result of my experiences with the subject.

Commercially, color films are appreciably and certainly more difficult to prepare than are ordinary (black and white) films.

The balancing of color screens to suit changed light conditions requires from one hour to three hours of a camera man's time with the attendant suspension of operations on the part of the entire cast.

There is no assurance that the raw negative stock will at all times be of the same sensitization or panchromatic quality and each roll of negative of a different emulsion number requires a rebalancing of the "taking" color screen or filter."

It requires two and a half times the time to do the same work as is required in black and white. It requires twice the amount of negative and positive stock to make up a color reel to run a required time, as it does in black and white. This is because of extra speed in taking and projecting, tests in balancing screens (negative) and tests in printing (positive). These tests are in addition to those employed in black and white.

But in addition to all of this there is yet an additional reason why color photography is commercially impossible.

People do not see photo-dramas in "Natural" color essentially because of the color. They witness photoplays largely because of the play, and the employment of "Natural" color photography merely lends added interest to the subject as a whole. *But* regardless of how true to nature the color photography may be, in projection the color is accentuated and a sense of eye strain always follows after witnessing two reels or more. In some instances a nervous tension is caused.

"Natural" color photography is of exceeding value in scenics where there is no rapid action of individuals in the foreground, in fashions and educationals, but to my mind quite a commercial impossibility in photoplays of two or more reels.

P. S. Since this is written from a disinterested standpoint and solely for the benefit of the trade and the art which it represents I would prefer that in publishing my remarks you omit my name.

In Reply

WE are pleased to give recognition to the foregoing remarks, because the writer's connection with practical film production is known to us, and because the communication is outspoken and evidently made in good faith. Its writer is under considerable limitations as to his knowledge (technical and otherwise) of color photography and cinematography, as will be shortly apparent, however, and regarding the color process which, according to the correspondent, "the trade papers have been pleased to call the most advanced of all the color processes," we would point out that no such statement was made in the Camera Department when we described the process referred to. Before taking up, in their given sequence, the various points touched upon by our correspondent we must furthermore comment upon the fact that his remarks, criticisms and conclusions appear to be based entirely upon his study of one particular process, although, as is generally known, there are a number of "color processes" being commercially developed at present, and the results of several workers have been shown. Moreover, a description of practically all of these processes and an impartial analysis of their theoretical soundness and practicability has already appeared in the Camera Department ("Color Cinematography"—Camera Department, issues from November 4 to December 16, 1916, incl., also January 13 and March 24, 1917).

Let us now analyze in the light of scientific knowledge the premises upon which the correspondent bases his remarks as to the impracticability of the color processes, as contrasted against the technical procedure in producing ordinary (black and white) motion pictures.

First: We concede that panchromatic negative stock is a necessity in a photographic (or cinematographic) color process.

Second: We do not agree at all that natural color motion pictures must invariably be taken and projected at from 22 to 32 exposures per second. While such a rate is necessary in the case of *some* processes, and an even higher projecting rate was usual with a former method, it might interest the correspondent to learn that there are at present not less than three systems of color cinematography by which the taking and projecting rate is

16 per second—the customary exposing and projecting rate for black and white subjects. The processes alluded to are described in detail in our articles on "Color Cinematography" (loc. cit.).

Third: If a two-color cinematographic process is being considered or, again, a four-color process (combination of two two-color methods of analysis), we agree that *all* colors are not capable of perfectly truthful reproduction, but with a properly conceived two-color additive process we maintain that natural objects, in motion or otherwise, may be so well rendered as to be considered by *competent judges* of color a satisfying approximation to the objects photographed. This was our contention in replying to the former correspondent, and at no time have we ever gone on record as stating that any system of color cinematography was capable of exact reproduction of all colors. We do maintain, however, as a result of what we have seen, and as the result of personal experiments of a comprehensive nature, that it is possible to photograph and exhibit motion pictures which will give a satisfactory reproduction upon the screen of the coloration of the objects photographed.

Fourth: We do not agree that color fringing will always result when rapid action at right angles to the lens is recorded within a distance of 25 feet from the camera. Our correspondent would not have endeavored to make a talking point of this if he were thoroughly posted upon the subject. There have been described in this department a number of processes in which the negative records through the various color-filters are made simultaneously, instead of successively, and the amount of movement is identical in each component image of a "color cycle" in the case of such systems. In addition, a modification of the old and well-known two-color successive process has been devised which reduces fringing to an almost negligible quantity. This method has likewise been reviewed in the Camera Department.

Fifth: We concede that sunlight changes to an appreciable extent every thirty minutes, but also the apparent hue of every object which the sunlight is illuminating. If, therefore, the apparent hues and luminosities of the sunlit objects in nature are constantly changing, in accord with the changes in solar radiation, we maintain that they may be represented as changing in our color films and still be true to Nature.

Sixth: We do not agree at all that a special projector, or some form of attachment for the conventional projector, is required for *all* of the cinematographic color processes. We wonder if our correspondent could differentiate offhand between an additive and a subtractive system of color photography. When he has familiarized himself with the distinction, and has seen, by reference to our former articles, how the subtractive principle of color synthesis is being applied to color cinematography, he will appreciate that this last premise is by no means tenable.

From the foregoing it is apparent that the correspondent has but slight grounds upon which to base his subsequent conclusions regarding the impossibility of cinematographic color rendition. His conclusions are interesting to contemplate, however, and are such as might occur to any student of black and white film production after a limited acquaintance with the procedure in color cinematography by a *successive* process.

Before taking up separately the various conclusions arrived at by the correspondent, it should be noted that practically all of his criticisms have to do with color fringing. As all students of the color processes know, this annoying effect is caused by the fact that in a successive process, in which the pictures are taken alternately or successively through two or more color filters of different colors, the position of a rapidly moving object will differ in the successive images recorded through the various filters. When the resultant positive is projected, by the aid of a projecting filter essentially the same as the taking filter, any rapidly moving objects recorded by the camera will be reproduced upon the screen as a multi-colored blur (or fringe), showing all of the colors which are contained in the filter-disc of the projecting machine.

In the case of a former two-color successive process this was an obvious defect, but the two-color successive method has been so improved that color fringing is greatly reduced, as has been previously stated, and fringing can no longer be considered a grave defect of the specific process we have in mind. Our conclusions in this instance are shared by all who have seen the results to which we allude. We have consistently maintained in all our writings upon "Color Cinematography" that fringing can never be *entirely* eliminated in any process in which negative records are produced successively through filters of different



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colors, but in addition to our statement that fringing has, in at least one instance, been largely eliminated, we have again to remark that with some processes there need be *no fringing*.

It appears, therefore, that with a properly conceived system of color cinematography no special attention need be given to the regulation of dramatic action, or the distance from the camera at which the important action takes place. There would, of course, be a more noticeable fringing in the case of moving objects close to the camera than with more distant objects in the case of a successive process, but the factors governing color fringing are the rapidity of movement of the objects being photographed and the effective exposing speed of the camera shutter. It is by increasing the efficiency of the camera shutter that fringing is reduced in the improved process which we have repeatedly referred to.

Our researches do not confirm the correspondent's further conclusion that objects in shadow are not so faithfully reproduced by color cinematography as by black and white photography. It is entirely possible that objects in shadow may appear more strongly delineated in a black and white picture than in a color picture, but this is a case of grossly inaccurate representation on the part of the black and white film.

The results secured by the color cinematographers are generally more accurate in their representation of tonal values than is the case with ordinary films. This is a natural result of the ability of panchromatic negative stock to correctly define luminosity values, but photography under correct orthochromatic conditions might appear quite incorrect to an observer untrained in correct tonal rendition.

Bearing these characteristics of the panchromatic negative stock in mind, it is at once apparent that no special colors or combination of colors must be adhered to in the preparation of "sets," or for costumes, in the production of color motion pictures. The artistic qualities of a color release may be enhanced by having the staging and costuming supervised by some one well versed in color harmony, but it is not necessary to utilize exclusively some particular color scheme, because a properly worked out process will record most all colors. This is in marked contrast to ordinary (black and white) cinematography, where the film is chiefly sensitive to blue and violet rays and all studio sets and costumes must be carefully selected with regard for the effects of this deficiency.

The limits of space prevent us from considering this phase of the question further, but let us now turn to the merely mechanical, although equally important, aspects of colorfilm production. In the case of subtractive processes we concur in the correspondent's statement that the finished product is appreciably more difficult to prepare than an ordinary black and white positive. We do not, however, consider that the preparation and development of panchromatic negative film should be difficult for a well-equipped and competently supervised laboratory to cope with, and certainly it is no more difficult to prepare a positive for an additive color process than it is to prepare an ordinary positive.

From our correspondent's remarks concerning the balancing of the camera-filters it will again be apparent that his observations have been confined to one particular process. It is foolish, it is impractical, and it is empirical to continually alter the transmissions of the taking-filters used with cinematographic color processes, and any system which requires such procedure is far from being founded upon correct theory. The frequent alteration of the transmissions of taking-filters will, in the end, only lead to hopeless confusion, but we can state from positive knowledge that this is not necessary in the case of some color processes which have been first developed experimentally until physical and physiological requirements were fulfilled or closely approximated.

By his statement that the negative stock will vary in sensitiveness or panchromatic quality the correspondent indicts the maker of the virgin film stock rather than the color film producer. It is well known to all practising cameramen that the standard cine negative film does not vary appreciably in speed

(*Continued on page* 2886)

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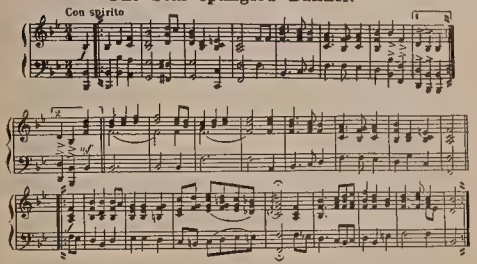
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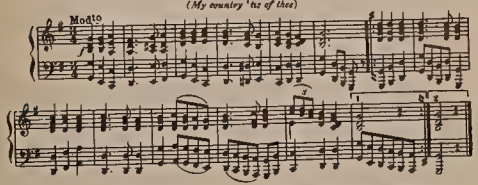
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The Star spangled Banner.



America.

(My country 'tis of thee)



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Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"Russian Dance," by M. Glinka. A very lively characteristic composition in 3/4 time, introducing sleighbells (Oliver Ditson Edition).

No. 2.—"Canary Cottage," by Earl Carroll. Another new Oliver Morosco Play. *A selection, one-step and Fox Trot* have now been published by Leo Feist.

No. 3—"Dreams of Happiness." A beautiful, dreamy and melodious waltz, published by A. J. Stasny Music Company, New York.

No. 4—"Old Refrain," by Fritz Kreisler. A touching characteristic song, made famous by John McCormack during the past year. Its original beauties have all been retained and the orchestration carried out according to the wishes of the composer, can also be used as an accompaniment to a singer. (Carl Fischer Edition.)

No. 5—"My Dreams," by Dorothy Lee. A fine little concert number by this writer of popular favorites. A composition most appropriate for love scenes and themes. (Sam Fox Edition, Cleveland, O.)

No. 6—"Twilight," a reverie by Bendix. Another famous composition which has probably achieved greater popularity than any of Bendix's compositions. An exceptional fine number for love themes. (Edition Chappel & Company, New York.)



Drawing for B. S. Moss' New 181st Street Theatre

"THE POWER OF DECISION"

(Reviewed on page 2519)

(Metro Films)

"After Sunset" (4/4 Moderato) by Pryor is the Theme

1—"Silence" until—T: "When the grim reaper, etc."
2—"Berceuse" (4/4 Lento) by Karganoff until T: "Little dreaming, etc."
3—"Continue to action" until—T: "What am I bid for, etc."
4—"Continue ff" until—T: "I was an orphan, etc."
5—"Longing" (Andante) by Bendix until—T: "Poor child forgive us."
6—"Theme" until—T: "Margaret took up the threads of life."
7—"Heart Secrets" (Melodious) Serenade by Diamond until—T: "Days passed days during, etc."
8—"Continue to action" until—T: "With perfect faith she wore, etc."
9—"Pierrot Serenade" (4/4 Allegretto Moderato) by Randegger T: "A shadow falls across, etc."
10—"Continue to action" until—T: "No I am going away."
11—"Theme" until—T: "In a distant city."
12—"Organ to action" until T: "Margaret finds Mrs. Halls Home."
13—"Canzonette" (2/4 Allegretto Moderato) by Godard until—T: "Time the great healer."
14—"Continue to action" until—T: "Several weeks later."
15—"Romance" (6/8 Allegretto) by Rubens until—T: "Listen I will tell you."
16—"Continue or repeat pp" until—T: "A year later."
17—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "At the end of the week."
18—"Continue to action" until—T: "Margaret am I dreaming?"
19—"Theme," until—T: "The following afternoon."
20"To Spring" (6/4 Allegro Appassionato) by Grieg until—T: "Mrs. Duhanel discovers, etc."
21—"Organ to action" short scene until—T: "Duhanel's work completed."
22—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—T: "Late in the afternoon."
23—"Dreams of Love" (Dramatic) by Liszt until—T: "Without a word of farewell."
24—"Continue pp" until—T: "You need not wait up."
25—"Cavatine" (Dramatic) by Bohm Tympany Rolls during lightning scenes until—S: "Automobile on road."
26—"Continue to action" until—T: "The crisis the hour of decision."
27—"Theme" ad. lib. Tympany Rolls during lightning scenes ff during disputes watching shots until—* * * * * * END.

"A JEWEL IN PAWN"

(Reviewed on page 2689)

(Bluebird Photoplays)

"Admiration" (4/4 Moderato) by Jackson is the Theme

1—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Nora's mother."
2—"Dream of the Flowers" by Cohen (4/4 Andante Expressivo) until—T: "The Bully of the neighborhood."
3—"Agitato to action" until—S: "Mother looking at her ring."
4—"Tulips" by Miles (4/4 Moderato Grazioso) until—T: "In the pawnshop."
5—"Theme" until—T: "A few days later."
6—"Nocturnal Piece" (4/4 Andante) by Schumann ff during short struggle until—T: "I'm going to pawn everything."
7—"Theme" until—T: "Good bye."
8—"Ein Maerchen" (Dramatic Melody) by Bach until—T: "The mother arrives."
9—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until—T: "John Dane, who's heart, etc."
10—"Dawn of Hope" (4/4 Andante Expressivo) by Casella until—T: "Jimmy is now the proprietor."
11—"Sweet Revery" (3/4 Moderato) by Tschaikowsky until—S: "Mesh bag on sidewalk."
12—"Intermezzo" (2/4 Presto) by Arenski until—T: "In the juvenile court."
13—"Water Lillies" by St. Clair (4/4 Andante Moderato) until—T: "So Jimmy joined the family."
14—"Souvenir" (3/4 Moderato) by Drdla until—T: "I don't want your money."
15—"Pathetic Andante" by Margis Berger until—S: "At newsstand."
16—"Berceuse" (Moderato) by Delacour until—T: "The next morning."
17—"Romance sans paroles" (3/4 Andante con Moto) by Goens until T: "After three years."
18—"Alita" (Gavotte) by Losey until—T: "Jimmy under Hendricks, etc."
19—"Canzonetta" (2/4 Allegretto Moderato) by Godard until—T: "Nora entertains."
20—"Cupid's Caress" (Valse Lento) by Roberts until—S: "At table."
21—"Spring Flowers" (4/4 Andante) by Woods until T: "The old shop smiles."
22—"Oriental Roses" (Waltz) by Ivanovici until—T: "Mazeltoff."
23—"Jewish Popular Melody" "Mazeltoff" until—S: "On street, limousine in view."
24—"Theme" until—* * * * * * END.

"BROADWAY JONES"

(Artcraft Pictures)

"Twilight" (3/4 Lento) by Cesek is the Theme

1—"Valse Eternelle" by Roberts until—T: "Roberts Wallace Krauford Kent."
2—"Florabella Waltz" from Operetta until—T: "Meet me at the drug store."
3—"In Cupid's Net" (Moderato) by Armand until—T: "Well, Sammy, the great white way for me."
4—"Gleaming Star" (Intermezzo) by Hager until—T: "The prodigal's first flight."
5—"Continue to action" until—S: "Interior of hotel."
6—"My Castle in the Air" (Popular Broadway hit), by Kern until—T: "Broadway at last."
7—"Auf Wiedersecen Waltz" by Romberg (without introduction) pp during scene, girl near desk until—T: "After twenty-four lonesome hours in New York."
8—"Poor Butterfly," popular song, to action until—S: "Interior of dining room."
9—"Luftschwaermer Waltz" by Weiss, pp during bedroom scenes until—T: "Wallace installs Broadway in an apartment, etc."
10—"In the Garden of Romance" from Miss Springtime until—T: "Broadway; the first party at Murray's."
11—"African 400" (Rag) by Roberts ff when Cohen starts to dance until—S: "Old man and girl in room."
12—"Organ to action" (short scene) until—T: "Flashback to restaurant scene."
13—"Yaaka Hula" or a number of a similar kind beginning pp then to action until—T: "Broadway decides to show New York."
14—"Serenade" (3/4 Allegretto Grazioso) by Frommel until—S: "Old man at desk."
15—"Continue pp" until—TT: "The Colonial Ball."
16—"Colonial Rag" by Ball, begin pp then to action until—T: "Sidetrack here if she kisses me again."
17—"Good Brilliant Waltz" to action until—T: "Oh, what a difference in the morning."
18—"Orchestra Rest," Organ improvise on different drinking songs, etc., until—T: "The General Manager of the consolidated, etc."
19—"Nocturno in F" (Moderato) by Krzyzanowsky ff during disputes until—T: "Ready to play the balcony scene."
20—"Continue to action" until—T: "Banquet scene."
21—"Good-bye, Girls, I'm Through" (popular song) until—T: "Serious sober second thoughts."
22—"Organ begin improvising" on "Chopin's Funeral March" just to create fun—don't overdo it and hit the right spots for these melodies until—S: "Bunch of girls entering Broadway's room."
23—"Continue ff" until—T: "I'd better telegraph to Jones."
24—"Organ to action" (short scene) until—T: "Flashback to former scenes."
25—"Theme" until—T: "My Sweety."
26—"Galop pp" and to action until—S: "Factory Notice on Wall."
27—"Romance" (Andante) by Karganoff until—T: "Your fiancee is calling."
28—"Cyclone in Darktown" Rag by Barnard until—T: "Home again."
29—"Serenade" (3/4 Moderato) by Karganoff until—T: "Is the trust going to swallow this plant."
30—"Solitude" (Dramatic) by Eilenberg, Tympany Rolls during exterior riot scenes until—T: "The deal is practically settled."
31—"Long Hurry" to action pp during railroad scenes until—T: "My advertising man, etc."
32—"Silence" until—T: "What? Sell the plant, etc."
33—"Allegro Moderato No. 9" by Lake from Loose Leaf Collection to action pp or ff until—S: "Jones near window, girl talking to him."
34—"Theme" until—S: "Former valet of Jones enters."
35—"Canzonetta" (Allegretto) by Herbert until—T: "The Honeymooners."
36—"Theme" until— * * * * * * * END.

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"THE DERELICT"

(Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

1—"Serenade" (2/4 Allegro Grazioso) by Cesek until—T: "Dancing scene."
2—"Good Waltz" to action until—T: "Rose's mother of the woman, etc."
3—"Organ to action" until—S: "Violin player in view starts to play."
4—"Flirting Whister" (One Step) by Lake to action until T: "Rose's sister who sees mission in life, etc."
5—"Longing (2/4 Andantino Grazioso) by Floridia until T: "Of such a marriage what could be expected."
6—"Home from the Club (Characteristic) by Laurendeau until—T: "The gulf grows wider, etc."
7—"Theme" until—S: "Interior of studio, Stuart drinking, etc."
8—"Piano Solo" to action until—T: "Morning brings even clearer realization."

Note—A song appearing on the screen and entitled "She is only a bird in a gilded cage," is entirely out of print and not obtainable anymore...Piano player should copy from the screen as much as possible and improvise the rest."

9—"Heloise" (2/4 Andantino) Intermezzo by Langey until—S: "Girl in chair holding mirror."
10—"Continue to action until—S: "Woman with baby seated in arm chair."
11—"Theme" until—T: "But it will cost something to get rid of me."
12—"Romance from King Manfred Act IV" (3/4 Andanto Sostento) by Reinecke until—T: "Ladies, Ladies! does she want divorce, etc."
13—"Under the leaves" (2/4 Poco Agitato) by Thome until—T: "Ah most wonderful woman, etc."
14—"Agitato" begin pp then to action until—T: "Mother was right, I scorn you."
15—"Repeadt Under the Leaves" by Thome until—T: "So Teddy takes another step down."
16—"Theme" until—S: "Teddy reading check."
17—"Very short agitato" to action until—T: "Getting ready to beat it."
18—"Organ to action" until—T: "I'll make all arrangements."
19—"Funeral March" by Chopin.

Note—This number is used in a sarcastic way, it is not directly suggested by the action of the picture and suggest that you substitute with a (4/4 Moderato) if you cannot get away with it—to be played until—S: "Old man walking out, leaving Teddy alone."

20—"Heavy Dramatic" by Oehmler until—T: "Gentlemen here is the Corpse."
21—Repeat "Chopin's Funeral March" (in the same number as played for no. 19 until—T: "A pretty trick to play on a friend."
22—"Organ to action" until—T: "The same weakness that, etc."
23—"Piano Solo improvise to action" until—T: "In the meantime Teddy's child, etc."
24—"Tulips" (4/4 Moderato Grazioso) by Walter Miles (watch for train effects until—S: "Interior of beer saloon."
25—"Piano improvise to action" until—S: "Teddy read address on envelope."
26—"Moderato Agitato" by Becker until—S: "Girl crying for help."
27—"Heavy fight Agitato" (watch action) until—T: "The desk sergeant a regular man."
28—"Eri King" (Agitato) Liszt Schubert with ad. lib. Tympany Rolls until—T: "You're a wise cracking gumshoe."
29—"Theme ff" until—* * * * * * END.

"THE HIDDEN CHILDREN"

(Metro Production)

"An Indian Melody" by Bucalossi is the Theme

(Reviewed on Page 2365)

1—"Theme" until—T: "May Allison as Lois."
2—"Continue to action" until—T: "Harold Lockwood, etc."
3—"Scalp Dance" by Lake until (to action)—T: "The Senecas are rising."
4—"Continue pp" until—T: "Alone and penniless, etc."
5—"Oasis" 5th number from the "Desert Suite" by H. Grunn until—T: "Mayaro a chief of the Mohican clan."
6—"Morning on the plains" (Indian) by Wheelock until—S: "Girl comes along with basked greeting by Goldiers."
7—"Animato Movement" from "Love's Sunshine" by Wolff until—T: "In the morning."
8—"Organ to action" short scene, improvise on theme until—T: "It is only a shower."
9—"Short Furioso pp" with ad. lib. Tympany Rolls during lightning until—T: "Late that night."
10—"Lovers' Song" (Indian) by Wheelock until—T: "In the morning."
11—"Indian Love Theme" by Winkler (repeat if necessary) until—T: "Why have you followed us?"
12—"Continue ff" until—T: "The wood pigeon left him."
13—"Theme" until—T: "At the spring."
14—"Silvery Brook" waltz by Brahm until—T: "The blood brotherhood."
15—Introduction of "Silvery Brook" twice if necessary until—T: "At night." ... ...

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25—"Dance of the Red Men" by Wheelock until—T: "Who is that?"
26—"At Dawn from the Indian Summer Suite" by Lake until—T: "Have a care to read truly."
27—"Ramona" (Indian Intermezzo) by Lee Johnson until—T: "A surprise attack (with ad. lib. Tympany rolls)."
28—"Continue ff" with Tympany Rolls until—T: "A daughter finds contentment."
29—"Falcon March" by Chambers to action pp or ff Tympany Rolls during battle scenes until—T: "The death of Amoloch."
30—"Heavy Furioso" (short) to action until—T: "Safe and together."
31—"Theme" until— * * * * * * END.

Color Cinematography

(*Continued from page 2882*)

from one emulsion to another, although in color work a slight loss of rapidity is occasioned by the dyeing of the film to render it panchromatic.

If, however, the panchromatizing of the virgin stock is carried out in a scientific manner by those who know how, there should not be sufficient variation in the characteristics of the stock to necessitate any change in the taking-filters.

We have tested this point. Films extending over a range of sixty different emulsions were dyed (in a color sensitizing bath) under constant conditions as to time of immersion, constituency of bathing solution, time of drying, etc. Speed tests were made from samples of each emulsion, dyed and undyed. The speed tests were not empirical camera tests, nor integrating sensitometer tests, but H & D sector-wheel exposures, time and temperature of development being constant throughout.

The results showed a satisfactory agreement throughout the sixty emulsions as regards:

1. The decrease in speed due to bathing.
2. The similarity in sensitiveness of the virgin emulsions.
3. The similarity in sensitiveness of the dyed emulsions.

This removes any suspicion as to the existence of appreciable variation in the speed of virgin negative stock of standard make.

We need not discuss at length the correspondent's contention that twice the length of film is required to record a scene of given duration by a cinematographic color process. This is true for a successive process, but does not hold for some systems described in our articles previously referred to.

As a final stumbling-block in the path of the color cinematographer it is claimed that eye-strain always follows after witnessing color projections, and in some instances nervous tension is caused.

It is on record, and was hinted at in our reply to the former correspondent on this subject, that the physiological aspects of retinal color sensibility have been taken into account in at least one color process now being commercialized. By this we mean that it is possible to view the color pictures in question *for hours* without a bit of eye fatigue. Moreover, we think that any one who would succumb to nervous tension from looking at motion pictures in colors should be carefully kept away from motion picture exhibitions. Some of the happenings in present-day screen offerings would be likely to "take them off" altogether.

A. S. C.



An Attractive Theatre Interior

BUILDING AND FURNISHING

Indiana Theatres

LUNA theatre, owned and operated by the Lucas Amusement Company, at 629 Main street, Lafayette, Indiana, is in the business district of the city.

The theatre was designed by W. K. Eldrig, of Indianapolis, and the building was completed in 1913.

It is a brick, steel and concrete structure, 35 feet in width by 120 feet in depth.

The lobby of the theatre measures 18 feet in width by 28 feet in depth. Several poster display frames and photos furnished by the Theatre Supply Company, of Cleveland, are used here.

The interior is neatly decorated. A beamed ceiling has been handsomely finished, with plastique ornament and filigree decorations.

A Buffalo forge blower system and indirect heating are the means of heating and ventilating.

Indirect lighting system is used.

The seating capacity is 530; opera chairs were furnished by Heywood & Wakefield Brothers.

The projection room, which is in charge of C. W. Rumsey, contains two of the latest model Simplex projector and a General Electric mercury arc rectifier. The length of throw is 83 feet onto a mirror screen.

A Seeburg organ, installed at great expense to the management, furnishes the music for the picture.

There are seven performances daily consisting of from six to eight reels. Vitagraph, World and Fox share the honors of the weekly program.

Herald, billboard and newspaper advertising are used extensively, several thousand dollars having been spent within the last twelve months for this purpose.

H. H. Johnson is the manager, and through his progressive ideas and "live-wire" methods has made a big success of this theatre.

Improvements are contemplated, the nature of which has not as yet been decided.

THE Gem theatre is owned and operated by W. J. Kirk, at 219 Main street, the business center of North Manchester, Indiana.

This theatre is a store remodeled and measures 19 feet in width by 100 feet in depth.

The lobby of the theatre measures 8 feet in width by 16 feet in depth, and is adorned by several brass display frames.

The interior is decorated very plainly, the side walls being covered with a plain colored paper; ceiling is calsomined white.

Electric ventilating system has been installed and this used in conjunction with a hot-air furnace keeps the theatre comfortable at all times.

The theatre has a seating capacity of 250, Peabody School Furniture Company having supplied the chairs.

A home-made indirect lighting system is used, this serving its purpose excellently.

The projection-room contains a Powers projector and a mercury arc rectifier. The length of throw is 90 feet onto a gold fibre screen. Oscar Ward is the operator.

An organ of large dimensions furnishes the music for the picture.

The theatre advertises extensively in the daily newspapers.

THE Idle Hour theatre, one of the leading theatres of Fort Wayne, Indiana, located at 1305 East Lewis street, in the residential section of the city, is owned by J. E. Beiersdorfer, and is under the management of Theo. Beiersdorfer.

The building is constructed of brick and concrete, was designed by M. Kinder, a well-known architect. It measures twenty-four feet in width by sixty-four feet in depth.

The lobby is spacious and neatly decorated, containing several display frames taking one and three-sheet posters.

A twenty-inch Kimball exhaust fan and fifteen side-wall fans always keep the house well ventilated.

The semi-indirect lighting system is used, current being furnished by the Municipal Traction Company.

Two hundred and thirty opera chairs, furnished by the American Seating Company, are capacity of the theatre.

The projection which contains a Power's 6 A. motor-driven projector is in charge of Lynn Sweet. The length of throw is 59 feet onto a Mirroroid screen.

The management centemplates redecorating the theatre within a short time.

Hamilton Theatre

THE Hamilton theatre, operated by the B. S. Moss Theatrical Enterprises, is one of the leading motion picture and vaudeville houses in Greater New York, and probably one of the most popular.

Located on Broadway at the corner of 146th street, a residential and business district of the Bronx, it is also convenient to the subway and for automobile patrons.

W. R. Meyers, manager at this theatre, previous to his transfer to the Hamilton had a theatre of his own, which he gave up to take over the management of Moss' Brooklyn house, the Flatbush. He has left no stone unturned to provide for the comforts of his patrons at the Hamilton, and the appreciation of his thoughtfulness is shown by the large box-office receipts at the close of each day.

The theatre has a frontage of 110 feet on Broadway and extends back 210 feet on 146th street. It is constructed of brick, concrete and steel, with a white terra cotta front of immense arches three stories high.

It was completed during 1912 and is owned by the Lafayette Leasing Company. There are really two separate buildings connected by a passageway. The first building, which houses the lobby, also is occupied by several stores on the ground floor and a dance hall above. The other building is the auditorium.

The exterior of the theatre is well lighted by numerous electric lamps and a large electric display sign which bears the name of the theatre. A Norden changeable electric sign has also been installed, and here the name of the feature showing at the house is posted.

The outer lobby is very attractively decorated, the main colors being rose and cream, with gold trimmings. The general style of architecture is on the Gothic order mingled with Adams design. Large plate glass mirrors have been set in panels in the wall, these mirrors not only adding to the attractiveness of the lobby, but also to the size, without mentioning what effect it has on the women patrons of the theatre. The inner lobby is finished in dark brown, tapestry cloth with a flower motif having been employed to cover the walls. Both direct and semi-direct lighting systems are used in the lobbies, the fixtures being a combination of chain suspended bowl type and regular direct lighting fixtures. They are of an odd design, finished in gold, with bowls and shades of amber glass, which give forth a soft and mellow light. The measurements of the lobby are 35 feet in width by 72 feet in depth. Display frames and easels are used largely to advertise current and coming attractions.

The interior of the theatre is most beautifully decorated in tan, cream color with gold, and white Vermont marble trimmings. The side walls are covered with a tapestry cloth of the same design as that used in the lobbies, only it is tan. Marble runs around the walls to a height of four feet; the door frames are also outlined in white marble. The proscenium boxes, arch and balcony facade are finished in gold. The hangings in the proscenium boxes and at the rear of the orchestra are of brown velour with gold braid trimmings.

The semi-direct lighting system is mostly used in the interior. Lights have been concealed in troughs inside the border of the dome in the ceiling. Underneath the balcony two light fixtures with amber globes are used. In the proscenium boxes the chain suspended bowl type fixtures have been installed. Along the side walls two electroliers furnish the illumination.

A ventilating system and an Ideal heating system keep the theatre comfortable and ventilated at all times. During the summer months by using the ventilating system the theatre can be cooled.

The seating capacity of the house is 1,889, there being 1,100 orchestra seats and the balance of 789 balcony, loge and box seats. The orchestra and balcony chairs are upholstered with brown velour, the boxes and loges having gilded cane chairs, all furnished by the American Seating Company of Chicago. All doors leading into the theatre are of sheet metal of the latest approved type.

This theatre being fireproof and all different devices having been installed to safeguard against any accident, smoking is permitted in the boxes, loges and balcony.

The projection room, constructed of reinforced concrete, located in the rear of the balcony, is exceptionally well placed. The equipment consists of two Simplex projectors, a spot light and generator set. The projection is very good, being under the care of the competent operator, R. Busch. The length of throw is 116 feet onto a canvas screen.

The stage of the theatre measures 80 feet in width by 32 feet in depth. The proscenium opening is 40 feet wide by 28 feet in height.

The stage lighting equipment consists of footlights, three series, red, white and blue, and five borders of red, white and blue lamps. Each color can be used separately according to demand. The proscenium lights are twelve 60-watt lamps. These are controlled from a latest type dead-face switchboard, which eliminates all danger of short circuiting and does not leave any bare spots to come in contact with.

A steel fire curtain weighing eight tons has been installed. This is operated by hydraulic power. It takes eleven seconds to lower the curtain. "Billy" Allen is the stage manager.

The music for both the vaudeville and motion pictures is furnished by an eleven-piece orchestra. This orchestra can handle classical music just as skilfully as ragtime, being in charge of a very competent director.

S. W. Lawton, general musical director for all the B. S. Moss circuit, has gone to an expense of over $20,000 in selecting one of the most complete high-class libraries of music in America, which includes nearly all the American and European arrangements of symphonies, operas, suites, ballets and concert music of all descriptions.

Universal, World and Vitagraph, along with the Hearst-Pathe News, contribute to the weekly program. Nazimova in "War Brides" and "20,000 Leagues Under the Sea" played to capacity houses at this theatre, and many other master-productions have also been booked.

There are three performances daily, at which six reels of pictures are shown and six first-class vaudeville acts. Acts for the house are booked through Moss Booking Offices. Admission prices range from ten to fifty cents, according to the location of the seat. Circulars and heralds are distributed and a large mailing list maintained.

The theatre employs only union people, and all told there are twenty-three employees.

Kansas City's House Theatre

KANSAS CITY'S residence districts are well supplied with motion picture theatres that are up to every requirement. One of the newest of these is the Strand theatre, Thirty-sixth street and Troost avenue. Troost avenue, a former residence street, but now largely given over to business and apartment houses, because of a car line thereon, has a number of picture houses. Not all of them have the fortunate location of the Strand, which is on a business corner, that is also the heart of a district of high class and comfortable homes. There is no other theatre west of the Strand for many blocks. To the east it is equally fortunate, while on the north the nearest competitor is four blocks away, and on the south two blocks. The atmosphere of the Strand is distinctly homelike, which, perhaps, is one of the reasons that since its opening, July 1, 1916, business has shown a steady increase.

The house is always filled at evening performances, and on many occasions, Sundays especially, its capacity has been taxed. It will seat 1,100, including a balcony accommodating 300.

Feature pictures and a daily change of program, with a careful thought for the class of pictures shown, have been the principal methods employed by E. A. Finch in building up the business. The home spirit already mentioned prevails so generally that the regular patrons have their particular seats, in which they may be found, if not every night, at least three and four nights a week, and the audience is a friendly neighborhod gathering. It has been said by some of the close friends of families in the vicinity, that if members were not at home certain nights of the week they could be found at the Strand. This shows the regularity of attendance.

Matinees are given Sundays and holidays, and two shows are given each night. Saturday matinees were tried as an experiment, but, not proving successful, they were abandoned. Special pictures are run occasionally. The Strand is one of two picture houses in the city in which a photo pipe organ has been installed at a cost of $10,000.

Mr. Finch was entirely unexperienced in the picture business when he opened the Strand in July. He went at it as a business proposition, however, and the seven months just past have more than satisfied him with their results. He has a personality that has a good deal to do with bringing his theatre patronage.

Governmental Approval of Minusa Product

THE United States Naval Publicity Bureau, through H. M. Bennett, commander and officer in charge, placed an order with the Minusa Cine Products Co. for a specially constructed Minusa gold fibre, to be used in their projection room.

At the present time this department of the United States Navy is exceedingly active and they have considerable use for moving pictures in the extension of their enlistment work.

The United States Government uses a large number of Minusa gold fibre screens in its various army exchanges and posts and this fact had a great deal to do with Commander Bennett placing the order with them for the Minusa screen.

The installation of this screen was taken care of by the Picture Theatre Equipment Co., of New York City, the Minusa Company's eastern distributors.

P. E. Pinkleman, purchaser of a new Quincy, Ill., house and owner of three others, has placed an order with the Minusa Cine Products Co. for Minusa gold fibre screens to go in all of his houses.

DIRECTORY OF NEW THEATRES

ILLINOIS

The old Beckmeyer building at Nashville has been converted into a motion picture theatre, which under the name of "The Princess" had a most auspicious opening a week ago.

Henry Varble, of Kane, has had plans prepared for a new airdome on the site of the Kane Opera House, and work will be commenced in the immediate future.

The Phoenix theatre on Twelfth street, Lawrenceville, was opened to the public last week. The new theatre will seat 400 people and is arranged for the convenience of patrons, having comfortable opera chairs, wide aisles and three exits, in addition to the fire escape from the gallery. The indirect lighting is used, giving a soft moonlight effect that does not interfere with the use of the picture machine.

The West side of Chicago is to have a new theatre to cost in the neighborhood of $275,000. The site selected covers the property at the north-west corner of Twenty-second street and Marshall boulevard, 158x145 feet, which has been purchased by Louis L. Marks, Julius Goodman, Meyer S. Marks, and Louis H. Harrison from S. B. Lingle for a reported consideration of $30,000. It will be improved with the Marshall Square theatre building, which will contain, in addition to a theatre with a seating capacity of 2,600 nine stores, eighteen offices, and ten apartments. There also will be Turkish and steam baths.

It is stated the building and land will represent an investment of about $275,000. A. R. Levy is the architect and R. Le Roy Huszagh, who recently purchased for the same parties the land for the Broadway-Strand theatre building, was the broker. He will have the management of the building.

INDIANA

The Cook's park salt wells at Evansville will be developed for theatre uses this summer, Jacob H. Weber, a lumber dealer, who has leased the grounds, states. Weber expects to spend from ten to eleven thousand dollars on this project. An imitation ice skating rink is now being installed. The rink will be constructed of seamless hardwood. The theatre will be opened for light vaudeville and motion pictures and a cabaret. will be featured. The grounds will be open May 5.

A new Orpheum theatre is to be erected at South Bend by the Allardts. It will seat from 1,600 to 1,800 persons. The present Orpheum with a capacity of 1,100 will be converted into a movie house. It is too small for vaudeville. Frequently from 400 to 500 persons are unable to get seats at week ends and Sundays. A site for the new Orpheum has not been secured. Several are under consideration. Plans have been made for a very handsome structure.

The New Crown theatre, of Crown Point, a beautiful photoplay house built at a cost of $20,000, was opened Saturday night, April 14. More than 1,500 attended the two opening shows, and since then the new show has continued to draw capacity houses in the evening. Cyrus Haydon is owner of the new theatre, and Fred Bartholomae is manager. The new theatre has a seating capacity of 630. The decorations of the interior are beautiful and harmonious. Every convenience and comfort is provided for theatre-goers by the management. The heating and ventilating systems are of the latest design.

KENTUCKY

Contractor J. W. Lockwood secured the contract for the remodeling of the Gem theatre for Bright Brothers, who will move into the building in August. A. L. Lassiter & Brother are architects for the building, and the Langstan-Orme Company will furnish lumber material. E. W. Eichman of Decatur, Ill., efficiency man, will have charge of the interior arrangements. Work will begin as soon as possible.

A new theatre is in course of construction at Burnside, on the site of the old Dobbs Hotel which was recently destroyed by fire. The theatre will face Fifth street, right across from the Seven Gables Hotel. It will be a strictly fireproof building with concrete floor and walls and an iron roof. L. M. Lloyd, the owner, says he is going to make it comfortable and roomy, as well as safe. It will be 80 feet long, by 25 feet wide, with a confectionery store on the first floor in front and a cloak room and toilet on the second floor, accompanied by other modern improvements and conveniences.

MICHIGAN

Announcement was recently made that an addition will be built on the rear of the Orpheum theatre at Hancock, and that the work will be commenced just as soon as it is possible to get at it. The intention is to get the job completed at the earliest date possible, the reason for this being that the management wants to take advantage of an improved service that will soon be offered as well as to accommodate the increased patronage which this popular little playhouse has been enjoying for some time past.

Plans for the extension have already been made by W. H. Mason and the managers of the theatre, and when the work is completed the Orpheum will not only be up to date in every respect but will also have a much larger stage as well as a much larger seating capacity than at present. The new addition will admit of 500 more seats, making the total seating capacity of this theatre 1,300. The extension on the rear will also admit of the erection of a new and larger stage.

MINNESOTA

"The New Unique," formerly the Unique, the oldest vaudeville house in Minneapolis, has been completely overhauled and redecorated and was opened as a moving picture house Saturday, April 14, under management of Finkelstein and Ruben. Several thousand dollars have been spent in remodeling the house. The best ventilating system obtainable has been installed and the auditorium converted into one of the most attractive in the city.

The New Unique henceforth will be the home of the William Hart releases. Kinkelstein and Ruben closed a contract the past week with Triangle whereby they secure all Triangle releases. Triangle pictures will show at the New Unique the first of the week, and the last of the week will be booked open. The bill will be changed Sunday and Thursday. A five-piece orchestra, under the leadership of W. E. Dirks, has been engaged for the new house. This will include violin, flute, clarinet, drums and piano. An organ similar to that in the New Garrick is being installed, and will be ready for use in about six weeks.

The New Unique has a seating capacity of 1,000.

MISSOURI

A new theatre is being erected at Gravois avenue and Morganford road in St. Louis, by Eugene and Harry Freund, proprietors of the Cinderella, at Iowa and Cherokee streets; the Peerless, on south Broadway, and the Favorite theatre and airdome, on Cherokee and Ohio avenue. The new Freund house will have a seating capacity of 1,500, the theatre occupying the entire lower floor of the building, which will have a lodge hall on the second floor.

NEBRASKA

Work on the new theatre at Wahoo is rapidly being pushed to completion. Half of the walls are now up and the other half is expected to be up within a month.

The old People's Bank building at Upland has been sold to Charles Johnson, who will move it and immediately start the construction of a modern brick picture theatre, 100 feet by 40 feet.

NEW JERSEY

The Strand theatre at 284-286 Main avenue, Passaic, opened Saturday last to good business. The attractive appearance of this show house reflects great credit upon Edward Bizar, the manager, whose energies have never relaxed. A patriotic program was the feature of the opening night and every seat of the 1,000 provided was filled.

PENNSYLVANIA

"The Colonial" of Reading hailed as the finest photoplay theatre in the state and one of the handsomest in the country, which has been in the process of construction during the past year on the north side of Penn street near Seventh, was opened April 16. "The Colonial" is a testimonial to the brains and energy of the Carr & Schad interests and the motion picture industry, and unquestionably will be a great credit to Reading. The project cost more than $250,000.

TEXAS

Announcement has been made of the closing of a ninety-nine year lease by Karl Hobletzelle, president of the Interstate Amusement Company, for a piece of ground on Elm street, near Harwood, upon which is to be erected a new Majestic theatre building to cost $250,000. The Interstate Amusement Company now operates large vaudeville houses in Dallas, Houston, San Antonio and Fort Worth, and furnishes bookings to several other smaller Texas cities. Pictures are featured in all of the houses.



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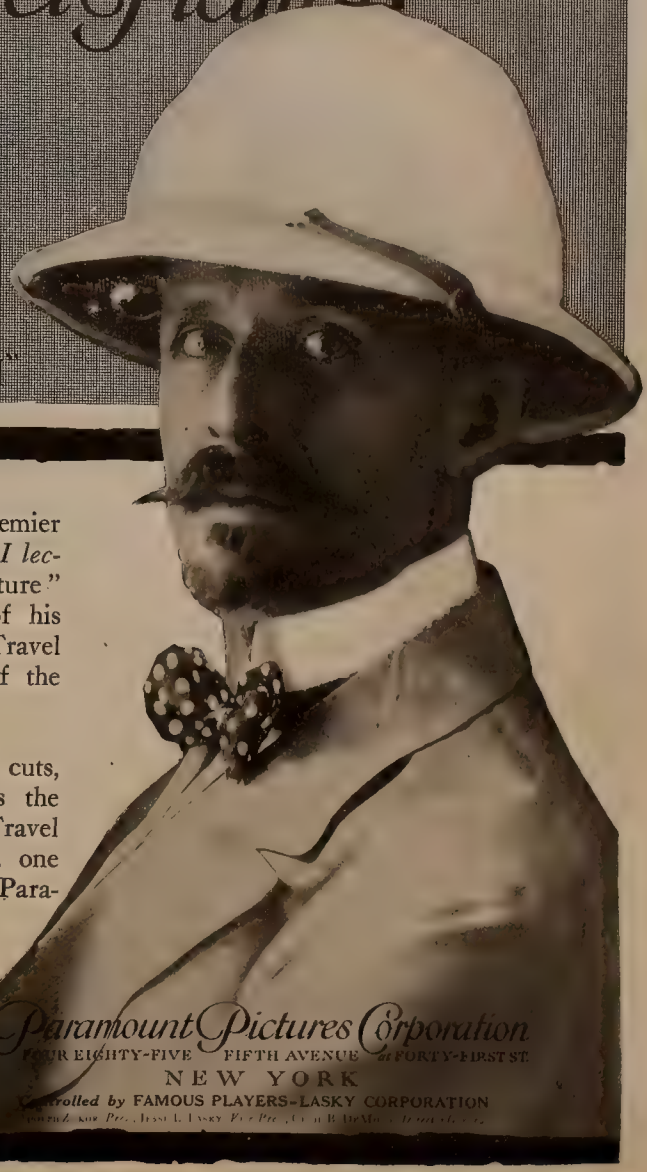
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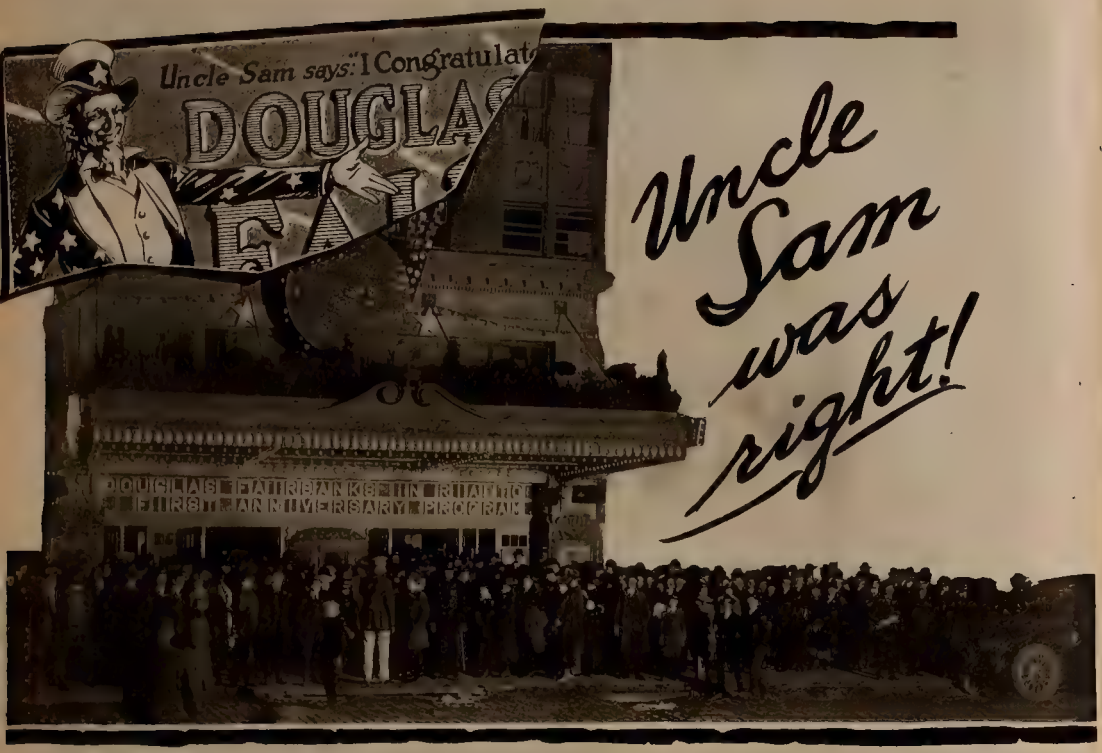


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Alice Joyce, Harry Morey

And An All Star Vitagraph Cast—

Produced Under the Personal Supervision of J. Stuart Blackton - Directed by William P. S. Earle

At The Broadway Theatre, New York, Now.

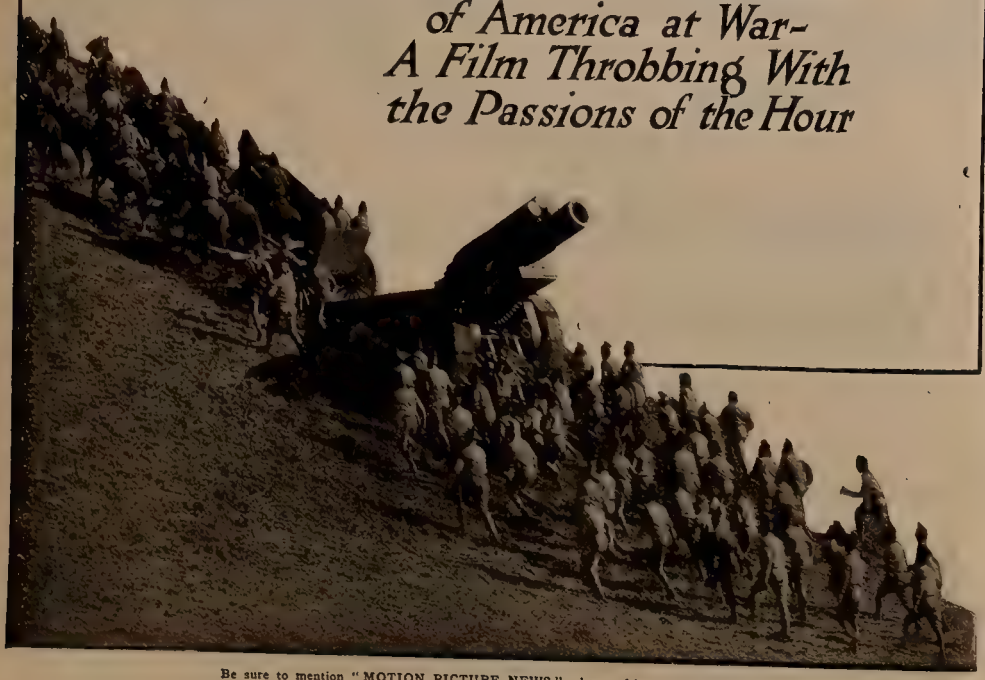
GREATER VITAGRAPH

CAPACITY HOUSES EVERYWHERE
for
THOMAS DIXON'S
MIGHTY MESSAGE OF WARNING

"The Fall of a Nation"

MUSICAL SCORE by VICTOR HERBERT

A Stupendous Seven-Part Photodrama of America at War— A Film Throbbing With the Passions of the Hour



To All Who Are Interested in
Great Box-Office Attractions

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I HAVE ACQUIRED THE
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THE SUPERB PICTURE

THE BARRIER

By

REX BEACH

THE TREMENDOUS PICTURIZATION OF
THIS NOTED AMERICAN AUTHOR'S
MOST POWERFUL NOVEL

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NOW READY FOR BOOKING

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WIRE THE NEAREST SELZNICK-EXCHANGE

SELZNICK PICTURES

THE EASIEST WAY TO TEST YOUR THEATRE'S CAPACITY

-oo-

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By Eugene Walter

A PERFECT PICTURIZATION OF ONE OF AMERICA'S FEW REALLY GREAT DRAMAS

-o-

Directed by

ALBERT CAPELLANI





HARRY RAPF

Presents

ROBERT WARWICK

In

"THE SILENT MASTER"

Adapted From The Novel

"THE COURT OF ST. SIMON"

By

E PHILLIPS OPPENHEIM

-o-

First American Production by The Celebrated

LEONCE PERRET

-o-

A MYSTERY ROMANCE—REPLETE WITH THRILLS AND SENSATIONAL SURPRISES

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

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HERBERT BRENON

Presents

"THE LONE WOLF"

By

Louis Joseph Vance

With

HAZEL DAWN (BY PERMISSION OF ZIEGFELD & DILLINGHAM)

AND BERT LYTELL

THIS IS THE KIND OF PICTURE THAT DELIGHTS EVERYBODY. A SWIFTLY MOVING, BREATHLESS MELODRAMA WITH A BIG LOVE STORY



JOSEPH M. SCHENCK

Presents

NORMA TALMADGE

In

"THE LAW OF COMPENSATION"

By Wilson Mizner

Directed by JULIUS STEGER and JOSEPH A. GOLDEN

"MAINTAINS THE 'BETTER PICTURES' STANDARD SET BY LEWIS J. SELZNICK"

CHICAGO AMERICAN

SOLE DISTRIBUTORS

LEWIS J. SELZNICK

EXCHANGES IN BRANCHES EVERYWHERE

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.
LONGACRE BLDG. NEW YORK CITY.

CINEMA SERVICE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 12, 1917

"THE FRAME-UP" STARS WILLIAM RUSSELL IN CHAUFFEUR'S ROLE

STURDY, good-looking William Russell is starred the week of May 7th in a most unusual five-reel offering. "The Frame-Up" is its title. Julius Grinnell Furthmann wrote it. Edward Sloman, who directed the "Sequel to the Diamond From the Sky," "My Fighting Gentleman" and "High Play," besides numerous other productions, staged it.

A Twelve-Cylinder Story.

"The Frame-Up" is the story of an automobile chauffeur who finds himself doing many things besides "chauffing." It can be referred to as a twelve-cylinder story if one phrases it in the terms of the motor world. Certainly William Russell, the star, is going at full speed from the moment he first enters the scene until he clasps the heroine in his arms at the finish. Berated by his father for his idleness, the young millionaire resolves really to go to work. Sheer accident leads to his being offered a job as a driver of a taxicab. He accepts it and from that moment on things begin to happen at a mile-a-minute clip. He finds himself in the very heart of a criminal conspiracy and discovers he is himself being sought by the police. There are thrills aplenty in "The Frame-Up" and audiences will be stirred to enthusiasm and wonder over the daring leap Russell makes from the running board of a speeding auto to the side of another car.

Directed by Edward Sloman.

Director Edward Sloman has taken full advantage of the many big situations offered and there isn't a dull moment in the whole picture. "The Frame-Up" is in every respect fit to rank alongside the other American-Mutual Pictures in which William Russell has appeared. The nearest Mutual Exchange will arrange booking dates for you.

Edna Goodrich's First Will Be "Reputation"

"Reputation," from the pen of John Clymer, will be the first vehicle of the beautiful Edna Goodrich as a Mutual star. This production is now well along toward completion. It will be released the week of May 28th. Director John O'Brien, who has produced features in which were starred such notables as Mae Marsh, Blanche Sweet, Bessie Love, Lillian Gish and others, is superintending the staging of "Reputation." He possesses a delicacy of imagination and a constructive artistic vision which make him a director of unusual ability. Exhibitors may look forward to a rare offering in "Reputation."

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th.	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st.	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane
Reputation	Edna Goodrich

FOUR SERIALS ARE NOW AVAILABLE AT MUTUAL EXCHANGES

Four big photo-novels are now available at all Mutual Exchanges. They are "The Railroad Raiders," "The Sequel to the Diamond From the Sky," "A Lass of the Lumberlands" and "The Perils of Our Girl Reporters." All of them feature stars of note, whose names alone will attract thousands. "The Railroad Raiders" is the newest of Helen Holmes productions. It is the third big Helen Holmes serial success. Trade journal reviewers, newspaper photoplay editors, exhibitors and motion picture fans themselves have enthused over it. One and all are agreed that it equals any previous Helen Holmes release—that it is crammed with action—punch—thrills. Hundreds of exhibitors who ran "The Diamond From the Sky" to capacity business at every show, are now cashing in on the sequel which, in four two-reel chapters, depicts what happens to all the interesting characters shown in the original serial. Still another big serial offering is available for the houses which haven't yet run "A Lass of the Lumberlands," the fifteen-chapter story of the big timber country, starring Helen Holmes. A fourth serial is entitled "The Perils of Our Girl Reporters" and consists of a stirring series of newspaper stories in which are featured such well-known and popular players as Earle Metcalfe, Zena Keefe and Helen Greene. In addition to the serials mentioned above, Mutual Exchanges can also supply such series chapterplays as "The Adventures of Shorty Hamilton" and "Jimmie Dale, Alias 'The Grey Seal'," both of which are money-getters as proven by actual demonstration in thousands of theatres.

IBSEN'S IMMORTAL PLAY, "HEDDA GABLER" WITH NANCE O'NEIL

FOR years Nance O'Neil has been one of the speaking stage's greatest drawing cards. And the one play in which she was always proclaimed at her best was Ibsen's "Hedda Gabler." Now Nance O'Neil has enacted "Hedda Gabler" for the screen. The production has been staged in five reels. It is released as a Mutual Picture the week of May 7th.

Second of O'Neil Pictures.

"Hedda Gabler" is the second of the Nance O'Neil-Mutual Pictures. It was directed by Frank Powell, who supervised the production of Miss O'Neil's first Mutual Picture—"Mrs. Balfame," which is now showing to standing room at many theatres throughout the country. The dramatic critic of the Seattle Times in discussing Miss O'Neil's appearance in "Hedda Gabler" says: "The character presents a tremendous study, but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see." While on the speaking stage Miss O'Neil developed such a following that the mere announcement that she is to appear in pictures at any theatre will assure capacity business. Ibsen's plays are known and admired by theatregoers everywhere. "Hedda Gabler" is considered among his best. The combination of Nance O'Neil and "Hedda Gabler" is one which spells certain success. The exhibitor announcing such an attraction is appealing to the most cultured and refined people of his community. He is winning new patrons for his house—people who perhaps have seldom attended a motion picture theatre—but who, attracted thither by such an unusual offering, will return again and again.

Released the Week of May 7th.

Mutual Exchanges everywhere will release "Hedda Gabler" the week of May 7th. Booking arrangements can be made now. Prices, open dates, publicity helps, etc., will be supplied by your nearest Mutual manager upon request.

"Jimmie Dale" Created by Frank L. Packard

Frank L. Packard, the celebrated author, is the creator of Jimmie Dale. Mr. Packard's own story of the millionaire criminal appears in the People's Magazine under the title "The Professional Adventures of Jimmie Dale." The film version bears the title "Jimmie Dale, Alias 'the Grey Seal.'" Monmouth Film Corporation staged the series of stories.



FRANK POWELL *Presents*

NANCE O'NEIL

IN

HEDDA GABLER

America's foremost emotional screen star in Henrik Ibsen's immortal classic. Five acts. Released the week of May 7th.

The Seattle Times, in discussing "Hedda Gabler", says:—"The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see."

The name, "Nance O'Neil," means big box-office receipts. Coupled with a play like Henrik Ibsen's "*Hedda Gabler*" it is sure to attract tremendous audiences. Miss O'Neil's first Mutual picture —"*Mrs. Balfame*"—is now playing to standing room. Get *your* share of these successes. Write or visit your nearest Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere



American Film Company, Inc.

Presents

WM. RUSSELL

IN

THE FRAME-UP

Five Acts. Directed by Edward Sloman.
Released the week of May 7th
Through MUTUAL EXCHANGES

The Denver Times Says:—"Mr. Russell's athletic stunts are screen classics. We consider them eminently well worth the price of admission." If you booked William Russell in *"My Fighting Gentleman"* and *"High Play,"* you'll be anxious to show *"The Frame-Up."*

These productions prove their value at the box-office. The name and the plays mean success—*big business.* Ask your nearest Mutual Exchange for a list of all *Mutual Star Productions* featuring *William Russell.*

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere

MUTUAL PICTURES

"BIG STARS ONLY"

Every Mutual Exchange is a big library of unusual film attractions. You can find productions of every class and character—red-blooded, highly dramatic offerings—uproarious comedies—stories of strong heart interest—romantic love tales, problem plays and other varieties. It will pay you to keep in constant touch with your nearest Mutual Exchange. Here are listed but a few of the Stars and attractions to be found in Mutual "BIG STARS ONLY" Pictures.

NANCE O'NEIL

Presented by
Frank Powell Producing Corporation
in
"Mrs. Balfame"
"Hedda Gabler"

MARY MILES MINTER

Presented by
American Film Company, Inc.
in
"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"
"The Innocence of Lizette"
"The Gentle Intruder"
* * *
"Environment"
Coming—"Annie for Spite"

WILLIAM RUSSELL

Presented by
American Film Company, Inc.
in
"My Fighting Gentlemen"
"High Play"
"The Frame-up"
Coming—"Shackles of Truth"

ANN MURDOCK

Presented by
Empire All-Star Corporation
in
Coming—"Outcast"

JACKIE SAUNDERS

Presented by E. D. Horkheimer
in
"Sunny Jane"
"The Wildcat"
Coming—"The Checkmate"

GAIL KANE

Presented by
American Film Company, Inc.
in
"Whose Wife?"
Coming—"The Serpent's Tooth"
"The Upper Crust"

MARJORIE RAMBEAU

Presented by
Frank Powell Producing Corporation
in
"The Greater Woman"
"Motherhood"
"The Debt"
Coming—"The Mirror"
"The Dazzling Miss Davison"

MARGARITA FISCHER

Presented by
Pollard Picture Plays Company
in
"The Pearl of Paradise"
"Miss Jackie of the Navy"
"The Butterfly Girl"
"The Devil's Assistant"

EDNA GOODRICH

Presented by
Mutual Film Corporation
in
Coming—"Reputation"

CRANE WILBUR

Presented by David Horsley
in
"The Painted Lie"
"The Single Code"

MUTUAL FILM CORPORATION

John R. Freuler, President
Executive Offices—220 South State Street
CHICAGO
Exchanges Everywhere

MUTUAL

Jimmie Dale Alias The Grey Seal

Wealth and brains against law and craft – adventure – romance – danger – all add spice to this amazing new series of sixteen Mutual Featurettes. Each two reels in length. A new episode each week.



Booking NOW At All MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, Gen'l Manager

Directed by
HARRY McRAE WEBSTER

Starring E. K. LINCOLN
IN
Jimmie Dale
Alias "The Grey Seal"

Supported by
DORIS MITCHELL EDNA HUNTER
PAUL PANZER

Written
By FRANK L. PACKARD

From "The Professional Adventures of Jimmie Dale" Now Appearing in Peoples Magazine.

A magazine's success is measured by its advertising. Look at the "News!"

MUTUAL

VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"BUCKING THE TIGER"

TWO REELS **RELEASED MAY 5th**

FEATURING BEN TURPIN

Exhibitors all over the country are finding Vogue Comedies the ideal productions with which to round out their programs. These comedies supply just the necessary spice to "liven up" the heavier portion of your entertainment. At least once a week arrange to show a Vogue two reeler. The one this week is directed by Robin Williamson. it is entitled "Bucking the Tiger." It features Ben Turpin. You can obtain it at the nearest Mutual Exchange.

Slapstick with a Reason

VOGUE

VOGUE FILMS, Incorporated

General Offices: 6235 Broadway **Chicago, Illinois**

CUB COMEDIES

featuring

GEORGE OVEY

Your feature is not the whole show. It needs support. The best support is a good comedy. Cub Comedies are always *good* comedies.

JERRY'S PICNIC

Released May 10th

is one of the best.

Book it at your Mutual Exchange.

It will support your feature.

DAVID HORSLEY PRODUCTIONS

Los Angeles California

TRIANGLE

The Fight Is On ! !

This industry is facing today the most critical period in its existence. Censorship, regulation, heartbreaking taxation, over production, destructive competition, pyramiding costs, decreasing receipts: all these and many other menacing conditions threaten to destroy us.

Inevitably, **unless he is helped,** the exhibitor will be the first to be forced to the wall. And if the exhibitor is to be helped it is to the producers and distributors he must look for assistance.

There are **two kinds of distributors:** those who are earnestly and honestly studying the exhibitors' problems and evolving policies to solve them, and—those who are only interested in earning dividends on grossly inflated capitalizations, disregarding entirely the serious needs of the exhibitors.

Triangle is proud indeed not to have to tell exhibitors in which class it belongs. The policies we have recently announced have definitely established our position. And these published policies are but the fore-runners of others just as constructive in character, just as helpful to exhibitors.

We are fighting for stability and permanence in this great industry and we are striving for success by assisting exhibitors to succeed. We are the pioneers blazing the trail to better things. We have earned the loyal support of every right minded exhibitor.

Our abolishment of the deposit system has brought us the endorsement of many of the largest exhibitor organizations in the country. But we want more than approval; we want contracts. We must have the exhibitors of the country with us in our battle for sound, ethical business policies in the film industry.

We are entitled to this support, not only because **we are fighting for you**, but also because we are marketing productions of the very highest type obtainable, which we offer at prices low enough to admit of **your** making a profit as well as ourselves.

We are supplementing these productions with **service, real service,** the type of service which looks for success only through **your** success.

Get into line and help us in our fight for a reasonable, permanent prosperity.

Triangle Distributing Corporation

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

No one has ever questioned
the supremacy of

Mack Sennett-Keystone Comedies

Everyone concedes

Mack Sennett

to be the greatest director-genius producing two reel comedies today. Twelve

Mack Sennett-Keystone Comedies

have been issued to date and twelve of these have been sure-fire successes

What More Can We Say?

One Issued Each Week

A Price for Every Theatre

BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

THE BEST INSURANCE YOUR THEATRE CAN HAVE IS A FOX FILM

FOX

EXCE

"SMILING GEORGE" WALSH, THE GINGER BOY, IN



THE CONGENIAL SMILE.
"I'm glad to see you."



THE HOPEFUL SMILE.
"Things are looking up."



THE SURPRISED SMILE.
"Who'd 'a' thought it."

"THE BOOK AGENT" WITH GEORGE WALSH IN NEW SPEED COMEDY

The Ginger Boy Only Hits High Spots in His Latest Fox Play

"Smiling George" Walsh, the Ginger Boy, follows in the footsteps of countless scores of famous men in his next full-of-action, mile-a-minute, razzle-dazzle pictureplay.

The role assumed by the peppery George in his forthcoming photo-drama of speedy comedy was taken in real life at one time or another by such headliners as John D. Rockefeller, Thomas A. Edison, Andrew Carnegie, Abraham Lincoln, Thomas F. Ryan and James A. Garfield.

Walsh's newest production is called "The Book-Agent," and in the hero you see a composite picture of the noted men, as well as those unsung, who once sold "The Housewife's Handbook" and "Farmer's Guide."

"EMPRESS OF FASHION" SCORES

Valeska Suratt wears so many costumes in "The Slave," her forthcoming Fox production, that she could could go to the Thousand Islands and appear in a different gown on each one of them.

FOX "KIDDIE" FILMS SOON HERE

A Real Treat Awaits Young and Old in Child Features

Fox "kiddie" pictures will soon be here to gladden the grown-up and the youngster. They are brand-spanking new and will be the brightest spot in any program.

Fox "kiddie" pictures will show you all the famous children of the screen doing just as their elders do—with a naturalness and charm that will amaze you. They will invade the "land of make-believe," the nursery, the school, the home—everywhere and all the leading roles will be taken by "kiddies."

These pictures will delight both young and old.

JAZZ BAND INSPIRES HOLMES

Fox Star Acts While Musicians Play in Studio

Stuart Holmes is the original minute-man of 1917. He's so up-to-date that the calendars can't keep up with him. His latest stunt is the hiring of a Jazz Band of nine pieces to furnish some strident strains while he is making a new picture, "The Broadway Sport." Every ten minutes the director has to halt the action because Holmes, who put both the "tang" and the "go" in tango, insists on fancy-stepping while the band jazzes. Earmuffs are in great demand at the studio.

"HIS BOMB POLICY" NEW COMEDY

"His Bomb Policy" is the latest comedy to be made by Director Charles Parrott for the Foxfilm program. It has to do with plots and police and street sweepers.

Charles "Heinie" Conklin, Director Parrott's pet star, is the featured comedian, and he is supported by Alf Goulding and Ann Ivers. Conklin is already well known on the Foxfilm program, having been featured in "His Merry Mix-Up" and "The Film Spoilers."

"His Bomb Policy" is a comedy of the "thriller" variety. Its principal character is a lowly street sweeper, portrayed by Mr. Conklin, who wishes himself onto the police force and assists in the capture of a gang of bomb plotters.

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM COR

SIOR NEWS

If any Fox exhibitor wants an electro of the "smiles" of George Walsh, we will supply it free.

CORKING NEW SPEED COMEDY-DRAMA, "THE BOOK AGENT."



THE GOOD STORY SMILE.
"Best I ever heard."



THE PLEASURE SMILE.
"I've had a great time."



THE FLIRTATIOUS SMILE
"Come on over."

"THE SILENT LIE"

New R. A. Walsh Production of a Larry Evans Story

"The Silent Lie," written by Larry Evans and directed by that master of the film world, R. A. Walsh, is a coming William Fox release.

Neither the author nor the director needs an introduction. R. A. Walsh made "The Honor System," the greatest human story ever told, which has run for four months at the Lyric Theatre, New York City, to capacity business. Just a reminder of some of his others—"Carmen" and "Regeneration." You all remember these.

"HEART AND SOUL"—BARA SUPER

"Heart and Soul," with the illustrious Theda Bara in the stellar role, is the incomparable Fox star's fourth super de luxe production to be released. The photoplay will undoubtedly rank as one of the most elaborate and pretentious cinema offerings of the year.

The picture is a stirring film adaptation of Sir H. Rider Haggard's remarkable novel "Jess." It was screened, with a superior cast, under the direction of J. Gordon Edwards.

A WORD OF EXPLANATION

When Jewel Carmen was born her parents must have known (1) She would grow up to play opposite William Farnum in such films as "American Methods." (2) That she would be a perfect gem. So they named her Jewel.

135 BOOK "THE HONOR SYSTEM"

Leading Houses of New York and New Jersey to Show It

That "The Honor System" is regarded as a real "box office sensation" by the exhibitors of New York and New Jersey is shown by the fact that more than 135 of the leading theatres in these two states have, during the first ten days of booking, contracted for this attraction.

Included in the list are:

The William Fox houses;
B. F. Keith's theatres in Greater New York and Jersey City;
F. F. Proctor's in New York City, Mt. Vernon, Portchester and Yonkers;
Marcus Loew theatres;
Strand Theatre, Newark;
Regent Theatre, Albany;
Montclair Theatre, Montclair, N. J.;
Palace Theatre, Orange, N. J.;
Montauk Theatre, Passaic, N. J.;
Cecil Spooner and Elsmere, Bronx, N. Y.;
Century Theatre, Brooklyn;
Eckel Theatre, Syracuse;
Shea's Hippodrome, Buffalo, N. Y.;
Star Theatre, Mechanicsville;
Opera House, Cohoes;
Empire, Glens Falls;
Hippodrome, Gloversville;
Pastime, Union Hill;
Summit, West Hoboken;
Lincoln, Schenectady;
Palace, Morristown;
Oxford, Brooklyn;
Mt. Morris, N. Y. City, and scores of others.

There has been a mad scramble of live wire exhibitors at The Honor System Booking Offices, No. 128 West 46th St., New York City, each anxious to secure dates before shut out by "that" competitor.

"A DAUGHTER OF THE GODS" GOOD SUMMER SHOW

"A Daughter of the Gods" is ideal summer entertainment.

In those hectic few months when everything and everybody begins to sag and wilt, the million-dollar Fox fantasy is like:

A jaunt to cool, green woods; a long drink jammed to the brim with ice; two and a half hours in Greenland; a cold shower on a warm afternoon; a jug of mountain spring water.

THEDA BARA AS THE SIREN "CLEOPATRA"

Screen's Supreme Artiste Portrays Role of History's Greatest Sorceress

Theda Bara as "Cleopatra," the Siren of the Nile, is the extraordinary release announced by William Fox for June 4th. Never has an actress been given a vehicle in which to better display her versatility.

Egypt's great queen was in many ways a refined and cultured woman; but with a limitless ambition and willing to make any sacrifice to accomplish her ends. History has definitely fixed her position as a sorceress among the men of her time. She was a woman whom men might easily love, for she was active, plucky, high-spirited and dashing. She viewed life with a light heart, except toward the end, having a greater familiarity with laughter than with tears.

J. Gordon Edwards, who made "Cleopatra," has presented some of the greatest scenic effects ever shown.

CAPRICE IS SUPERSTITIOUS

June Caprice, star of "A Small Town Girl," is super-superstitious. She refuses to sit down at a table of thirteen persons unless there is something to eat

WILLIAM FOX OFFERS R. A. WALSH'S MASTER DRAMA THE GREATEST HUMAN STORY EVER TOLD

NEW YORK NEWSPAPERS UNANIMOUSLY

The New York Times

"'The Honor System' is the motion picture pretty nearly at its best. You must certainly see the new picture at the Lyric."

Brooklyn Daily Eagle

"Too much that is good cannot be said about it. It is a play that deals with big things in a big way. Interest is never lost throughout the thread of the intensely human drama and the execution itself is remarkable."

The Evening Sun.

"William Fox has done a service in producing it. It is a picture big with humanity. Treats a great subject squarely. The large cast is excellent."

The Morning Telegraph

"The picture is deserving of universal attendance."

Journal of Commerce and Commercial Bulletin

"A masterpiece of film art."

The Evening Telegram

"Merits serious attention. Enthusiastically received."

New York

"'The Birth of a Made new history in most vital story ever

THE HONOR SYSTEM PLAYED 4 BIG MONTHS AT THE LYRIC THEATRE BROADWAY & 42ND ST, NEW YORK CITY AND CONDUCTED AN INEXPENSIVE ADVERTISING CAMPAIGN --- THE MERIT OF THE PICTURE DREW PACKED HOUSES.

STATE RIGHT BUYERS FOX FILM CORPORATION

THE HONOR SYSTEM

COMMEND THE FOX CINEMELODRAMA

THE EVENING MAIL

"'The Honor System' has biggest theme of any screen production thus far. It will touch and move you—and set you thinking. It is an advance in story, marking the entrance of the photoplay into a big field of activity."

New York Tribune

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

The Globe

"Thrilling plot. Absorbing, Convincing."

The Evening World.

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end. Audiences evidenced the heart gripping of the scenes."

NEW YORK HERALD

"A motion picture play of stirring appeal."

NEW YORK JOURNAL

"If you don't sit in your chair and hold on tight, you are not human."

American

Nation' at last eclipsed. the film business. The put on the screen."

GET ABOARD THE BAND WAGON!
THE BIGGEST AND BEST THEATRES IN NEW YORK & NEW JERSEY HAVE BOOKED THE HONOR SYSTEM
PUT YOUR HOUSE ON THE LIST-AND THEREBY PUT IT ON THE MAP

WIRE, WRITE OR CALL
128 W. 46"ST, NEW YORK CITY

"IT'S ALL

The Possible Earning Power of a Feature Production Is Determined Solely by the Number of People Who Have Opportunity to See It in All Localities

HE who makes predictions is called a prophet. Some prophets have proved to be "the real thing."

Real prophets found their warnings and forewords on causes that surely indicate certain results.

Having something real to found a prophecy on—two years of most exhaustive inquiry into every phase of moving picture production, distribution and exhibition—we will venture to make a prophecy.

OUR PROPHECY IS THAT WITHIN TWO YEARS THE MAJORITY OF PRODUCERS AND DISTRIBUTORS OF MOVING PICTURES WILL ATTEMPT TO DO BUSINESS ON LINES SIMILAR TO THOSE ON WHICH THE PARALTA PLAN IS FOUNDED.

There is no mystery about the Paralta Plan. It is **APPLIED COMMON SENSE.** It is experience and investigation brought to an actual working basis.

The Paralta Plan is based on that exact fairness and equity which must prevail in the end in all things. Hence *we venture to predict the early passing of all oppressive conditions and the coming in of the Paralta Plan in all phases of the moving picture industry.*

WE have spoken of evils in the present "**SYSTEM**" of distribution. Here are **three examples** of the many we observed in our two years of research work in this industry.

We found that a substantial feature distributing company was supplying special features to an exhibitor at the price of $7.50 per day. *Further investigation disclosed the fact that it actually cost this company $12.60 per day to supply such features.*

How could such a proposition be carried out without injustice to someone? Somebody had to lose $5.10 on each feature on this basis of doing business. **RESULT—LOSS TO EITHER PRODUCER OR DISTRIBUTOR, OR SOME ONE EXHIBITOR PAYING TOO MUCH AND ANOTHER TOO LITTLE—LOSS TO SOMEONE.** *MAYBE IT'S YOU!*

IN another locality it was found that one of the largest feature program distributing companies had been "**LOCKED OUT**" **OF FOURTEEN TOWNS EVER SINCE THEY STARTED IN BUSINESS ALMOST THREE YEARS AGO.** They had set an arbitrary price on their service and the management of the chain of theatres covering these towns had refused to pay it.

"*If the exhibitor is big enough to lock us out, we are big enough to stay out,*" was the comment made on this situation by the general manager of this distributing company. This was a very heroic statement for this chap to make. **BUT WHERE DID THIS POLICY LAND HIM?**

STUDY "THE PARALTA PLAN"

WRONG!"

The Box-Office Value of a Feature Production Lies in Its Actual Merit Being Properly Exploited in a Sufficient Number of Local Showings

BY not "getting together" with the exhibitors controlling this chain of theatres on a basis fair to both sides, *this feature film distributing company lost the income from fourteen important towns.* This was income-loss tacked on to the RENTAL PRICE of film service in some other locality!

AS AN ECONOMIC FACT THIS SITUATION MEANT—WASTE.

In a certain city in the mid-west there are three exhibition territories in each of which there are ten thousand population. In each territory there are two theatres, and in each territory the conditions are practically the same.

It was found on investigation that the same feature films in the territory called No. 1 rented for about one-half of what they brought in district No. 2, and for about one-third of what was charged for them in zone No. 3.

THESE special inquiries demonstrated that film rentals are not based on any other proposition than what the distributing company can **SQUEEZE OUT OF THE EXHIBITOR:** and positively not on the earning power of a production, which is the only way it can be done in **EQUITY.**

It is inevitable that under the present "System" of distribution of films **A PREMIUM IS PUT UPON WASTE** and the operation of a motion picture theatre is made a gamble and a speculation and not "a real business."

Under the present "System," the individual ability of the exhibitor to pay the price demanded determines the rental charge on films.

This "System" results in LOSS, WASTE and INEQUALITY—a condition which the PARALTA PLAN is aimed to remedy.

→ The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President **HERMAN FICHTENBERG, Chairman Directors**
ROBERT T. KANE, Vice-Pres. **HERMAN KATZ, Treasurer**
NAT. I. BROWN Secy. & Gen'l Manager

Send Your Name and Address Today

(Fill out this coupon and mail it today. You incur no obligation.)
PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City
Please send all your literature.

Name .....
Theatre .....
Street and No. .....
City .....
State .....
No. Seats .....

GENERAL FILM CO (INC.)

ASK BROADWAY

ABOUT THE O. HENRY STORIES—

THE MOST FASCINATING OF AMERICAN FICTION NOW TRULY INTERPRETED BY THE WIZARDRY OF THE FILM—

BECAUSE BROADWAY KNOWS

O. HENRY.

READ WHAT HAROLD EDEL SAYS, Managing Director of the STRAND THEATRE, New York—

AND REMEMBER If the O. HENRY STORIES are good in New York, they are good anywhere.



HAROLD EDEL

A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR

MITCHELL H. MARK, PRES. AND GEN. MGR.

April 27th, 1917

Mr. John A. Hammell,
General Film Company,
71 West 23rd Street,
New York, N. Y.

Dear Sir:-

I am indeed most enthusiastic over your O'Henry stories after having screened the following three:- "The Third Ingredient," "Fast One at Rooney's" and "Friends in San Rosario."

These stories by O'Henry, universally acknowledged the world's greatest short story writer, visualized on the screen, will unquestionably fill a much needed want in motion picture production, the running time being short and every foot of film filled with interest. In addition to the extraordinary quality of the above mentioned three subjects, these pictures ought to prove invaluable to the exhibitor owing to the wonderful advertising possibilities which they have.

Yours very truly,

HE/FK

H. Edel
MANAGING DIRECTOR

2-Reel Broadway Star Features

DISTRIBUTED EXCLUSIVELY BY GENERAL FILM Co. (INC.)

GENERAL FILM CO (INC.)

IT APPROVES
THE BLACK CAT STORIES
-DOES BROADWAY.

SAMUEL L. ROTHAPFEL
Managing Director RIALTO THEATRE, New York City

SAYS

"That I run the Black Cat Stories in the Rialto Theatre demonstrates what I think of them."



S. L. ROTHAPFEL

Produced by ESSANAY
(Geo. K. Spoor knew what he was doing when he snapped up the BLACK CAT Stories)

CLASSY 2-REEL MOTION PICTURE PRESENTATIONS OF THE INGENIOUS TALES IN THE BLACK CAT MAGAZINE.

SOME OF THEM

"Local Color"
"The Ham What Was"
"The Finish"
"Pass The Hash, Ann"
"The Clock Struck One"

AND OTHERS JUST AS CLEVER

DISTRIBUTED EXCLUSIVELY BY
GENERAL FILM CO. (INC.)



If you are in doubt regarding your bookings--

"The Law of the North"
with
Shirley Mason

"The Cossack Whip"
with
Viola Dana

Produced by the Edison Studios

The critics have said all that we might say--

KLEINE - EDISON - SELIG - ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



SELIG presents

H. B. WARNER

Supported by VIOLET HEMING and W. LAWSON BUTT in

"THE DANGER TRAIL"

Arrangement BOBBS-MERRILL CO.

James Oliver Curwood's Tense Drama of Love and Vengeance in the Frozen Northland. A Big Star, a Big Story, a Big Clean-up for You, Mr. Exhibitor.

Book it NOW at any K.E.S.E. Exchange!



SELIG POLYSCOPE CO., Chicago, Illinois

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How can an advertiser continue advertising? By giving YOU value.

SKINNER Said: "I'll Make Good!"
And By Jove He Did!
SO CAN YOU!

If you take advantage of this great opportunity to book

"SKINNER'S BUBBLE"

featuring

BRYANT WASHBURN

You know what a hit "Skinner's Dress Suit" made. This is even a more wonderful Skinner play. Enough said! Look at it!

Written and directed by Harry Beaumont. By special arrangement and permission of Henry Irving Dodge



ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY



"I'll go the limit in praising

PATRIA

with

Mrs. Vernon Castle.

It's a clean up. It brings the people in and keeps bringing them back! It is in a class by itself."

Jerome Rosenberg

Savoy Theatre, N.Y. Metropolis Theatre, N.Y. Moorish Theatre, Long Branch, N.J. Garrick Theatre, N.Y. Savoy Theatre, Asbury Park, N.J. Hoyt's Theatre, So. Norwalk, Conn. York Theatre, N.Y. Broadway Theatre, Long Branch, N.J.

Produced by Wharton, Inc. for
INTERNATIONAL
Released by
PATHE

Pathé

Ruth Roland

star of "Who Pays?" and "The Red Circle" is a big box-office attraction. She is known and admired everywhere and has a very large following. She is the star of Pathe's latest money-getting serial

The Neglected Wife

Based on stories by Mabel Herbert Urner whose work for six years has been featured by leading newspapers all over the country.

Released May 13

Produced by
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Booking now!




Pathé
Ruth Roland star of
The Neglected Wife


Pathé
"We did a wonderful business on
MYSTERY
OF THE
DOUBLE
CROSS
and want to congratulate you on the serial. As a box office attraction it is unexcelled. We are sure of fifteen weeks of successful business on it."
Hury Amusement Co.,
Birmingham, Ala.
Produced by Astra under the direction of Wm. Parke
Featuring
Mollie King
and
Leon Bary
Tremendous publicity in the Hearst and other papers everywhere.


Pathé
"Better than 'Kick In'"
William Courtenay
and
Marguerite Snow
in the sensational Gold Rooster play
The Hunting of the Hawk
Produced By Astra
Directed by George Fitzmaurice
Released April 22.
PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS
"No one in the field today can handle melodrama with such expertness, style and speed as Pathe. Conciseness, sensation, action-Mr. Fitzmaurice knows how to blend them admirably. For briskness and sheer theatric quality 'Kick In' is the best movie of several months."
Philadelphia Evening Ledger, Jan. 23, 1917.


Pathé
The Star who is making people
Sit up and take notice
Gladys Hulette
In the five part Gold Rooster Play
Written by Agnes Johnston
Pots and Pans Peggie
A delightful Picture filled with Human Interest
Produced by Thanhouser
WHAT THEY THINK OF GLADYS HULETTE
"If there has ever been produced a picture containing more rare charm than is to be found in 'Her New York' we have failed to see it."Cleveland Plain Dealer
"'Prudence the Pirate',starring Gladys hulette,who is every day making people sit up and take notice,is the most refreshing and irresistable picture that ever came to the relief of a jaded reviewer."Cleveland Plain Dealer
"'Her New York' with Gladys Hulette I would put upon the program again if doing it over again. It is good." W.P.Clement. Jackson Park Theatre,Chicago.


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Following the Flag!
The Hearst-Pathé News
is the film of the moment. It is following the flag!
When audiences see it they rise and cheer!
The best booking film of the day – the only one reel feature.

Eminent Educator Writes Advertisement This Week for

The Warfare Of The Flesh

THE DEPARTMENT OF EDITORIAL RESEARCH conducts special investigations for publishers. It has organized and developed many of the most successful book properties—school text-books and histories—high-grade subscription books—These works have become valuable contributions to American literature, and are recognized as standard authorities—Full information may be obtained at The Search-Light Library, 450 Fourth Avenue, New York.

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EXECUTIVE CHAIRMAN

FRANCIS TREVELYAN MILLER, LL.D., LITT. D
EDITORIAL CHIEF

RALPH SOMERVILLE THOMPSON
DIRECTOR OF PUBLICATION

Department of Editorial Research
OF
The Search-Light Library
(FOUNDED IN 1908)
450 FOURTH AVENUE
NEW YORK April 20th, 1917.
(TELEPHONE 5088 MADISON SQUARE)

Mr. Warren's production of THE WARFARE OF THE FLESH marks the beginning of a new epoch in Motion Picture Drama. It is the first conscientious movement toward establishing a high moral standard in photo-plays.

Mr. Warren presents a more convincing argument for morality and character than all the sermons I have heard in an entire lifetime. Our churches have been trying to impress the Seventh Commandment upon the human race for nearly two thousand years; The Motion Picture Drama, "The Warfare of the Flesh," accomplishes this purpose in two hours.

Mr. Warren is more than a moralist in Motion Pictures; he has proved himself to be a psychologist. He evidently intends to solve our great social problems through the medium of the Photo-Play. This is the next important step in this remarkable art. We may expect notable achievements from Mr. Warren not only as an artist and dramatist, but as a man of strong character. We may expect him to portray in his pictures the motives behind human conduct for he has the intellectual force to analyze character and then put it into action on the screen.

Francis Trevelyan Miller
(LITT.D., LL.D.)
Founder Journal of American History,
Editorial Counseller EDUCATIONAL FOUNDATIONS.

(Endorsements continued from opposite page—commending work of The Search-Light Library)

Other Endorsements from Ministers, Women's Organizations, Etc.

EDWARD WARREN *Productions*

H. Z. Levine, Business Manager, 1482 Broadway, N. Y. City

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

Ivan Abramson

has turned his Master Genius
to another Mastodonic Dramatic
Tornado Entitled

"ONE LAW FOR BOTH"

With an Astounding Cast Including

RITA JOLIVET — LEAH BAIRD
JAMES MORRISON — VINCENT SERRANO
MARGARET GREEN — HELEN ARNOLD
PAUL CAPELLANI — PEDRO DE CARDOBA
AND 3500 NATIVE COSSACKS-TARTARS-EXILED NIHILISTS etc.

IN EIGHT ACTS OF
Ivan Abramson Dramatic Contrast & Action

$200,000 CAST

The concentrated Supreme effort of the Creator of "ENLIGHTEN THY DAUGHTER"

A Special Production of Unusual Importance



Ivan FILM PRODUCTIONS INC.

130 W. 46TH ST. N.Y.C.

Many a packed house is directly traceable to an advertisement in the "News."

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George Loane Tucker



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OF THAT GREATEST OF ALL SCREEN PRODUCTIONS

"The MANXMAN"

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World's Tower Building, 110 West 40th Street, New York City

Cosmofotofilm Co INC.

George Loane Tucker

Will announce shortly the first presentation to the trade of an eight-reel photo-drama produced by him in London, England.

The story is based on a problem that every man and woman has faced at least once; a problem over which every man and woman has thought, and thought deeply.

It Is Not a Sex Problem

The production, direction and scenario

by

George Loane Tucker

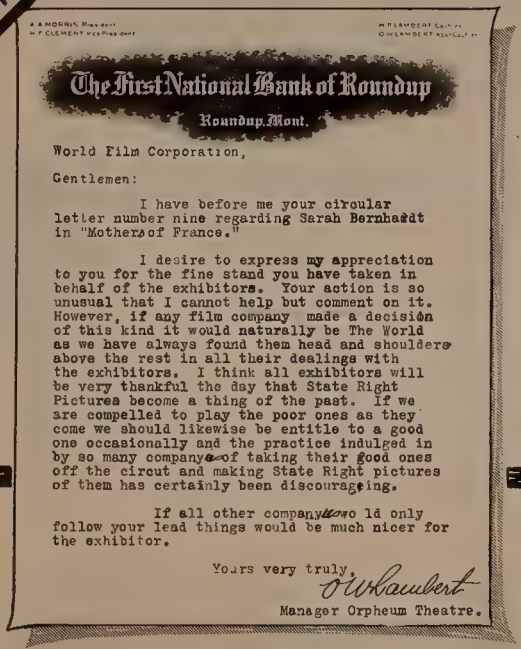
Cosmofotofilm Co INC.

World's Tower Building, 110 West 40th Street, New York City

Better to read fifty advertisements than to miss the one YOU need.

WORLD PICTURES BRADY-MADE

This letter justifies our stand—the continuance of Program Releases, "Specials" in DEPENDABILITY and in BOX OFFICE VALUES.



The First National Bank of Roundup
Roundup, Mont.

World Film Corporation,

Gentlemen:

I have before me your circular letter number nine regarding Sarah Bernhardt in "Mothers of France."

I desire to express my appreciation to you for the fine stand you have taken in behalf of the exhibitors. Your action is so unusual that I cannot help but comment on it. However, if any film company made a decision of this kind it would naturally be The World as we have always found them head and shoulders above the rest in all their dealings with the exhibitors. I think all exhibitors will be very thankful the day that State Right Pictures become a thing of the past. If we are compelled to play the poor ones as they come we should likewise be entitle to a good one occasionally and the practice indulged in by so many companies of taking their good ones off the circut and making State Right pictures of them has certainly been discouraging.

If all other companies would only follow your lead things would be much nicer for the exhibitor.

Yours very truly,
O W Lambert
Manager Orpheum Theatre.

Current Releases

KITTY GORDON
in "Forget-Me-Not"

ALICE BRADY
in "Darkest Russia"

SARAH BERNHARDT
in "Mothers of France"

MURIEL OSTRICHE
ARTHUR ASHLEY
in "Moral Courage"

ETHEL CLAYTON
in "Yankee Pluck"

BRADY INTERNATIONAL SERVICE WORLD-PICTURES

ANALYZE THIS Trade Mark

BRADY...The Master Genius of the Stage and Screen—with a credit of twenty-five successful years in pleasing the American public.

INTERNATIONAL...Europe's best—Regina Badet, the Vampire of France, and Susan Grandaise, the Sweetest Girl in Europe. Directed by Louis Mercanton, the director of Sarah Bernhardt's "Mothers of France."

SERVICE...Seat selling assistance that brings you dollar and cent returns.

WORLD-PICTURES...Dependable in titles, scenarios, stars, casts, and in every other requisite that goes into the making of "A Play that Pays."

"Atonement," "A Naked Soul," "The Golden Lotus," and "When True Love Dawns" are finished—ready for your screen.

Write NOW for COMPLETED distribution plans.

World-Pictures, 130 West 46th Street, New York City.

4 SQUARE PICTURES

"Foursquare Pictures For *The Clear Minded* Millions"

4 SQUARE PICTURES

SUCH is the inspiring and significant slogan of the latest distributing film corporation—M. H. HOFFMAN, Incorporated. With the addition of the Bernstein Film Productions, the foundation is laid for the best and cleanest producing and distributing organization ever placed at the disposal of State Rights men and exhibitors. At last sound merchandising methods are to replace press agents' empty stories of so-called service. Big, clean, virile stories, efficient and artistic direction, backed by trained sales assistance is now a splendid reality.

George Backer Film Productions

George Backer, newest producer, each of whose productions is made with the idea of producing not merely a certain footage of film, but a story with such qualities that will attract and captivate the public, to the profit of distributor and exhibitor, is continuing to turn out photoplays with the same high standard set by his initial production.

"THE SIN WOMAN"

featuring Irene Fenwick, Reine Davies and Clifford Bruce. State Rights on this splendid picture are now being closed rapidly and booking propositions from exhibitors tabulated for an early showing. Send all inquiries to address given below.

Bernstein Film Productions

are to form the second pillar of the Foursquare Pictures organization and already Mr. Bernstein's work is well known for its unique quality and money-making possibilities. Formerly General Manager of the world's greatest film community, Universal City, he is now incorporating his wealth of ideas and finished experience in the producing of features of unquestioned value.

"WHO KNOWS?"

the first Bernstein picture taken from a popular serial of the same title in the *All Story Weekly*, and featuring Betty Brice, is bound to be a money magnet to those State Rights men and exhibitors who act quickly enough to secure allotments.

The growth of FOURSQUARE PICTURES organization is well worth watching and for once distributor and exhibitor may feel pleased, as the men behind Foursquare Pictures, while desirous of making money, intend to do so by selling only that material from which others can in turn profit.

All distributed solely by

M. H. HOFFMAN, Inc.

729 Seventh Avenue

New York City

Coming Soon—"Seven Cardinal Virtues"—Starting with "Humility"—Filmed by Bernstein

4 SQUARE PICTURES

4 SQUARE PICTURES



The World Rights
to the
EDGAR LEWIS MASTERPIECE



are owned by
FRANK HALL PRODUCTIONS INC.
Longacre Building, New York

Produced by the great Edgar Lewis, who made "The Nigger," "The Barrier" and other famous moneymakers, "THE BAR SINISTER"—a magnificently staged production—a vivid story, tense and appealing, with beautiful touches of pathos and humor—and a theatrical attraction of tremendous drawing power—is proclaimed the most wonderful picture of his remarkably successful career.

It is natural that such a pronounced hit as *"The Bar Sinister"* should attract unusual attention. Prominent state rights buyers are vitally interested. *Because* it is such an exceptional feature—such a sure winner—the usual attempts to stampede buyers will not be resorted to. Prices for territorial rights are now available.

FRANK G. HALL, *President.*

"The Proof of the Pudding is the Eating thereof"

ALL STAR FEATURES DISTRIBUTORS, INC.

SAN FRANCISCO LOS ANGELES

PRESENTING IN MOTION PICTURE MASTERPIECES
THE WORLD'S GREATEST STARS AND CELEBRATED PLAYS

514 West 8th Street

LOS ANGELES

April 18, 1917.

Mr. Isadore Bernstein,
Bernstein Studios,
Boyle & Stephenson,
Los Angeles, Cal.

My Dear Bernie:-

Am writing this letter the morning after I reviewed your picture, "WHO KNOWS", and this letter is occasioned by the fact that I have been so impressed with the film that it has been impossible to get the story out of my mind. Want to congratulate you on this, as it is indeed worthy of every word of praise an exchange man can utter.

The film is clean, wholesome, and interesting. The direction is flawless, and the photography beautiful. It is easy to be seen that your master hand has been, as we might term it, feeling the pulse of the production, because the cutting is so perfect and padding lacking. The picture is destined to be successful, and from what i saw of the production "SEVEN CARDINAL VIRTUES", when I was on the lot, it is easy to be seen that you are spending a great deal of money for it.

I have commuted my impression of the film to Sol, and you can anticipate an advice from him within a day or so.

Wishing you every success, and again congratulating you, I am

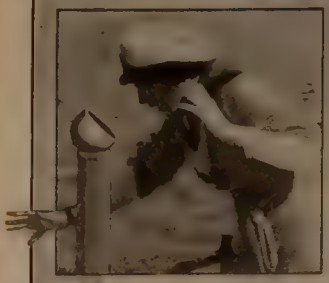
Sincerely yours,

Jimmy McLaren

PICTURES FOR THE CLEAN-MINDED MILLIONS

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S. LOS ANGELES, CAL-

CINEMA AD ART SERVICE, L.A.



Another Important Announcement
from the

WILLIAMSON BROTHERS

Originators and Sole Producers of
SUBMARINE MOTION PICTURES

We have determined upon our MARKETING POLICY for

"The Submarine Eye"

Franchises will be disposed of on the
TERRITORIAL RIGHTS BASIS
Subject to our control and co-operation.

Prints will be leased for fixed periods of time at 7c. per foot—NOT SOLD. Rebates of 2c. per foot will be allowed on prints returned from any territory. 5-color lithos sold at 6c. per sheet; 3-color paper at 5c. per sheet—both kinds at actual cost.

Heralds, slides, publicity and advertising cuts handled on the same cost basis.

EXECUTIVE OFFICES
Longacre Bldg., New York City
ERNEST SHIPMAN, Manager

ART DRAMAS

Harry Raver
SUBMITS
AMERICA'S MAGNETIC STAR
Alma Hanlon
in an Unusual Drama

THE MYSTIC HOUR

By AGNES FLETCHER BAIN

WITH A NOTABLE CAST

John Sainpolis, Florence Short,
Charles Hutchinson, Helen Strickland,
William Hartman and Fifty Others

PRODUCTION BY
APOLLO PICTURES INC.
— IN FIVE ACTS —

FOR BOOKINGS COMMUNICATE WITH
NEAREST ART DRAMAS EXCHANGE



NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 285 Pleasant Avenue.
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PITTSBURGH—LIBERTY FILM RENTING COMPANY, 328 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 130 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 324 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Street.
SAN FRANCISCO—SOL LESSER, 834 Eddy Street.
LOS ANGELES—SOL LESSER, 816 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

1400 BROADWAY, NEW YORK

EXHIBITORS!!!



Scene from "Jimmy Gets the Pennant"

Now—MO-TOY COMEDIES

May be obtained from the following Exchanges

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Greater New York, New York State and Northern New Jersey.
Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.
For Michigan.
Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
Upper Peninsula.
National Film Booking Service, Inc., 804 Penn. Ave., Pittsburgh, Pa.
Western Pennsylvania and West Virginia.

Several other territories will be closed next week. Announcement later

MO-TOYS ARE THE TALK OF THE FILM INDUSTRY

Some in Rags. Some in Jags. Some in Velvet Gowns

Book at once—The Greatest Troupe of Laugh Producing Comedians. Mo-Toys are the latest novelty comedy creation.

Released weekly—Each comedy averages 500 feet in length.

Notice to Manufacturers—We are in the market for strictly high grade productions of six to eight thousand feet. Will pay cash for World Rights.

Foreign Buyers, please address J. Frank Brockliss, 729 Seventh Ave., N. Y.

PETER PAN FILM CORP., 729 Seventh Ave., New York

THE MASTER PHOTO-PLAY PRODUCTION WHICH ANSWERS "THE RIDDLE OF LIFE" AND BRINGS REAL NIGHT SCENES OF NEW YORK'S BROADWAY AND CAFE LIFE TO YOUR PATRONS, WOVEN IN A SPLENDID STORY OF HIGH MORAL TEACHING

AMERICA'S IDOL OF SCREEN AND STAGE

H. B. WARNER

IN A MOTION PICTURE ADAPTATION OF GEORGE BRONSON HOWARD'S NOVEL

GOD'S MAN

EDITED TO A NEWER EDITION OF EIGHT REELS—
ONE AND THREE-QUARTER HOUR PROJECTION TIME

THE CONSENSUS

STORY:

Falls no whit short of being wonderful.
EX. TRADE REVIEW

Author has dealt intimately with underworld of City.
M. P. NEWS

STAR:

A masterful piece of work.
N. Y. TELEGRAPH

One of the finest performances ever seen by a screen audience.
EX. TRADE REVIEW

DIRECTION:

Deserves a round of applause.
N. Y. TELEGRAPH

To Mr. Irving belongs credit for having turned out a film masterpiece.
N. Y. STAR

DETAIL:

In the detail Mr. Irving has excelled.
M. P. NEWS

SCENARIO:

Remarkable for its construction.
EX. TRADE REVIEW

Deserving of praise.
MOTOGRAPHY

CAST

Exceptionally well balanced.
N. Y. JOURNAL OF COMMERCE

Cast of exceptional merit.
BILLBOARD

PHOTOGRAPHY:

Is of high order.
N. Y. JOURNAL OF COMMERCE

Really remarkable photography.
BILLBOARD

TITLES:

Certainly titles were well written.
"WID"

Startling and excellent.
EXHIBITORS' HERALD

APPEAL:

It would be hard to find an audience which would fail to be convinced or impressed by it.
N. Y. TELEGRAPH

Full of entertainment for the initiated and likewise the stranger who knows Broadway only by hearsay.
M. P. WORLD

Admirably suited to communities distant from the Metropolis.
DRAMATIC MIRROR

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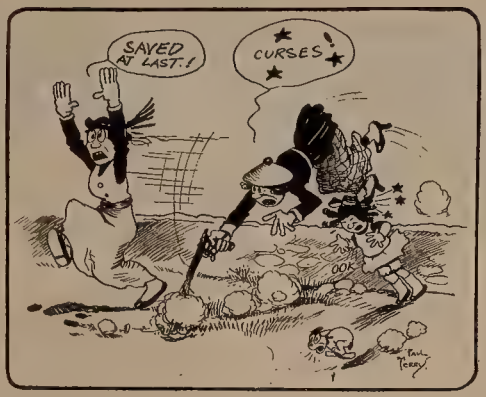
WILLIAM L. SHERRILL, President

TIMES BUILDING, NEW YORK CITY

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THE A. KAY COMPANY

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DIRECTED BY MAURICE TOURNEUR

IN NEW YORK — "The Whip" had a real run at the Park Theatre in New York, playing to capacity business. Its success on the screen surpassed all the popularity it enjoyed on the stage both in this country and in England. "One of the most gripping things ever shown on the screen", said THE NEW YORK TRIBUNE, and THE TIMES praised it as "especially fine".

IN NEW ENGLAND — "The Whip" was played over the Poli Circuit of theatres in New England with great acclaim. It showed at Poli's in New Haven, in Bridgeport, Waterbury, Meriden, Hartford and Worcester. R. C. Miller of the Poli Circuit has this to say: "The Whip" is one of the best money-getters we ever played."

IN CALIFORNIA — On Sunday, April 29th, "The Whip" opens at the Cort Theatre, San Francisco, for a four weeks' engagement. The advance sale is very big, and the picture is getting all kinds of attention. Sol Lesser, who has bought rights for California, says the demand for "The Whip" is phenomenal.

IN NEW JERSEY — "The Whip" opened an engagement at the Strand Theatre in Newark, N. J., last Monday (April 23rd). Frank G. Hall, who owns the New Jersey rights and shows it at Newark, says this: "The picture opened to good business, jumped Tuesday 33⅓% in receipts, and Wednesday jumped 100%. Sold out for the remainder of the week. That is what I call real box office results."

IN CANADA — Rights for the Dominion of Canada were bought by Charles L. Stevens, general manager of Superfeatures, Ltd., Toronto. He reports that he opened "The Whip" in Montreal, its first Canadian showing, (St. Denis Theatre) to $1760, which was $300 more than "The Birth of a Nation" opened to, and his receipts for the week were $7005.

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NEW ENGLAND STATES

Standard Film Service Co., Cleveland, Ohio
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729 7th AVENUE NEW YORK, N.Y.



New York Trade Showing Given at the STRAND THEATRE, 10 A.M., April 20

BENJAMIN CHAPIN

IN

The Lincoln Cycle

Presented by the Charter Features Corporation, Benjamin Chapin, President and Director. Miss Lucile Chapin, Chief Assistant

FOUR FEATURES SHOWN AT THE STRAND APRIL 20

My Mother—"The Spirit Man"

My Father "The Physical Man"

Myself—"The Lincoln Man"

(In these pictures Mr. Chapin plays both "Tom" Lincoln and President Lincoln.)

The Call to Arms

In the near future a trade and professional showing of another group of the Lincoln Cycle Pictures will be presented, including:

"Old Abe"

Lincoln's story of his grandfather.

(Mr. Chapin plays the parts of the two Abraham Lincolns.)

"At the Slave Auction"

Lincoln's trip to New Orleans. (Mr. Chapin plays young Lincoln at age of twenty-one.)

"The President's Answer"

A war-time feature

From the Moving Picture World

"The Lincoln Cycle"

Benjamin Chapin's Pictures an Epoch Making Event in Screen Production—Four Instalments Shown.

Reviewed by Edward Weitzel.

The term "human documents" will never be more fittingly applied to any form of records relating to the lives of the leaders of men than to the series of feature motion pictures produced by Benjamin Chapin under the title of The Lincoln Cycle. The first four releases dealing with The Great Emancipator are entitled "My Mother," "My Father," "Myself" and "The Call to Arms," and it is not overstating their importance to claim that they are an epoch-making event in screen production. In fact, not only every man, woman and child in the United States, but every lover of liberty in the civilized world owe a debt of thanks to their creator.

No finer or more impressive lesson in patriotism and right conduct is to be found than in the life history of Abraham Lincoln, and the truth and skill with which this lesson is set forth in the Chapin pictures is beyond all praise. They make clear the influences that moulded the character of our best loved president, and reveal with unmistakable lucidity the kind of Americanism for which he stood. Their use as propaganda at the present time would prove a powerful aid to the cause of that freedom for which the United States has entered the great war.

To accomplish the result for which he has long labored Benjamin Chapin has brought a love and zeal that are nothing short of being apostolic. The form in which he has cast his cycle admits of no perceptible improvement. To commence with, high as it ranks as an educational force and an authentic record of one of the chief figures in history, it has the almost inestimable advantage of being entertainment in the best sense of the word. The body of spectators that gathered at the Strand Theater, New York, to witness the first showing of the pictures, laughed, cried and applauded with a wholehearted enthusiasm that left no doubt as to the success of this important feature in any work intended for public exhibition.

The general plan of the series is to show Lincoln in the different numbers after he had become President, and then to have him relate in that inimitable way of his some story of the past that is rich in humor and pathos and self-revelation. Correct reproduction of the life and incident described is a feature of the entire series, and keen judgment and perfect sympathy are shown in the choice of material.

The homely pathos and touching beauty of the opening number, "My Mother," has never been surpassed. Only in Barrie's book on a similar theme can an equal tribute to motherhood be found. The effects of his mother's teachings help one to understand the man who fought so hard to keep the North and South from going to war, and who battled so fearlessly for the cause of humanity once the die was cast. It also illuminates the tender human side that made Lincoln so ready to shield his boys from the just displeasure of his wife and never to turn a deaf ear to the pleadings of some other boy's mother when his life had been demanded by the law. The pains Nancy Hanks took to teach her son to read and the scene around her grave make a lasting impression and form a just acknowledgment to this splendid woman, born in a log cabin and reared in poverty. The boy Abe also becomes a figure of love and devotion, but never beyond the errors of youth. In "My Father" the character of Tom Lincoln is brought prominently into view and treated with the same kindly but truthful revelation. "Myself" and "The Call to Arms" have the historical worth and personal charm of the preceding numbers and the same unfailing humor. The incident where Willie and Tad Lincoln play "hookey" and go swimming and then prevail upon their father to help shield them from the wrath to come, is a laughable incident that serves to make the trying hours just before Fort Sumter was fired upon more solemn by contrast.

As the author of the scenarios and general director of the Cycle, and also as the impersonator of Abraham Lincoln and Tom Lincoln, his father, Benjamin Chapin's meed of praise must surely be a generous one. His unique fitness for the part of Abraham Lincoln has long been conceded, and he is quite as successful in his acting of Tom Lincoln. His domination of the entire acting force has insured an unbroken line of correctly directed situations, upon which neither time nor money have been spared.

Mr. Chapin's Has Lost.

There was nothing more for received the following letters his trade showing.

With the exception of five—not personally known by Mr.

Excellent in every detail, intensely interesting, as fine a production as I have ever witnessed. Would like to have my own countrymen see this masterpiece in my own city.

(Signed) HON. FRANK L. COHEN, R. H. S., Hotel Ansonia, N. Y. Former Mayor of Glasgow, Scotland.

It was a rare treat to witness the result of brains and culture. And what a result! Many big movie efforts dazzle with magnitude, lavish expenditure of money and time, but here is a moving photo Cycle that reaches the soul. Here is a picture with the universal appeal. Mother and son. Here is that heart interest "thing" that we all strive for in its simplest, purest form. Griffith, Brenon, etc., all have done big things, but not one of them has ever reached the height in the moving picture art that Chapin stands upon—alone—the master of heart interest appeal. If the mothers of men count for anything in this world, they will see to it that their sons see the Lincoln Cycle.

(Signed) JAMES R. GAREY, Long Time Stage Director and Dramatist.

I consider it the most perfect film, in conception, in discretion of acting, in discrimination, in selection of incidents, in absence of the theatric and presence of human qualities and, in cumulative effect, that has been seen! As a document to stir the noblest in man and patriotism in the country, it deserves government support.

(Signed) MISS ADA STERLING, 747 Madison Ave., N. Y. Author, Editor, Playwright and Critic.

I am a constant attendant at the screen theatres, and these Lincoln features are easily the most touchingly beautiful pictures I have ever seen. The principals who assist you in the action have been wonderfully selected. Your Cycle, like the master composers' works, will live for future generations to enjoy.

(Signed) CHAS. A. DEAN, Imperial Hotel, Real Estate Developer.

I regard the "Lincoln Cycle," without exception, the most absorbingly interesting film exhibition I have ever seen. Its historical value to the young and old is noteworthy; and its lesson of patriotic devotion fitting the spirit of the hour.

(Signed) FLOYD B. WILSON, Singer Bldg., N. Y. Lawyer.

All art is a form of self-expression. You expressed the character of Mr. Lincoln through your own thought and feeling, hence the great success of your plays. Your pictures are wonderful. They will live.

(Signed) EDMUND J. MYERS, 703 Carnegie Hall. Musician.

Delightfully interesting and instructive. Patriotic in the full sense of the word. A feature that will crowd all play houses and have a big and continuous run.

(Signed) FLORENCE GERNDT, 1144 Putnam Ave., Brooklyn. Public School Teacher.

I consider it a wonderful picture and think it would be of great benefit to the public if it would serve as a great example or type for other pictures.

(Signed) MRS. ALEX. LUMLEY, Resident of Paris, France. American address, Hotel Ansonia.

Press Agent His Job

him to say—after Mr. Chapin during the two days following

these letters are from people Chapin.

Mrs. Burns and my daughter attended and they were loud in their praises of the pictures and stated they were the best they have ever seen. I consider this a great compliment, in view of the fact that they are both "movie fans." Indeed, they were effusive in their praises of the wonderful pictures, and I hope to have the pleasure of seeing them myself, as soon as you release them.

(Signed) W. J. BURNS, Woolworth Bldg., Burns Detective Agency.

Admirable! You have simply done wonders. Please accept my hearty congratulations. I am much pleased to see good notices in the Tribune and the Brooklyn Eagle. I feel certain that the Lincoln Cycle is going to be a great success. You are rendering a great service, especially to the rising generation, particularly at this critical period of our national life.

(Signed) A. EMERSON PALMER, Secretary, Board of Education of the City of New York, Park Ave. and 59th Street.

More educational than the "Lives" of Lincoln, I have read, and as inspirational as Lincoln's Life. I hope every American boy may see these pictures. My wife says the pictures are as natural as Mr. Chapin in his impersonation.

(Signed) SAMUEL B. LELAND, 901 Ogden Ave., N. Y. Minister.

The best I ever saw!

(Signed) GEORGE GORDON NEEDHAM, 218 East 19th St., New York. Physician.

The very best moving picture I have ever seen. Beautifully arranged, splendidly acted, educational, interesting—a sublime mixture of pathos and comedy.

(Signed) FRANK FERGUSON, 263 West 42d St., N. Y. Playwright.

It is a very high class entertainment, worthy in every way of the great man it delineates. Every boy and girl in America should go to see it, and after it has gone the rounds of this country, it should be presented throughout England and the Continent.

(Signed) MRS. KATE STEVENS BAPES, 160th St. and Edgecomb Rd. Social Worker.

Your feature play of Abraham Lincoln was a great inspiration to me. I think it ranks with "The Birth of the Nation." I will do my best to advertise it in my home section.

(Signed) MRS. JOSEPH H. WALLACH, 26 Post Ave., N. Y. Vice. Pres. Mothers' Club.

I have been in the habit of going to the "movies" for some years. This comes near to being the best. A great argument for preparedness.

(Signed) EDWARD SIMMONS, 16 Gramercy Park, N. Y. Painter.

The strongest, tenderest, most inspiring thing I have seen presented in this form. A work of immense potential value in building personal character and high patriotism. Carried out in a way to hold young and old equally interested and equally charmed. It should be taken up by educational bodies for its instructive value and by the nation for its patriotic appeal.

(Signed) CHAS. B. GOING, 14 West 12th St., N. Y. Editor, Salamagundi Club, 140 Nassau St., N. Y.

Ideal for entertainment and instruction. Put out at a timely moment. I judge this as an exhibitor and a teacher of history.

(Signed) S. LESSELBAUM, 747 Suter Ave., Brooklyn, N. Y., Miller and Vermont Theatres, also Secy. Brooklyn Exhibitors' League.

It was the finest film I have ever seen! I remember President Lincoln, and Tad was my playmate in Washington. Every American should see it. Hope you will take it to every city in the United States.

(Signed) MRS. CATHERINE CHENOWETH, 34 East 32d St., N. Y.

Compared with the usual run of film exhibits, yours of yesterday seemed to please everybody and was a refreshing change. A good healthful drama, an historical education which should be at this time a welcome entertainment to the jaded veterans of vitascope shows. Above all the idea is patriotic and stimulating. I wish you success.

(Signed) WM. NELSON LITTLE, 236 West 76th St., N. Y. Rear Admiral, U. S. Navy (retired).

Your Lincoln Photoplay is an epic of Democracy, and I thank you for the privilege of seeing it.

(Signed) ELEANOR ROGERS COX, 8 West 33d St., N. Y. Author and Poet.

Many times I felt like crying and many times the humor of it made me laugh. They are, as has been said, the most "moving" moving-pictures.

(Signed) ELIZABETH CHRISTIAN FOSDICK, 1 West 67th St., N. Y.

The most remarkable impersonation and representation of the day so far as we know. The spirit is in direct sympathy with the times. Such a characterization is to be commended in the highest terms.

(Signed MRS. FRED W. MEYER, 468 Riverside Drive, N. Y.

I was most deeply impressed with the pictures I have seen to-day. As I am 72 years old, I lived through the war record of Lincoln—and you can imagine how you have appealed to me. In whatever of influence or example I can be of service in extending the publicity of the pictures I saw at the Strand theatre this morning, and of others you propose, you may always command me.

(Signed) DR. APPLETON MORGAN, University Club. Retired Lawyer. President, N. Y. Shakespeare Club.

Your presentation of Lincoln and his family life is the most tender and powerful picture-drama before the public to-day. The "Call To Arms" is exceedingly timely, and ought to be presented everywhere at once. It will do more good than any amount of talk in showing President Wilson's present difficulties and secure sympathy for him in the trying times through which he is passing. I wish you great success with the Cycle.

(Signed) WM. BREWSTER HUMPHREY, 298 Manhattan Ave. Executive Sec'y. American Indian League.

Fine! Wonderful! Truthful! Has "laughter akin to tears." Is the best enlistment argument before the public to-day. Many thanks.

(Signed) WILL N. HARBEN, 254 West 181st St., N. Y. Author.

I never felt so great and human, and never was so touched as by the "Lincoln Cycle." It reached the bottom of my heart! Every human being ought to see this.

(Signed) P. BROUNOFF, 147 West 11th St., N. Y. Composer and Lecturer.

Your presentation of the Lincolns, "Tom" and "Abe" the President, is truly admirable, forceful and pregnant, and amusing to boot. I predict a colossal success for the Cycle if the other parts are up to the standard of this one, and there doesn't seem to be any reason why they shouldn't be will, by its homely humor and pathos get a grip on the public that will be powerful and lasting—and that spells success.

(Signed) JOHN FLANAGAN, 1931 Broadway, N. Y. Sculptor.

Mighty good and a certain success! I liked the second, "My Father" particularly. Congratulations!

(Signed) ADIN BALLOU, 109 West 54th St., N. Y. Writer.

I thank you for the opportunity you afforded me in seeing the unique, artistic, highly interesting and instructive portion of the Lincoln Cycle. Like the April day itself, it shifted and changed from the sunshine of humor to the tears of sympathy and was in each phase perfection itself. Your own duality of character, both the father and his glorious son, was admirably depicted.

(Signed) EDWARD LAUTERBACH, 301 West 108th St., N. Y. Lawyer.

The most interesting set or series of pictures I have ever witnessed.

(Signed) H. F. RENDALL, 121 West 39th St., N. Y. Editor Motion Picture Dept., New York Review.

It was most instructive, interesting, pathetic, patriotic and amusing.

(Signed) IRVING P. WHITINGTON, 859 7th Ave., N. Y. Physician.

Your pictures were perfect in their craftsmanship, true in their delineation, real in their humanity, most affecting in their tenderness, highly educational in their effect and grandly inspiring in their lessons of patriotism. They will help us all to lead better lives.

(Signed) FRANK A. BRYANT, 26 West 40th St., N. Y. Physician.

I wish I could tell you of my delight in your wonderful Lincoln Cycle. I have seen another motion picture that has moved me as much. It is perfect in every detail. I feel that not to have seen it would have been a real loss to me. I thank you from my heart. I hope that it will be given so often in New York that every American will have a chance to see it many times.

(Signed) VIRGINIA TERHUNE VAN DE WATER, 231 West 101st St., N. Y. Author.

I witnessed your showing of the Lincoln Cycle. I am still under the spell of its wonderful artistry. You, sir, have made a work of art, subtle, convincing, well-balanced, with noble blending of pathos and humor. And best of all, the whole work is imbued with the spirit of sincerity that make of the artistic potentialities beautiful actualities. As student and artist I welcome this truly worthy picture as one of, if not the finest expression of the silent drama. The Lincoln of memory or of imagination becomes before our eyes the real flesh and blood Lincoln as of our own day and generation.

(Signed) ARTHUR J. WESTERMAYR, 90 Nassau St. Author.

I wish to write to express my great admiration of the Lincoln pictures, and my earnest wish for the success of your undertakings. The pictures are wonderfully good from every point of view.

(Signed) MORRIS WILLIAMS, 27 Cedar St., N. Y Lawyer.

It is far more than resemblance, or make-up or clever acting. The real Lincoln seems to live again. The occasion was very impressive and I hope that the pictures may be seen very widely not only for their historic importance, but for the great message which they bring.

(Signed) VIRGINIA ROBIE, 29 East 29th St., N. Y. Artist and Author.

I attended your "Lincoln Cycle" at the Strand and think the production was in every way marvelous and highly educational.

(Signed) MISS W. A. LIGHTSTONE, 879 West End Ave., N. Y. Principal, Riverside School.

I was delighted with the exhibition. In the first place, I think it is supremely timely in this crisis of our nation to have presented to Americans the figure of a patriot, so patient, so human, and, with all, so great a statesman as Lincoln. This should be a mighty stimulus to every man, woman and child who is privileged to witness the pictures. In the second place, the educational value seems to me to be worthy of notice. I should certainly like to see the entire Cycle figuring in the public schools. Outside of the appeal to the eye, which impresses so much more than the details of the printed page, the impression is vastly greater. The composition seems to me to be excellent. The combination of pathos and humor is quite masterly.

(Signed) GEORGE W. GILMORE, 369 4th Ave., N. Y. Editor "Homeletic Review," Funk & Wagnalls Co.

The picture should be shown in every town and village in the country as quickly as possible. It is calculated to arouse great enthusiasm; to stir the people of the United States to enter this, the greatest of crusades—the fight to recover ground more holy than was fought for eight or nine hundred years ago.

(Signed) COLIN CAMPBELL COOPER, 223 West 59th St., N. Y. Artist.

Truly a most timely, interesting and instructive presentation of a great subject, with its pathetic and humorous veins. A brilliant and happy thought.

(Signed) MRS. R. P. GARDNER, 300 Lincoln Road, Brooklyn. Social Worker.

I do thank you for what to me was a "Soul Bath"; I knew Lincoln—met him when only a girl of fifteen.

(Signed) MRS. CORA FARIMBURG.

It made Lincoln a real true being to me and as such surpassed my ideal of him.

(Signed) MRS. S. STANWOOD MENKEN, 34 West 52d St., N. Y. National Security League.

The pictures are very interesting and of much historic value and also at this particular time are of great service in arousing the loyalty active co-operation of the public with President Lincoln.

(Signed) W. J. PAYNE, 131 West 10th St., N. Y. Educator.

A fine piece of work and most timely. It deserves a great success. Wish we had more of this kind of pictures.

(Signed) WHITSON L. SAVAGE, 308 West 59th St., N. Y. President, Savage School for Physical Education.

It will be an opportunity for the people of the present day to learn how mercilessly poor Lincoln was abused by the politicians and the soft-peckers. I lived thru the whole period.

(Signed) H. L. WINGATE, 350 West 23d St., N. Y.

A big boost to the "Wake-up America" movement

(Signed) P. ROSENSON, 740 Manhattan Ave. Garden Theatre, Brooklyn, N. Y.

A most timely performance—wholesome, sane and inspiring! It is worth a hundred spoken addresses.

(Signed) Rabbi, BARNETT A. ELZAS, 42 West 72d St., N. Y.

Very interesting, fine humor and pathos; full of human as well as historical interest.

(Signed) STANSBURY HAGAR, 48 Wall St. Lawyer.

If I had a million dollars I'd give a good part of it to put the picture in every town and hamlet in America—the best recruiting appeal I've seen or heard.

(Signed) W. B. FEAKINS, Times Building, N. Y. Civic Forum.

BENJAMIN CHAPIN

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MUTUAL



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Featuring Jean Otto, celebrated comedian and Miss Carol Holloway, formerly starred in the famous "Beauty" comedies.

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"HIS CANIBAL WIFE"
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A RALPH INCE PRODUCTION

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"A DRAMA OF RUSHING ACTION. A LEAF OUT OF LIFE. A MORAL PLAY."
ADA PATTERSON.

HARRY RAPF

presents

the Screen's Greatest Star in
the Screen's Most Vital Play

FLORENCE REED

One of my guests at the matinee, Mrs. Stuyvesant Fish, was witnessing the play for the second time, and was as enthusiastic as on the first occasion. She declared that it made a deep impression upon her and that its possibilities for the best influence were enormous.
Alva E. Belmont
(Mrs. O. H. P. Belmont).

The lesson it teaches is compelling and of immense value. I wish I could express the great respect I feel for people who give to the public a lesson such as this. I am writing you on my official paper because I want you to know that I am speaking to you as the executive head of an organization of over one hundred women, and I assure you that I feel very deeply the work that "To-Day" has done for the welfare of the community.
Mrs. William Cumming Story,
President-General
National Society Daughters of the American Revolution.



The play cannot fail to be good It teaches more than one greatly needed lesson, and in most dramatic form.
J Herman Randalls,
Pastor Mt Morris Baptist Church, New York City

"To-Day" arraigns in a most realistic fashion the social strictures and moral decay incident to our present-day living I shall recommend your play as a powerful appeal against the blighly colored currents of iniquity flowing in our social life
George W. McClelland,
Pastor First United Presbyterian Church, New York City.

"To-Day" is very forceful and should be a powerful sermon to the faithful
Crompton Sowerbutts,
Rector of St Timothy's Church, New York City.

I would urge it as worthy of a visit by all. It is a nicely-balanced combination of tragedy, pathos and humor.
Rabbi Alexander Lyons, Ph D., Eighth Ave. Temple.

in the startling photo-drama

TO-DAY

By GEORGE BROADHURST and ABRAHAM SCHOMER

Supported by FRANK MILLS Directed by RALPH INCE

and an all star cast including LENORE HARRIS, GUS WEINBERG, ALICE GALE and KATE LESTER

"I CAN THINK OF NO PLAY WHOSE LESSON IS SO MUCH NEEDED. IT IS A VOICE IN THE WILDERNESS." *DOROTHY DIX.*

"TO-DAY"

PRODUCED BY TO-DAY FEATURE FILM CORPORATION
1564 B'WAY, N. Y. CITY.
HARRY RAPF GENERAL MANAGER

FLORENCE REED

A magazine's success is measured by its advertising. Look at the "News!"

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Attention Exhibitors!

OUT TO-DAY

First Release of the

AMERICAN WAR NEWS WEEKLY

ACTION—NEWS—INTEREST

One Full Reel Each Week Devoted Entirely to the Activities of the American Army and Navy Preparedness Movements, Patriotic Demonstrations and all News of a Nature Pertaining to the German-American War



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CAPTAIN BOB REYNOLDS

Chief of Staff and Editing Director

Distributed in Greater New York and Northern New Jersey by the

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Longacre Bldg., New York City
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A Few Territories Open for State Right Buyers

K LEINE E DISON S ELIG E SSANAY



MAX LINDER'S

Masterpiece is

"MAX IN A TAXI"

this with

"MAX COMES ACROSS"
"MAX WANTS A DIVORCE"

Are his only American made comedies. His first two set the country laughing.

"MAX IN A TAXI" IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him. Don't fail to take advantage of this wide publicity.

K-E-S-E

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 MAY 12, 1917 No. 19

The Dollar Admission Fallacy

"THE Birth of a Nation" is having a reflex action upon the picture market which may offset the untold benefit it has conferred in elevating a motion picture in the public estimation.

We allude to its creation of the dollar admission price.

The blame, of course, is not to be laid with Griffith's great picture, but rather with the industry's misconception of the entire situation.

Not to attempt an analysis of the latter, we do know this: that in box office receipts there has been but one "Birth of a Nation." It seems to stand out as an institution rather than as a motion picture. It is certainly not a box office criterion for any other picture.

Also we know that repeated attempts, with excellent productions, to uphold the dollar admission have failed.

And we *ought* now to begin to realize this truth: that the sphere of the picture comprises the inhabitants of the earth and that its function is to entertain these millions at a price within their means.

THE motion picture is a celluloid strip, reproducing that which may be a great artistic and expensive creation, which reproductions in turn are capable of being merchandised so that all may view them everywhere at an inexpensive price.

It is this function which has made the motion picture. This *is* the motion picture. Why destroy its exclusive and remarakble facility, its very genius?

The dollar admission theory has a bad effect all around.

It causes inflation.

The producer who decides he has brought forth a dollar admission picture puts its gross value very high. He rates it, let us say, as a million dollar production.

If he sells territorial rights, he naturally apportions to each territory an amount sufficient to make up his big total.

The buyer of this high-priced territory is, in turn, forced to put a top-notch figure on the return he must get from each theatre.

And the theatre must raise its admission price to pay the territorial buyer. All of which is very fine; except that the people do not and will not pay these admission prices.

And this being true and being fundamental the whole selling plan collapses, leaving losses for some one to bear and furthermore restricting the picture to a very small fraction of the people who would like to and ought to and would see it.

IT is better to have ten people view a picture at twenty cents each than one person at a dollar; better and one hundred per cent. more profitable for producer, distributor and exhibitor.

The motion picture is essentially democratic. Destroy its democracy and you have no motion picture. Better revert to the spoken drama, and its aristocratic prices and clientele.

Again, the commercial success of each picture depends upon its circulation.

The simple and basic selling policy on pictures, it strikes us—on any picture—should be: *to let the people see it.* Selling policies should be so based as to encourage longer runs, so that all the possible patrons of a picture can see it. Selling policies that restrict longer runs restrict the picture's logical income—and everyone's participation in it.

That is why we urge the rental of pictures by the district and not by the day.

And that is why we warn against the other and inevitable restriction—of a box office price too high for the millions whose amusement is the motion picture.

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Profitable Advertising

WE are kept pretty busy, each week, answering inquiries from exhibitors as to when and from whom certain independently distributed pictures can be booked.

As elsewhere announced in this issue, we will continue and enlarge this service.

This considerable demand for information, however, is plain proof of the incomplete and unsystematic advertising attending the distribution of state rights pictures.

The advertising generally stops when the territorial sales are completed. This is a wrong principle.

These pictures should be advertised to the exhibitor, not alone to the buyer. He wants to know where he can book the picture—*and right then* he wants to know fully what kind of a picture it is.

Judging from our inquiries this kind of advertising would pay.

On the Firing Line

ARE you reading the "On the Firing Line" reports in our "With the Exhibitor" Department? Motion Picture News is proud of these chatty, intimate bulletins direct from the firing line—from the man who counts the box-office tally and pays the bills.

Instituted several weeks ago without a single blare of the trumpets, this Service Department has been granted an unusually warm welcome.

Which serves to lend strength to our conviction that the trade paper's purpose is that of intercommunication—as a medium through which every reader may glimpse something of the work and aims of every other reader. It is an encouraging ideal—that of creating full sympathy and understanding between the producer at a New York desk and the exhibitor receiving his film in an express office a thousand miles distant.

Turn now to page 2973—and meet "The Man on the Firing Line."

While We Nervously Wait

THERE is little likelihood that the exhibitor can crawl out from under a national tax, in case the war imposes much of a mortgage on the future.

Already that odious comparison is being heard from the lips of tax enthusiasts—"liquor and the theatre"—soak it to 'em!

Just why the poor, grubbing exhibitor should be swatted as if he were a bar fly is utterly beyond our comprehension—always has been.

All that can be done to prevent unfair taxation will be done—take assurance from that.

From the Field to New York

AT last we are beginning to form selling policies on pictures according to market needs and conditions—from the field back to New York, in other words, and not from New York and into the field.

It is what the field wants, not what New York wants, that should make these policies.

A new firm announces that it will sell films as other merchandise is sold—not by contract, but on merit and according to the exhibitor's needs.

Tally Your Patrons

HAVE you made a box-office tally?

Any small-town exhibitor can make this test—and should make it. It will tell him—in plain figures—just how many of his people attend every change.

And this information will tell him, for one thing, how many changes are necessary.

In our April 28th issue we gave the experiences of Exhibitor Potter, of Chelan, Washington.

He kept a tally for two weeks, as follows:

Total number of Admissions.
Total number of names noted.
Total number of patrons recognized.
Of whom attended once in two weeks.
Of whom attended twice in two weeks.
Of whom attended three times in two weeks.
Of whom attended over three times in two weeks.
Of whom attended every change.

He found that only 8 people out of 291 recognized patrons attended every change!

If you don't believe in longer runs apply this test.

Chicago's Opportunity

THE taxes now threatened upon exhibitors make another prime argument in favor of national organization.

But what is needed is a *real* organization—not one that meets once a year to elect officers and hold an exposition which thereafter immediately disintegrates.

What did the Chicago Convention of last year accomplish? The answer is given by another question: what is the National League doing now to fight taxation?

Leave politics out of this year's convention, send uninstructed delegates and elect men who will make an organization for organization's sake.

Confetti

ONE of the fallacies of the business that still persists is the use of heralds.

Heralds may well be called the confetti of the business. They are thrown about as carelessly, and, as publicity, they do about as much good. But they are expensive confetti.

Publicity is a spotlight—else it is not publicity. Heralds generally repose on the dark floors of theatres.

Newspaper space, lobby displays, window cards, mailed programs, cards, letters—these bring the people to the box-office. This is modern, accepted, judicious publicity.

Why the Film Salesman?

"WHY is the film salesman?" asked the exhibitor. "This week there have been twelve salesmen here—in a town of 4,000. I didn't buy a foot of film, yet I have to help pay this overhead."

The trouble here isn't with the film salesman, nor is the idea wrong of having film salesmen. Competition and selling are necessary factors.

The trouble is too much film; and even more, a distribution system which brings about the presence in one small town of a dozen salesmen all trying to sell a man whose shelves are already filled by contract and who cannot find room for another product without throwing one away.

American Exhibitors Face Big Problems in War Crisis

Threatened Taxation Causes Wide Protest—Drafting Likely to Hit Ranks of Exhibitors' Employees —Business Bound to Improve—What Canada and England Have Taught Us—How to Prepare

AGITATION centred in the vicinity of New York and extending in all directions westward, is already reported in film circles as a result of the Administration's intention to draft two huge armies —fighting and industrial—and to levy tremendous taxes.

A Brooklyn paper published what was asserted to be an authoritative statement from a high Washington official, declaring that "liquor and theatres" would be the first to bear a direct tax.

From Buffalo comes the advice that the office of the Congressmen from that district is being beseiged by letters and telegrams from exhibitors protesting vehemently against the proposal to tax their theatres ten per cent. of their gross receipts.

Similar disquieting reports are coming from other parts by every mail. Chicago is said to be the latest seat of disturbance.

If the President's plans of two huge armies go into effect—and tendencies point sharply in that direction—it is probable that every exhibitor in the country will be affected.

As far as the picture business is concerned, the war cloud has a dark outside and a silver lining. Many exhibitors will be embarrassed by the desertion of patriotic employees from their ranks to the army; the inevitable tax will be unpleasant. On the other hand, if we may judge from Canada's experience, business will boom.

In Canada business is fine. One indication of this is that since the war started nine new exchanges have been opened in that territory.

Before we consider the silver lining of the cloud, let us consider a more important phase: How the exhibitor should prepare.

So many of his employees are of draftable age that he should begin casting about now for understudies who are not so readily draftable. The most difficult jobs to fill are his own and the operators. The safest plan is to follow England's example and train women for the positions. In England there are hundreds of women operators and managers.

Probably all exhibitors have already read the list of ninety questions issued by the War Department which every male citizen will be compelled to answer. The purpose of the list is to simplify selective drafting. It enables the War Department to place its finger directly upon the men it wants for various governmental tasks. Mechanics and electricians will be in great demand, it is said. That seems to point rather unerringly at the operator.

And ushers. Most men ushers are alert, able-bodied and of proper army age. Many ushers are restless, adventuresome youths to whom army life will appeal strongly. A Portland, Oregon, exhibitor was left high and dry by his patriotic usher corps last week. He put want ads in the papers for girls, and the new crew went to work last Sunday.

Canada's war tax, which ranges from one to five cents for each ticket sold, has not harmed business, according to Canadian exhibitors. The tax tickets are sold separately, and are always bought with a feeling of patriotism.

As America is a young land with a weakness for going to extremes, it is safe to expect that the recent extravagant mood is to be followed instantly by a period of severe economy.

SPEAKING OF TRADE PAPERS

Fred C. Karn, Model Theatre, Toronto, Canada, says: "I consider Motion Picture News the best of the three and think the last one in the field has no room. He knocks too much."

In Canada people stopped going to the high-priced theatres and patronized the picture shows. It seems strange that the war should be a means of killing the daily program change, but that is exactly what Canada has proved.

More people attending pictures means packed houses. To satisfy his patrons, the exhibitor soon finds he must show his pictures more than one day. In Canada it has meant the three-day to one-week run.

Morally, the war is already affecting the nation. We won't laugh so much for a couple of years. Already, young men between 19 and 35 seem to be reading the war news a little more seriously, and most of the women of our acquaintance are rolling Red Cross bandages or expect to.

In other words, we are becoming a serious nation. We can't help ourselves. But one thing is certain: We will not allow ourselves to be plunged any deeper in gloom than we can help. We will fight shy of tragedy as an entertainment. We will demand to be amused. Which means that the final stamp of disapproval is placed upon the morbid film.

You will serve your public best, Mr. Exhibitor, by giving them bright, light pictures. Good comedies will be in demand, and so will sprightly, refreshing drama of all kinds.

Max Linder Ill in Arizona;—No More Comedies

Essanay Comedian Forced by Ill Health to Seek Higher Altitude—Production of Linder Comedies Postponed Indefinitely

THE sudden and serious breakdown in health of Max Linder, the much heralded and counted on French comedian of the Essanay Company, has put an indefinite end to the production of the Linder comedies for the present and probably forever. Monsieur Linder, racked by weakened lungs and a serious stomach affection, gave up reluctantly and it is reported from California, where he made his last two comedies, that he, his faithful pet dog and others of his retinue have gone to the high altitudes of Arizona to make a fight against the illness that has beset him. His present illness has been superinduced by wounds received two years ago when he was a member of the French army.

It was after he returned from the front in France and seemed to have recovered almost fully from his wounds that he began negotiations with George K. Spoor, of Essanay, to make a series of twelve comedies for that company. Much publicity was given the coming of the famous French comedian to America and his first comedy, "Max Comes Across," made in Chicago, was well received. The strenuous work of the studio and the climate didn't seem to agree with him however and he suffered several slight relapses of trouble with his old wounds.

Then it was decided to go to Californit to make the rest of the series and give Monsieur Linder the advantage of the climate. That his work was regretfully impaired by his breakdown in health became apparent in the recent Linder releases. By mere grit and courage he managed to finish his third comedy, "Max in a Taxi." Then it was decided by the Essanay officials to discontinue all work indefinitely for the present.

The announcement of this has just gone forth this week. At the Essanay headquarters, in Chicago, they decline to forecast whether the remaining nine of the series of twelve comedies will ever be finished. While there is a hope that the climate of Arizona will bring Linder back to health again and fit him to fulfill the contract, it is doubted in many quarters that he will ever be able to stand the strain of studio work again.

This possibility has received much conjecture in Chicago and other places where the word has gone forth. To the Essanay Company it will be unfortunate. It is pointed out that besides the disappointment it will mean to exhibitors, it will also necessitate the refunding of thousands of dollars in deposits made for the Linder series.

Status of Barred Pictures Up to Lansing

According to Joseph L. Kun, Assistant District Attorney General of Pennsylvania, the present status of "Civilization" in that state is dependent on the final decision of Secretary of State Lansing. The picture was resubmitted to the Pennsylvania Censor Board after eliminations had been made, and in this form was passed by them with the sanction of Attorney General Brown provided these eliminations are satisfactory to Secretary Lansing.

Wheeler Bill Likely to Die in Legislature

Last Week of New York Legislators Filled with More Important Topics—National War Appropriations Cause State to Reconsider Tax Measure

NEW YORK'S legislature is in its last week, and the probability is strong that the Wheeler Bill, to tax motion pictures, will be shelved to make way for more matters on the docket far more important.

Advices from Albany, however, contain the information that an energetic lobby is working hard to push the bill through. It is generally understood that friends of Theatre Commissioner George Bell, of New York City, comprise this lobby. Commissioner Bell's term under Mayor Mitchel's regime expires this year, and it is the impression in all circles that Mr. Bell is the man for the State Commissioner's berth.

Benjamin B. Hampton, president of the Rex Beach Pictures Company, wants to have an unfavorable impression corrected, regarding his stand on censorship.

"Undoubtedly motion pictures need regulation- but not censorship, as I have made clear in statements on the subject. I heartily favor regulation throughout the state along lines similar to those followed by Commissioner Bell in New York City. I am unalterably opposed to any form of censorship."

Henry W. Pollock, attorney for the Robert Warwick Film Corporation, and the To-Day Feature Film Corporation has issued a pamphlet in which the injustice of the Wheeler Bill is set forth. Mr. Pollock analyzes the bill, shows that there is no necessity for it, as the various regulations it proposes are adequately covered by the different state and municipal departments.

Other points scored by the pamphlet are that the motion picture industry is not an outlaw business, and should not be classed with the liquor traffic; that the supplemental license fee on positive prints is unjust as well as unlikely excessive; that the industry now pays more than its fair share of taxes, and, finally, by quoting the New York State Constitution, he proves that the proposed legislation is absolutely unconstitutional.

New Rules By Fire Protective Association

If Approved at Annual Meeting, May 8-10, Will Probably Be Adopted by National Underwriters—National Association Urges Comment

A NEW set of rules governing explosives and combustibles has been drawn up by the National Fire Protective Association, and will be deliberated upon at the next meeting of that body, to be held May 8, 9 and 10.

Frank H. Elliot, executive secretary of the National Association of the Motion Picture Industry, urges all manufacturers, distributors and exhibitors to study the new rules and to make all suggestions possible in order that the Insurance Committee, of which Jesse L. Lasky is chairman, can take action before May 8.

All those who are interested are urged to write the National Fire Protection Association, requesting a copy of the pamphlet.

Pages 18 to 24, inclusive, are devoted to "Regulations for Production, Storage and Handling of Motion Picture Film."

The industry's terms are briefly explained. Regulations for studios and exchanges, regarding their construction are taken up in considerable detail.

Section "D" is devoted to storage of film, definitions of storage cabinets, etc.

Section "E" takes up sprinklers and other protection.

Section "F" concerns lighting of film vaults, the use of motors, provision for "exit" signs, etc.

Section "G" deals with heating arrangements.

Section "H" is devoted to film handling and to combustible materials, other than films.

Section "I" discusses film containers, pointing out that while the present type of film container is sparkproof, it has very poor insulating qualities.

Section "J" says that every studio, laboratory and exchange must have some executive who is thoroughly conversant with the fire rules.

Section "K" gives the distances at which bonfires may be built from the region of film vaults.

Section "L" is a general treatise on the protection of valuable negatives in storage.

Exhibitors' Circuit Starts Activities This Week

New "Foremost Exhibitors of America" Organization Holds Final "Get Together" and Work Will Start Immediately

THE First National Exhibitors' Circuit, an organization which was described in detail in an exclusive interview for MOTION PICTURE NEWS three weeks ago, will launch out in its new field this week. Offices have been taken in the Rialto Theatre Building, Seventh avenue and Forty-second street, New York, and the work of selecting features for use by the thirty representatives, or members, of the organization, is already under way.

Mr. T. L. Tally, owner of the Tally Auditorium, Los Angeles, told MOTION PICTURE NEWS Saturday that everything is sailing along smoothly, that everybody is satisfied —"happy," as Mr. Tally expressed it—and that the enthusiasm of the various members continues at fever heat.

The First National Exhibitors Circuit was incorporated in New York last week for $50,000, the incorporators being Samuel L. Rothapfel of New York, Fred Dahnken of San Francisco, and Aaron J. Jones.

At a meeting held Wednesday afternoon, the following officers were elected: President, S. L. Rothapfel of the Rialto, New York City; Vice-President, T. L. Tally, Los Angeles; Secretary-Treasurer, Harry O. Schwalbe, Philadelphia. J. D. Williams is General Manager.

Farrar Returns to Screen on Artcraft Program

Geraldine Farrar concluded her season with the Metropolitan Opera Company last week when she gave a farewell performance of "Thais," and she is now on her way to the Lasky studios in Los Angeles. Cecil B. DeMille will direct her forthcoming productions, as in the past. The names of the pictures in which she will make her appearance have not yet been announced.

As outlined in the recent announcement signed by Adolph Zukor, Walter E. Greene and Hiram Abrams effecting the new Famous Players-Lasky, Artcraft and Paramount combination, Miss Farrar's future productions will be released by Artcraft.

Oceanic Co. Formed as Foreign Distributor of Mutuals

President John R. Freuler, of Mutual, announced last week the organization of the Oceanic Film Corporation as the exclusive foreign sales of Mutual productions. The Oceanic will be responsible for distribution in all territories outside of the United States, West Indies, Canada, Philippines and Mexico.

B. J. Brandon, a member of the Mutual staff for the last two years, has been appointed manager of the Oceanic corporation. His offices will be with the Mutual group of offices in the Consumers' Building, Chicago.

Mr. Brandon has traveled widely, has a thorough knowledge of many languages, and is acquainted with conditions of foreign trade.

Ohio Court Decides State Censors Superior to City

State movie censors are supreme in Ohio. This is the gist of the Cleveland Municipal Court decision in the case of the city vs. "Purity," the picture in which Audrey Munson poses nude. Because of this, the police stopped the show. The film had been passed by the censors, and Mrs. Maude Murray Miller, member of the board, came here to defend it.

She won a complete victory. Under the ruling of the court, the city is powerless.

Frank Marion Suffers Bereavement

Hamilton H. Marion, the son of Frank Marion, president of the Kalem Company, died last Friday after an illness extending over many weeks. The heavy blow to Mr. Marion is accentuated by the fact that Hamilton was the only son. He was in his seventeenth year. During his illness Mr. Marion was constantly at his side, devoting but the barest attention to his company's affairs.

Lesser No Longer Handling Selznick Features

Sol Lesser, of the All Star Feature Distributors, Inc., of San Francisco, is no longer handling the Lewis J. Selznick productions in that territory. This affects all Selznick subjects, except the Clara Kimball Young productions, on which it will go into effect after the sixth picture.

Selznick Has "The Barrier;" May Handle All Hampton Films

Ex-President of General Film to Release Rex Beach Film Through Selznick Exchanges—General Belief Is That All Hampton Films, Including "The Auction Block," Will Be Handled by Selznick

LEWIS J. SELZNICK has secured the world rights of the Rex Beach Picture Corporation's film, "The Barrier." Benjamin B. Hampton, former president of General Film, was in conference with Lewis J. Selznick several days last week, following which an announcement was issued to the trade papers with the information that "The Barrier" will be handled throughout the world by the Selznick exchanges.

As soon as the contract was signed, Mr. Hampton delivered to the Selznick organization all the prints of the film that were completed, as well as all advertising and general publicity matter. Prints are being sent to all the Selznick exchanges where the picture can be seen by exhibitors throughout this country and Canada.

In commenting on the deal Mr. Selznick said:

"I have taken over the distribution of "The Barrier" for two reasons; First—because it is unquestionably one of the greatest photoplays ever produced and I wanted it. Second—because Mr. Hampton and Mr. Beach realized that my system of distribution was the only one in existence that would give this splendid production the fullest possible chance to reach the screens of every first class motion picture theatre in the United States and Canada. From the moment it was shown to the public in New York, its success was instantaneous, and so far there has not been a single dissenting voice raised in criticism."

The General Film Company issued the following statement regarding "The Barrier":

In connection with other changes, General Film announces that it will no longer handle "The Barrier." This multiple reel special feature hereafter is to be released through other channels. The announcement followed a meeting of executives at which a notable enlargement of business in short films was decided upon. This growth in the market for the shorter subjects so greatly engages the facilities of the organization, extensive though they are, that features such as "The Barrier" could no longer be handled if the regular releases were to be given proper attention.

This statement from General Film comes simultaneously with one forecasting a concentrated campaign devoted to attractive groups, one and two-reel subjects which are in more lively demand than ever.

It is generally believed in film circles that Mr. Hampton's decision to release "The Barrier" through Selznick means that all of the future Hampton films may be released through that medium.

Mr. Selznick told MOTION PICTURE NEWS that all General Film Contracts for "The Barrier" have been taken over by him, and that he will pay the percentages to General Film, according to the agreement

One of the latest state rights buyers to contract for "The Barrier" is Sol Lesser of the All Star Feature Distributors, San Francisco, for the city of Oakland.

Mr. Lesser consummated the deal in conjunction with F. A. Giesea and the picture will be presented in Oakland with an augmented orchestra, at the Macdonough theatre, one of the houses controlled by Mr. Giesea.

Hoffman Organizes at $25,000—Other New Corporations

M. H. Hoffman, Inc., was organized last week for $25,000, the incorporators being M. Henri Hoffman, Florence L. Devine and Jacob Hertzberg, all of New York.

Other new corporations, reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey, are:

Mayfair Film Corporation, $25,000, with Max A. Schlesinger, Maurice Schlesinger and Jacob J. Lazaroe, all of New York, the incorporators.

B. & K. Corporation, with a $100,000 capital, formed by Benjamin Abraham, Isaac Schmal and Gerald De Walthoff, all of New York.

Fifty-fourth Street Studio was incorporated for $5,000 by Martin Lippman, Wm. R. Ladenheim and Katherine A. O'Leary, all of New York.

Censorship Winning Fight in Pennsylvania

Censor Repealer Bill Voted Down in Legislature 11 to 24 Backers Hope to Force Passage in Senate and Concede Several Amendments

STRENUOUS efforts at the eleventh hour are expected by the foes of censorship in Pennsylvania to snatch the censorship repealer from the defeat in the Legislature, notwithstanding the bill was voted down, 11 to 24, when it was called for final passage on third reading in the Senate at Harrisburgh on April 23.

The plan now of the friends of the repealer is to recall the measure for reconsideration this week and after an all-day series of conferences here there are said to be reasonably strong grounds for belief the bill can be passed after certain concessions are made in the form of amendments.

The support and influence of the National Association of Motion Picture Industries will be sought to this end. Harry Irwin Miller, an aggressive young Pittsburgh lawyer, who came here early in the week as the legal representative of the Metro Pictures Corporation and the Liberty Film Renting Company, and who has been the spokesman for practically all the producing interests, which are said to be a unit in favor of the repeal of censorship, left Harrisburgh after the bill's defeat to keep an appointment in New York with President William A. Brady, of the National Association; Executive Secretary F. H. Elliott; Theodore Mitchell, of the D. W. Griffith Attractions, who is chairman of the association's committee on censorship, and Richard A. Rowland, president of the Metro Pictures Corporation to enlist their aid in winning the anti-censorship fight in Pennsylvania.

The bill that was voted down is the Snyder bill, which would wipe out the present censorship board in Pennsylvania, eliminate censorship entirely and substitute a plan of regulation of motion picture films through the medium of a bureau to be headed by a single Commissioner of Amusements, instead of an entire board. Regulation would consist, under this plan, simply of the issuance of licenses for all films only the scenarios of which would be examined.

Under these licenses the films could be exhibited without further red tape, and the licenses could be revoked only upon the submission of evidence to the Commissioner of Amusements that a particular film was offensive to public morals.

The sponsor of this bill was Senator Charles A. Snyder, who last fall was elected Auditor General of the State, a post he will assume in a few weeks.

Hope for a reverse decision when the bill is recalled in the Senate this week rests upon consent of Mr. Snyder to an amendment providing that the Commissioner be under direct control of the Governor of the State. This concession, with other minor changes, it is believed, will be sufficient to win enough votes to assure the passage.

Persons who have carefully analyzed the Snyder bill say it would save the State Treasury $15,000 a year on the elimination alone of the approval certificates attached to each reel, and would moreover reduce the State's pay roll to the extent of eliminating $18,000 in salaries.

Co-operative Exchange Formed in Northwest

A group of Northwestern exhibitors have organized a co-operative film exchange with headquarters at 538 Andrus building, Minneapolis, and have announced that the new concern will be co-operative in the strictest sense.

The organization is known as the Exhibitors' Booking and Service Company. No return express or advance deposits will be charged members who pay a membership fee of $15 annually, and take one share of stock at $10. The firm promises to save money for its members.

William H. Hood, a Minneapolis broker is president, and Theodore Quandall of Minneapolis is secretary. On the board of directors are exhibitors in several outside towns.

To Revive Exhibitors' Body

Efforts are to be made at once to revive interest in the Michigan Exhibitors' Association, according to A. J. Moeller, who says a campaign will be made to increase the membership at least 100 per cent. The annual convention is scheduled sometime in June, and will be held in Detroit.

Vitagraph Gets $1,000,000 Verdict Against Ford

Alleged Libel Contained in Article by Auto Magnate to Effect Munition Makers Financed War Film Basis of Suit; Time Given to Answer

JUDGMENT for $1,000,000 in favor of the Vitagraph Company against Henry Ford in the libel suit instituted against the automobile manufacturer for alleged damaging remarks concerning the complainant's film production "The Battle Cry of Peace" was handed down on April 23 by Judge Mayer sitting in Federal District Court, New York. Twenty days were given Mr. Ford to file an answer to the original complaint of the Vitagraph Company. The court action followed the filing by the manufacturer's attorneys of a demurrer to the suit, the presentation of which is technically considered an admission by the defendant of the truth of the allegations in a complaint.

Vitagraph based its claims on passages in an article alleged to have been prepared by Mr. Ford, and published in May, 1916, entitled "Humanity and Sanity." The fundamental point taken by the motion picture concern was that portions of the article reflected the opinion that "The Battle Cry of Peace" had been suggested by Hudson Maxim, and had been financed by munition makers of the United States in order to embroil this country in war. The complainant charged that such statements were false, and the wide publicity given them did almost irreparable damage to the manufacturers of Blue Ribbon features.

In rendering his decision Judge Mayer ventured his opinion that motion pictures are of tremendous value in spreading enlightening propaganda.

"The Eyes of the World" Makes Western Record

Clune Production, According to Report from Coast, Exceeds Business on "Birth of a Nation" and Other Features

J. L. ADAMS, general manager of the Deseret Film Company, Salt Lake City, spent last week in Los Angeles arranging with W. H. Clune, for a further expansion of the Deseret territory in the use of "The Eyes of the World."

The Deseret Film Company one month ago purchased similar rights for the intermountain states of Utah, Colorado, Nevada, Wyoming, Montana and Idaho. Mr. Adams said that "The Eyes of the World" has proven nothing short of a sensational success and has smashed all records in Utah and Nevada.

"The feature opened in Utah at the Strand theatre, Salt Lake, on April 1," said Mr. Adams. "In two weeks it played to more than 20,000 paid admissions at a top price of $1, the same scale as was in operation in Los Angeles. The capacity of the Strand is 1,014, so that the picture played virtually to capacity during the entire engagement. During the first week hundreds of persons were turned away at every performance, and at every showing since there have been good houses."

Mr. Adams says that this smashes not only every previous motion picture record in Utah, including that of "The Clansman" but also every theatre record in Utah for paid admissions. During this run "The Eyes of the World" had for competition "Joan the Woman" and pictures at nine other playhouses.

Eighteen Cities Named for Goldwyn Branches

Distributing Concern for Goldwyn Pictures Thoroughly Covers Country—Offices and Managerial and Selling Force Now Being Engaged

ORGANIZATION and opening of branches in eighteen important cities has been begun by the Goldwyn Distributing Corporation, which was chartered at Albany, N. Y., a fortnight ago, with a capital stock of $1,000,000. This is the medium through which Goldwyn Pictures will be distributed.

At this time the outlook is that the officers will be located in the following cities, thus affording distribution facilities in every important section of the United States:

New York, Boston, Buffalo, Philadelphia, Washington for the East and Northeastern States.

Pittsburgh, Cleveland, Cincinnati for the Central States.

Chicago, Detroit, Minneapolis, St. Louis and Denver for the Central West and Middle Northwest.

Seattle, San Francisco and Los Angeles for California, the Pacific Coast and the Northwestern territory.

Atlanta and Dallas for the Southern States.

While one or two changes or shifts might be made in certain territories, the likelihood is that these enumerated cities will be the focal points of distribution.

Goldwyn is endeavoring to create a distinctive selling force in every part of the country. In addition to engaging many successful film men of great capacity and experience, the corporation will bring some new selling factors not heretofore identified with motion pictures into this new field.

Moon Company in Field

Another organization, The Moon Producing Company, has entered the field and is at present making one-reel comedies featuring Oscar Johnson, several of which have already been completed. Headquarters of the organization is in the Ordway Building, Newark, N. J.

F. Harry Smith is writing and directing the stories, and it is announced the comedies will be released at the rate of one a week on one of the leading programs. A plant is being erected at Toms River, N. J.

MacMahon Comments on "Canned Novels" for New York Post

Henry MacMahon, general press representative of Fox Film Corporation, contributed a signed article to the New York Evening Post last Saturday, in which he says:

"The prophecy of H. G. Wells that the news columns of newspapers would be replaced by cinema reports and the editorials by public arguing machines has been passed by as lightly as the picturesque anticipation of D. W. Griffith, uttered two years ago, that the libraries of the future would hold canned reels instead of books. But all that is lacking now for the realization of the Griffith prophecy is the concentration of the material in film libraries and the installation of motion picture machines in private homes."

Mr. MacMahon's contract to represent the Fox de luxe productions, "The Honor System" and "A Daughter of the Gods," expires May 1, and he is open to publicity promoting engagements at his study, 321 West Fifty-fifth street, New York.

New Up-State House Opens with Big Flourish

To crowds which taxed the capacity of the house at afternoon and evening performances, the new Rialto theatre, Amsterdam, N. Y., was successfully opened on April 19 by Edward C. Klapp, owner, and George A. Roberts, manager.

An open air band concert was given previous to the evening show, and Mayor Cline made a short address during the performance. City officials and prominent society folks attended the opening, and at the conclusion of the evening show, a banquet was tendered to the performers and employees of the Klapp theatres, and film agents from out of town who attended the dedication.

New Universal Weekly Due April 14

Universal will issue a new animated weekly on May 14, to be known as "Universal Current Events." It is the intention of Jack Cohn and his staff of pictorial newsgetters to present war news and patriotic subjects in the new weekly.

Universal intends to make this weekly film war record so complete that it can be stored as a record for future generations.



Harry Rapf and Ralph Ince

Real Service that Distributors Are Anxious to Give

The Fourth of a Series of Articles—The Triangle Plan

The purpose of this series of articles is to look behind, or within, the larger distributing companies, and to find out what each of them means by the phrase, "Service to the Exhibitor." We have found, in each case, that the theory upon which each of them is building is different.

Paramount believes that service means one thing; Bluebird has quite a different conception, and V-L-S-E, still another. This week we give Triangle's claim to individuality.

We have assumed right along that you are a busy exhibitor—too busy to take the time to dig out this information for yourself. Ferreting out such matters for you and presenting them compactly and clearly we consider to be one of our chief duties to our readers.

TO place a finger deftly and surely upon the single idea, or motive, that is back of Triangle's notion of service to the exhibitor is not easy unless one is thoroughly acquainted with the idealism of W. W. Hodkinson.

Mr. Hodkinson is a genius of rare type. We have not many like him in the business. His mind is, and always has been, focused on a point several years ahead of the industry's blind gropings. But his service staff is not made up of theorists. Considering them one at a time, or net, they are a group of hard-headed young business thinkers.

Whatever the Hodkinson, or Triangle, service backbone may be as a theory, all that you as an individual exhibitor, care about in these pressing times is how the theory finds expression.

What is the Triangle service department driving at?

Originality; something novel; something individual.

Very good, you will say, but isn't every other distributor driving at the same nail?

If they have the opportunity—yes. But none of them makes a daily business of originality, with that *single* aim in mind.

Triangle believes that the exhibitor who succeeds today must have something different from and more ingenious than his competitor.

Triangle says that your theatre must have a personality, that it must present something to the public other than a flock of glaring lithographs pasted on the boards out in front.

In other words: *You've got to be different.*

Let us make haste in correcting an impression that the foregoing may have caused. Triangle's notion of service does not partake of the Times Square brand of dream stuff. Triangle *does* provide the usual exhibitor aids, such as lithographs, lobby photographs, press clippings, program suggestions, etc. Some of these service aids—a great many of them, in fact—are as old as the hills.

Because they are old does not mean that they are good, nor does it mean that they are worthless—worn out.

Triangle's policy, to put it another way, means alertness. If one of the old showmanship ideas has outlived its usefulness—*out with it.*

Or bring it down to date.

Consider heralds. Mr. Johnston, in an editorial this week, calls heralds scraps of paper—confetti. Ordinarily heralds are just that. But Triangle has found a way to make heralds valuable.

Triangle gives heralds an *intrinsic value.* They are not just so much print on so much paper. They are the nearest to actual photographs that twentieth century printing methods can produce. They are neat in design, shape and size, and their attractiveness is really refreshing. We have one in our hand now. It is in rotogravure—peacock green on the outside; brown on the inside. The photographs are well selected, and they are so clear and interesting that ordinarily you will take the herald home for another and longer look.

Another use to which the rotogravure printing process is put by Triangle takes the form of a one-sheet poster for lobby display. The poster costs the exhibitor ten cents and is printed with stills from the current play, so that the usual set of lobby photographs is done away with.

A "fan" publication, The Photoplay Mirror, issued monthly, also in rotogravure, is printed for distribution among patrons. The cost is $7.50 per thousand. The Mirror formerly was published weekly, but the cost to exhibitors was found to be too heavy a burden.

A house organ, The Triangle, is issued to all Triangle exhibitors fortnightly, and will shortly be sent to all exhibitors, Triangle or otherwise, and contains much information of value. The first page usually is made up of a feature article, telling, for example, how exhibitors may spread a small advertising expenditure over the greatest possible area, or how to install and operate a simple accounting system, etc. The editorials are constructive and the text matter is interesting. An excellent questions-and-answers department is maintained, and there are always a number of advertising suggestions.

We have two faults to find with The Triangle. One is that too much space is devoted to boosting Triangle productions; the other is that not enough Triangle exhibitors contribute to its forum department. Exhibitors are encouraged to contribute ideas, and all exhibitor-contributors receive three 22 x 28 photo-gelatine reproductions of whatever Triangle stars they care to select.

The Triangle's claim to distinction does not lie in the various advertising suggestions given exhibitors, but in the comprehensive and far-sighted way that big subjects are treated. An exhibitor can cull a mass of valuable information from the articles if he can spare the time to read them.

The Triangle press sheet which accompanies each Triangle production is decidedly better than average. The publicity notes for newspapers in the press sheets that we have seen are snappy and printable. The sheet also contains a musical cue record and various advertising and lobby display suggestions.

WE THANK YOU!

"I can't get along without Motion Picture News. I would rather have the News than all the other trade journals combined.

H. B. Freeman,
Edenland Theatre,
Franklin, Tenn.



The Ordinary Slide Bores the Audience—Here is Advertising that Interests and Amuses



A Newspaper Ad That Would Attract Attention, No Matter How Small—Reproduced from "The Triangle"

Ince, Hodkinson and Roth Tell Triangle Ideals

Producer, Distributor and Exhibitor Give Three Sides to Triangle's Purpose -Plans Made for National Broadside

ONE important and illuminating outcome of W. W. Hodkinson's visit to the Pacific coast, besides the intention, lately announced, of discontinuing the advance deposit system, has reached MOTION PICTURE NEWS office in the form of a statement from each of the three Triangle units: Producer, distributor and exhibitor.

The statements come from Thomas H. Ince, W. W. Hodkinson and Eugene H. Roth, a Triangle exhibitor of San Francisco.

Mr. Ince expressed himself as follows:

"I have been in the business of making motion pictures almost from the day of its start. I think that I have made good pictures. Many have told me so. I think that I am making better pictures to-day than I ever did before. And I *know* that I am going to make even better pictures from now on. The present arrangements of Triangle give me the opportunity. I have the finest producing plant in the world. I have the actors, the directors, the writers and the technical experts. I know how. Personally I am certain of all this, and I do not doubt my ability to convince others."

Mr. Hodkinson said:

"I have recently made several announcements in regard to the future of Triangle Pictures. This is in further confirmation of them all. Our plans are all formulated, the details are all completed, we are ready to go ahead. *And we are going ahead.* Others may follow if they wish; but we have taken very good care that they do not catch up to us. We propose to be the leaders in the picture race."

Eugene H. Roth, of San Francisco, added:

"I am the manager of the Portola theatre of San Francisco, and the executive manager of the new California theatre now being constructed at a cost of $1,750,000. It will be the finest moving picture theatre in the world. Naturally, I want the best pictures in the world to go with it. Moreover I must have them.

"And I have decided to use Triangle Pictures. I did not do this hastily. As a matter of fact, I have always been opposed to the program plan. I have even fought it.

"It was not the easiest thing in the world to make me change my views. But Triangle has done it. I have even become an enthusiastic convert, due solely to the excellence of Triangle's output."

Pictures Same as Patent Medicines in Vancouver

Harry J. Cohen, Special Representative of Metro, Finds Film Conditions Good in Northwest—Corrects Newspaper Misunderstanding

HARRY J. COHEN, special representative of the Metro Pictures Corporation, has just returned from a 15,000-mile trip through the Northwest, and among the many interesting things he came across was a motion picture boycott among the newspaper men of Vancouver, B. C.

"When I went to Vancouver," said Mr. Cohen in an interview, "I found that all the newspaper men had turned thumbs down on motion pictures. They said they put them in the same class with patent medicines, and they were treating them as such."

Mr. Cohen arranged a meeting with the various editors, and argued that MOTION PICTURE NEWS has as much for the reader as sporting news and social happenings, if not more. He pointed out to them that thousands of motion picture theatregoers were reading the papers chiefly because of the picture features in them. Mr. Cohen succeeded in converting the editors to his way of thinking.

"I found general picture conditions excellent in the Western States and Canada," Mr. Cohen went on to say. "This was particularly true of Washington and Oregon. Conditions have never been better in Seattle. The program picture is demanded in the West. The exhibitor understands that the program showing is to his benefit, and the regular patron knows he will get his money's worth.

"War conditions are not worrying the Western exhibitors. I was in the West when the 'state of war' was declared to exist. The President's message aroused tremendous enthusiasm, and the response in the way of enlistments has been all that could be desired, but the exhibitors feel that their business will not be affected."

Big Dramatic Feature "Today" Is Completed

Florence Reed Starring and Ralph Ince as Director—Harry Rapf Certain Picture Will Be a Revelation—Writers and Moralists Praise

WITH the new Florence Reed feature, "To-Day," practically completed, Harry Rapf, president of the "To-Day Feature Film Corporations," is considering several attractive propositions with regard to the disposal of his picture. Already he has received a tempting offer for the world rights of the feature, and a number of offers for state rights.

The precise date of its release is not announced, but all due speed will be made in order to satisfy the demand for what promises to be an exceptional photoplay.

Mr. Rapf feels that every essential making for popularity has been looked after in the staging of "To-Day." He did not stop with the name of Florence Reed in the cast, but engaged Frank Mills, well known leading man, to play opposite her, and then reinforced their talents with a capable cast, which includes Gus Weinberg and Alice Gale of the original cast when "To-Day" was seen on the stage. Lenore Harris and Kate Lester are other principals. Ralph Ince directed the picture.

Mr. Rapf is most enthusiastic over the outlook, and firmly believes he has in "Today" a picture that will be heard from.

Universalites Gather at Get-Together Dinner

Members of the various departments of the Universal Film Company to an end of acquiring a greater intimacy and more thorough working acquaintanceship, met at a get-together dinner April 21.

A permanent organization was effected, with officers as follows: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer. A Board of Governors of seventeen men, with Jack Cohn as chairman, was elected as follows: Jack Cohn, Morris Pivar, Julius Lewis, Nat Rothstein, Paul Gulick, Hal Hodes, Joe Brandt, Manny Goldstein, Hy Gainsborg, Sam Zierler, Mike Stolzer, Tom O'Neill, P. D. Cochrane, John Ward, George Kann, C. MacGowan and Kurt Linn. Morris Pivar was designated as recording and financial secretary, and Claude MacGowan as treasurer of the Board of Governors.

A committee on by-laws and initiation was appointed, and its report will be made to the Board of Governors as soon as possible, in order that the governors may designate the kind of entertainment for the next monthly meeting.

Castle Pictures Not to Be Released as Specials

Reports that the Castle features will be released by Pathe as specials, independent of the Gold Rooster Program, were emphatically denied last week by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc.

"We have no such intention," stated Mr. Berst. "We have engaged Mrs. Vernon Castle to appear in our Gold Rooster plays, and later in serials. I consider her one of the two greatest box-office stars in the country to-day.

"We have never considered releasing the Castle Pictures as 'specials' independent of our program. I want every one of our Gold Rooster plays to be a 'special' in every sense of the word, and the engagement of Mrs. Castle is an important step in this direction. We will have other interesting announcements in the near *future* along the same line."

Triumph Films in England

Chester Beecroft has disposed of the products of the Triumph Film Corporation for England to Bolton-Stewart, Ltd., of London.

Mr. Beecroft has an agreement with Bolton-Stewart, Ltd., to furnish them each month, for the next two years, with four of the best American made productions. He is already supplying Bolton-Stewart, Ltd., with the Frohman Superpictures. Among these are include "The Witching Hour" and their latest subject, "God's Man."

The Triumph sale also calls for one feature a month. The productions which the Triumph has made were directed by Julius Steger.

J. C. Jessen in New York

J. C. Jessen, Pacific Coast representative of MOTION PICTURE NEWS, arrived in New York from the West, Monday afternoon.

WITH THE EXHIBITOR

ON THE FIRING LINE

"Keep banging away at the advance deposit system," declared CHARLES E. RENEHAN, GENERAL MANAGER OF THE STRAND AMUSEMENT COMPANY, Falconer, N. Y. "I and my associates are not going to put up any more deposits. In my estimation, the NEWS is the best all around trade paper on the market, and I read them all." The Strand Company operates theatres at Cherry Creek and Falconer.

E. B. MINTUM, OF THE GEM THEATRE, COUNCIL BLUFFS, IA., is a strong advocate of "lapping" serials. He always starts his new serial off on the night that he closes the previous serial, and the result is he has built up his weak nights with serials. He runs two serials a week, and says serial nights are his biggest nights. He has run all the Universal serials.

"Business is good, but we have lots of trouble getting a square deal from the exchanges until they are simply forced to it," says J. C. LAKIN OF THE COSMO, WINNER, S. D. "Douglas Fairbanks and William S. Hart are the favorites here. We run Fox, Triangle, World and Paramount."

"The Paramount service is the only real service we have ever had," is the "Firing LINE" report from J. A. SMITH, OF THE IDLE HOUR, BELLE HAVEN, VA. "I find also that advertising is just as essential as good pictures."

"Gladys Hulette in 'The Shine Girl' scored strongly for me," declares F. W. BAILY OF ALBANY, ILL. "We change twice a week using Pathe and K-E-S-E subjects. Business is fair."

GEORGE E. SCHMIDT, MANAGER OF THE ALAMO, No. 2, ATLANTA, has been an exhibitor ten years. "Business is only fair," he declares. "Pictures nowadays have poor titles and the supporting casts are not equal to the stars. Some changes must be made in the game in order to stimulate the business."

"Business is good. It keeps me working to keep it so, but I don't mind working as long as the coin comes in," is the cheery greeting from J. G. BLACK OF THE THIELEN THEATRE, BAMBERG, S. C. "I have just changed to a full feature program with a comedy every day."

Some good advice comes from PROF. LEO GEVECHTER, MANAGER OF THE ANCHOR, PITTSBURGH, PA. "Comedies without three and six sheets are not drawing cards," he declares. "Better posters are needed with interesting scenes on them, not merely lessons in the art of love-making." Prof. Gevechter's ten years in pictures stands back of the advice.

C. E. LINNINGER OF THE GRAND, E. PALESTINE, O., has a ticklish problem. He says, "No one here likes Chaplin, yet when he is run in town they all break their necks to see him. They all like Mary Fuller, but when I have her nobody comes. Can you tell me why that is?"

Here's a touch of frankness from the ALHAMBRA THEATRE, PITTSBURGH, PA. "World Films, although not the greatest in the world, get the most money. Bluebirds were coming along fine. Mutuals are far better than they are given credit for being, especially the American product. Better box-office titles and more attractive posters would help."

"Exhibitors Should Clean House"—Wright

Kalem Official Terms Statement That Producer Is Exhibitor's Enemy "Mere Balderdash" "The Weapon of a Peanut Politician"

COMMENT has been heard from many quarters on the MOTION PICTURE NEWS' editorial of last week calling attention to the statement that "the producer is the natural-born enemy of the exhibitor," reported to have been made at exhibitor meetings in the West by the league president. One of the prominent film men most strongly aroused was William Wright, of the Kalem Company. Speaking to a representative of MOTION PICTURE NEWS, Mr. Wright declared:

"I was very much amused at a statement attributed to a certain New York exhibitor relative to the business relations between the exhibitor and the producer, in which this party stated the producer was an enemy of the exhibitor. Nothing could be farther from the fact.

"This talk of the producer being the enemy of the exhibitor is mere balderdash and is the kind of stuff you would expect from the small mind. The idea of arranging the exhibitor against the producer is like the weapon of the small peanut politician who endeavors to arrange class against class.

"The exhibitor has his own salvation, and the salvation of the entire motion picture industry, in his own hands. If he will organize and elect honest officers of brains, he can cleanse the industry and put it on a basis which will command the respect of the entire world.

"The majority of exhibitors and producers are men of character, and it seems to me it is up to them to place our business so that instead of being the butt for adverse legislation all over the country, we will occupy such a commanding position that we will compel the respect of all good citizens and the fear of the low-brow politician who is continually gunning for us.

"Thousands of exhibitors in the United States can testify that the writer personally has gone out of his way many a time to accommodate an exhibitor and he did not ask whether the man operated a small theatre or a large one—and many thousands will say that Kalem Company has always tried to keep in touch with its ultimate consumer, the exhibitor, and that we have always endeavored to make pictures which would enable the exhibitor to get the money.

"From the inception of the Kalem Company, those in charge of its business have kept in close touch with exhibitors all over the world and have shaped its policy accordingly, always realizing that the exhibitor's success was their success, and, far from being the enemy of the motion picture theatre proprietor, we have tried to be his friend, knowing we would benefit thereby.

"Exhibitors today have the success or failure of our business practically in their hands. Organization is absolutely essential, but it must be on a large scale. If a few exhibitors get together and form an association, they are very apt to be dominated by the politicians in the business, and that cannot mean success as these politicians will have their own axes to grind and will not work for the ultimate good of the business as a whole; but if the exhibitors will organize wholesale, the good and unselfish men will come to the front and the business as a whole will benefit."

Exchange Refuses to Make Good Loss to Exhibitor

We are in receipt of a letter from Exhibitor J. W. Schmidt, Grand theatre, Breese, Ill., in which he complains that the Clune Film Producing Company, by S. C. Rogers, writing out of Chicago, refuses to make good a bona fide loss to him of $6.25, from printing heralds, etc., prior to cancellation of a contract booking made by him in good faith.

We have before us letters and contracts, and he has a contract for exhibition making no mention, even in the smallest type, of requiring "acceptance" from the Chicago office.

Mr. Rogers in his letter to this exhibitor says: "I do not find any conditions that would prohibit us from declining to accept such a contract."

In our opinion this concern should be very glad to get a release from all damage from Mr. Schmidt for the above mere trifle. Their representative made an apparently legal and binding contract, and Mr. Schmidt got busy and printed his advance notices. The answer as to why Mr. Schmidt is entitled to redress is, because he was injured that much, and more, by repudiation of a contract already made.

Rodgers in Race on Platform Banning Politics

Northwest Exhibitor a Candidate for National League Presidency—Firm Against Instructed Delegates and Petty Politics

EXHIBITORS of the Northwest have thrown David R. Rodgers's hat in the ring as a candidate for the presidency of the Motion Picture Exhibitors' League of America. A campaign committee is being appointed which will include, in addition to Northwestern exhibitors, the many league members throughout the country who have been instrumental in inducing Mr. Rodgers to become a candidate.

"Less petty politics and less domineering selfish tactics" is, in a nutshell, the platform in which Mr. Rodgers's friends are asking for support at the coming June election. The first gun in the campaign was fired last week with the announcement by Mr. Rodgers that he was firmly against the sending of instructed delegates to the Chicago convention.

"The instruction of delegates savors too much of old-line politics," declared Mr. Rodgers to a MOTION PICTURE NEWS representative. "The men who introduce the old-time tactics might think that they are building up a new machine in a new manner, but, believe me, it smells too much of the old ward heeling gum shoe politics of long ago.

"The Motion Picture Exhibitors' League of America is a trade organization, and should eliminate petty politics. If the locals haven't confidence in the ability and integrity of their delegates they should not send any delegates at all. That is my opinion of the matter as it stands to-day."

Announcement is expected to be made within a few weeks of the committees throughout the country, which will handle the Rodgers's campaign. Thomas J. Hamlin, editor of Amusements, has been appointed chairman of the Publicity Committee.

Northwest Convention for Intense Organization

Gathering at Minneapolis on May 1, 2 and 3 Sounds Call for Stronger Local Bodies—Fred Herrington Principal Speaker—1000 Present

INTENSIVE organization was the key note of the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest in Minneapolis, May 1, 2 and 3 and stronger local organizations in the districts and States is hereafter to give added motive power to the big machine, the Motion Picture Exhibitors' League of America.

While the corporation has done a great work for the Northwest, it was realized by many members that by mapping out a set program, giving a real job to every member who could and would handle it, the industry could gain a greater balance. The members were greatly aided by the talks of Fred Herrington, organizer for the league, who was the convention's special guest.

For several years the Northwest organization worked at cross purposes with the league, due to political differences that developed in a convention in New York. That resulted in the expansion of the old Motion Picture Exhibitors' Association of Minnesota until it included all the northwest states from upper Michigan to the coast.

Many insisted, however, that this method of organization had not gained all the results desired, and now the State organizations are to be made stronger and all are to be active workers for the big league. The corporation has for some time been back in the league and is a loyal supporter of its measures.

About 1,000 motion picture men attended the convention, which consisted this year of business sessions and social functions only, the exposition feature having been eliminated.

Mr. Herrington and David G. Rodgers, chairman of the convention, were the moving spirits of the convention, but every man did his bit and exhibiting films in the Northwest hereafter will be more of a business and less of a venture.

Smokers, midnight parties, automobile tours, a grand ball, at which the film stars were the special guests, made up the social program.

The distributors were there and received every courtesy that it was possible to extend them. The misunderstandings were swept away to a large degree; the relations between the two branches are going to improve.

McMahon Makes the "Lemons" Pay

Of the many prominent exhibitors through the New England States, there is none, perhaps, more widely known than P. S. McMahon, of New Britain, Conn., who started his business career in New Britain in 1889 with a capital of $135, and through an accident became interested in the theatre business there.

Notwithstanding the usual opinion of the "know-it-alls" that the Keeney theatre was a "lemon house" under Mr. McMahon's able management the business prospered.

Four years ago Mr. McMahon took over the Empire theatre in Hartford, Conn. This was another so-called "lemon house." But today this theatre is one of the best paying properties in Connecticut. Mr. McMahon is rated as one of the largest taxpayers in New Britain and Hartford. Men of this type help convince the community that the motion picture theatre owner is a "good citizen," and count most forcibly when the picture industry is harassed by the influences that are always ready to assail "big business."

Mr. McMahon has always been a crank about having every detail of theatre management closely watched, and his latest move is the installation of American Fotoplayers in both his theatres. He claims this will mean both economy and efficiency in the handling of his music, and that he is following the lead of several of the successful New England managers with whom he keeps in close touch. He says if he is not taxed out of reason he expects business to continue to improve with him as it has picked up considerably since he added these "improvements" in his equipment.

"Hail, Well Met" Spirit Prevails at Gala Baltimore Dance

"AN affair that will be remembered" was the favorite expression of Baltimoreans when the curtain went down on the annual dance of the Maryland Branch, Motion Picture Exhibitors' League of America, on April 28. From the moment a reception committee met the delegation of player stars who graced the affair until the next day when the entertainment to the players, given by the exhibitors, was over and the return journey started on, there was not a dull moment, from all reports.

The Lyric, where the dance was held, was crowded to the doors Saturday evening. Among the stars who were promised were Pauline Frederick, Thomas Meighan, Anita Stewart, Earle Williams, Antonio Moreno, Edward Earle, Ethel Clayton, Alice Brady, Robert Warwick, Carlyle Blackwell, Violet Mersereau and Gertrude McCoy. The places of the few who were prevented from attending were filled by other prominent players, so the general public was not disappointed.

In great degree the usual stiff formality attendant on such occasions was dispensed with, and much to the crowd's delight the photoplayers mingled with the dancers upon the floor. The dance lasted from nine o'clock until midnight, with music under the supervision of E. V. Cupero.

A banquet followed, at which covers were laid for two hundred, and then the players retired to the Emerson Hotel, and bright and early Sunday were taken to various entertainments by the exhibitors, many going to the leading boat clubs.

Theatrical entertainment imported from New York was furnished during Saturday evening at the Lyric.

Brooklyn Exhibitors Endorse Triangle's Deposit Stand

A resolution warmly commending the Triangle Company for abandoning the deposit system for the more equitable bonding plan was unanimously adopted and recorded on the minutes at a meeting of the Associated Motion Picture Exhibitors of Brooklyn, held on the evening of April 21 at the Triangle theatre.

Representatives were present from practically every one of the 105 theatres that hold membership in the Brooklyn League. William Brandt, who has capably filled the office of executive secretary for some months past, was installed as president of the organization, succeeding John Manheimer.

Educational Gets Weinberger

Mack D. Weinberger, formerly with the Universal Film Exchange, New York, has joined the forces of the Educational Films Corporation, at 729 Seventh avenue, New York.

Are You Ready To Organize?

Exhibitors are waking up to national organization work. One important state has already written us asking for the services of Fred J. Herrington, national organizer of the Exhibitors League. Are you ready?

Mr. Herrington reports enthusiastic meetings all along his route.

He is making a big swing around the circle in the sole interests of exhibitor organization, to bring local leagues into the national organization and to serve and create local organizations.

Read over carefully this itinerary:

Minneapolis	Mon.,	Apr. 30	Sacramento	Sun.,	May 13	Houston	Mon.,	May 28
Fargo, N. D.	Fri.,	May 4	San Francisco	Mon.,	" 14	Galveston	"	" 28
Bismarck, N. D.	"	" 4	Fresno	Wed.,	" 16	Houston	Tues.,	" 29
Billings, Mont.	Sun.,	" 6	Los Angeles	Thur.,	" 17	New Orleans	Wed.,	" 30
Butte, Mont.	Mon.,	" 7	San Diego	Mon.,	" 21	Jackson, Miss.	"	" 30
Spokane	Tues.,	" 8	Los Angeles	Tues.,	" 22	Memphis	Thur.,	" 31
Seattle	Wed.,	" 9	Tucson, Ariz.	Thur.,	" 24	St. Louis	Sat.,	June 2
Tacoma	Thur.,	" 10	El Paso, Tex.	Fri.,	" 25	Indianapolis	Sun.,	" 3
Portland	"	" 10	San Antonio	Sat.,	" 26	Cleveland	Tues.,	" 5

If you want organization work done, anywhere, note the date of Mr. Herrington's arrival in your city and write MOTION PICTURE NEWS. We will forward your letter to Mr. Herrington on the road.

Also, you can aid greatly by filling out and mailing us the coupon below. We will publish the information thus received and thereby let you and all exhibitors know the country-wide sentiment toward organization and the Chicago Convention.

This is the year to organize. It is *now or never.*

Make the Chicago Convention a big and representative exhibitors' gathering. *Send your delegates there uninstructed.* Eliminate all *politics* in advance.

Let the convention be a wide open one—free and able to choose the best leaders, men who will act for you and not capitalize the League for themselves.

Appoint committees who will work, and who will take up the box-office problems now confronting you, and settle them, as practical business men, to your advantage.

It can be done. And it's worth your trip to Chicago—or your delegates' trip—to see that it is done.

Fill out and send this coupon in to MOTION PICTURE NEWS, 729 7th Avenue, New York City.

----------COUPON----------

Are you a League member? If not, why not?..... Will you attend the National Convention in Chicago—July 14-22d?.....

Do you favor instructed or uninstructed delegates?..... .....

..... Who is your choice for President?.....

Remarks .....

.....

.....

.....

.....

Signed .....

Theatre .....

City .....

Ultimate Organization in Omaha Assured—Ochs Fails to Stir

Since the visit of Mr. Ochs to Omaha there has been no move toward the organization of a Nebraska branch of the Motion Picture Exhibitors' League of America. "We have all been resting after preventing by a hard fight the passage of censorship and Sunday closing laws by the Legislature," said Manager Horace M. Thomas, of the Strand, who is vice-president of the Reel Fellows' Club of Nebraska.

"I believe, however, the exhibitors feel they need such a league, and that it is only a question of time before it will be organized. The question now is, Who will start the ball rolling. The Reel Fellows' Club will meet in Omaha next week, and at that time Manager R. D. Shirley, of the Muse; Manager Wilfried Ledoux, of the Empress, and myself, will probably be appointed on a committee to take the preliminary steps toward an organization.

"Final steps may be taken when Omaha holds its movie week. We have talked of this event for the last of May, but it is not yet a certainty. The Reel Fellows' Club is also expected to take definite action as regards this meeting."

"I haven't heard a word since the visit of Mr. Ochs," said Manager R. D. Shirley, of the Muse, who is also secretary-treasurer of the Reel Fellows' Club. "The Reel Fellows' Club will meet soon, and they may do something."

Northwest Showmen Untroubled

Thanks to the activities of the Motion Picture Exhibitors' Corporation of the Northwest and a growing appreciation of the importance of the film industry, but one motion picture bill passed the Minnesota legislature at the last session. That was not objectionable.

The bill regulates the construction of theatres in the smaller towns and is largely a safety measure. It provides for certain exits, for fireproof booths and for stationary seats.

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA.—Washington: E. K. Fox, the original owner and builder of Penn Gardens, has again assumed proprietorship of this house and has in consequence reinstated Geo. C. Schulz as its manager. This house is one of the most attractive and popular in the west end section of the city, and its air-garden adjoining has a capacity of 5,000. Mr. Schulz is getting Penn Gardens Park ready for its opening the middle of May. Floral decorations and colored lights will be installed, while an orchestra of ten will furnish the music. The orchestral concerts preceding the Sunday evening performances, which were so popular last summer, will be continued this season. Mr. Schulz is preparing a campaign of community publicity which will bring Penn Gardens more closely to its patrons and popularize this attractive residential theatre.

Harry Crandall is putting in order the parks surrounding his two theatres, the Savoy and the Apollo for the summer season. At the Savoy he is introducing a novelty in an arbored entrance which extends about one hundred feet. This will be covered as much as practicable with natural vines, but where this is not possible artincial vines will be interwoven artistically. While this is under construction he is giving a forward glance to next year by having a landscape gardener plant this arbor with vines that will give it a natural covering next season. This arbored entrance offers a novelty of beauty and charm to picture park structure that Washington has not heretofore known. The improvement to the Savoy Park will cost about $2,000. This open air theatre is situated on the highest point of the city and has been a popular theatre garden for the past several years. It is planned that everything will be ready for its opening the latter part of May.

ILLINOIS.—Carrollton: Fred Ashlock and Mrs. Mary Rockwell have sold the Bijou theatre to Phil Daum and Roy Hensler. The building does not go with the sale.

Champaign: Bert H. Cooper, late manager of the Park theatre, and his partner, Mr. Kuhn, recently sold the house to Messrs. Walton and Karlher, who immediately assumed the management. Mr. Cooper has had control of the house since its erection three and a half years ago, and has set a high standard in the class of productions, and his conduct of the theatre.

Roseclair: F. E. Scott has sold his interest in the Gem theatre to his partner Walter Dimik.

Chicago: Lawrence Semon, maker of the "Big V" comedies, passed through Chicago last week on his way to New York.

INDIANA.—Indianapolis: R. S. Shrader, manager of the Indianapolis branch of the Pathe Exchange, has announced that all employees of the branch will be given an afternoon each week to devote to the cultivation of the ground in the movement for an increased production of foodstuffs. Mr. Shrader says his company desires to co-operate in the movement, and that it also believes that the work will be pleasant recreation for the employees.

Newcastle: The management of the Kaler theatre at Newcastle is repairing and rebuilding the front main entrance. A marble floor has replaced the plank floor, and four large swinging doors have been placed at the entrance.

Union City: H. E. Jackson, of Union City, has bought the Star theatre of that city from Colonel Hoover, who with his family will move to a farm near Union City.

IOWA.—Greene: Lloyd Gates sold the Crystal theatre to John Hale.

Des Moines: H. Hiersteiner has sold the University theatre, Des Moines, to J. L. McDowell of Graden Grove. Mr. Hiersteiner has discontinued the Premier Photoplay company after selling the several subjects which this company had been exploiting to the Interstate Film Company, also of Des Moines.

MARYLAND.—Baltimore: The Park theatre, at 2667 North Fulton avenue, is now under the management of Samuel G. Smith. Mr. Smith has had extensive experience in handling the various residential houses and has prepared for the Park theatre an all-feature program.

MASSACHUSETTS.—Quincy: A theatrical romance was brought to a close last week when Captain George A. Wardwell, manager of the Kincaid and Alhambra theatres was married to Miss Annie I. McLeod, who, for several years had been employed in the executive offices of the Kincaide theatre.

MICHIGAN.—Bay City: Lloyd R. Simpson, manager of the Aladdin theatre, has purchased the business and equipment of the Woodside theatre and will run it on the same lines as the Aladdin, showing only the better class of pictures. The theatre will be open on Wednesdays and Sundays.

Grand Rapids: Another reorganization is booked for the Columbia theatre. A new management took possession last week, but will continue the stock policy with a practically new company of players. The name of the theatre will be changed again to the Temple and the company will be known as the Temple Players.

The new managers are Esco Rose, Leo Rose, William Biber and Philip Cohan. They have a number of plans under consideration for the advancement of the interests of the theatre which, however, are not yet ready for announcement. E. J. Bulkley will continue house manager.

Detroit: Theodore W. Webb is announced as the new house manager at the Majestic theatre, Detroit, succeeding Charles Eldridge. M. W. Gee continues as managing director.

Jack Mowat has taken charge of the Maxine theatre here after nine months at the Globe theatre.

MINNESOTA.—Minneapolis: The Lyric theatre, which for several months has been conducted by Elliott & Sherman, was sold last week to Ruben and Finkelstein, proprietors of five other theatres in Minneapolis. The purchasers are said to contemplate running only big features in the Lyric. Lowell C. Calvert, manager of the New Garrick theatre, will have charge of the two houses for a time. Frank McInerney, present manager of the Lyric theatre, will return to the offices of Elliott & Sherman as publicity manager. This firm plans to confine its motion picture activities to handling films on which they have state rights, and Harry Sherman left for New York to negotiate for the entire Metro service for the northeast.

Ada: C. E. Wentsel, proprietor of the New Orpheum theatre, is elated over his success. He only completed his $7,000 brick theatre in December last, and space is already at a premium. The town has a population of 1,700 and this theatre seems to be the mecca of the populace.

NEBRASKA.—Walbach: Peter Stepnosky, planning to build a motion picture theatre at Walbach, is delighted because he wrote in to Manager George Rogers of the Western Supply Co., Omaha, the other day to ask about a seating plan and Mr. Rogers sent him a carefully drawn plan from which any builder could work. Upon inquiry Mr. Stepnosky learned the Western Supply Co. does that in every instance and in that way greatly aids the ofttimes puzzled exhibitors.

Omaha: Sam Brodkey has taken over the Cameraphone, big downtown theatre in Omaha, has remodeled, renovated and redecorated it. He put in a National ticket vending machine, and has completely equipped his house with a type S Simplex, transverters, and a new Minusa screen.

Omaha: One of the recent theatre deals in Omaha, Neb., of most interest to exhibitors was the leasing of the Hipp theatre, on Harney street, between Fifteenth and Sixteenth, by Manager F. A. Van Husan of the Universal exchange and Manager J. H. Calvert of the Bluebird exchange. When the lease on the theatre—one of the largest and best founded of Omaha's downtown houses—expired, Exhibitor Hugo Biltz did not choose to renew it. The house will show Bluebird and Red Feather features.

Ord: Van Vliete & Gibson of Ord, besides putting in a new model Simplex, having renovated their house.

NEVADA.—Las Vegas: Cragin and Pike have taken over the Majestic theatre here and are operating on the inside, but will utilize the airdome as soon as weather permits. This airdome is one of the best equipped outside theatres in the West, having 500 opera chairs, two Power's 6B projection machines, and is fitted with Cragin alarms.

NEW BRUNSWICK.—Saint John: F. G. Spencer, who operates a chain of theaters in this section contemplates a trip to New York during May to get better acquainted with the various producers and exchanges.

NORTH CAROLINA.—Concord: W. E. Stewart, owner and manager of the Pastime theatre, has recently remodeled his house, increasing his seating capacity, and further has installed a Wurlitzer organ. He reports business good.

Cooleemee: A. J. Erwin, owner of the Peerless theatre has purchased a Power's 6A projecting machine and is delighted with results.

NORTH DAKOTA.—Amenia: H. L. Chaffee, owner of the Armenia Little theatre has just completed a new operating room with a Motiograph projector, generated by a 3 h.p. Fairbanks-Morse gasoline engine.

Ellendale: Boom & DuRand have recently completed their new Lyric theatre to take the place of the one burned down in the spring of 1916. The previous building was constructed in 1914.

OKLAHOMA.—Ada: Mrs. J. I. Ransom, since the death of her husband a month ago, is conducting the Liberty theatre alone, but while business is good fears she will have to give it up. Mr. Ransom ran the theatre for twelve years.

OHIO.—Cleveland: S. W. Manheim & Company, Garfield building, has leased for Arian Dessauer to J. H. Simpson, the Plaza theatre, East 55th St. and Payne Avenue, N. E., for a period of ten years at an average rental of $1,500 a year. Mr. Simpson, manager of the Ideal theatre, plans to remodel the Plaza and operate it as a feature picture house.

SOUTH DAKOTA.—Artesian: H. D. Spoor is contemplating extensive improvements to his theatre, which when consummated will greatly increase the seating capacity and enhance the value of the property from a show standpoint. His improvements and extensions will enable him to accommodate road attractions in addition to screen features.

TEXAS—Dallas: The Crystal theater, Dallas, will no longer operate under the program system. Manager P. G. Cameron will hereafter book on the market. The first fruits of this change of policy have been marked in their better results from the beginning. The Crystal theater has long been regarded as one of the leading picture play houses of this city.

Ed. Foy, Jr., Dallas, has taken over the Ideal theater, situate at Peak and Bryan Streets. Mr. Foy has made a marked success of the Columbian suburban house after several others had failed. The Ideal is also a suburban show. It is claimed that Fay is the youngest exhibitor in Texas. Besides being an efficient manager, he is a highly skilled mechanic and operator—a combination rarely found.

LIVE WIRE EXHIBITORS

Proves to Himself His Patrons Read His House Organ

Under the management of J. G. Bodine, Jr., the American theatre, Washington, D. C., maintains a patronage that varies but slightly from week to week. Asked how he accomplished this, Mr. Bodine replied, "Always maintaining the same high standard of clean pictures. Variety in the feature, a good comedy, a novelty in presentation, making your patrons feel that they are necessary for your success, and keeping their comfort always in mind, are my principles.

"I demonstrated the usefulness of the weekly program recently by printing a picture of Mary Pickford and beneath it the name of Clara Kimball Young. Every second person nearly who came to the show that week told me of the error. I was anxious to discover if these leaflets were read or just thrown away. I am convinced that they are read and are a useful advertising medium of my house."

The American is a residential theatre of 600, spacious and exceedingly well ventilated. A good screen, clear projection and appropriate music of piano and violin add to the attractions of this popular house.

Clothing for Duluth Girls Who Resembled Anita Stewart

W. W. Abrahamson of the Zelda theatre, Duluth, Minnesota, hit upon a happy idea in drawing attention to "The Girl Philippa," when it played in his house.

A short time prior to his week's run of Greater Vitagraph's "The Girl Philippa," Mr. Abrahamson announced in his newspaper advertisements that he would offer prizes to Duluth girls who bear the closest resemblance to Anita Stewart, star of "The Girl Philippa."

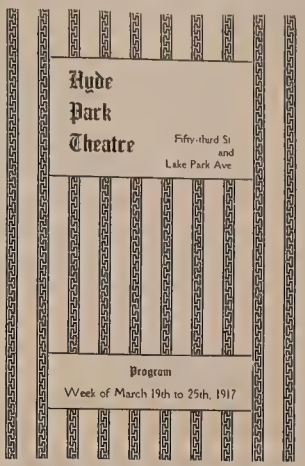
This in itself was enough to arouse interest among the members of the fair sex of the city, but as an added incentive Manager Abrahamson offered prizes of a spring dress for the closest resemblance, a spring hat for the next and for the third, a pair of spring boots.

As a result of the contest, considerable interest in the picture was incited and Mr. Abrahamson's theatre played to big business during the entire run of the play.

Rialto's Birthday Booklet

S. L. Rothapfel, manager of the Rialto theatre, New York, has issued a booklet, 6 inches by 8½ inches, in which the various departments of his theatre are represented. Besides containing new views of the Rialto's interior, photographs of various members of Mr. Rothapfel's staff also appear.

The booklet is an example of correct printing, and it is probable that Mr. Rothapfel will gladly mail copies of it to his brother exhibitors who care to write for it.



A. Gordon Francis, Chicago, sends us samples of his program and wants a criticism. He leaves us very little room for criticism. The cover is simple and dignified, changing in color every week. The other pages reveal a sensible use of white space and neat type.

Turtle Serves as Sandwich Man

A sand turtle more than a foot in diameter is used by Manager Joe E. Rickards of the Hip theatre, Phoenix, as a moving advertisement. The crawler has a home at the theatre, and every morning is turned loose to wander about the town. At meal time it is fed by cooks at the cafes, and usually gets home before sundown. The name of the theatre is painted on the crawler's back in large letters, and below this with water colors is given the titles of the features. When a Chaplin picture is on at the Hip, a small wagon containing signs on all sides is fastened to the turtle, and it pulls this about town. The turtle has become known to a very large percentage of the inhabitants at Phoenix, and is given very courteous treatment on all sides.

Attractive Book from Southern Paramount Exchange

An elaborate sixty-page book, well bound, has been issued to exhibitors by the Southern Paramount Exchange, Atlanta, Ga., containing photographs and life stories of the numerous Paramount stars. The book is the original idea of Y. F. Freeman, the Atlanta exchange manager, and was written by Grace Wynden-Vail, publicity chief of Southern Paramount.

Rides Sunday Closing Issue to Its Death

E. F. Daniels, wide awake manager of the Daniels theatre, Iron River, Wisconsin, when the Sunday closing question arose in his locality climbed aboard and rode the issue to its death.

Mr. Daniels did not wait for anyone to tell him how he should go about killing the ordinance. He knew it meant death to his bank account, and he climbed right up on the stage and gave a stirring talk every night on the evils of Sunday closing until the issue died of exhaustion.

Mr. Daniels was not aware that his vigorous talks were winning friends to his ranks in another way. When election season came around, Mr. Daniels threw his hat in the ring for mayor of Iron River. Of course he was elected.

A few weeks ago we published an editorial calling attention to the profit you can derive by taking a hand in the affairs of your town. We think that Mr. Daniels is a glowing example of that.

Have you ever tried it yourself? Have you ever taken a hand in town discussions? Or, to express it another way, do the folks in your town consider you as "Smith, who runs the movie show," or as "Mr. Smith, who cast the deciding vote in the new school ordinance?"

We should like to tell other of our exhibitor friends of your activities as a "town figure," if you will write, letting us know your experience.

Girls Take Places of Patriotic Portland Ushers

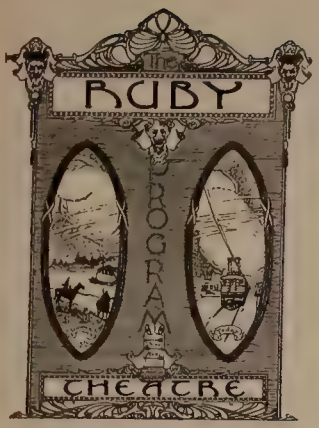
So many young men have deserted the ranks of the Orpheum theatre (Portland, Ore.) usher crew to join the army that the manager has been obliged to recruit a new crew from young women applicants. Manager McGettigan collected a corps of girls and instructed them in their duties. They took charge last Sunday afternoon.

As is pointed out in an article elsewhere in this issue, the desertion of male ushers to the ranks of the army is a difficulty with which most exhibitors will now have to contend. It seems to us that exhibitors should begin training a reserve corps of lady ushers without loss of time.

Slapstick Tickles the Kids

"Put a slapstick comedy at the end, if you would have them come again," said Exhibitor Booth of the Paramount, Nebraska City, Neb., speaking of children's matinees. "Let them swarm out of the theatre laughing and yelling and they won't forget the show before the next time to come.

"I find a mixed program is much the best for children. I generally show five reels; a travel picture, a two reel drama, a news reel and comedy, and finally a slapstick reel."



Light blue linen paper printed in sepia with a decoration which conveys the spirit of the Far West lifts the Ruby theatre's program (Three Forks, Montana), high above the usual type. The month's releases, day by day, are charted within. On the back cover are local advertisements. We will wager a year's subscription that the man who runs the Ruby theatre is an up and coming exhibitor.

Mutual Issues Orange Service Book for "Railroad Raiders"

The idea book issued by Mutual for the new Helen Holmes serial, "The Railroad Raiders," has many points of interest and value, including a yellow and black cover and yellow and black typography, which lifts the publication out of the ordinary class.

The booklet, which measures 8½ x 11½, contains a number of good advertising suggestions as well as sample cuts of Helen Holmes, with prices.

The advertising "stunt" suggestions emphasize the importance of featuring the railroad and its accoutrements. It is suggested that a railroad bell be used to draw crowds, that the program be printed like a time table, that tickets be printed like railroad tickets, and last but not least, that you install a train announcer in front of your theatre.

President Freuler contributed the opening article. Terry Ramsay is the "conductor" of the railroad booklet.

Ideas by the Trunkfull

A. H. McLoughlin, a Vitagraph-V.L.S.E. salesman working out of the Chicago office, has adopted the plan of carrying his selling ideas with him in a steamer trunk. Mr. McLoughlin carries samples of all available advertising matter, such as posters, photographs, heralds, etc.

When he calls at your theatre, his trunk is sent up and you have the opportunity of examining all of the advertising material available and selecting exactly what suits your territory. It seems to us that this plan is much better than the usual practice of ordering your advertising matter from a descriptive pamphlet.

Jewish Daily Warheit Example to Newspapers

Exhibitors' Photoplay Department Established by New York Jewish Daily Meets with Immediate Success—Low Cost Service to Showmen

IF the same enterprise were shown by hundreds of daily papers in this country that is exemplified by the progressive methods of the Jewish Daily Warheit, in establishing a photoplay department, some of these papers would be realizing a greater return from investment and plant.

It is to be noted that the Jewish merchant, whether he is selling diamonds or art, sees a sure and certain profit in any business transaction before he undertakes it. Therefore we can present no better argument to show up the shortsightedness of still too many American newspapers, than the success this Jewish newspaper is having with its work of educating the motion picture producer, exhibitor, and theatre patron to look to its columns.

In a brief six months, Murray A. Goldberg, the young advertising man, graduate of New York University, who undertook to build up this department for Warheit, has not only induced the New Fourteenth Street theatre, National Winter Garden, Majestic, and Mayer and Schneider Circuit theatres to place all their foreign language paper advertising entirely in the hands of his service deparatment, but he has carried advertising from some of the largest producers, in one case, given exclusively to Warheit along with only the Hearst papers, and the World, among the many available New York daily papers.

Warheit's amusement and photoplay department was originally conceived as a special service especially to producers and exhibitors, and though still in its early stage has been very successful. Mr. Goldberg's efforts have made possible a daily amusement and photoplay page, and expert copy and art service furnished at small cost to exhibitors and others is one of the big inducements offered by this keenly alive, strictly "business" institution, which finds that CO-OPERATION WITH THE EXHIBITOR PAYS.

The Warheit service department has started some of the local exhibitors to advertise merely on the strength of its services.

Requests from many other exhibitors are pouring in asking for this same service, and the department is meeting this demand by constantly enlarging the working capacity.

Some of the best known Jewish critics have also been secured to write up the various feature films.

Girl's Basket Ball Team Works for this Exhibitor

Roy Sweetland, manager of the Sixth Street theatre, Hiawatha, Kansas, recently gave a benefit performance for the members of the high school girls' basket ball team when the Famous Players picture, "Hulda from Holland" was playing in his house.

The girls were dressed as Dutch girls and acted as ticket sellers, doormen and ushers. Before the performance they made a friend-to-friend canvass and sold several hundred seats.

The affair caused much favorable comment and helped Mr. Sweetland's business generally.

Dumb Animals are Given a Sunday in Baltimore

Sunday, April 22, was Humane Sunday in Maryland, a day in which kindness was shown to all dumb animals. Members of the Maryland Antivivisection Society endeavored to make the day a success and were given the Blue House theatre, Baltimore, for their exclusive use.

Mr. Basson, the proprietor, donated the theatre and aided them in every way. Special performances, appealing most to children, were given. Two performances were given, one starting at 2 o'clock and the other at 6. Newsboys, Boy Scouts and other children attended.

The pictures shown were devoted mostly to stories of dumb animals and little children. Admission was free.

Exhibitors' Aid Book for "The Barrier" Praised

The publicity department of the Rex Beach Pictures Company is in receipt of many letters from exhibitors praising the exhibitors' aid book which is being distributed to all theatres showing this feature.

"The Barrier" aid book contains an assortment of press stories and samples of thirty different advertisements, original mats of which can be secured at low cost.

Two emphatic needs of successful, inexpensive newspaper advertising are the use of white space and a knowledge of rules. This advertisement, from the Seattle Times, shows expert knowledge of both. The strength of the advertisement lies in the contrast. The contrast of blackness and whiteness is not overcome, either.



Ready-Made Ad-Talks

PROGRAM RELEASES

"The Snarl" Gives Bessie Barriscale Wonderful Dual Role in Mystery Play

(Triangle-Ince Five Reel Production)

Twins are always interesting. At the mere mention of the name we register interest because twins imply complications—complications mystery and mystery interest. Therefore "The Snarl," pleasingly unraveling the story of twin sisters, with strong facial resemblances but totally different dispositions—the one earnest and self-sacrificing, the other vain and egotistical—is a narrative that will rivet your attention: firstly because of its human side; secondly because it teaches a lesson which all sisters whether twins or not, can well learn and lastly because Bessie Barriscale is in the dual role of Helen and Marion Dean, twins.

Universal's First Butterfly Offering, "Eternal Love," a Story of Bohemian Life

(Universal Five Reel Production)

When a man has more money than virtue we can all derive a sound, moral lesson from his life if we follow him through the many escapades which are bound to associate with his career. This, the first of Universal's Butterfly Photoplays to be offered, is a study of Bohemian life in the Latin quarters, and slowly unfolds the events in the life of an artist who meets an innocent, confiding girl whom he employs as a model and wins world renown by his painting of her. The story of a woman's love for a man undeserving of it and her sacrifices for this love, places "Eternal Love" among the best offerings of Universal. Douglas Gerrard, as the artist and Ruth Clifford, as the model supported by a strong cast, give to the picture an added interest.

Naomi Childers in "The Auction of Virtue" Answers a Vital Question

Do riches bring happiness? Naomi Childers answers the question for you in Art Drama's latest offering "The Auction of Virtue." Reared in poverty but possessing remarkable beauty Miss Childers in the role of Phyllis Shaw becomes a model in a cloak house. An artist discovers her but he is poor and her idea of happiness is riches. He auctions his belongings and she seeing a means of marrying wealth offers herself at auction. Her awakening, the call of true love and the temptations which arise from a girls misconceptions—all are vividly set forth in "The Auction of Virtue."

Emmy Wehlen Has Role with Powerful Appeal in "Sowers and Reapers"

(Metro Five Reel Production)

As ye sow so shall ye reap—let Emmy Wehlen depict this biblical lesson for you in her own inimitable way in "Sowers and Reapers." It is worth while. From the lowly shop girl she rises to the pinnacle of success through the medium of the motion picture, casts off a selfish love, returns kindness for hate and in the end triumphs over her enemies. It is different—something apart from the usual run. You will like it for the lesson it teaches, the tense situations as they unfold and the fine acting of Miss Wehlen.

Bernhardt, the Divine, Plays Inspired Role in Tense Play, "Mothers of France"

(World Film Five Reel Production)

Mothers of France tell the story. The inimitable Sarah Bernhardt endows it with a living, breathing aspect which makes you want to shout, "Vive la France" and sing the Marsellaise, all in one breath. It is magnetic in its appeal, guiding you over shell strewn areas, forcing you into the trenches and laying before your eyes a never-to-be-forgotten panorama of war's offspring. The mother's part in war; her sacrifices, first for her country and then for her sons; her wonderful devotion to both and her brave stand to face it all; her smiles in the face of a condition worse than death and her courage to the end—all this and you find yourself wondering about what?—war. The story was written and produced by Jean Richepin, member of the French Academy.

Elmo Lincoln and Carmel Myers in Superplay, "Might and the Man"

(Triangle-Fine Arts Five Reel Production)

Where two women are concerned and only one man you may expect not something out of the ordinary but on the contrary most ordinary. But if the man happens to be named McFadden, a giant in strength and physique, proprietor of Clancy's Sanitarium and one of the women is a cook, late of the Emerald Isle and the other the debutante daughter of a multi-millionaire steel manufacturer dealing in submarines and both are madly in love with the man, you may expect humor from the Irish, the punch from the giant, and love radiating from all three. A strong plot, fine acting and a world of hearty laughs are combined in "Might and the Man."

"Little Miss Nobody" Presents Violet Mersereau in Charming Role as Waif

(Bluebird Five Reel Production.)

A waif born to drudgery but ever wearing the smile that wins and eventually winning a real man with real money which outcome gives rise to "the eternal triangle" which in turn injects that quality known as suspense into a picture making a nicely mixed composition of romance and jealous intrigue—these are some of the strong points in "Little Miss Nobody." Violet Mersereau as the waif, depicts a role well suited to her vivacious character, and in this vehicle she just takes the reins and romps through the five reels with an exhilarating twinge of interest for all. If you like waifs you will like Miss Mersereau; if you like romance you will like the story and if you like beautiful exterior scenic effects showing a real Northern New York blizzard and typical lumber camp life, you will enjoy "Little Miss Nobody."

Children's Fairyland Idealized by Mae Murray in "The Primrose Ring"

(Paramount Five Reel Production)

"The Primrose Ring" will touch a responsive note in the hearts of us all. The children will love it, and grown-ups will like it because it is a nice combination of the purely fantastic and cold, hard science. It is a whimsical story of goblins, elves, fairies and plumed knights arrayed against medical science in brightening the lives of little crippled children confined to the hospital. It is touching in its appeal, exciting a wonderful heart interest because it is something we have all imagined and dreamed about. Mae Murray supported by Tom Moore and Little Billy Jacobs will bring you back to fairy land and realize your dreams of childhood.

Your Own Advertising Man!

¶A pair of scissors plus this Department gives you the services of a top-notch advertising man in constructing your advance program announcements, your newspaper ads and reading notices.

¶The aim of these Ad-Talks is to give a curiosity-creating hint of the picture's story, a snappy description of any feature that should aid its drawing power and a headline adaptable to use in large display type for your ads.

¶Current independent features, program releases and serials for the week of May 7th are covered in this issue. The Department will be continued in this systematic manner so that you can have a handy quick-reference file covering the field.

¶Let's get together on this Service Department. Tell us of any improvements you would like to see. Send us samples showing the different uses to which you put the Ad-Talks.

¶Make this Department your own advertising man.

Margaret Illington's Picture Debut in "Sacrifice" Is Important Event

(Paramount Five Reel Production)

To those who remember Henriette in "The Two Orphans," Maggie Schultz in "Kindling" or Nina Jesson in "His House in Order," three of New York's greatest stage successes, it will suffice to say that Margaret Illington presents the dual role of Mary Stephani and Vesta Boris in "Sacrifice," making her initial bow to the motion picture public. To others less fortunate it would seem that no better opportunity could be afforded them to see what others have seen and so admired—namely—Miss Illington in action. In "Sacrifice" she has unlimited opportunity to display her remarkable gift of versatility, magnetic personality and wonderful emotional talents which so endeared her to lovers of the legitimate. As the proud and stately daughter of a high government official and as the notorious dancer in a small principality of Europe who sacrifices herself that true love may live, Miss Illington shines forth as the true artist. Political intrigue with a European background, wonderful acting, strong support and a gripping plot make "Sacrifice" one of Lasky's best offerings. Charles Kenyon, who is responsible for many of Miss Illington's stage successes, wrote the story.

Nance O'Neil, "Bernhardt of the Screen," Is at Her Best in "Hedda Gabler"

(Mutual Five Reel Production)

Nance O'Neil, the Bernhardt of the screen, who has thrilled New Yorkers the past season by her wonderful emotional acting in the New York production of "The Wanderer," has for the role of Hedda Gabler in this five reel picturization of a woman's battle to throw off the terrible fancies which loom like ugly phantoms before her mind's eye. Miss O'Neil presents the role of a woman whose insane love for a dissipated genius has estranged her from her husband. Her emotional characterization of a woman's uncanny affection for weapons of destruction and her final sacrifice, the great sacrifice, life itself, are masterpieces of dramatic artistry giving to the picture a strong, appealing force which will hold with intense interest.

June Caprice Will Win Your Heart in Newest Play, "A Small Town Girl"

(Fox Five Reel Production)

Those of us who spent our childhood days on the farm and laid awake nights dreaming of the Great City, afterwards realizing our dream by nights on the "Great White Way" can once more go over our past with winsome little June Caprice in "The Small Town Girl." William Fox has placed his clever little star in an ideal vehicle and she surpasses all expectations in her characterization of the small town girl who comes to the big city to take care of her aunt's little girl, in the person of four-year-old Jane Lee, one of the Lee Kids who appeared to such a good advantage with Annette Kellermann in "The Daughter of the Gods." John G. Adolfi who directs all of Miss Caprice's pictures, wrote the story in collaboration with Adrian Johnson. Bernard Delaney makes his debut as Miss Caprice's new leading man in this picture.

"Souls That Meet in the Night" Tells Story with Strong Heart Appeal

(American Standard Five Reel Production)

"Souls That Meet In The Night" presents a story that is sound in theme, wrong in appeal and convincing in the lesson sought to be taught. Wealth very often gives rise to distorted ideas, ideas which if carried out bring unhappiness not alone to the misguided possessor of wealth but to others wholly innocent who believe the means justify the ends gained. In this picture we see a pampered daughter of a wealthy father forced into marriage with a poor architect who is made to bear the brunt of the unscrupulous methods of an unscrupulous acquaintance of his wife. Devoting himself to his profession the architect gains prominence and lives to gain the love and respect of the girl whose vision of happiness had been changed by his true character.

Walthall, "Birth of a Nation" Star, Makes Hit in "The Saint's Adventure"

(K-E-S-E Five Reel Production)

Henry B. Walthall in the role of a pastor whose benevolent ideas regarding up-lift work in a thickly settled tenement district are not well

received by his fashionable congregation because the tenements are owned by the church of which he is pastor, and the means he employs in carrying out his ideas in opposition to the wishes of his congregation, are the strong points in "The Saint's Adventure." It is strong in its appeal, realistic in its settings and shows Mr. Walthall in one of his best characterizations. A certain strain of pathos is contained which blends admirably with the predominating thought inspired —benevolence. Mary Charleson, as the woman who assists him in his charitable work and whom he afterwards marries, adds strength and stability to the work of a good supporting cast.

The Paris Underworld and Its Mystery Revealed by Warwick in "The Silent Master"

(Selznick Five Reel Production)

Whether the adventure be in Paris or New York makes little difference but when qualified by the inclusive term underworld, Paris excites the more. Why? Because with the Paris underworld we always associate the Apaches, a synonym for unique, romantic, nerve tingling exploits. "The Silent Master" is a mystery story of life among these desperate and cunning Apaches and of what a man dared and suffered for love; a romance swinging across the Atlantic to fashionable New York society from the Paris underworld, replete with tense situations, gripping scenes, strong action and fascinating mystery. "The Silent Master" is an adaptation from E. Phillips Oppenheim's novel, "The Court of St. Simon." Robert Warwick supported by Olive Tell and a strong cast is seen in this masterpiece of mystery.

Storey and Moreno in Appealing Drama, "Captain of the Grey Horse Troop"

(Biograph Five Reel Production)

Indian stories are becoming rarer with the onward march of the motion picture which is the more reason why "The Captain of the Grey Horse Troop" will afford you exciting interest throughout its five reels of strong characterizations and ideal western background. A strong plot with a well balanced strain of love running along giving Edith Story innumerable opportunities to display her remarkable talent to please, makes the story one from which the most varied audience may draw a personal interest. Antonio Moreno in the role of Captain Curtis, goes into the midst of the Red Man's country to better conditions by kindness. He fights political greed and the cattlemen's unjust desires for Indian lands until by sheer bravery and unflinching courage he wins the respect of his opponents, commendation from his Government, and last but not least, the love and respect of a girl.

"The Frame-Up" a Thrill Play, with William Russell in Powerful Role

Are you in the mood for action—"pep" in modern phraseology—action running into thrills, each thrill a link in a chain which slowly but consistently draws a scion of a wealthy family to the heart of a girl reared by a mother who is in league with the underworld but whose daughter is the personification of youthful innocence? If so, "The Frame Up" has much in store for you. Life in the underworld—the inner-workings of a city's police force; thrilling scenes of a mad chase in a taxi; the doings of the yeggmen and William Russell in many sensational feats, are some of the points of interest which will greet you when "The Frame Up" is thrown on the screen. Francelia Billington in support of Mr. Russell is second only to Mr. Russell himself in giving to this picture a clean refreshing interest.

Fine Character Portrayal by Frederick Warde in Pathe's "Hinton's Double"

(Pathe Five Reel Production)

"Hinton's Double" affords Frederick Warde an excellent vehicle in which to display his remarkable gift of character portrayal. In this picture he is called upon to present two characters of opposite emotions. He does it with a degree of accuracy and naturalness which is only equalled by his portrayal of the Vicar in Goldsmith's "Vicar of Wakefield," the previous picture in which he starred. The picture itself, greatly enhanced by Mr. Warde's power of appealing to his audiences, is both interesting and entertaining, carrying with it a certain touch of pathos that is sure to reach all classes. A strong plot is contained and the suspense, well sustained, is just enough and no more. The direction is fine and the work of Kathryn Adams in support is praiseworthy.

SERIAL RELEASES

Secret of Philippa's Birth Almost Revealed in Late "Double Cross" Mystery

(Pathe Serial—Two Reels)

The secret of Philippa's birth comes dangerously near to revelation in "The Stranger Disposes," the eighth episode of the "Mystery of the Double Cross." Still without his inheritance, which depends upon his marriage to the girl of the Double Cross, and still unaware of his mysterious protector, the Masked Stranger, Hale and Annesley investigate Bentley's quarters where a fight ensues, the Masked Stranger appears and Hale and Annesley are captured. Hale escaping, goes to Brewster's home, where Bentley is found and a stirring scene is enacted. The Masked Stranger again appears, foils the plans, and that night in a mysterious manner prevents the marriage of Bentley and Philippa. Molly King is given an opportunity for some fine acting in this episode.



Capt. Stanley Lewis with Armored Truck and Machine-Gun Roadster Ahead of "Fall of a Nation." Capt. Lewis is Now with "The Crisis" in Missouri

Great Secret Revealed—Great Master Identified in This, the Last Chapter

(Metro Serial—Two Reels)

What is the Great Secret? Who is the Great Master? What becomes of the Secret Seven? What connection is there between the Great Master and Montgomery? What has prompted the love of Jane Warren for Montgomery and why has she feared Zulph? Not one secret but five secrets will be revealed to you in this the last chapter of "The Great Secret." The Great Master has been a villain in your eyes. Was he justified in view of the final revelation? Is he a hero or a villain? There has been suspense carried through the seventeen previous chapters of this great mystery story. In this last chapter the suspense will reach a climax, the outcome of which will startle you. There is a world of gratification in this last showing of "The Great Secret."

Warehouse Demolished in Latest Chapter of "The Railroad Raiders"

(Mutual Serial—Two Reels)

There is something we may all be sure of witnessing when Helen Holmes is concerned in the picture—that is thrills. In this the fifth chapter of "The Railroad Raiders" series, we are not disappointed. Helen is on the trail of raiders who had stolen from her money which had been left in charge of the paymaster. She sees the raiders overcome the paymaster and make way with the money. They jump a passing train, overcome the engineer, detach the engine and flee. Helen follows on another train, reaches the switch ahead of them, throws it and the engine with the raiders crashes into a warehouse. It is a thriller and one of the best.

New Thrills in "Voice-on-Wire" All but Reveal Identity of "The Voice"

(Universal Serial—Two Reels)

The mysterious manner in which the identity of "the voice on the wire" is concealed, and the appearance of the disembodied hand at the unexpected moment, mark this, the ninth number of "The Voice on the Wire" mystery series, as one of the most gripping chapters yet shown. The identity of the "voice" is almost revealed by the notorious "Red" Warren's gang, but the suspense is kept in a clever manner. This ninth chapter only increases the mystery the more and should not be missed by those who have followed "The Voice on the Wire," and for those who have not it holds a gripping mystery complete in itself.

STATE RIGHTS FEATURES

Irene Fenwick in "The Sin Woman" Tells Tense Story of Inherited Sin

(Geo. Backer Five Reel Production)

Heredity plays some queer and gruesome pranks. We see it stamped on the faces of innocent children, indelibly imprinted on our unfortunate prison occupants and with a persistence only equaled in its ruthlessness by the results obtained, crowding our misguided women into disgrace. "The Sin Woman" with Irene Fenwick in the role of a woman whose hereditary propensities have enslaved her to one aim in life —that of ensnaring by her wiles all men with whom she meets, takes up this phase of the ruinous side of inheritable qualities, presenting a picture excellent in production, rich in color and holding in its intense interest. It is the story of the "vampire" with the suggestive element eliminated, but the lesson to be taught forcibly and entertainingly brought out. Miss Fenwick, Clifford Bruce and Renie Davies are in the leading roles.

Marie Shotwell in "The Woman and the Beast," Story of Misguided Love

(Graphic Features Five Reel Production)

A quiet, serious dreamer in the person of a young Italian poet who comes to a settlement of quarry workers for a quiet spot in which to dream, his subsequent awakening to the fact that he is deeply in love with a young widow whose fiery, impulsive nature demands strength and action in the man she would wed and the events which lead up to a situation which unexpectedly places the poet in a position to demand her respect, are the strong points in "The Woman and the Beast." Its plot holds and is brought to a climax well conceived, with a strong appeal to all. Marie Shotwell in the role of the young widow, Fred Eric as John, the Italian poet, and Alphonse Ethie as "Bib" Frank, whose jealous disposition is compared to a beast, give to the picture a strong cast.

"The Bar Sinister" Most Remarkable Race Story Since "Uncle Tom's Cabin"

(Edgar Lewis Five Reel Production)

A more human, touching story could not be told than the one which unfolds with the showing of "The Bar Sinister," one of the most remarkable race stories since "Uncle Tom's Cabin." The problem of the three races implanted in the South is the theme. It is stirringly pathetic, vivid in its naturalness, human in its appeal, forceful in its lesson and unflinching in its justice. In "The Bar Sinister" you will not find the slightest hint at prejudice, objectionable sentimentality or unsportsmanlike demeanor. It is a battle between the good bad man and the bad good man. Mitchell Lewis, whose splendid characterization of 'Poleon in "The Barrier" will be long remembered for its human side, is in the role of Ben Swift, a mixture of three races, who loves and dies for his love. "The Bar Sinister" is a picturization of an original story by Anthony P. Kelly.

ADVANCE OFFERINGS OF THE PROGRAMS

Washburn's Next, "Filling His Own Shoes"

"Filling His Own Shoes," will be Bryant Washburn's next Essanay feature released through Kleine-Edison-Selig-Essanay. Henry B. Rowland is responsible for the story which in novel form has proved to be one of the best sellers.

The title role requires Mr. Washburn to appear as an American shoe clerk out of a job in Paris, just about the time the Balkan War was raging.

He joins the Turkish army, saves a wounded Turk, and is bequeathed two million dollars. Back to Paris with three beautiful Turkish maidens he goes, renews acquaintance and falls in love with the daughter of his former employer and then through the jealousy of his foreign maidens gets into all kinds of difficulties.

Hazel Daly, Mr. Washburn's leading lady in previous Skinner productions will once more co-star.

Los Angeles House Gets Big Returns on "The Cure"

The late Chaplin release, "The Cure," is the featured part of the week's program at the Garrick theatre, Los Angeles, and the house is playing to the greatest business it has had for months. An added attraction is the comedy drama, "The Man Who Took a Chance," with Franklyn Farnum and "Brownie" Vernon. Manager H. P. Caulfield of the Garrick has installed a very attractive lobby display which includes reproduction of a setting used in the picture with automatic figures.

"Night Workers" Completed

Marguerite Clayton's next Essanay feature, "The Night Workers," is almost ready for inspection. It will be released through Kleine-Edison-Selig-Essanay, May 21. There will be a new star in filmdom in "The Night Workers" in Jack Gardner, recruited from the stellar ranks of musical comedy.

General Film to Double Short Reel Service

Groups of Popular Dramas and Comedies Under Consideration to Augment Existing Series; Weekly Release of Twenty Reels Probable

WHAT will amount to a practical doubling of its service is announced by General Film in the shape of plans to release many more short length subjects, especially of comedy trend. An output of twenty reels weekly is expected.

The comedies, as planned, will come in a series, each unit of the same type and released at regular periods, so that the public will be familiar with the series from the beginning. There is to be no lost prestige through placing them in the market as isolated releases. A straight, even standard will be insisted upon through the whole series.

In similar fashion dramas of a certain type will be grouped in series covering a long term, in order that they may become identified for value and drawing power. In addition, there will be serials released at stated intervals.

The demand reported by General for the several groups already being released has instigated the plans for more clusters. The Broadway Star features, which include the O. Henry stories and the Black Cats, the American Girl series, the Selig two part dramas and the bi-weekly Selig Tribune news reel, have all been going well.

In the way of new matter the following will probably be the added groups:

A weekly two-reel drama of consistent type throughout, inclining toward the detective and mystery plot.

A weekly clever standard comedy, with lots of disturbance and laughs.

A weekly three or four reel drama release of appeal equal to standard feature subjects, with favorite players, whose names will add to the drawing power.

An attractive serial which has had a successful forerunner.

Famous Ibsen Play Heads May 7 Mutual List

Picturization of "Hedda Gabler" Given with Nance O'Neil in Lead; Adventurous Chapter of "Railroad Raiders" and Several Comedies

NANCE O'NEIL in the title role of Henrik Ibsen's drama "Hedda Gabler" will appear on the Mutual schedule for the week of May 7. The role is one of the best known of Miss O'Neil's stage characterizations, and she has played the part more than seven hundred times.

William Russell will appear in "The Frame Up" in which he is seen in the part of a chauffeur.

"A Woman's Wit" is the title of the fifth chapter of "The Railroad Raiders," the Mutual-Signal serial in which Helen Holmes furnishes most of the thrills, and which comes to the screen on May 7. In this chapter Helen Holmes in an inspection car chases two thieves on an engine, and most of the time has to drive the car crouched on the running board while dodging their bullets. An engine runs straight through a warehouse wrecking it completely.

On May 7, also will be released the first of a new brand of comedies, the La Salle-Mutual. This is entitled "The Prodigal Uncle" and features Carol Halloway.

May 9 brings the Strand-Mutual comedy "The Great American Game," featuring Billie Rhodes and Jay Belasco, and the fun is built up around the American game of "bluff." The Cub Comedy contribution on May 10, is "Jerry's Picnic," featuring George Ovey.

"A Vanquished Flirt" is the title of the Vogue Comedy ready May 12. Larry Bowes, Rena Rogers, Jessie Perry, Harry Huckins, Owen Evans and John Oaker appear in this picture, the scenes of which are laid in a beauty parlor.

"The Under Dog" is the title of the eighth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal comes to the rescue of an old miser who is being robbed.

The "Mutual Tours Around the World" scheduled for May 8, show Pompeii as it looks after nineteen centuries under ground; Zurich, the leading city of Switzerland which is built on both banks of the River Limmat, where it issues from Lake Zurich; and Mourom, an old Russian village on the Oka River, which was built in the reign of Ivan the Terrible.

The "Mutual Weekly" comes on May 9, and "Reel Life" appears on May 10.



Mme. Olga Petrova and Margaret Illington Shortly to Make Their First Appearances on the Paramount Program in "The Undying Flame" and "Sacrifice" Respectively. Both are Lasky Pictures

Vitagraph Announces Its Schedule for Summer

Thirteen Subjects Listed With the Most Popular of the Company's Stars, Beginning April 30 and Concluding July 30; Merit Standard

A SUMMER release schedule, claimed to be without a weak spot, was announced by Vitagraph last week, to start with the April 30 release of "Her Secret," in which Alice Joyce and Harry Morey co-star.

May 7 brings "The Captain of the Gray Horse Troop," a dramatization of Hamlin Garland's novel of that name, while on May 14 Peggy Hyland in "The Sixteenth Wife" is presented, with Marc McDermott in the male lead. Especial emphasis is laid on the merit of this picture, which is the story of an American girl upon whom a Turkish rajah cast longing eyes and eventually, through kidnapping, endeavored to make her "His Sixteenth Wife." Director S. L. Rothapfel of the Rialto, New York, booked this picture after seeing it in an unfinished state.

Anita Stewart, playing the stellar role in "Rebellion," will be the release of May 21, which will be followed on May 28 by "The Soul Master," with Earle Williams in the leading part.

For June, Antonio Moreno will be seen in "The Magnificent Meddler" on the 4th of the month, a story of the struggles of a young man who places a higher value on honor than on love. One June 11 comes "The Question," by Lawrence McCloskey, directed by Perry Vekroff and featuring Alice Joyce.

"The Maelstrom," by Frank Forest, directed by Paul Scardon and starring Earle Williams supported by Dorothy Kelly, is the release for June 18. "Mary Jane's Pa," from Henry Dixie's stage success and directed by Charles Brabin, is the offering for June 25. Marc McDermott and Dorothy Kelly are in the leading roles.

Antonio Moreno is featured in the July 2 release, which is titled "A Son of the Hills," from the novel of the same name.

The balance of the July releases are:

July 9, "Richard the Brazen," an adaptation of Cyrus Townsend Brady's and Edward Peple's book of the same title—directed by Perry Vekroff, featuring Alice Joyce and Antonio Moreno.

July 16, "Lincoln by the Nine," by Thomas Edgelow, directed by Paul Scardon, with Earle Williams and Corinne Griffith. July 23, "The Message of the Mouse," a seven-part production by George Randolph and Lillian Chester, directed by Wilfred North, featuring Anita Stewart.

July 30, "The Lady Sheriff," produced by William Wolbert and featuring Antonio Moreno.

Four Big Metro Features on Schedule for May

Three Rolfe Pictures, with Ethel Barrymore, Emmy Wehlen and Frances Nelson, Also Mme. Petrova Subject, Announced—Two Drew Comics

ETHEL BARRYMORE, Emmy Wehlen, Frances Nelson and Mme. Petrova, four of the most shining Metro stars, come to the screen during May in attractive productions. Three of the features have been made by Rolfe Photoplays, and the other is a Popular Plays and Players release.

First on the list is "Sowers and Reapers," starring Emmy Wehlen, a five-act feature photodrama, written and directed by George D. Baker. "Sowers and Reapers" tells the story of the phenomenal career of a girl who became a motion picture star. Love interest underlies the incidents that develop this photoplay.

In this subject the Director, George D. Baker, appears for the first time as an actor before the camera, he having consented to take the part of the director in a motion picture play which is shown in the production. Prominent in Miss Wehlen's support are George Stuart Christie, Kate Blancke, Frank Currier, Peggy Parr, Walter Horton, Harry Davenport and David Thompson.

As a young teacher who supports her mother and invalid brother, and pays with her honor for the necessary funds to meet the expense of an operation on the mother, Mme. Petrova has a strong role in Metro's May 14 release, "The Soul of Magdalen." Eventually the true love of an honorable man banishes the misery that has entered the young girl's life.

Burton L. King directed the picture which was written by L. Case Russell, and Mahlon Hamilton, Wyndham Standing, Mrs. Mathilde Drundage, Violet Reed and Gene Burrell have prominent parts.

"The Beautiful Lie" is scheduled for release May 21. This is a picture version of Ella Wheeler Wilcox's poem, "A Reverie in a Station-House." It has been adapted for the screen by June Mathis and directed by John W. Noble, with Frances Nelson as star.

The story tells of Louise Joyce, a stenographer who is cast off by her employer when after a fraudulent marriage ceremony, he tires of her. Through many trials Louise finally emerges as an artist's model, but the artist, though loving her, goes away on hearing one side of the story of her past. She is finally vindicated and happiness prevails.

Edward Earle plays opposite Miss Nelson. Harry S. Northrup, John Davidson, Sally Crute, Mrs. Allan Walker and Emil Collins are in the cast.

"The Greatest Power," with Ethel Barrymore in the stellar role, is scheduled for the final week in May. Miss Barrymore has the part of an up-to-date American girl, with a genius for compounding chemicals, who achieves many surprising results. An entire village was built only to be demolished as a result of one of the experiments conducted.

Edwin Carewe directed the picture, and Albert S. Le Vino arranged the script from the story of Louis R. Wolheim. Harry S. Northrup, W. W. Black, Frederick Truesdell and Kenneth Cree are among the principal players.



Billie Burke, Whose First Famous Players-Paramount Picture Will Be "The Mysterious Miss Terry" from Gelett Burgess' Story

"The Trufflers" Supported by Big Ad Campaign

Supported by an advertising campaign of unusual breadth and force, "The Trufflers," an Essanay feature, in which Nell Craig has the titular role, will be released through K-E-S-E, May 9. Sydney Ainsworth, Ernst Maupain, Richard C. Travers, Harry Dunkinson, and other Essanay stars of real magnitude will be in the supporting cast.

Nell Craig, in "The Trufflers," has the role of Sue Wilde, the girl who cast off the draperies of conventionality in her search for the limelight, which led her to reside in Greenwich Village, New York City's Latin Quarter, where Bohemian life rules.

The picturization has been made the foundation of a series of magazine Sunday feature stories in a chain of metropolitan newspapers, and with this publicity in advance it is believed that "The Trufflers" will achieve distinct success.

New Metro Michigan Head

George N. Montgomery has been appointed manager of the Metro Film Company, in Michigan, with headquarters at 73 Broadway. With this announcement also comes the announcement that the company's Escanaba office has been closed, and Joseph Fertie, manager, has been transferred to the Detroit office where he will do special sales work.

Mr. Montgomery was with the World for many months and for the past few months has been at the Detroit office of the World as special Michigan representative. Previously he has managed World exchanges in Indianapolis, Denver, Kansas City, Chicago and other cities.

Des Moines Office Closed

The Midwest Photoplay offices in Des Moines are about to be discontinued and consolidated with the offices of that corporation in Kansas City. A. H. Blank is president and owns the controlling interest in the corporation.

Cinema War News Makes Initial Release

The Cinema War News Syndicate announces that its first issue has been released and is now being shown in New York, Philadelphia, Cleveland, Seattle, Los Angeles and other large cities. The state-rights marketing campaign has been successfully pushed and most of the territory sold, although there are still some attractive sections open.

Captain Bob Reynolds, chief of staff, has completed the organization of his "cameraspondents" and now has representatives in every section of the country.

It is the ambition of the Cinema War News Syndicate to present as many "exclusive" pictures as possible. Exclusive pictures appearing in the first release include the launching of the submarine L-8 at the Portsmouth Navy Yard and views of the women's war farm at Farmingdale, L. I.

"Her Better Self" May 21

Pauline Frederick's next Famous Players-Paramount production, "Her Better Self," has been completed under the direction of Robert Vignola, and the picture is scheduled for release by Paramount on May 21. It was for this picture that Mr. Vignola had an exact replica made of the Supreme Court, Trial Term, Part I, in the Criminal Courts Building. Thomas Meighan is again in the leading role in this production. Others in the cast are Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rheim and Armand Cortez.

The story is of a pleasure seeking society girl, who finally awakens to useful purposes.

Big Michigan Exploitation on "Mormon Maid"

Harry S. Lorch, of the State Film Co., Detroit, is getting ready for a big spring drive on "A Mormon Maid." In the neighborhood of $10,000 will be spent for general advertising, to include the newspapers, billboards, street cars and direct circularizing. It will "pave the way" for the exhibitors who book this picture in Michigan, and assure them of big business.

Mae Murray and Blanche Sweet on Paramount List

Will Be Seen Week of May 7 in Business Drama and Fantastical Romance Respectively Expose of Psychic Claims in Photographs

MAE MURRAY, in a story of fantasy and fiction, "The Primrose Ring," and Blanche Sweet and Thomas Meighan in a drama of business and social life, entitled "The Silent Partner," are the two features heading the May 7 Paramount schedule.

Tom Moore appears opposite Miss Murray, who is seen as a crippled girl, who, when cured, devotes herself to the nursing of younger children afflicted with the same ailment. A pretty love story develops after a young physician who is placed in charge of a hospital finds that even his up-to-date methods cannot avail against the cheerful medicine of fairy stories told by the little nurse to her patients.

Billy Jacobs also appears in this picture which was directed by Robert Leonard, who has overseen the majority of Miss Murray's recent screen productions.

The story of "The Silent Partner" tells of the loyalty of a stenographer who saves her employer from being ruined by a dishonest partner, and is finally made a lifepartner in the business. The cast surrounding Miss Sweet and Mr. Meighan includes George Herbert, Mabel Van Buren, Ernest Joy, Florence Smythe and Mayme Kelso.

The expose of mediums is begun by Hereward Carrington, author on psychic research, in the current edition of the Paramount Pictographs. It is claimed of these pictures that they will actually prove more than 98 per cent. of all so-called phenomena are fake, and the remaining 2 per cent. are in no wise of spiritual origin, but are merely due to an as yet unexplained power on the part of the medium which permits of accomplishing some startling and apparently wonderful effects.

Other subjects dealt with in the screen magazine include "The Transplanting of the Peasant Arts of Europe in America," a subject entitled "Stung," and a picture of results obtained through proper training of the bodies of young Americans.

Burton Holmes, in his sixty-sixth series of weekly trips, takes the traveler to "Colorful Ceylon." A single-reel comedy with Victor Moore, "Invited Out" completes the program. Here Mr. Moore is seen as a clerk, who, tired of restaurant food, is invited to the boss's home for dinner by the daughter of the house. In anticipation he curbs his appetite until dinner, only to find on arrival that the house is upset and the invitation postponed. Hungrier and hungrier the unfortunate clerk travels from one home to another of his friends. Naturally he finally gets his dinner in a restaurant.

Destroyed French Castles in Gaumont Picture

"Tours Around the World," No. 28, features the single reel Gaumonts released through Mutual, May 15. "Castles of the Loire, France," is the leading topic of the rede, and show the beautiful structures which have been so ruthlessly destroyed during the war. The second section of the picture presents the Island of Barbadoes.

On May 17, "Reel Life," No. 55, is released. Its leading section, "Speeding the Spoken Word," shows how telephone lines are laid across the continent, and gives an idea of the complexities met. Other portions explain how "The Toothsome Crab" is prepared for the table, how dealers are "Beating the High Cost of Furs" with rabbits, and how in bathing suits children daily attend "A School on the Beach."

The Mutual Weekly will also appear during the week with views of the latest local and foreign happenings.

Beban's Latest May 14

George Beban has finished his work in "The Marcellini Millions," the next Morosco-Paramount play, in which he will appear, and which will be released May 14.

The story was written by Edith Kennedy and prepared for the screen by the author and Mr. Beban in collaboration. It was directed by Donald Crisp, who has presided over all of Mr. Beban's recent photoplay successes. An exceptionally large cast of well known players appear in support of Mr. Beban, including Helen Jerome Eddy, Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Farrington.



Maxine Elliott in Her Initial Goldwyn Release

Pathe Serial and Comic Series Start May 13

Week's Program Marks Appearance of First Myers-Theby Comedy and First Chapter of "Neglected Wife"—Courtenay in Strong Drama

AS features of its program for the week of May 13 Pathe presents William Courtenay in "The Recoil" and the first episode of the heralded "Neglected Wife" serial. A Myers-Theby comedy is also a noteworthy release on the schedule.

Lillian Greuze, noted as the star of New York's French theatre, plays opposite Mr. Courtenay in "The Recoil," which is described as comparable to "Kick In" and "Hunting the Hawk" in strength. Astra produced the subject, which was directed by George Fitzmaurice. The story, written by Anthony P. Kelly, tells how a young girl is saved from a brute, how he is killed and her brother arrested for the murder on circumstantial evidence, and how the U. S. Secret Service plays an important part in the climax.

The first episode of "The Neglected Wife," in which Ruth Roland is starred, supported by a cast including Roland Bottomley, the English actor, is entitled "The Woman Alone." The picture asks the question which is to blame, the wife, the man or the "other woman," for the happenings in this story of life as it really is.

"When Jail Birds Fly" is the title of the ninth episode of "Mystery of the Double Cross." The production is by Astra under the direction of William Parke, and the serial is reported playing to great success throughout the country.

Harry Myers and Rosemary Theby appear for the first time on the Pathe program in "The Delicatessen Mystery," a comedy in one reel, said to be a laugh from start to finish.

The eighth release of "Know America, the Land We Love," combitone scenics, is entitled "Central Arizona." Rugged and picturesque Arizona affords unsurpassed opportunity, and these pictures take full advantage of it. A young mountain lion is caught by the camera, as well as a number of the most beautiful spots in the world.

"Style Information" is the title of the thirty-first Florence Rose Fashion Film, released in split reel. On the same reel is "Some Unusual Birds," a split-reel Pathecolor showing many of the most beautiful birds of China and Japan as they really look.

The International Cartoon and Scenic split-reel release is "Bringing Up Father," "The Great Hansom Cab Mystery" cartoon, and "Pekin, China," an interesting scenic. Hearst-Pathe News No. 40 and No. 41 complete the program.

United States Exports Fifty Thousand Miles of Film

Fifty thousand miles of motion picture films, or enough to stretch twice around the globe at the equator, passed through the customs houses of the United States in the calendar year 1916; 43,000 miles of this was American films being exported, the remainder European films being imported.

A compilation by the Foreign Trade Department of the National City Bank of New York shows that nearly $10,000,000 worth of motion picture films made in the United States were sent to foreign countries, and our own colonies, and over $1,000,000 worth of foreign films were imported during the calendar year 1916. The exports of the year are the largest in the history of this comparatively new feature of our international trade. They totalled in the calendar year 1916 224,518,880 feet, equivalent to over 42,000 miles, and the imports, 43,372,214 feet, aggregating about 8,000 miles.

The exportation of motion picture films from the United States has grown rapidly. It was only in 1912 that the exportation of this class of merchandise was considered of sufficient importance to justify a mention in the statistics of our international commerce. In that fiscal year the total exports of films amounted to 80,000,000 feet. By 1914 it was 185,000,000 feet, in the calendar year 1915 199,000,000 feet, and in 1916, as above indicated, 224,518,880 feet, exclusive of approximately 5,000,000 feet sent to Porto Rico and Hawaii. The value of the exportations of 1916 was $9,261,075, against $6,713,174 in 1915, and $4,742,620 in 1914, an increase in 1916 of $2,447,901 over 1915, $1,970,554 in 1915 over 1914, and a grand increase of $4,438,455 in 1916 since 1914.

Patriotic Call Through Screen

The issuance of a call for naval recruits through the Mutual Weekly, No. 118, is Gaumont's response to the patriotic demand made upon the motion picture industry in the present crisis.

"Your Country Needs You Now" is flashed on the screen followed by pictures of a naval recruiting station, and views of the majestic Atlantic fleet.



Warner Oland, Whose Work in "Patria" Has Earned Him a Role in Another Pathe Serial

L-Ko Announces Four May Releases

The four L-Ko's decided upon for circulation during the month of May have been entitled: "Tom's Tramping Troupe," "Good Little Bad Boy," "Beach Nuts," and "Roped into Scandal." In these features nearly every one of the favorites in previous L-Ko's will take part. Dan Russell, Phil Dunham, Chas. Inslee, Harry Lorraine, Bert Roach, Chester Rickman, Robert McKenzie, Russell Powell, "Shorty" Richards, Jerry Asch, Chas. Post, Porter Strong, Richard Smith, and Walter Sterling will be among the men participating in the four frolics.

Among the women members of the L-Ko company, Mert Sterling, Lucille Hutton, Eva Novak, Gladys Varden, Kathleen Emerson and Lou Bolton, who have become especial favorites with the public, will be prominent in the May attractions.

Arbuckle as Daring Wooer in Second Comedy

"A Reckless Romeo," second of the Fatty Arbuckle-Paramount comedies, is scheduled for release on May 21. Save for Al St. John, an entirely different cast of players will appear with the chief comedian in this subject, which is said to be filled to overflowing with comedy situations. Two hundred prints of the picture will be made.

The settings of this comedy are said to be the most elaborate of any picture Mr. Arbuckle has ever appeared in, and in the amusement park at Fort Lee, N. J., Fatty is said to have done some eye-opening stunts.

Paralta Productions Coming Along Fast

Robert T. Kane, vice-president of Paralta Plays, who has taken up his residence in Los Angeles, to supervise the work of the production end of the Paralta enterprises, has written to Carl Anderson, president of the corporation, that work is going forward very rapidly on the first two productions, and that the two studios controlled by the company will be in full operation in the course of the next three weeks.

Elliott Picture Not Named

Though Maxine Elliott's first Goldywn Picture has not been titled yet, an inkling of the nature of the story was given out last week. Miss Elliott has the role of the wife of an important Detroit financier, and many of the scenes are laid in the Michigan city. Finance and society in New York is also blended into the subject.

Universal Appointments

The following appointments at the Universal office in Detroit are announced by George W. Weeks, division manager; Samuel H. Barrett as manager of the Universal department and S. O. Mills as manager of the Bluebird department. Irá H. Cohen and Art Richardson comprise the sales force out of the Detroit offices.

HOW PICTURES ARE BOOKING

Remote House Plays Kellermann Film for Week

The Knickebocker theatre, Detroit, is advertising "A Daughter of the Gods" for a full week at that playhouse, starting May 6, at popular prices. The same picture will also play the Butterfield circuit of theatres in Michigan. As for the Knickerbocker theatre it will be the first time in the history of that house that any picture will have played a full week. The longest previous engagement is held by the film "Civilization" for three days.

The Knickerbocker is three miles from the city hall, so that President Frederic Ingersol is to be given credit for his backbone to experiment with this big attraction a full week.

West and East Acclaim "Told at Twilight"

Every New York newspaper greeted Baby Marie Osborne warmly in their criticism of "Told at Twilight," shown at the Rialto theatre the week of March 15. Photographs adorned the dramatic sections of the papers, and the trade magazines were also one in characterizing the production "a big hit."

The little star duplicated her Metropolitan success by playing to such big business at the Palace theatre, Los Angeles, that the picture was held over to show a second week.

Breaks Long-Standing Record

By a total of twenty-four admissions, the Vitagraph Picture "The Law Decides" broke the house record of the Strand theatre, Freeport, Ill., which had stood for a year and a half, according to a letter from J. F. Dittman, manager, to the home office of the producers.

Mr. Dittman booked the picture for three days, and on the third showing 1,782 admissions were recorded, as against the standing record of 1,758 created by "Damaged Goods."

Food Coupons in Buffalo

Manager J. H. Michaels, of the Academy theatre, Buffalo, distributed food on Monday and Friday evenings and at every matinee on Academy profit-sharing coupons.



Biggest Houses Now Taking Art Dramas Program

Sol Lesser Telegraphs That Three of Largest San Francisco Houses Have Engaged First Runs—Boston Theatre's Successful Run a Boost

RECENT moves of the larger houses of the country in booking Art Drama subjects has encouraged officials of that organization in the behalf that their program is becoming increasingly good.

Sol Lesser, who only a short few weeks ago, contracted to handle Art Dramas in three Western States, is the latest to give demonstration of successful exploitation. In a wire to the New York offices last week he announced that, in spite of spirited competition, he had secured first-run engagements in the three leading San Francisco picture houses, the Tivoli, St. Francis and Portola, for various Art Drama subjects, including "Pride and the Devil," "Rosie O'Grady" and "A Man and a Woman."

A short time ago the Modern theatre, Boston's most important picture house, booked "Pride and the Devil" for a two weeks' stay, and the run was reported as one of the most successful in the history of that theatre.

Increased bookings in all other territories are also reported. The advent of Josiah Pearce and sons of New Orleans, as distributors of the program for Louisiana, has had a marked effect on exhibitors through that section.

Harry Raver, remarked:

"I am getting just a little tired of saying 'I told you so.' I have had to say it so many times in the last month that just now I prefer to sit quiet and let the public draw its own conclusions as to the merit of Art Dramas Program and the soundness of its principle: 'Star Stories Without the Inflated Star.'"



Benjamin Chapin's Lincoln Cycle

A Booking Record to Aim At

Placing its releases in eight out of nine theatres in a town of 83,000 without any special selling campaign, is the result reported by Vitagraph as having been attained in Waterbury, Conn.

Paul Hayes, salesman for Vitagraph's New York exchange, is credited with the accomplishment. The Waterbury theatres using Blue Ribbon productions are: Alhambra, Bijou, Carroll, Colonial, Poli's Garden, Princess, Scenic and Poli's Strand.

Another city which boasts of an abundance of Greater Vitagraph plays is Fort Wayne, Ind. All the prominent theatres, which include the Jefferson, Knitters, Transfer, Edson, Fairfield, Lyric, Hippodrome, Creighton, etc., use the Blue Ribbon Service and say they are experiencing unusually bright business conditions.

Pennsylvania Scheduling of "In Again, Out Again"

"In Again, Out Again," Douglas Fairbanks' first Artcraft release is booking heavily in the Philadelphia territory.

The Arcadia, Philadelphia, has first run of a week. Other theatres thereabouts running this film a whole week are: The Strand of Scranton, Colonial of Reading, Savoy of Wilkes Barre, Strand of Camden, N. J. Theatres in Lancaster, Allentown, Easton, Hazelton, Pottsville and Harrisburg have booked it for three or four days.

Week Runs Rule on "Grey Seal"

Seven Detroit theatres are giving week showings of each picture of "Jimmy Dale Alias the Grey Seal," which Mutual is producing in sixteen chapters, each a complete story.

The same number of Brooklyn, N. Y., houses also give a week's run to the subjects.

Auto Club Boosts with Pathe-Combitone

The Louisville Automobile Club has booked the first release of the Pathe-Combitone pictures in order to promote interest among their members in touring. It is felt that this series of pictures shows a side of automobile travel which at present is practically untouched. The club has over one thousand members in the state of Kentucky.

The State Rights Picture

TO THE EXHIBITOR: Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

We have this information for you, *complete* and *ready.*

Drop us a postal; and *by return mail* we will give you the *buyer's name and address, our review, the cast,* and other *valuable* and *up to the minute* information. For the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

Watch our editorial department, "In the State Rights Field." It will give you the *latest* and *most reliable* news on new productions and how current pictures are booking; this department was the first of its kind and will remain the best.

To the Buyer: Are you getting, each week, our *special* bulletin? We inaugurated this kind of service. It gives you the very latest, most complete and *accurate* information—*hot from the state rights griddle.* Watch our advertising pages. MOTION PICTURE NEWS—*alone*—gives you each week all the announcements of the market.

To the Seller: Six months ago, anticipating the importance of the state rights market, MOTION PICTURE NEWS sent a representative out to visit every buyer in this country. We have information of value to you and available for you—information to be had nowhere else. MOTION PICTURE NEWS is the accepted medium today with every buyer in the state rights field.

For any information, or service, address:
STATE RIGHTS DEPT.,
MOTION PICTURE NEWS,
729 7th Ave.,
New York City.

Our state rights service is an all-around service, equally in the interests of the exhibitor, buyer and seller. Like the other service departments of MOTION PICTURE NEWS *it was conceived and is carried out in the business interests of all its readers.*

IN THE STATE RIGHTS FIELD

INTIMATE NOTES OF THE INDEPENDENTS

Mayer Silverman of the Liberty Film Rental, in Pittsburgh, is becoming one of our best travellers. Last week he was very busy in the "fillum" mart here, whence he went to do battle with censorship at Harrisburg. Mayer asserts that while a good many of the metropolitan film organization representatives had promised to be with him in person they were with him only in spirit when the roll was called at the Pennsylvania legislative halls.

Inadvertently we failed to state last week that Leon Netter, of the Masterpiece, was present when "Purity" passed the Ohio censors. Netter was there and much interested. "Purity" is a Masterpiece picture.

Sol Lesser spent a day or two in New York early this month. We learn on the best authority that he will be with us again late in May. Some day some bright air-ship salesman is going to come into this field and sell space anihilators to some of our well known cross-country commuters.

Entamarks of the Penna Feature Film Company announced his demise as a state-rights buyer on or about May 1. Mr. Entamarks says the stepping has become too high and often for him.

H. G. Segal of the Globe Feature Film Co., of Boston, and other New England points, spent a couple of days last week at the Astor. He saw several of the picture sellers and dodged others. 'Tis generally understood that he was kept so busy that he skipped a lunch hour in order to secure an assistant.

Mr. Benjamin Chapin and other members of his organization are to be found at the Astor each afternoon from three to five. Since the showing at the Strand they have been kept right busy by buyers too.

It's getting to be a fact these days that when one wants a film man he calls up the Astor and has his victim paged.

Authors Film Moves to Times Building

Authors Film Company and Sanger and Jordan, who have had for some time past offices on the second floor of 1432 Broadway, have moved to the Times Building and will occupy the seventeenth floor of that building. The Authors Film, under the direction of Ralph Dean, is at present producing a picturized version of "Madame Sherry" at the Frohman Amusement Company Studio, Flushing.

"Think More of Value—Less of Price-Boosting"

So Says Joseph Lee, Prominent State Rights Man, in Discussing Problems of Independent Market—"The Dollar Picture for a Quarter Gets the Money"

THE editorial by William A. Johnston in this issue of MOTION PICTURE NEWS on the subject of inflated admission prices for independent features will find a strong booster in Joseph F. Lee, judging from the opinions expressed by that well-known state rights man in an interview last week. A pioneer in the game, "Joe" Lee is reckoned as one of the shrewdest handlers of independent attractions.

"There is too strong a tendency to overbid ourselves in every way in the open market," he declared.

"It starts with sky-high territorial prices, and then carries right through to an attempt to get fifty-cent and a dollar prices for pictures which haven't the slightest shadow of a reason for such a boost. The idea seems to be 'get the money quickly and in one big bunch.' Such a policy is ridiculously short-sighted.

"Consider the admission question from both angles—that of the man booking the attraction and the exhibitor playing on a percentage. In the first place, you must remember that the best programs strike a pretty high quality average to-day. These are the pictures the exhibitor's patrons are seeing every day for his regular admission price.

"Along comes a special attraction. The ticket price is boosted to the limit—and when the day is over the exhibitor has sent hundreds of his regular patrons home with the feeling that they have been cheated. For, believe me, you have to show a man five dollars' worth of value to make him feel that he has seen his dollar's worth—while it is a simple proposition to have him satisfied that you have given him a dollar show when he has paid a quarter. The exhibitor counts the box-office and chuckles. He has had an ordinary matinee, and probably two good evening houses—and he has slashed the business of the next seven days in half.

"The exchange man feels that he has secured every possible cent out of the picture. In my opinion he has worked just the opposite to real showmanship. I would adapt the motto, 'Quick sales and small profits,' to the film game. Advertise your attraction like a circus, charge a quarter price, throw the doors open at 10 a. m., and grind the crank all day. Total your box-office then, and I'll wager you have more than at the inflated price—plus the fact that you've given more than satisfaction.

"The case of Charles Dillingham, the theatrical producer, proves my point. Do you remember when he took over the New York Hippodrome—previously a noted white elephant? The anvil chorus agreed that at last Dillingham had bitten off more than he could chew. 'He will go broke,' they said. Then when he announced the record list of stars for the Hippodrome they doubled their wails. 'He'll have to charge cutthroat prices to break even,' they declared.

"But Dillingham fooled them. He made $1.50 the top price and cleaned up. Go over there at any performance now and see how close he is to going broke.

"This year with Flo Ziegfeld he has tamed another white elephant the Century theatre. And he did it by the same method—giving a five-dollar show for two dollars.

"That's showmanship. That's what I mean by giving a dollar picture for a quarter."

Mo-Toy Comedies Territory Selling Rapidly

At a pre-release showing of the Mo-Toy Comedies distributed on a state rights basis by the Peter Pan Film Corporation, 729 Seventh avenue, New York, the following territories were quickly disposed of.

Greater New York, New York State and Northern New Jersey to Educational Films Corporation of America.

Standard Film Service Company of Cincinnati, have bought Southern Ohio and Kentucky.

Standard Film Service Company of Cleveland, Ohio, have bought Northern Ohio.

Standard Film Service Company of Detroit, have closed for Michigan.

Standard Film Service Company of Escanaba, will distribute for the Upper Peninsula.

National Film Booking Service, Inc., of Pittsburgh, have bought the rights to Western Pennsylvania and West Virginia.

C. R. Coulter, general manager for Peter Pan Corporation has left for Chicago to close Illinois and Indiana, and will travel West as far as the Coast. The first release of the Mo-Toy Doll Comedies will be early in May.

Sherman Opens Boston Office

The Sherman Film Releasing Company handling the New England rights for William N. Selig's film dramatization of Winston Churchill's novel "The Crisis" has opened offices in the new building, corner of Washington and Boylston streets, Boston, suite 853-854. This is the first important motion picture concern in Boston to locate outside of the so-called film district.

Willis F. Jackson, for two years with "The Birth of a Nation" in the State of Iowa, is general manager.

Hoffman Acquires All Bernstein Productions

Explains Meaning of "Four-square" Trademark -W. A. Bach, Formerly in Charge of Universal Canadian Service Department, Is Sales Manager

M. H. HOFFMAN, who is now on the Pacific Coast, has completed arrangements with Isadore Bernstein to handle all of the Bernstein's film productions.

By this arrangement, the picture, "Who Knows?" which was recently completed by the Bernstein Company, becomes the property of M. H. Hoffman, Inc., who will release it as a Foursquare feature. This picture was adapted from the story which ran for some time in the All Story Magazine. It will be given a Broadway showing in the near future. Betty Brice is featured in the stellar role.

In addition to this feature, M. H. Hoffman has also acquired the rights to the "Seven Cardinal Virtues" series, which is now being made by the Bernstein Company at their Los Angeles Studios. The first of the seven is "Humility," featuring Murdock MacQuarrie and Betty Brice. It is in seven reels, and will have its initial showing on Broadway within the next few weeks.

Bernstein is a pioneer in the moving picture industry, and will be remembered as the originator and builder of Universal City. After leaving the employ of the Universal he came East and joined Equitable as studio manager. But he soon discovered that he was capable of bigger work than this, and soon returned to California, where he proceeded to organize his own company. None of his productions have been released.

M. H. Hoffman left for the Coast about two weeks ago, and he writes that he will have some more interesting news for the trade when he returns East. One of his objects is to treat the exhibitors who remain with his firm in much the same way that Ford does his employees—in other words, he is going to Fordmatize his company.

"My policy will be big attractions," he writes, "plus comedies that people want, plus a serial, screen magazine and weekly. I intend to work a co-operative plan with exhibitors, reserving for the company certain profits in the investments and dividing the remainder in form of dividends among the exhibitors who stay on contract with the firm. In other words, I intend to put through the Ford automobile plan, and I am going to make an effort to prove that it will work out effectively.

"I am not going to handle any junk program. In fact, I believe that the program business is fast dying, and I seriously question whether it will be with us a year from to-day. The future of the moving picture business will depend on the state right feature.

"Since I started the Foursquare trademark, I have been asked repeatedly what it stands for and why it bears this name. I will tell you, Foursquare pictures compose the four square policies which are necessary for a picture to be released under that brand. In other words, a producer, to come under that standard must have a good play, excellent players, and be a fine production. The fourth square is the Hoffman policy. I believe in "The Sin Woman." I have a picture which I can safely release under the Foursquare brand."

"In the marketing of 'Four Square Pictures' to state right buyers," said W. A. Bach, sales manager for M. H. Hoffman, Inc., "we are able to say with perfect truth that we are going to give very vital assistance in service to these buyers in putting their pictures over with profit to themselves."



M. H. Hoffman

For the past two years, Mr. Bach, until joining Mr. Hoffman this month, was in charge of the Publicity Service Department of the Universal Film Company in Canada.

Frank Hall Opens New Office for "Bar Sinister"

The purchase from Edgar Lewis of "The Bar Sinister," by Frank G. Hall of Newark, N. J., marks the entrance on a large scale of a well-known exhibitor and state right buyer into the distributing field.

Headquarters for the new organization are being prepared on the seventh floor of the Long Acre Building, New York, and the executive force is engaged carrying out the preliminaries of Mr. Hall's plans. The acquiring of a six-reel feature by another prominent director, and arrangements for a Broadway theatre to introdue the new attractions are among the latest news items coming from the Frank Hall offices.

Educational Buys Mo-Toys

The Peter Pan Film Corporation, 729 Seventh Avenue, New York, who are releasing on a state-right basis the Mo-Toy Comedies, state that they have sold the territory rights on northern New Jersey and New York to the Educational Film Corporation of America.

Business Reverts to Old Days, Says L. L. Hiller

L. L. Hiller, of Hiller & Wilk, Inc., Long Acre Building, New York, who are marketing "A Mormon Maid," "The Whip" and other pictures of outstanding merit, adds a further note to the open market discussion.

"The program was an economic subterfuge, which was inherently unstable. It was adopted to remedy a chaotic condition of the market.

"With the elevation of the five reel picture into the position of the popular unit, modern program companies followed the policy of the earlier ones, namely, they obliged an exhibitor to take an entire program.

"There is nothing new in the idea of a reversion to the open market system of doing business in the motion picture field. It was the prevalent way of doing things anterior to 1909. Many of the ideas that are trumpeted forth as novel these days are, comparatively speaking, as old as the hills."

Second Flora Finch Picture is "Guess What"

The Flora Finch picture which follows "War Prides," a burlesque on Selznick's "War Brides," will have for its title "Guess What." The play is another burlesque on a well-known film, and the audience will be given the privilege of deciding the name of the original.

"Guess What" will be released May 6, and will carry a separate line of lithographs and advertising matter. The H. Grossman Distributing Company, Inc., announces this as a policy which has been adopted in preference to the usual stock sheets that apply to more than one picture of a star series.

Schultz Manager of Hy-Art

George C. Schultz recently assumed the management of the Hy-Art Masterplays Exchange, Washington, D. C., which handles state rights productions in that territory. The new Hy-Art exchange is located in the annex of the Penn Gardens Building, on the ground floor, making it the third exchange in Washington to seek the street level.

Mr. Schultz has retained for his roadman H. Haas, who is at present working the Southern territory.

Among the films controlled by the Hy-Arts Exchange are "Battle Cry of Peace," "War's Women," "Where Are My Children," and "The Blind Girl of Portici."

Hammond Sells New England

E. W. Hammonds, vice-president and general manager of the Educational Films Corporation, has just returned from Boston, where he closed the New England territory with Mr. Louis B. Mayer of the American Film Company.

Mr. Mayer has contracted for the Ditmar's Animals pictures, "The Living Book of Nature," also scenic, scientific and educational pictures consisting of two releases each week. Mr. Mayers was attracted by the long-time bookings these pictures are getting in America's first-class houses.



Scenes from "One Law for Both"—Next Ivan Release

Nation's Buyers Fall in Line for "The Deemster"

The Arrow Film Corporation reports that nearly every state rights territory has been represented in the long list of callers at the Times Building office since the announcement was made that "The Deemster" is for sale.

Principals who now control "The Deemster" for their respective states include, Lewis J. Selznick, New York; Louis B. Mayer, New England; Stanley V. Mastbaum and Harry Schwalbe, eastern Pennsylvania; F. E. Backer, Mammoth Film Co., of 729 Seventh avenue, New York city, New Jersey, and B. Amsterdam, Masterpiece Film Attractions of Philadelphia, Pa., Delaware, Maryland, District of Columbia and Virginia.

Several other important deals are pending and it is reported that other blocks of territory on "The Deemster" will be sold shortly.

Egyptian Comedy Setting for Newest Christie Star

Mummies, incense and the flavor of the Nile distinguish the first Christie comedy which will feature Miss Margaret Gibson. So popular has been this brand of clean, amusing comedies that it has been necessary to keep adding companies, and this time Al E. Christie took a "splurge" and procured an honest-to-goodness star.

In this picture, on which she is now at work, Miss Gibson will have the support of Eddie Barry, the comedian, who made such a hit in earlier comedies, as well as Ethel Lynne, George French and Harry Rattenberry.



Only One Star in Edgar Lewis's Opinion

Director Retracts Unqualified Criticism of Star System and Says a Few Timely Words Concerning "The Bar Sinister"

AN interview with Edgar Lewis, producer of "The Barrier" and "The Bar Sinister" is a difficult thing to get, for Mr. Lewis insists that though there should be no star system in picture production, there is a one and only star in his family by the name of Mrs. Edgar Lewis.

When Mr. Lewis was seen by a representative of MOTION PICTURE NEWS it was quite by accident. He came walking into the room all unprepared and found Mrs. Lewis expounding her ideals on picture production to the interviewer. He started to go out but Mrs. Lewis went out instead and left the director uneasily pacing the floor and demanding why he should talk about himself for publication.

However, Mr. Lewis did manage to bottle his prejudices and uncorked in their stead a number of production ideas in general and facts about "The Bar Sinister" in particular. In answer to the question as to how the South would take "The Bar Sinister," Mr. Lewis said: "There will be little trouble at all; none from the negroes. A few whites who have prejudice written all over their faces and who refuse to look upon the negro as the possessor of a soul, will complain, no doubt, but not to an extent sufficient to warrant any material commercial harm to the picture.

"I am more or less of a southerner myself," continued Mr. Lewis, "as I was born in Missouri. Like all Missourians I always have to be shown and I always believe in showing other people. That is why I am confident that 'The Bar Sinister' will get over in the South. I have taken particular pains to drive home my argument; to prove my point and I think all you reviewers agree that I have done that, at least.

"There is to be sure," he went on, "opposition to every picture that presents a theme back of the story. This theme is generally debatable as every theme is and consequently such a picture is bound to provoke comment. But such comment, even if in some small measure antagonistic to the picture, arouses interest, gets it publicity. And that is why such productions fare better than the commonplace melodrama with much plot and no ultimate justification.

"I believe 'The Barrier' and 'The Bar Sinister' have proved this statement, to say nothing of other pictures produced by other companies. I am going to go on producing such pictures because I believe that they are the variety the public wants and the sort every manufacturer will eventually make. There are good for longer runs and higher prices and the exhibitor can concentrate his efforts on them for a good long time instead of making a quick change every one or two days."

Mrs. Lewis entered the room again and Mr. Lewis broke off, complaining "I don't know what to tell him, you do the rest," and he left forthwith after making apologies. The fact is that much of the above can be traced to Mr. Lewis and much to Mrs. Lewis.

New King Bee Comedy

The second King Bee comedy, "The Hero," has been completed with Billy West and Ethel Burton, and will soon be placed on the release list.

In a report from the King Bee office in New York it is stated that the Michigan rights to the first comedy, "Back Stage," have been sold to J. Palley, of Detroit. The picture has not yet been released.

Frohman Moves

The Frohman Amusement Company is taking new quarters in the Times Building. The entire north part of the third floor was occupied last week. Mr. Sherill's office is on the Broadway side. Joe Farnum's office is on the Seventh avenue side, overlooking the Rialto theatre.

Mrs. Edgar Lewis Ill

Mrs. Edgar Lewis is in the hospital, suffering from nervous breakdown caused by overwork in the production of the latest Edgar Lewis feature, "The Bar Sinister."

Dispose of "Submarine Eye" on Territorial Basis

Williamson Brothers, However, Announce Several Radical Departures in Method—Prints Leased, Not Sold, and Rebates Allowed on Expiration

SEVERAL radical departures in the beaten path of marketing feature pictures are disclosed in an announcement emanating from George Williamson of Williamson Brothers to the effect that the under-sea spectacles of the concern, the third of which is now ready, will be disposed of on territorial basis.

The chief points in the announcement are that prints will be leased for fixed periods of time, and not sold; rebates will be allowed when contracts expire; and certain districts may be reserved by the Williamson Brothers for themselves.

"In justice to those who have expressed the keenest interest in our plans, and who are anxious to secure contracts for the exploitation of "The Submarine Eye," I am pleased to say that our picture will be marketed upon the territorial rights basis with certain definite exceptions to the general plan followed out by other producers," reads the Williamson statement.

"There are certain districts which we may want to reserve for ourselves. It is our aim to definitely establish its value throughout the Big Time so that when the picture is finally ready to be thrown open to bookings for the smaller houses, it will be so well-known that exhibitors will reap the additional benefits of the advertising done locally and play to record-breaking crowds for longer runs than the average feature receives.

"In all our contracts we will insist upon assurances that 'The Submarine Eye' will be treated in the same manner as a theatrical production.

"In marketing our product we will offer territorial rights subject to our control, but we will not make outright sales of prints. All prints will be leased at seven cents per foot and a rebate of two cents per foot will be allowed on prints returned from any territory at the end of the contract period. This simply means that we do not want to make any profit on the sale of prints, and it is also a double safeguard against unscrupulous handling of our product. I understand that five cents is the approximate actual cost of the printing, and inasmuch as 'The Submarine Eye' is beautifully tinted and toned, I think it is a very reasonable price."

As regards co-operative help Mr. Williamson said the customary press book just a bit more complete than is usual will be ready, and also a large assortment of five color lithographs that will be sold at six cents a sheet, slides, heralds and a splendid lobby display. A complete musical score has also been prepared for any size orchestra from piano to an arrangement for sixty pieces. M. L. Lake is responsible for this.

A campaign of propaganda will be carried into schools, clubs and civic bodies in the United States and Canada.

Bonavita Appears in "Woman and the Beast"

Though the fact is not advertised, due to the feeling that such exploitation might be regarded as taking advantage of a tragedy, Captain Jack Bonavita, the animal trainer slain some weeks ago by one of his pets, appears in the Graphic Feature "The Woman and the Beast."

The trainer "doubled" for Alphonse Ethier in a scene of a battle between man and beast.

"The Woman and the Beast" was shown on April 27 to a crowd of state right buyers numbering more than fifty. The picture was previously passed by the National Board of Review without a single change.

Graphic Features explain their advertising of Marie Shotwell as "star of state right stars" by the fact that the actress' last three starring engagements have been in pictures that have all been state right successes. They are "The Witching Hour," "Enlighten Thy Daughter" and "The Warfare of the Flesh," a fact that has impressed the state right buyers.

"Poor Little Rich Girl" Burlesqued by A-Kay

The A-Kay Company, 729 Seventh avenue, New York, which confines its energies exclusively to the production of cartoon burlesques of screen successes, announces for its second production "Golden Spoon Mary," which portrays the trials and tribulations of "a very rich, very poor little girl."

Buyers Express Lively Interest in Paralta Plans

State rights buyers and film distribution men are displaying deep interest in the Paralta plan, which is developing many unique features that greatly interest exhibitors. A meeting between Carl Anderson, president of Paralta Plays, in the offices of the company, 729 Seventh avenue, last Thursday afternoon, resulted in several state rights men expressing their determination to identify themselves with the Paralta distribution plan.

A meeting of Northwestern state rights men with Mr. Anderson will be held in the offices of the Paralta company, Thursday afternoon, May 3.



Reg. Barker

Nation Needs Comedies Now, says Spitzer of King-Bee

Nat H. Spitzer, sales manager of King-Bee Comedies, points out in an interview the necessity of comedies, owing to the depression which is taking place in America because of our entrance into the war.

"Don't you think there are far too many heavy and depressing features before the public just now?" said Mr. Spitzer. "I do. Look at the synopses and analyze them. Drama and tragedy predominate. But that condition is only temporary. Already, since President Wilson's declaration of war, there has been a marked change in the nature of the film manufacturers' outlook. It is perceived that there is an overwhelming demand for high-class, refined comedy subjects.

"King-Bee supplies that demand. I assert without fear of contradiction that we have ready, and in preparation, some of the most brilliant comedies that any manufacturer could produce. Louis Burstein has charge of the studios at Jacksonville, Florida, where Billy West, assuredly the most genuinely humorous comedian ever seen on the screen, is hard at work under the direction of Arvid E. Gillstrom, who made his reputation with Keystone. In the casts of these comedies Ethel Burton, Bebe Hardy, Leo White and other notable players are seen. Stories, acting, photography, production are in my opinion unexcellable—King-Bee goes the limit."

"Christus" Was Two Years in Production

"Christus," which opened at the Criterion theatre Monday evening, April 30, required a little more than two years for its production. During this period the author, Fausto Salvatori, and the director, Count Antamoro, traveled with the actors in Palestine, Galilee and Egypt, visiting one after another the localities immortalized in history by the events of the Christ drama.

The Cines Company, through its president, Prince Prosper Colonna, Mayor of Rome, had instructed that no time or expense be spared to insure both absolute fidelity to the biblical record, and the highest achievement from an artistic standpoint.

An unusual feature of "Christus" is the motion picture reproduction, in exact detail, of a number of the most celebrated paintings dealing with the life of Christ, including the "Last Supper," by Leonardo; "The Annunciation," by Beato Angelico; "The Crucifixion," by Mantegna; "The Descent from the Cross," by Rembrandt, and "La Pieta," by Michael Angelo.



LIVE NEWS FROM THE PRODUCERS

Augmented High-Class Program Aim of World-Brady

Further plans, which will be of benefit to exhibitors, and based on the interchange system whereby World-Brady pictures have acquired several French plays, which were recently announced, were hinted at by William A. Brady last week. At the same time Mr. Brady laid stress on the principle of World Pictures Brady-Made in following the lines it had laid out in the beginning regarding program distribution.

"Absolutely rigid adherence to the program is the first principle of the corporation," he said. "In fact, we go further than that, for we not alone positively protect the integrity of our output, but make additions to it whenever the opportunity arises to do so upon an important scale." This reference of Mr. Brady's was in regard to the series of French photoplays.

Continuing, the producer said: "As our plan of interchange with Louis Mercanton the French director, works out between now and the reawakening of European picture activities after the war, we shall have a further number of pleasant and profitable surprises for exhibitors."

"Periwinkle" Next Production for Mary Minter

Mary Miles Minter has started work on her next production "Periwinkle," which is an adaptation of the story by William Farquhar Payson.

In this feature the little star appears most of the time dressed in trousers, rubber boots, oilskin coat and sou'wester. She is a little waif rescued from a shipwreck and reared by a beach comber and his daughter, and given the name of "Periwinkle."

George Fisher plays opposite Miss Minter, and others in the cast include Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer.

Mildred Manning to Stardom

Vitagraph has named Mildred Manning as Peggy Hyland's successor, and the actress who was so well liked in the O. Henry stories is now a full fledged star. She has signed a contract and is already at work on her first Blue Ribbon Feature, entitled "Mary Jane's Pa," which is Henry Dixie's stage success. Marc McDermott plays the part of "Pa," while William P. S. Earle will direct the offering.

Goodrich Film Soon Ready

Edna Goodrich is putting the finishing touches to "Reputation" her first screen production, which is being filmed at the Empire All-Star Studio. May 28 has been set as the release date of this photodrama.

William Hinckley plays opposite Miss Goodrich, and others in the cast include Frank Goldsmith, Carey Lee, Esther Evans and Nellie Parker Spaulding.

"Barbary Sheep" First Elsie Ferguson Subject

Artcraft Announces Adaptation of Hitchen's Novel as Initial Picture for Stage Star; Walter E. Greene Discusses Production Plans

ANNOUNCEMENT that the productions with Elsie Ferguson featured will be distributed by the Artcraft Pictures



Elsie Ferguson (Artcraft)

Corporation follows the recent Famous Players-Lasky, Artcraft affiliation. This will give Artcraft the screen offerings of six prominent picture and theatrical players, namely, D. W. Griffith, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Miss Ferguson.

An adaptation of the story "Barbary Sheep" the best seller by Robert Hitchen, will be the first vehicle of the stage celebrity.

At the headquarters of the Artcraft Pictures Corporation, Walter E. Greene, president, in discussing the plans for Miss Ferguson's forthcoming motion picture debut, said: "Miss Ferguson is now concluding a successful theatrical season in 'Shirley Kay,' which is touring the country after scoring a hit on Broadway. Promptly upon concluding her engagement with this play, she will commence activities on her initial photoplay, to be distributed by Artcraft. This production will be an adaptation from the well-known story 'Barbary Sheep,' Robert Hitchen's greatest seller since 'The Garden of Allah.'

"Everyone familiar with 'Barbary Sheep' and the art of Miss Ferguson will readily appreciate what an admirable vehicle, it is for her. The book is now being prepared for screening and as commonly conceded, should prove a wonderful cinema subject. The Famous Players-Lasky Studio in Fort Lee, one of the most modern plants in the industry, will be used for the production of Miss Ferguson's first Artcraft offering.

"For several years many companies have been endeavoring to secure the motion picture services of Elsie Ferguson without success. That this extremely popular stage beauty has at last answered the call of the screen must indeed be gratifying to every patron of the motion picture theatre."

Looking Forward to "Poppy"

The Selznick Picture version of Cynthia Stockley's novel of a love-starved South African girl "Poppy" is expected to appear to the countless readers of the book when it is shortly released throughout the country.

Norma Talmadge, under direction of Edward Jose, who also wrote the scenario, is said to have outdone herself in this eight part production. Mr. Jose's familiarity with South Africa, where he resided five years, well fitted him for supervision of this work.

Eugene O'Brien, Frederick Perry, Jack Meredith and Dorothy Rogers are important members of the cast.

Seena Owen in O. Henry Story

A screen version of the O. Henry story "Madame Bo-Peep of the Ranches" is in course of finishing at the Triangle Hollywood Studios under the hands of Director Chester. Seena Owen is starred in this, a story of the Texas sheep country. A. D. Sears and F. A. Turner are others in the cast.

Mary Garden as an Exhibitor

According to reports from Goldwyn Pictures, Mary Garden, opera favorite and star of that company has taken her first step toward becoming a movie magnate in France.

She is said to have taken a valuable site in Paris last week, and to have begun work with her architects in the designing of a 4,000 seat motion picture theatre in which will be exhibited film productions available from all producing nations. The house is to be named "The Cinema Mary."

Praise for Director of "Wrath of the Gods"

Reginald Barker, director for Ince-Triangle subjects, has received many congratulations since the first announcement that Hiller & Wilk would sell "The Wrath of the Gods" for state rights. This spectacular drama was filmed under the direction of Mr. Barker, and being his first big feature production, he is highly gratified that it should be deemed suitable for re-issue. This is but one of the long list of successes directed by Mr. Barker.

Universal Offers First Butterfly Production

"Eternal Love," a Five-Part Drama of New Brand, Leads Off May 7 List—Numerous Comedies and Two and Three Part Dramas Make Up Long Program

THE first of the Butterfly Pictures, "Eternal Love" a five-part drama with Douglas Gerrard and Ruth Clifford as principals, is brought to the screen on the Universal Program for the week of May 7.

The story tells of the love of a successful artist for a peasant girl. The scenes are laid in a fishing village in Brittany and in the gay art circles of Paris. E. Magnus Ingleton wrote the piece which was directed by Douglas Gerrard. Players in the leading roles include George Gebhardt, Edward Clark, Dan Duffy and Myrtle Reeves.

Monday, May 7 is the date of release for the feature, and on the same day appears the Nestor comedy "The Lost Appetite" with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, May 8 is the Gold Seal three-part mountain-drama "The Grip of Love," from the original story by Willard Mack, scenarioized by Karl Coolidge and produced by Allen Holubar. Interwoven in the plot is a romance of a school teacher in the mountains of Tennessee, and a young man from the city, who goes to the woods to seek relaxation from the business worry. The leading roles are played by Louise Lovely and Allen Holubar. The other Tuesday release is the Victor comedy, "Baseball Madness," with Billy Mason and Gloria Swanson.

The L-Ko two-part comedy, "Tom's Tramping Troupe," a film burlesque of the tribulations of an Uncle Tom company in which Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling furnish most of the fun, will be released Wednesday, May 9. The Universal Animated Weekly, issue No. 71, is the other release of this date.

"Swearing Off," a one-reel Victor comedy, featuring Eileen Sedgwick, and the Imp drama, "Flames of Treachery," with Lois Wilson and Lee Hill are the releases for Thursday, May 10.

A two-part drama, under the Imp brand, entitled "The Girl in the Garret," with Jack Nelson and Molly Malone, is the chief offering Friday, May 11. The Universal Screen Magazine and the Victor comedy, "Signs of Trouble," featuring Jenny Nelson and Paul Panzer will also appear Friday.

"One Wild Night," a two-part Western society drama of the Bison brand, will appear Saturday, May 12. This was written by W. P. Pearson and produced by Henry McRae. The leading roles are played by Gypsy Hart and Kingsley Benedict, supported by eight of the leading cowboys at Universal City.

William Franey and Gale Henry appear in the Joker comedy "The Man with a Package," and Leah Baird in the Laemmle drama, "The Doctor's Deception," the other Saturday offerings.

For Sunday, May 13, the Big U two-part war drama, "Captain Marjorie's Adventure" and the Power's one-reel "Such is Life in Algeria," will be presented.

During the week the ninth episode of the great mystery serial "The Voice on the Wire," with Ben Wilson and Neva Gerber will be released. This is titled "A Stern Chase."

Metro Presents Four Comedies During May

Four one-act comedies will be released by Metro Pictures Corporation during May. These will comprise two Metro-Drew comedies, with Mr. and Mrs. Sidney Drew as stars, and two Metro-Rolma playlets, starring Ralph Herz.

The May 7 release is "The Regeneration of Reginald," by G. H. Plympton, with Ralph Herz as star. On May 14 comes "Her Lesson," starring Mr. and Mrs. Sidney Drew, and a week later "Nothing to Wear" is presented also with Mr. and Mrs. Drew. The last comedy release of the month is "The Black Hand," by T. J. Carrigan, in which Ralph Herz is featured.

"The Whip" Successful

Reports are being received in Boston from all over New England of the remarkable success of William A. Brady's "The Whip" released by the Paragon Film Corporation, through Louis B. Mayer, manager of the Metro Agency. Manager Soriero, of the Park theatre, has signed for the first city showing of this feature in the near future.

Two Subjects Radically Different in Theme on "T" Program

WILFRED LUCAS, Lillian Gish and Dorothy Dalton are the stars of the Triangle feature releases for May 20. Lucas and Miss Gish will be co-starred in a strong story, entitled "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a comedy-drama of life in a fashionable Southern community, known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Taaffe, Lillian Hayward and other well-known Ince players.

"Souls Triumphant" is the picturization of a wronged wife's fight to restore her erring husband to a position of self-respect. The story shows the reverse of the usual three-cornered affair growing out of one man's relations with two women, and thus gains for the spectator a situation of unusual dramatic interest and emotional appeal. The element of mystery injected into the plot keeps the interest from flagging, and there are many tense moments in its unfolding.

Dorothy Dalton in "Wild Winship's Widow" takes the part of a young and pretty widow with every luxury at her command, who has elevated the memory of her husband into a religion, although "Wild Winship" has been anything but a laudable character. The habit of intense mourning becomes one of the active duties of her life, and, as a matter of fact, she extracts much enjoyment out of her self-enforced misery. But at length Mrs. Winship discovers the error of her ways and becomes almost reckless in her attempts to prove that she is still young and attractive enough to win the admiration of the masculine sex. The result is that she gets more devotion than she really cares for, and has to resort to certain very feminine wiles to extricate herself from an extremely embarrassing and amusing situation.



Romance of Redwoods (Pickford)

Apfel and Brunton to Sign with Paralta?

In connection with the presence in New York last week of Oscar Apfel, the director, and Robert Brunton, long the technical and art director at the Ince studios in Hollywood, a rumor which was given wide credence spread about that their visit was in connection with propositions made them by Paralta Plays.

Mr. Apfel stated in answer to an inquiry that he would make an announcement of his new connections within a few days, and that he would direct one of the best-known male stars and later would supervise productions of a foreign female star who is coming to this country in October for a series of six pictures.

Mr. Brunton stated he was considering an offer made him to direct the art and technical interests of a series of productions for state rights distribution.

Prize for Best Art Drama Trade Mark Suggestion

To the person submitting the design or suggestion for an acceptable trade mark for Art Dramas, Inc., before June 1, Harry R. Raver, president, will give the sum of twenty-five dollars. A jury headed by Mr. Raver, will be shortly chosen to decide on the suggestions advanced.

It is stipulated that the design must be of a nature to attract the eye, to be easily remembered, and yet must be clear in detail, as it will often be used in reduced size for advertising. Simplicity, originality and uniqueness are the qualities sought.

All designs should be sent to the Contest Committee, Art Dramas, Inc., 1400 Broadway, New York.

If the winning design is submitted by more than one person, the full amount of the prize offered will be paid to each.

Helen Holmes Directs

With J. P. MacGowan busy cutting an especially difficult reel of "The Railroad Raiders," Helen Holmes, heroine of the serial, took charge of the company and won honors as a director. The result may be that there will be a division of that part of the labor for the Signal Company in future.

Mayfair Film Corporation, Independent, Formed

M. A. Schlesinger, Big Purchaser of American Films for South America, Heads New Concern Peggy Hyland First Star Ambitious Plans

FORMATION of the Mayfair Film Corporation and announcement of Peggy Hyland as the first star engaged, was announced last week. The independent manufacturing field will be the lay of the new company's operations, and productions of a distinctive type which from a standpoint of artistry and beauty will attract all classes, are aimed at.

Miss Hyland, who has won many admirers while with Vitagraph and other concerns in the past, will be given roles especially suited to her beauty and personality. An English girl, she won her first laurels on the other side, and upon entrance into the silent drama came with the mark of stardom already upon her.

Charles J. Brabin, who directed Miss Hyland in her most recent production "The Sixteenth Wife?" will be associated with her in the same capacity.

The Mayfair Film Corporation was organized by M. A. Schlesinger, its president, who for years has had motion picture and theatrical interests in both England and South Africa. In America, Mr. Schlesinger has been responsible for the engagement of the staffs employed in the production of films in South Africa. He has also been perhaps the largest purchaser of American-made films for South Africa, which product he introduced into and now controls in that country.

As the American representative of the International Theatrical Agency of England and of the African Theatres Trust, Mr. Schlesinger has negotiated the lease and sale of the rights to the foremost dramatic productions written on both sides of the ocean. By reason of these valuable connections, the Mayfair company will have exceptional facilities for obtaining suitable material for Miss Hyland.



Peggy Hyland

Temporarily the offices of the Mayfair Film Corporation will be located at 10 Wall street, New York. The company will shortly locate in the Times Square district.

Universal Weekly Scores

Quick action by the cameramen and editors of the Universal Animated Weekly upon arrival in Washington on Sunday, April 22 of British Foreign Minister Balfour and party, enabled the Rialto theatre, New York, to show pictures of the event on Monday afternoon.

A corresponding initiative shown upon launching of the superdreadnaught "New Mexico" at the Brooklyn Navy Yard on Monday morning, April 23, resulted in display of the scenes that same evening at the Rialto.



Victor Moore in "Invited Out"

Mutual Proves Ibsen Can be Picturized

It is Mutual's contention that Frank Powell in the production of "Hedda Gabler" which will be released by Mutual on May 7, has given the lie to those critics who have insisted Ibsen could not be effectually picturized.

Nance O'Neil as the passionate, intriguing and degenerate daughter of a drunken dueling father, is said to have a medium that affords her opportunity of wide scope for emotional acting. The settings of the play were painstaking and expensively planned and the picture is expected to be far above the average.

Excellent Work by Sylvia Bremer in Next Picture

Sylvia Bremer, of whom many kind words have been heard from the West coast, makes her second appearance on the screen in the latest Ince-Triangle drama, "The Millionaire Vagrant," by J. G. Hawks, when she is presented in support of Charles Ray.

Her part is said to be a strong one, and to convey the idea that she is moving in a world from which she is entirely dissociated by birth and culture, Miss Bremen has had to do extremely delicate portrayal.



Nance O'Neil in Two Poses and a Scene from "Hedda Gabler," a Mutual Picture Directed by Frank Powell in Which She Stars

Vitagraph Version of "Within the Law" Opens on Broadway

BEFORE a critical audience, Vitagraph's screen version of Bayard Veiller's stage success "Within the Law" opened at the Broadway theatre, New York, on Sunday night, April 29. The consensus of opinion was that this dramatic spectacle would be applauded by millions in its film garb.

Vitagraph officials predict that this photo-drama will surpass the legitimate production as a box-office attraction. When it is considered that approximately four million persons in the United States and Canada saw the nine road companies in this play the strength of the story can be well imagined.

Figures compiled show that the stage companies gave 3,348 performances to total gross receipts of $2,550,378.97. Of this $112,806.25 came from Canadian presentations. Prices ranged from a minimum of fifty cents to a maximum of two dollars. New York state alone paid a gross to the producers of $819,409.64. The other leading states in the matter of gross receipts were: Pennsylvania, $204,188.71; Massachusetts, $157,091.15; Illinois, $145,298.50; California, $106,954.25 and Ohio, $95,505.56.

Motion picture men point out that with the screen prices for "Within the Law" being probably limited to a maximum of fifty cents, that it is reasonable to suppose that not less than twenty million motion picture patrons will clamor to see the picture. Only the actual release of the picture for general booking by Greater Vitagraph will prove the correctness of these assertions.

Harry Morey is seen in Vitagraph's version in the character of Joe Garson. Adele de Garde appears as Aggie Lynch.

"The Frame-Up" Replete with Thrills

Many stiff "stunts" were allotted to William Russell in the course of his newest American-Mutual Picture "The Frame-up" which is programmed for May 7. Director Edward Sloman answered his star's requests for difficult feats, and the resulting picture is said to show Mr. Russell in many athletic and acrobatic turns. A back somersault out of a speeding automobile, and a leap from the tonneau of one fast traveling machine to the tonneau of another are but two examples of the thrills contained in the subject.

Francelia Billington, opposite Mr. Russell, provides a charming foil for the love scenes of the play.

Triple Role for Wilbur

Three separate parts are to be played by Crane Wilbur in his newest Horsley production, written by himself. Mr. Wilbur will direct the piece, assisted by Harrish Ingraham. The supporting cast includes Ray Thomson, Ruth King, Julia Jackson, Don Bailey, Jake Abraham and Joe Jazelton. Gene Crosby is leading woman.

Pictographs Show Treasury Work

Scientific and technical knowledge presented in such a plain way as to be thoroughly understandable and interesting, predominates in the sixty-sixth edition of Paramount-Bray Pictographs.

Routine doings at the New York Sub-Treasury such as testing the gold coins received in foreign shipments, laundering of bills and destruction of mutilated currency, take up one section of the subject. "The Sun-Cure," designed to inform people of the value of the great out-doors and especially of old Sol's rays and a picture lesson in wood carving are other topics on the reel.

Rotarians Endorse "Womanhood"

The Rotary Club of Chicago on April 24, after witnessing the Vitagraph preparedness picture, "Womanhood, the Glory of the Nation," adopted a resolution extending their unqualified endorsement of the film as one of the best of its kind, and recommending the various Rotary Clubs of the country to see the picture.

Fast Production of Warwick Subjects

Harry Rapf, president of the Robert Warwick Film Corp., appears to be out for a record in the rapid-fire production of big motion picture features. With "The Argyle Case" and "The Silent Master" already on the market, under the banner of Lewis J. Selznick, and a third production nearly completed, Mr. Rapf announces the preparation of an adaptation of Frank Packard's widely read novel, "The Beloved Traitor," for Mr. Warwick's fourth Selznick-Picture.

The second of the Warwick pictures to be released through the Selznick exchanges, "The Silent Master," was shown last week for review. It is an adaptation of E. Phillips Oppenheim's novel, "The Court of St. Simon," and marks the American debut of the French director, Leonce Perret.

Willis's "Film Trailer"

J. E. Willis, president and general manager of the American Bioscope Company of Chicago, is confident that he has devised something that will solve the onerous question and present difficulties met with in announcing future attractions from week to week.

His new idea, worked out at the Bioscope laboratories and put to a test, is a film trailer. It has been titled "The Calendar of Stars" and is said to be a simple and thoroughly practical style of announcing coming features with motion pictures.





Scenes from the Forthcoming Brady-International Service-World Picture

Starring Regina Badet and Entitled "The Vampire of France"

Bessie Barriscale Here to Consider Offer

Bessie Barriscale, prominent woman star on the Triangle program during the past two years, arrived in New York from Los Angeles a week ago and will remain for about two weeks.

Miss Barriscale's contract with the Triangle Company has expired, and her future on the screen will be identified with other interests not yet fully developed.

There is a rumor on Broadway that the offer to star her, both as an actress and as a corporation, comes from the Paralta interests, headed by Carl Anderson, Herman Fichtenberg, Nat. Brown and Robert T. Kane.

No matter under what management she appears, Miss Barriscale has secured her next starring vehicle, coming upon the story accidentally on the way East.

Tense Chapter of "Double Cross"

"The Stranger Disposes," the eighth episode of "Mystery of the Double Cross," is announced for release the week of May 8. Mollie King is scoring a distinct success in this Pathe mystery serial produced by Astra under the direction of William Parke.

In this episode Peter and Annessley investigate Bentley's quarters, while he, in turn, is rifling the Brewster safe for a paper revealing the secret of Philippa's birth. Peter discovers him. With the aid of his lieutenant, Bentley overpowers Peter, and plants on him certain valuables. Peter is arrested. While Bentley is standing by the window with the document for which he searched in his hand, it is suddenly seized, and the person who took it mysteriously disappears.

Last "Patria" Chapter

Some of the greatest thrills and most spectacular effects of the serial are promised for the fifteenth and last episode of "Patria." It bears the title, "For the Flag," and is of patriotic nature.

A big battle scene in which 2,500 men and 500 horses take part, together with every appliance of modern warfare, is one of the climaxes. The story comes to a happy end with Patria and Donald Parr wedded.

Lasky Signs Two Directors for Long Period

Marshall Neilan and George Melford, Foremost of the Lasky Overseers, Attach Names to Two-Year Contracts—First Solidifying Move

THE arrival of Jesse L. Lasky at his Hollywood, Cal., studios was the signal for announcement that Marshall Neilan and George Melford have signed two-year contracts to continue directing Lasky-Paramount pictures, this despite recent announcement that Mr. Melford had signed with another company.

This action is considered but the initial step of Mr. Lasky towards solidifying the organization of his company while in California.

Marshall Neilan joined the Lasky directorial staff after he had won a histrionic success as Lieutenant Pinkerton in the Famous Players adaptation of John Luther Long's "Madame Butterfly," in which Mary Pickford starred. He had had considerable experience in directing for other companies, and this has been ripened under the tutelage of Cecil B. De Mille.

He has directed two important adaptations of successful novels for Lasky; namely, F. Hopkinson Smith's "The Tides of Barnegat" and Gene Stratton Porter's "Freckles," in the latter of which Louise Huff and Jack Pickford are co-stars. One of his most recent works was an adaptation of Robert Louis Stevenson's short story, "The Bottle Imp," in which Sessue Hayakawa starred. Other productions which Mr. Neilan has contributed to the Lasky roster are "The Silent Partner" and "Those Without Sin."

George Melford has to his credit a number of popular Lasky pictures, among them being "The Governor's Lady," "A Gentleman of Leisure," "The Fighting Hope," "Armstrong's Wife," "The Immigrant," "Out of Darkness," "The Puppet Crown," "The Race," "Stolen Goods," "To Have and to Hold," "The Woman" and "Young Romance."

Mr. Melford has directed Fannie Ward in such screen successes as "Tennessee's Pardner," "The Years of the Locust," "The Gutter Magdalene" and "Each Pearl a Tear"; Wallace Reid in "The Yellow Pawn," "The Selfish Woman" and "The House of the Golden Windows," and Lou-Tellegen, who has recently become a Lasky director himself in "The Unknown" and "The Explorer." Among his more recent contributions to the screen are "The Cost of Hatred," co-starring Kathlyn Williams and Theodore Roberts, "The Evil Eye," which was written by Hector Turnbull, "The Winning of Sally Temple" and "The School for Husbands," starring Fannie Ward.

"Atonement," a Vampire Drama, First of Brady's French Plays

FIRST of the four French photoplays announced by the Brady-International Service, World Pictures, is "Atonement," described as a vampire drama. Lous Mercanton directed the feature which is said to contain the perfection of detail that was apparent in "Mothers of France."

The heroine, played by Regina Badet, is an internationally famous and beautiful dancer. Persistently pursued by a middle-aged count who is unscrupulous she turns from him and is devotedly attached to the man who composes and executes the music for her dances.

The dancer, Manuella, accepts an engagement to dance at a private entertainment of the count's, and he plots so well that her lover is arrested for the theft of a valuable string of pearls. Manuella believes he has stolen the gems to give to her, and he in turn thinks she has taken them for him, and declares his own guilt to protect her.

The count names acquiescence to his desires as the price to be paid by Manuella for the withdrawal of the charge against her lover and she refuses. Meanwhile the man who really committed the theft has been drinking heavily, and the dancer coming upon him, he re-enacts the scenes of the robbery, makes a confession and expires.

Follows a vivid struggle for possession of the confession signed by the thief when the count first caught him taking the pearls, in which Manuella's tiny pistol is discharged and the count falls fatally wounded.



Robert Warwick in Scenes Which Bespeak the Unusual Character of His Latest Selznick Picture, at Present Known as "A Modern Othello"

New Comedy Brand Ready for Distribution

"Howl Comedies" Announced by President Julius Stern—Alice Howell, of L-Ko Fame, to Star in Each—Director Blystone Completes Several

ALICE HOWELL, who has established herself as a favorite, in seasons past, through appearances in L-Ko Comedies, will hereafter be presented in a new series to be called "Howl Comedies," in which she will be the star of every release. President Julius Stern and Director General J. G. Blystone, of L-Ko, have decided to initiate the new series at once, making "Balloonatics" the opening number. Following this will come "Automaniacs," "Neptune's Naughty Daughter," and other laugh-provokers now completed or in preparation.

"We have decided to establish the 'Howl Comedies' in recognition of Miss Howell's energy and talents as displayed in L-Ko's during seasons past," says Mr. Stern in making his announcement of the new series. "Our determination has the precedent established, time and again, by women on the stage who have proven themselves just as funny as any of their male adversaries.

"The sources of fun in Howl Comedies will be many and varied, as shown in the three releases we have ready for distribution. In 'Balloonatics' Miss Howell will demonstrate the amount of laughs that may be provoked through the management of an air ship. 'Automaniacs' will develop comedy as applied to the manipulation of a motor and in 'Neptune's Naughty Daughters' Miss Howell will go under water and bring up the laughs.

"Under Director Blystone's management Miss Howell has attained the faculty of putting laughs in every spot where a laugh belongs. She is as fearless and daring as any man ever was in doing stunts, and has a native faculty for provoking merriment under the most unusual conditions.

"We mean to give to Howl Comedies every possible advantage to be gained from production and advertising that the exhibitor may reap, with us, the benefits of Miss Howell's popularity and abilities as an entertainer. Director General Blystone has his plans all made and will have the best backing we can give to his efforts."

Dates of Some Summer Bluebirds; Others Await Schedule

BLUEBIRD'S corps of directors and producers have their summer's work behind them and are now employed on features with which the next regular season may be initiated. More than a dozen attractions now await the formality of being definitely dated for the program and in these features all of Bluebird's stars and directors have shared the work of preparation. The first summer month will have "Bringing Home Father" as the starter, week of June 4. In this comedy drama Franklyn Farnum and "Brownie" Vernon will be featured, with Florence Mayon, Arthur Hoyt and Richard Le Reno playing the chief supporting roles. Wm. Worthington made the production from a story of H. O. Davis, and it is said to abound in amusing situations.

June 11 brings Dorothy Phillips into the foreground as star of "A Doll's House," a screen version of Henrik Ibsen's play, made and directed by Joseph de Grasse.

June 18 has been selected as the date for Ella Hall to present another screen story by H. O. Davis, of Universal City. "The Little Orphan" has been chosen as the release title—"The Little Belgian" having been heretofore used in reference to this subject. H. R. Conway, Richard Le Reno, George Webb, Ernie Shields, Gertrude Aster and Margaret Whistler will be members of Miss Hall's supporting company.

Selections for the remaining dates of June and for July Bluebirds will be made from the following productions, now ready: "A Kentucky Cinderella," directed by Rupert Julian, with Ruth Clifford leading; "Fires of Rebellion," written and directed by Ida May Park, for Dorothy Phillips; "The Car of Chance," driven by Franklyn Farnum and "Brownie" Vernon, with Wm. Worthington the director; "The Code of the Klondyke," directed by Lynn F. Reynolds, with Myrtle Gonzalez, George Hernandez and Lawrence Payton in the leading roles.

Robert Warwick to Return to the Stage

After an absence of a season, Robert Warwick is to return to the speaking stage next fall under the management of Al H. Woods. Contracts were signed last week.

Mr. Warwick last appeared in the legitimate in "Captain Brassbound's Conversion." He has appeared with Leslie Carter, Mary Mannering, Virginia Harned, Grace George and Frances Starr in drama, and in a number of musical comedies.

In pictures he appeared in a number of productions for the Peerless corporation, then launched forth in his own company last fall.

Since then he has produced "The Argyle Case," "The Silent Master," and is working now in "A Modern Othello."

Stage work will not interfere with his motion picture interests, this agreement having been reached with Mr. Woods before the actor signed his contract.

Water Thrills in "The Railroad Raiders" Chapter

The Helen Holmes company last week completed the ninth chapter of the Mutual-Signal serial "The Railroad Raiders," entitled, "The Knotted Cord."

The chapter is said to be the most tense of any of the episodes so far completed. There is a ferry robbery, followed by a clever international intrigue, a bomb plot, a leap by auto from a dock to the deck of a barge, a number of unusual water feats and the destruction of the barge by explosion.

Edison Feature, April 16

April 16 marks the release of the Edison feature "Builders of Castles," a five reel picture featuring Marc McDermott and Miriam Nesbitt, based on the story by Henry Albert Phillips.





Madge Kennedy (Goldwyn)

Director Reynolds Busy on More Bluebirds

Lynn F. Reynolds, Bluebird's "nature director," is now on Santa Cruz Island, off the coast of California, taking scenes for his latest work, "Back to the Primitive." He has lately finished another feature, entitled "The Code of the Klondyke," a picture taken in snow knee-deep among the Sierras, Bluebird is keeping to present in July, when the psychology of a company wading through snow and chopping trails through ice is likely to have some effect on the rotary cooling fans of picture houses.

In all the productions Mr. Reynolds has made for Bluebird only one of them was handed to him by Bluebird's scenario department. "God's Crucible," filmed in the Grand Canyon of Arizona; "The Secret of the Swamp," "The Girl of Lost Lake," "The End of the Rainbow" and "Mutiny," attractions already released, were written by Mr. Reynolds. "Southern Justice," set for release May 28, was also from his pen—but 'The Code of the Klondyke" was taken from a story by Charles J. Wilson, Jr.

Players Start on New Universal Serial, "The Gray Ghost"

Work on the new Universal Film serial, "The Gray Ghost," has begun under the direction of Stuart Paton. This is a film adaptation of Arthur Somers Roche's story, "Loot" which ran as a serial in the Saturday Evening Post.

The serial will be in fifteen chapters, and it is promised each will be crowded with thrilling situations and carry a suspense that will interest the most exacting film fan. A conference was held in which heads of all departments that will be concerned took part, and a perfect arrangement perfected whereby all will contribute the best skill and experience toward making this an epochal event in serial production.

The leading roles in "The Gray Ghost" will be played by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo.

Madge Kennedy and Jane Cowl Begin on First Goldwyn Plays

ON May 1 Goldwyn Pictures, in line with its rapid production plans, will begin work on the fifth and sixth of the pictures of the twelve scheduled to be made before a single release is shown. A week later a seventh subject will be begun, and so on until the close of the series.

The two new stars who will enter the studio for the first time are Madge Kennedy and Jane Cowl. Miss Kennedy has received her script and is now busy with the dressmakers and costumers. The story for her first picture is the work of Margaret Mayo, and is announced as one of that versatile author's most famous plays.

Completing her picture at the end of the week, Mae Marsh will, three days later, begin work in her third Goldwyn production, which will also be a photographic presentation of another of Margaret Mayo's celebrated plays.

Jane Cowl's initial work for Goldwyn has been selected and will be under the direction of Arthur Hopkins, who has, by way of introduction to the motion picture industry, just made his first picture, with Maxine Elliott as his star.

Goldwyn Has First Story from Porter Emerson Brown

Porter Emerson Browne, novelist, playwright and creator of the now famed vampire type of actress, has accepted Goldwyn Pictures invitation to become a member of the Goldwyn Advisory Board which shapes all of that organization's productions.

Mr. Browne, as was recently announced, is under an exclusive contract with Goldwyn for a period of three years for all scenarios he may produce.

Goldwyn is in receipt of Mr. Browne's first manuscript, which turns out to be a story of most unusual quality. It will be allotted to one of the Goldwyn stars and produced early in the summer.

Selig Starts Series of Chas. Hoyt Comedies

The Selig Polyscope Company is at work on another series of the famous old Charles Hoyt comedies. A specially picked company is now at work on the revival of these comedies for the screen at the Chicago studio. Four have already been finished and the rest will soon be completed.

It is expected that the releasing of them will begin the latter part of next month. Among those selected are such well remembered titles as, "Hole in the Ground;" "Midnight Bells" and "Rag Baby."



Bessie Barriscale

Eastern Work Begins for Mae Murray

Mae Murray has begun work on a photoplay version of George Middleton's "At First Sight," which is being staged in the Famous Players-Lasky Eastern studio, in accordance with arrangements completed with Mr. Lasky. Robert Leonard, who accompanied Miss Murray East from the Lasky studio, is in charge of the production, which will be known as a Lasky picture when it is released by Paramount.

Miss Murray plays Justine Gibbs, an attractive and highly American type of girl, who rebels against a prearranged marriage and follows the dictates of her own heart. She has been practically thrust upon the hands of Ralph Gaylor, an insignificant society youth, who is attracted to her chiefly by monetary considerations.

A chance meeting with Hartley Poole, a young magazine writer engaged in completing a serial story, gives opportunity for the development of a tempestuous romance.

"Unconquered," Strong Drama, Is Next Fannie Ward Play

Lasky announces a play written by Beatrice C. De Mille and Leighton Osman, entitled "Unconquered," as the next vehicle for Fannie Ward, last seen in "The School for Husbands."

In this subject Miss Ward leaves comedy for what is heralded as her most dramatic role since "The Cheat." The story of "Unconquered" is of a young mother whose devotion to her small son leads her to risk life itself in protecting him first from a brutal father, and later from a negro fanatic.

A cast which is really strong includes Hobart Bosworth, Tully Marshall, Jack Dean, Mabel Van Buren, Jane Wolfe and little Billie Jacobs.

Erbograph Near Completion

The story by Clarence J. Harris, "Little Miss Fortune," which was selected as the vehicle in which Marian Swayne will make her Erbograph debut, is rapidly nearing completion. The star has the part of a poorhouse child of unknown parentage, who after an unhappy youth becomes an actress and finds happiness in the love of her partner on the stage.

Hugh Thompson, Bradley Barker, Lucille Dorrington, Anna Day Perry and Charles McDonald appear in the cast. Joseph Levering is directing the production.

Gottschalk Writes Score for "Curse of Eve," Now Finished

LOUIS F. GOTTSCHALK, the composer, was engaged by the Corona Cinema Company last week to create the musical arrangement for "The Curse of Eve," the morality drama which shortly will be presented in New York City for the endorsement of the state rights buyers. He went immediately to work on the compositions which will go to form the musical accompaniment for the big multiple-reeler, and already he has provided his staff of copyists with more than a dozen numbers.

The motif chosen by Gottschalk will be known as "The Magdalene Motif," it having been inspired by the character portrayed by Enid Markey. It has been declared by the composer to be one of the most beautifully eloquent numbers he ever has written, and will take its place, say those who have heard it, among the masterly compositions of the day.

"I have found 'The Curse of Eve,'" said Gottschalk, "to be rich in opportunities for the writing of soulful music. Its very theme is an inspiration to the composer, while its tremendously powerful situations offer to him an unrivalled field for his work."

Simultaneously with the announcement of Gottschalk's engagement came word, this week, that "The Curse of Eve" will be ready for its New York trade showing before the end of May. Under the supervision of President F. E. Keeler, Director Frank Beal and the author, Wycliffe A. Hill, the big film is now rapidly being reduced to footage, which, it is believed, will total about eight reels. Immediately upon its completion it will be taken to the metropolis by Keeler and Beal and there presented to the trade and press for its maiden inspection.



Enid Markey and Edward Coxen in "The Curse of Eve" (Corona)

"Merit, Not Publicity, Makes the Star"—Arthur S. Moore

WITHOUT talent a star cannot be made even with bushels of publicity. Such is the opinion of Arthur S. Moore, advertising manager of McClure publications in discussing the rise to stardom of Shirley Mason, the talked of featured player in "Seven Deadly Sins."

Miss Mason is to be the leading star in the next series of five-reel features that will be released by McClure Pictures through the Triangle Distributing Corporation.

Six months ago Miss Mason was unknown. Today, from all reports of exhibitors, she is firmly established as an actress of box-office power. And Mr. Moore is emphatic that publicity has not "made" her.

"Publicity does not establish a motion picture star any more than it established a certain make of motor car or cigar or soap," said Mr. Moore, recently. "Publicity can do no more than call the public's attention to an article of merit. If the article advertised does not prove worth while the publicity has done more harm than good. The spotlight shows the flaws up.

"We never could have made Shirley Mason so popular if she had not had every quality that makes for success. We could not through publicity force motion fans to like her. Shirley Mason herself had to do that and she has made good. Though only sixteen years old she has had excellent training on the stage under famous actors, and has been well schooled as a child actress.

"She was tested in "Seven Deadly Sins" and she triumphed. Exhibitors are writing us every day telling us that Shirley Mason has the approval of the public, that she is known as an actress worth seeing, that her name in electric lights in front of a theatre has a box-office value equaled by not more than a dozen other names in motion pictures."



Scenes from the Third Episode of Pathe's New Serial "The Neglected Wife"

Douglas Brings Osborne Picture

With the first of the new Baby Marie Osborne pictures in his possession, W. A. S. Douglas, general manager of Lasalida Films, Inc., arrived in New York from the West Coast last week. The picture is "When Baby Forgot," directed by W. Eugene Moore, who has started work on a second picture with the popular little star.

Newsboy Part for Miss Saunders

Jackie Saunders takes the part of a "Newsie" in her latest photoplay "A Bit of Kindling," fourth of the series in which she is appearing for Mutual. Arthur Shirley again plays opposite the star. The other players are J. P. Wade, Charles Dudley, Ethel Ritchie, Edward Jobson, H. C. Russell, Charles Blaisdell and George Austin.

Pollard Star, Well Again, to Appear in Comedy-Drama

Although Margarita Fischer has but recently been confined to a hospital for a fortnight preparations are speedily going forward at the studios of the Pollard Picture Plays in San Diego for the production of her latest vehicle, the popular star being well on the road to recovery.

The new play is entitled "Little Miss Missionary" the featured location of which is a Hopi Indian village, a replica of the historic Indian town in Sante Fe, New Mexico. The story is a comedy-drama from the pen of J. Edward Hungerford, author of "The Devil's Assistant" and Harry Pollard believes the subject will equal or prove superior to his most recent comedy-drama "Miss Jackie of the Navy."

Miss Fischer as "Prudence" goes to a Hopi Indian village to convert the redmen. While thus engaged she encounters many thrilling and humorous adventures and at the last discovers herself safely and happily in the arms of the man of her choice, who in the course of the play, she has converted from a worthless vagabond into a real man.

Brisk Enlisting by Fox Men

Rapid enlistment in the volunteer companies being raised in the Fox Studios is reported both from Fort Lee and Los Angeles. Men from the technical departments as well as actors are signing up. Already more than 275 have have been enrolled in the Eastern studios and 500 on the coast.

William Fox is encouraging the enlistment in every way and will outfit the volunteers even to purchasing machine guns for the companies.





Helen Holmes in Scenes of High Tension from the Mutual-Signal "Photo-Novel," "The Railroad Raiders"

Emerald Producing Patriotic Film "The Slacker"

"The Slacker," a military production, in which actual units of the United States military service participate, and based upon the recent historical events leading up to the declaration of war against Germany, is being produced by the Emerald Motion Picture Company, Milwaukee, under the auspices and direction of the Wisconsin Defense League.

It is a semi-official government proposition, the army, navy, marines and national guard co-operating in producing the military scenes.

As its title suggests, "The Slacker" deals with a young man who slacks his duty as an American and who has come under the influence of a German government agent. Though replete with stirring scenes, there is no "flag waving" for effect, and is based upon a strong and consistent story.

Nell Craig, who has just closed with the Essanay Company, and Edward Arnold will be seen in the principal roles of this production, which is being made under the personal supervision of Frederick J. Ireland, president of the Emerald Motion Picture Company.

Fox Star Coming East

William Farnum, Fox star, is to come East and work in the Fort Lee, N. J., studios immediately upon completion of the subject he is now engaged on in California. Frank Lloyd, his director, will accompany him.

Mr. Farnum left the East in 1915, and has since continually worked on the Pacific Coast. During that time he has produced ten feature films.

Klutho Gets Kalem Sets

The equipment of the Kalem company, lately operating in Jacksonville, Fla., has been acquired by the Klutho Studios in that city. Stage sets to the number of thirty, and properties including an entire set of Cooper-Hewitt lights, exclusive of much other material, were taken over.

Reports of States Barring "Womanhood" Branded False

NEWSPAPER reports to the contrary, "Womanhood, the Glory of the Nation," has not been banned from Pennsylvania or any other State, according to statements issued last week by J. Stuart Blackton, instrumental in the production, and Walter W. Irwin, general manager of Vitagraph V-L-S-E.

Said Mr. Irwin:

"'Womanhood, the Glory of the Nation,' is far from being included within the ban evidently placed by the National Government upon certain pictures which, in the Government's estimation, would hinder rather than promote recruiting, this picture actually being a stimulus rather than otherwise.

"On the contrary, 'Womanhood, the Glory of the Nation,' has been viewed by the highest military authorities and has received their universal and enthusiastic support."

And Mr. Blackton:

"These newspaper articles are not applicable to 'Womanhood,' which was suggested months ago by the military authorities of the country who desired to prepare for the inevitable. These men knew that the United States was in a frightful state of unpreparedness, and they wanted the fact brought home to the people in a forcible manner.

"For this reason it is certain that the military authorities, who are actually in charge of the Government, will do nothing to prevent the most widely possible presentation of 'Womanhood.'"

In addition Vitagraph is in possession of a letter from the War Department accepting the suggestion advanced by Vitagraph that a recruiting officer be stationed in the lobby of all theatres in large cities where "Womanhood" was being shown.

Clean Pictures That Will Please Children, Arbuckle's Aim

FATTY ARBUCKLE has come out emphatically for clean, wholesome plays, free from even a suspicion of a suggestion of double meaning.

"I shall produce nothing that will offend the proprieties, whether applied to children or grown-ups," said Roscoe recently in speaking of his plans for comedy two-reelers to be released through Paramount. "My pictures are turned out with clean hands and therefore with a clear conscience which, like virtue, is its own reward.

"Children in attendance at moving picture shows," continued Mr. Arbuckle, "some times have occasion to ask their parents some rather embarrassing questions about what is being unfolded before their eyes, but this has never happened or will happen at any of the pictures I have directed myself or will direct. In the three years I have been producing my own comedies, I have never had a single elimination which comes pretty near telling its own story.

"Pictures, of course, moving or otherwise, make a deeper impression on a child's mind than written or spoken words, and for that reason alone it is necessary to constantly exercise caution that the subject being filmed does not get out of the moral focus.

"Nothing would grieve me more than to have some mother say, 'Lets not go there today. Fatty Arbuckle is playing and he isn't fit for the children to see.' I want them to always speak otherwise of me for as long as I can please the kiddies I don't care who entertains their elders."

U Scenario Writer Coming to Eastern Triangle

Bess Meredith, who has been identified with Universal City as staff writer, is leaving this week for New York City, where she will accept a position as staff author for Alan Dwan of the Eastern Triangle Studio. Miss Meredith is author of more than four hundred produced photoplays and has just completed one which is now in production.

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Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

Big Booking Records

The Entire Circuit of Marcus Loew Theatres Books "The Voice on the Wire" Serial



Ben Wilson and Neva Gerber in "The Voice on the Wire."

IMPRESSED by the initial showing of the Universal's latest and greatest serial "THE VOICE ON THE WIRE," the bookers of the big Marcus Loew Theatre Circuit booked it for every house on the list. This magnificent serial opened in the big Broadway and Brooklyn Houses of the circuit to tremendous houses. The deep mysterious plot captured the first episode audiences, and the following episodes showed record attendances.

Featuring Ben Wilson and Neva Gerber

The leads are played by Ben Wilson and Neva Gerber, two of the most popular Universal Stars. There is great scope for their pleasing personalities of which they make the most. The plot has to do with a series of mysterious events each of which is preceded by a ghostly warning given by a weird "voice on the wire." A strange muffled figure and a dismembered hand serve to intensify the mystery, and in the character of John Shirley, professional investigator, Ben Wilson attempts to locate the owner of the "voice."

Written by Eustace Hale Ball

The fascinating story is from the celebrated novel of the same name written by Eustace Hale Ball, photoplaywright and author of note, who novelized among other huge successes, "Traffic in Souls." The lavishly produced picturization is eagerly enjoyed by the multitudes who read the book.

Directed by Stuart Paton

The superb direction of "The Voice on the Wire" comes from the master mind of Stuart Paton, who produced the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea." It has the peculiar quality of thrills and punches in each episode, and suspended action at the end which brings the crowds back week after week. Exhibitors who are looking for a sure fire serial photoplay that will insure them capacity houses for fifteen straight weeks, should communicate immediately with their nearest Universal Exchange, or with the Home Office at the address given above.

DULL DAYS DISAPPEAR

Universal Screen Magazine Proves to be a Magnet on Days Exhibitors Dread

DAYS that Exhibitors learn to dread—the dull days when the public fails to respond to the average feature or program show can be changed to capacity days by a careful selection from the mighty specials on the Universal Program. Chief among them as a drawing card when the public doesn't seem to want dramatic subjects is the wonderfully varied selection of popular subjects grouped under the title of the Universal Screen Magazine. Here is a one-reel feature that pleases every movie patron in the land. There is something for young and old of both sexes. A great big, generous illustrated popular magazine in moving picture form. The public demands it wherever shown. It will draw when nothing else will. It is released every week on the regular Universal Program or may be booked separately. No matter what kind of a show you are running you can use the U. S. M. to good advantage. Write today to any of the 73 Universal Exchanges for FREE descriptive booklet that tells you what you want to know about this money-getter, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



Animated Sculpture—A Novelty from the Universal Screen Magazine.

"PERILS" IS POPULAR

Seven Powerful Dramas in Series Gets the Crowds

EACH big story complete in itself, the series of seven great dramas issued under the general title of "The Perils of the Secret Service," featuring Kingsley Benedict, scored an instantaneous hit.



Yorke
Norroy Keeps
His Word—Kingsley
Benedict in "The
Perils of the Secret Service."

especially among those Exhibitors who appreciate continuous business, but who for any reason do not care to run a regular serial. The stories are taken from the famous "Yorke Norroy" series which were written by George Bronson Howard, the celebrated author of "God's Man," and which were enjoyed by millions when published in a big popular fiction magazine. Mr. Howard himself directed the series. The dramas are of especial interest in these times of international complications, showing as they do the actual operation of Secret Service men in their perilous occupation. Book through any Universal Exchange, or through the Home Office.

For Further Details of the Universal Program see the Moving Picture Weekly

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

HOW TO PICK THE WINNERS

If It's on the Mighty Universal Program You Know You Ought to Book it

YOU have positive proof of the excellence—the drawing power of Universal Program pictures in the fact that it is the basis, the corner-stone, the very foundation of the largest producing organization in the industry. Such success is not built on bad pictures; on going contrary to the wants of the public—"you can't fool all of the people all of the time." The Universal Program pleases more fans and brings success to more Exhibitors than any other form of m. p. entertainment. No matter what form of show you are giving you NEED some of the Universal releases. Don't be satisfied with merely reading the lists given here—wire or write your nearest Universal Exchange for full particulars today.

Special Releases on the Universal Program for the Week of May 21

THESE "specials" should more properly be called "specialties." They are the highly flavored punches on the Universal Program; the spice that will add zest to any performance. They are those releases you would naturally choose to boost a show, to bolster up a weak feature or program. They cost you a slight advance over their pro rated rental at the complete program price, but they are worth more because of the business they will get you.

BUTTERFLY—"LIKE WILDFIRE" (Five-Reel Drama) Herbert Rawlinson and Neva Gerber.
NESTOR—"MOVING DAY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edyth Roberts.
GOLD SEAL—"A 44-CALIBRE MYSTERY" (Three-Reel Western Drama) Harry Carey and Claire Du Brey.
UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
UNIVERSAL SCREEN MAGAZINE—Issue No. 20.
JOKER—"THE BOSS OF THE FAMILY" (One-Reel Comedy) Wm. Franey and Gale Henry.
POWERS—"CUPID GETS SOME NEW DOPE" (Comic Cartoon) and "NAVIGATION IN CHINA" (Dorsey Educational) (Split Reel).

Regular Releases on the Universal Program for the Week of May 21

THE "regular" releases on the Universal Program are those sterling dramas, brilliantly acted and directed, that will form the basis of a winning entertainment wherever shown. Remember that on the complete Universal Service you get all the releases shown in the two lists.

VICTOR—"WHO SAID CHICKEN?" (One-Reel Comedy) Ernie Shields and Marcia Moore.
L-KO—"BEACH NUTS" (Two-Reel Comedy) Dan Russell and Gladys Varden.
VICTOR—"MARY ANN IN SOCIETY" (One-Reel Comedy Drama) Ruth Stonehouse.
REX—"UNMASKED" (One-Reel Drama) Grace Cunard and Francis Ford.
LAEMMLE—"MONEY'S MOCKERY" (Two-Reel Society Drama) Douglas Gerrard and Francelia Billington.
BISON—"DROPPED FROM THE CLOUDS" (Two-Reel Cowboy Comedy) Eileen Sedgwick and Gypsy Hart.
LAEMMLE—"THE LIGHT OF LOVE" (One-Reel Drama) Jessie Arnold.
BIG U—"THE SMASHING STROKE" (Two-Reel War Drama) Jack Conway.

The division of specials and regulars given here is for the convenience of the Exhibitors who do "open" booking. If you are not making as much money as you should get in touch with any Universal Exchange today and ask for full particulars regarding Universal Program releases.

A THREE DAY SCOOP

Universal Animated Weekly Scores Big Beat in Big Broadway Houses

THE British War Mission met Secretary of State Lansing and party Monday, April 23. That same night the Universal Animated Weekly showed moving pictures of the event in the principal Broadway Theatres. THREE DAYS LATER a competitor used lavish newspaper space to tell the public that the



West Point Graduating Class, Universal Animated Weekly

same subject was "OUT TODAY." If you want the world's greatest news events first on your screen book the Universal Animated Weekly. You can't fool the people long with back-number news weeklies. Get the best and beat your competitor every week.

LAUGH MARKET BOOMING

Universal Comedies Get the Laughs that Get the Coin

THE man, woman or child who gets a good laugh in your theatre is sure to come back for more. While the market is flooded with so-called comedies weak imitations of a current brand of humor there is one source from which real comedies may always be obtained the kind that makes people come to your house every time they are advertised. Universal Comedies Nestor, L-KO



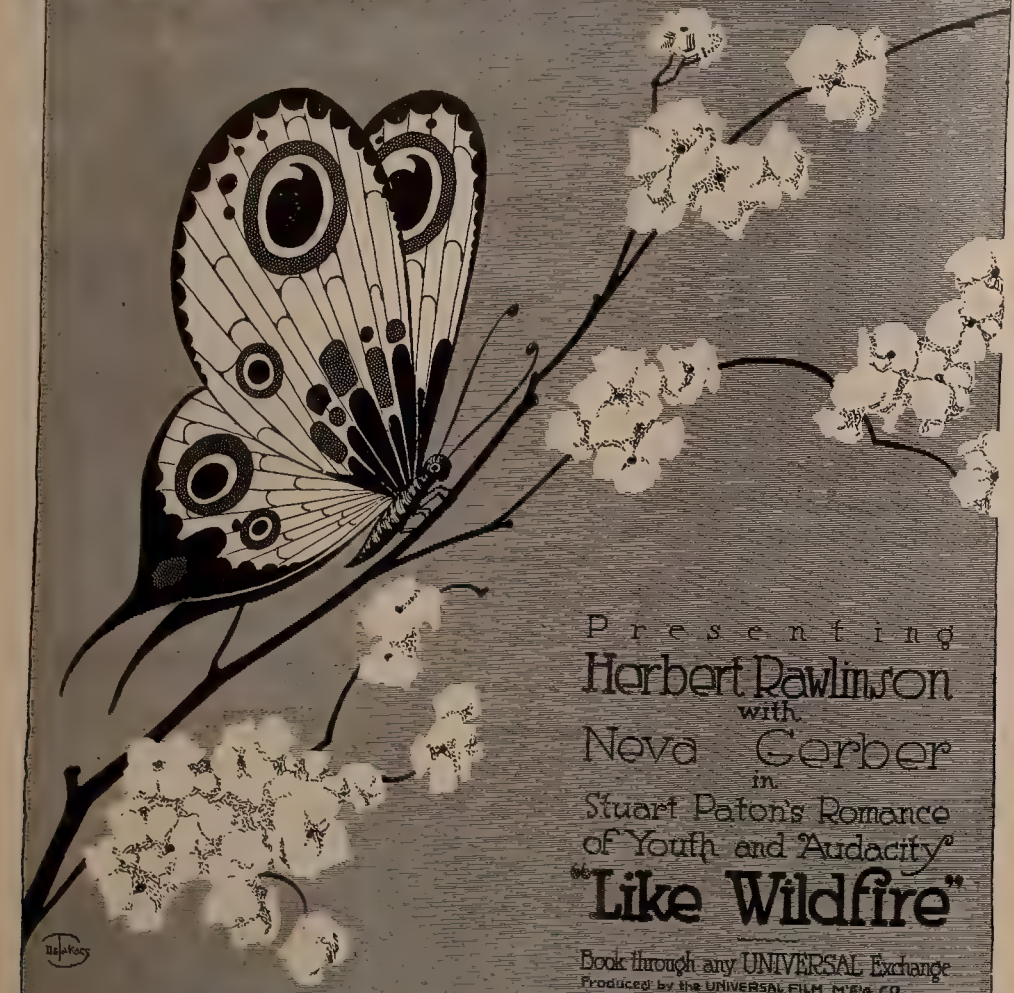
Gale Henry and Wm. Franey in Joker Comedies

and Joker Brands have grown in popularity in every section of the country, because they are strictly original. Each is along a different line of humor and the three together will make a comedy night for you that will get capacity. Book through any Universal Exchange.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

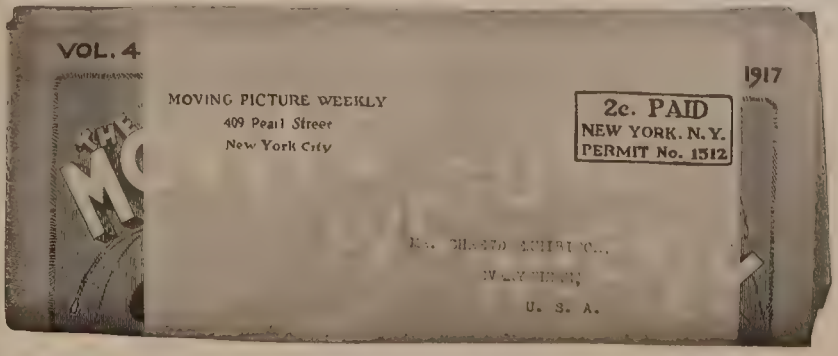
A magazine's success is measured by its advertising. Look at the "News!"

BUTTERFLY PICTURES



Presenting
Herbert Rawlinson
with
Neva Gerber
in
Stuart Paton's Romance
of Youth and Audacity
"Like Wildfire"

Book through any UNIVERSAL Exchange
Produced by the UNIVERSAL FILM M'F'G CO.
Carl Laemmle, President



To All Exhibitors

You can secure a 3 months FREE Trial Subscription to MOVING PICTURE WEEKLY by Signing and Sending in the Coupon Below—Today

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You will receive publicity matter all prepared for big productions. Plans and schemes on "How to Put Them Over." Advice and instructions for Operators on the care and use of Projection machines, enabling you to correct the present abuses in the projection of film.

You will get tips on what to book and how to book. You will learn how music arrangement increases the value of pictures. How to get the proper music. Where to get it. How to play it. You will read highly interesting news from the great world of the Motion Picture Industry.

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CHICAGO NEWS AND COMMENT

Chicago Pays $10,000 at Single War Film Showing

Following the announcement that Pathe, and not General, would release the output of Official War Pictures, Inc., it is stated that after a $7,000 advance sale the British War Films played the Chicago Auditorium, April 11, to a capacity house totaling $10,000 in paid admissions, and that bookings are especially heavy also in the New Orleans, Boston, Philadelphia and Omaha territories, despite the fact that only a short time has elapsed since the transfer, and all Pathe offices have not yet received prints sufficient to fill the demand.

The Chicago papers were laudatory in their criticisms. The Chicago Evening Post considered the event worthy of an editorial. The Examiner, the Herald through Richard Henry Little, dramatic editor, and Louella O. Parsons, and the Tribune all gave lengthy space to the exhibition.

Advertisement of the showing was done on a large scale, and theatres engaging the pictures immediately following the one-day Auditorium presentation took full advantage of this, placing sheets with comments by well-known people in front of their theatres.

All Pathe branch managers are enthusiastic over the demand for these war films and are arranging to present them under the auspices of big newspapers.

Silee Exchange Displaces General Feature Co.

The General Feature Film Company of Chicago will no longer trade under that name after this week. Neither will their headquarters be maintained in the Maller's Building. All the stock and office effects are being moved to the fourteenth floor of the Consumers' Building, where the business of the company will be transacted in the future by the Silee Film Exchange, recently organized and incorporated by Simeon Greiver and Le Herz, of Chicago.

Mr. Greiver was manager of the General Feature Company before going into business for himself. As a result of the merging of interests the General Feature Company loses its identity, and although the same business policy will be followed, all transactions will be made under the new corporation's name. The General Feature Company marketed Ivan and other productions. The same policy of selling and state-righting will continue.

No Decision Reversal

Judge Cooper has denied the city authorities a new trial following the recent decision which took the "pink permit" off Fox's "Tiger Woman." It is said that Major Funkhouser and Chief Schuettler will appeal higher.

LEAKS IN THE LOOP

The executive forces of Jones, Linick and Schaefer are now quartered in their new suite of offices on the fifth floor of the Rialto Theatre Building.

The Hamburger string of theatres throughout Chicago and suburbs have signed up for all the Arbuckle comedies.

They were charging 20 cents for reserved seats at Hamburger's Albany Park theatre last week and getting it. The attraction was John Mason in "The Libertine," which is making a trip over the entire Hamburger string of houses.

Phillip Gross, Jr., of the Strand theatre, Milwaukee, and Tom Norman, manager of the Rex theatre, Racine, were visitors to L. A. Rozelle's managerial sanctum at the World Brady offices last week.

The K. E. S. E. branch offices report to William N. Selig that the advance bookings on "The Danger Trail," featuring H. B. Warner, have exceeded all expectations.

Hazel Daly appeared in person at the Albany Park theatre last week during the showing of "Skinner's Bubble."

Jack O'Toole, manager of the Fox Chicago offices, is wearing a big smile at present behind his always present stogie. The reason: Harry Leonhardt, western general manager for Fox Film, is due back in the Windy City from the coast in a short time.

H. B. Warner, the recently acquired star of the Selig Company, is planning to enlist. After he has done his "bit," if he gets through with a clean skin, he plans to return to the Selig forces.

(*Continued on page* 3020)



K. M. Scoville, General Manager Sunshine Film Corporation, Chicago

Space Totaling $15,000 Sold for Exhibitors' Convention

The hysteria of war has in no wise diminished the efforts or dampened the ardor of the men back of the plans and preparations for the coming seventh annual national convention of the Motion Picture Exhibitors' League of America, to be held at Chicago beginning July 14. Floor space for the exposition is being sold every day, and Ludwig Schindler, manager of this year's convention, is now in New York signing up more contracts.

It is expected that by the end of this week the aggregate of space sold will be near $15,000, or more. Letters are being sent out from the exposition headquarters in Chicago to exhibitors and organizations all over the country, appealing to them to send delegations to the convention.

Lewis Selznick last week sent word to the Chicago headquarters that three of his stars, Clara Kimball Young, Robert Warwick and Norma Talmadge, are sure to be present at the exposition.

"Garden of Allah" Coming; Features Going Well

The film version of Robert Hichen's love story, "The Garden of Allah," will shortly be given its Chicago premiere in the loop. A special orchestration has been prepared to accompany the showing.

"Womanhood, the Glory of the Nation," was warmly received by critics and fans, only Mae Tinee of the Tribune of seven critics taking an adverse stand on the picture. Advertising stunts are being arranged daily by V-L-S-E offices, including parades of Boy Scouts and naval recruits. A recruiting station has been established in the lobby of the Ziegfeld theatre, where the picture is playing.

Clara Kimball Young's picture, "The Easiest Way," concluded its second week at the Studebaker on Sunday, while Joan the Woman" is going merrily along with crowded houses. Aaron Jones, president of Jones, Linick and Schaefer, was host to a party of 200 Boy Scouts at a showing of this picture at the Colonial last week.

Selig and Kleine Aid Women in Enlisting Efforts

Motion pictures are being resorted to with much success in recruiting activities in Chicago. Navy recruiting especially has been much stimulated during the past week, when the women's section of the Navy League arranged for the showing of special pictures every night at Grant Park. A navy band of 100 pieces furnished music at all the showings.

The pictures were donated by George Kleine and William N. Selig and taken from their own personal archives. Both Mr. Kleine and Mr. Selig attended the showings on one occasion.

NEWSY REPORTS FROM ALL SECTIONS

Win Fight for Lower Tax in New Brunswick

The efforts of the motion picture exhibitors of Fredericton, New Brunswick, to obtain better terms in the matter of taxation than proposed by Alderman Lemont some three weeks ago met with success at a special meeting of the city council held last week. The council decided to rescind the original resolution, calling for a tax of ten cents per seat per month, and imposed a five-cent tax instead. The amendment was carried by only a five to four vote.

S. P. Hughes, attorney, appeared for the exhibitors. He quoted from the report of the Wheeler Commission, which investigated the moving picture business in New York, showing that the proprietors of the moving picture houses were making little or no profit. During the course of his plea Mr. Hughes said that if the council wished to further tax the people of the city, the moving picture business should not be made an agency for collecting taxes. Mr. Hughes also questioned the right of a city to place unlimited taxation on a business, and said that power to tax did not mean power to tax out of existence.

Two More Houses Taken Over by Minneapolis Firm

The firm of Ruben and Finkelstein, composed of two men who looked ahead when the motion picture drama was in its infancy, have just taken over the Unique and Lyric theatres on Hennepin avenue, Minneapolis, giving them control of six theatres in that city. Five of them are on Hennepin avenue, the leading film thoroughfare, and four play pictures exclusively.

The Unique and Lyric have been remodeled to conform with the artistic standard set for the firm's theatres. The Lyric, one of the old theatres, seats about 1,800 persons when the second gallery is used. The Unique was formerly the Sullivan and Considine house.

Will Modify Los Angeles Child-Attendance Ordinance

LOS ANGELES exhibitors are assured the city ordinance, providing that children under fourteen years of age can not attend a performance at a motion picture theatre unless accompanied by parents or legal guardians, will be annulled, or at least greatly modified. This is the outcome of the exhibitors organization, known as the Motion Picture Men's Association of Southern California, appearing before the City Council on two occasions and showing the officers the recently passed ordinance to be an injustice not only to the exhibitors but exchangemen, producers and everyone associated with the film industry. The ordinance as drafted by a number of Los Angeles club women was given a hearing before the public welfare committee and passed before the exhibitors learned of its existence. As soon as it became effective the exhibitors asked the council for a rehearing on the matter, and two hearings were given. At both of these the film industry was well represented by C. R. Gates and Frank A. McDonald.

If the ordinance is repealed, another may be drafted and passed which will provide for segregation of the sexes, so that in each theatre there will be special sections for young girls and another one for boys. It may also provide that girl ushers shall be maintained for the feminine section and boys for the other.

The campaign for the repeal of the ordinance was in charge of Charles Gates, manager of Symphony theatre, H. S. Lewis, manager of Hollywood theatre, Mike Gore of the Liberty and other houses, and E. A. Patterson, who has three suburban theatres.

Rate Raise in Picture House Licenses in K. C. Expected

The upper house of the city council of Kansas City, Mo., probably will consider an ordinance soon raising the license fees for motion picture shows. This prospect is the outcome of the introduction in the lower house of an ordinance regulating licenses, which did not disturb the motion picture house license, but raised that of one theatre to an exorbitant level. It was revealed on investigation, that the raise in the license fee was alleged to be due to the refusal of the theatre to give passes to aldermen.

Part Victory for Sunday Shows

A compromise on the Sunday opening question in Elwood, Ind., was reached last week when at the request of Mayor Tunis, who favors Sabbath exhibitions, managers of the local photoplay houses announced they would in future close their theatres at seven in the evening on Sundays. The ministers have been demanding an all-day closing.

Anniversary of Mastbaum's Big Philadelphia House

The Stanley theatre, Philadelphia, which has made picture history in that city, celebrated its third anniversary last week with a bill which included Marguerite Clark in "The Valentine Girl" and Fatty Arbuckle in "The Butcher Boy."

By degrees, Stanley Mastbaum, head of the Stanley theatres, has extended his motion picture interests so that he is now connected with the producing and exchange ends as well as theatres. The Stanley is, however, his pet, and he devotes his personal attention to it.

The Stanley was the first Philadelphia theatre to charge twenty-five cents. This price has now been raised to thirty-five cents without any diminution of the popularity of the house.

Publicity Man to Other Fields

W. A. Bach, who originated the publicity service department of the Universal Film Company in Canada, has resigned to take an important position with M. H. Hoffman in a new film enterprise, with headquarters at New York. Mr. Bach was the originator and managing editor of the Motion Picture Bulletin, which grew from a single sheet house organ to be the only trade journal for the motion picture business in Canada. J. W. Cambridge succeeds Mr. Bach.

Buffalo F. I. L. M. Club Born

The Buffalo F. I. L. M. Club was organized in Brooklyn April 23 and W. A. Comstock appointed local manager. Charles A. Taylor, manager of Buffalo Metro branch, is authority for the statement that the organization is proving a great benefit in straightening out accounts between exchange men and exhibitors. The club will meet every Monday evening at the Statler Hotel.



Scenes from Pathe's Official British War Pictures



Scenes which Bespeak of the Variety in the New Balboa Serial, "The Twisted Thread"

Ben Blumenthal Plans Whirlwind Campaign in Foreign Market

HAVING returned from his fourth trip abroad since the outbreak of the European war, Ben Blumenthal, of the Export and Import Film Company, with headquatrers at 729 Seventh avenue, New York, announces his intention of securing as many good American films for the foreign market as his money will buy.

Although an American, Mr. Blumenthal has spent fifteen years in European business, about five of which have been devoted to films. He speaks most of the Continental languages and it is said that he was the first to open wide exhibiting possibilities by introducing motion pictures in regular theatres on the Continent.

It was Mr. Blumenthal who, with an associate, secured the world's rights to Cines' spectacle, "Quo Vadis," following later with "Cleopatra," and again with "100 Days of Napoleon," the last of which A. H. Woods bought for the United States.

From his headquarters in Paris Mr. Blumenthal saw film possibilities sufficient not only to justify branch offices in the large cities of Europe, but he also sent representatives to Mexico, Argentine and Brazil. He acquired the entire output rights to the products of Cines and Milano. His last trip abroad was to arrange for several great Cines productions in America, the first of which he has already sold to A. H. Woods.

Mr. Blumenthal is now negotiating for the complete outputs of a number of American manufacturers, and the Export and Import Film Co. is ready to market individual productions in Europe as well.

One Fee Admits to Two Playhouses

Beginning last week, the Mall theatre, Cleveland's new duplex theatre, started an innovation that no other show house in the city can imitate. As a usual thing, the same pictures are run in both the upper and the lower Mall. The two theatres are entirely distinct, however, with separate entrances, one on Superior avenue, and the other on Euclid avenue, although inside they are connected by a grand staircase.

Among other things that these twin playhouses have in duplicate, is a ticket booth. One admission fee will entitle anyone to roam at will from upstairs to downstairs, or the other way about. But that isn't all. Patrons will not only have the privilege of seeing both playhouses for the munificent sum of ten cents from 9 A. M. to 1 P. M. and fifteen thereafter, but they will also have their choice of pictures, for each will show a different program

New House Runs Features

High-class photoplays, in addition to the regular W. V. M. A. bookings of acts, will form the bills at the New Palace theatre, Superior, Mich., a $200,000 house, seating 1,200, which opened on March 26. "The Inspiration of Larrabee," a Fortune photoplay, was on the first bill.

Nova Scotia Tax Measure Up for Decision

The bill providing for the imposition of a tax on the theatregoers of Nova Scotia is now in the hands of the provincial government, and it is expected that it will be dealt with very soon. Recently a delegation of theatre men conferred with a subcommittee of the committee on laws and amendments, and it now seems quite probable that the proposed law will be amended more in accordance with the wishes of the motion picture men than originally anticipated.

Hank Mann's Bashful Eyes Insured at $50,000

The expressive eyes of Hank Mann, Fox comedian, have been insured for $50,000 by the Mid-West Accident and Indemnity company.

Generally designated as the "boy with the bashful eyes," Mr. Mann has since he joined Fox proved his ability to get laugh-making results even from a single wink of his orbs. For that reason he decided that some steps should be taken to protect his future in case of any accident to the bread-winners, and the taking out of the policy—at an unusually high premium rate, followed.

Censors Ready—Questionable Film Men Out of Business

With the Board of Review in Kansas City now ready to inspect all pictures to be shown in the city, the ironic fact has bobbed up that those houses which got patronage through exploitation of the sensuality of films are not now in business to be restrained by the new censorship plan, stand for.

Richmond Theatre Men to Band

Since the abandonment of the exhibitors organization in Richmond, Va., two years ago, there has been no exhibitors' body worth the name in that section, but plans are shaping up for the formation of such an association in the near future.

Thomas J. Farley is the enterprising organizer, and predicts that within a short time the Richmond exhibitors will get together in their interests, and form a stable association, of which, according to tentative plans of the exhibitors, he will be secretary.

IN AND OUT OF TOWN

C. R. Coulter, now active with the Peter Pan Film Corporation, left for Chicago last week on business bent for Motoy Pictures.

Constance Talmadge arrived in town yesterday accompanied by her mother. She has made no definite plans for the future.

Clarence Willetts, well-known theatrical and film man, has joined the Arrow Film Corporation as special representative, and at present making a tour of the South, will return to New York within a few days.



JUST FOR FUN

By LONGACRE

"CLEOPATRA was a brilliant, beautiful, charming woman, perhaps a bit unscrupulous at times," says the Fox publicity department anent the picture "Cleopatra" presenting Theda Bara once again. "Perhaps a bit unscrupulous," indeed. This is pushing matters a little too far. Cleopatra may find cause for libel in that statement.

"HER screen beginnings were humble. For picture after picture she played 'extra' roles. She felt like a fledgling bird eager, but without a chance to spread its wings and fly. When opportunity knocked it offered her a chance beyond her greatest expectations. R. A. Walsh selected the little girl whose school days were still fresh in her mind for the leading role of 'The Honor System.'" This is another from Fox describing Miriam Cooper's meteoric rise to fame. And all the time we were laboring under the illusion that Miss Cooper did some great work in "The Birth of a Nation" and "Intolerance" long before "The Honor System" made its appearance. We are always willing to be set aright on such things, however.

DOC WILSON of the Strand sends in an interesting story concerning Fatty Arbuckle's early career. He was a vocalist, it seems, and appeared in comic, light and heavy opera, and he still amuses his friends by warbling now and then. "In fact," continues the medical p. a., "he is known among his intimates as the Caruso of the screen. Some day, perhaps, the world's greatest tenor may be called the "Fatty" Arbuckle of opera. Who can tell? We, for one, can not, but if Caruso is so generally known some day, Doc, we will accept without complaint a season pass to the Strand.

DURING anniversary week at the Rialto theatre, a most attractive fourteen page booklet was issued to each patron, descriptive of the theatre and those connected with it and containing illustrations of the house and the personnel of the staff. Hamish McLaurin, publicity director of the house, who by the way, is often reported as being something of a Scotchman, compiled the booklet and on a page spread in the middle superimposed his photographic likeness in the upper right hand corner. This is said to be the only authentic photograph of the dignified McLaurin ever taken.

WE can call to mind any number of studio folk who are now automatically barred from the Edison Studio, owing to the recent statement issued by Manager L. W. McChesney, one line of which read, "If you insist on being 'temperamental' go into vaudeville where *everybody* can have a chance to laugh at you."

PAUL LAZURUS, one of E. Lanning Masters' capable publicity staff, is the latest member of the trade to blossom forth as a father. It all happened on Thursday, April 26, and the most original bit of news in connection with the announcement is that mother and child are doing well.

WE'RE a little late in the announcement that Eddie Mullen is now publicity director across the street in the Universal office. Somehow we absorbed the idea that Eddie was going to send out a specially prepared story about himself already to take its place on Page 1, or the front cover at least. But the modest father disappointed, so hence the belated paragraph.

THE editor of the Longacre Lampoon has requested a favor from this page owing to the scarcity of space in his widely read (adv.)' weekly newspaper. It seems he has received so many requests for publicity from persons ever anxious to keep their names before the trade that he has been forced to call a halt on his practice of mentioning individuals when there is no news to be printed about them. Consequently he has compiled a schedule of rates to which he refers all prospective clients. It follows:

One line.....½ cent.

(Note: Two lines, one in one week's issue and the other in some following issue may be had for one cent, thus saving pin chaser the trouble of cutting a copper).

Two lines.....One Fatima.

Three lines.....One Pall Mall.

(Note: Anyone sending Camels either intentionally or by mistake will have to see the ed. in private).

Four lines..One Cigar of the better class

Anything over four lines warrants a visit to the Northeast corner of Broadway and Forty-eighth street, while if the client desires that he be referred to in unjustified superlatives he must leave his name and address with Paul Henkel down at Keen's.

GEORGE A. BANTA is filling a position as Leander Richardson's assistant and is now seen making weekly visits to trade paper offices with World-Pictures copy.

EVEN though half a dozen or more ingenues were picked by their respective press agents to step into Mary Pickford's shoes within the past year, Mary seems to be in no danger of losing her foot gear.

WHEN will the average director wake up to the fact that there are a few artists living in Washington Square, New York City, wearing ordinary civilian garments and who do not parade the streets in velvet coats?

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., May 12, 1917**

EDITORIAL

Plainly speaking, putting Hell on the screen is a devilish business. Fire and brimstone and a flock of tin-horned folk with bodies greased and polished specially for the occasion usually constitute the producer's idea of the regions below. Above all the portion of the film picturing Hell must be tinted red. Whether such scenes convince the picture fan we don't know for sure. At any rate the patron of the higher class picture house is more inclined to laugh than to gasp at them. After all Hell is more or less of a state of mind and is to many, an exploded reality save in Billy Sunday's preachings. Personally we don't think a producer should ever attempt to picture it. Its realism might be questioned and the reviewer is, by reason of long suffering, tempted to describe it as realistic and so get himself into trouble. And what would an audience say, we ask, if someone undertook to stage Heaven? St. Peter and his staff of assistants come to life on the screen would turn accusations of sacrilege toward the producer. It would seem better if both these locales were left forever out of pictures.

LOCAL NEWS

-Bill Barry went around last week disguised under a heavy piece of bearding. He secured the 15c at last.

—By this time next week, Ivan Abramson, the master craftsman will have shown his latest production.

-A good many of the X-Fine Arts people are in town at this writing, including Wilfred Lucas, Roy Sommerville and Tod Browning. Welcome boys.

—Jerome Wilson has joined the Keen's - pay - for - your - own-lunch - and - kid - the - waiter - club. Welcome Jerry.

—C. A. Kracht, the father, is working for the m. or. l. Morning Telegraph nowadays.

Jerome Beatty has a fine story in the current McClure's, which only goes to show that a p. a. can even write when pressed.

—Well Doug the dinner Artcraft bought the press a little while ago wasn't needed to get good reviews on "In Again - Out Again."

- Ben Grimm is entering on the reported delightful paths of romance as anyone who has marked his recent conduct in the projection rooms can testify. Ah there Ben!

Bessie Barriscale and Howard Hickman are around town. Welcome to our busy midst.

Harry Morey has new nine passenger Hupmobile (adv.) touring car.

- Adam Hull Shirk is one of the most unruly of those who attend the advance showings in the projection rooms.

-Half of the great N. Y. public found it difficult to gain admittance to Rialto theatre during anniversary week owing to the presence of the other half.

-H. Reichenbach is sporting his car again.

—Much rain fell the week just past.

—News are rather scarce this week.

AMONG THE EXCHANGES

Rapid and Startling Shifts in Omaha Exchanges

Within the Past Month Every Branch, with Exception of Fox, Bluebird and World, Has Changed Managers—New Appointees Look for Big Spring

WITHIN the last month the exchange pot in Omaha, Neb., has been boiling over, with the result that every branch, except that of the World Film, where Harry Heyman sits; the Fox, where Joe Stearns still presides, and the Bluebird, with J. H. Calvert as chief, has a new manager.

Here are some of the changes, briefly:

F. A. Van Husan, formerly manager of the Laemmle and later head of the Western Supply Company, has returned as manager of the exchange. Jake Mitchell, who served during his absence, is still with him in an executive capacity. George Rogers, former assistant manager, is now manager of the Supply Company.

J. H. Kirk has been succeeded as manager of the Pathe Exchange by A. H. Holah. Mr. Kirk is now the manager of the Fontenelle Feature Film Company, dealers in a number of state rights pictures.

R. C. Herman has succeeded L. A. Getzler as manager of the Mutual Exchange. Mr. Herman was manager of the Sioux Falls, S. D. branch, which has been discontinued. Mr. Getzler is now with the Vitagraph Company out of Omaha.

Manager J. W. Taylor of the General Exchange is now general sales manager over a number of exchanges and Jules Rachman, his assistant manager, has succeeded him.

Denham Palmer, likable young manager of the Vitagraph Exchange, died following a brief illness from pneumonia. H. J. Bayley was brought from Cleveland to take his place.

All these new managers have been traveling over the city and the territory getting acquainted with the trade. They are all highly enthusiastic, looking for the best spring business the Omaha exchanges ever enjoyed.

Every Exchange Represented in Phila. Salesmen's Body

At the second meeting of Philadelphia Film Salesmen on April 21, held through the courtesy of Local 307, I. A. T. S. E. at the latter's headquarters, the name finally decided on was The Philadelphia Motion Picture Salesmen's Association.

Twenty-eight charter members representing every film exchange were enrolled. It is expected this number will soon increase to fifty. A report of the committee on by-laws and organization was adopted with small changes. The objects of the association are to promote the betterment of the film industry, especially through fellowship and higher standards amongst the salesmen.

The officers elected for three months are: S. T. Ford of Bluebird, president; L. L. Berman of Pathe, vice-president; C. V. Martin of Pathe, secretary-treasurer.

Earl W. Booth of Fox, N. J., Madison of Fox and S. Rudolpher of Pathe, were appointed a committee to outline plans for an outing to be given in the near future at which exhibitors, exchange managers and press representatives will be guests.

Regular meetings of the organization will be held every two weeks. It is expected to acquire a permanent meeting place in the near future.

Preparedness Film in Boston

"How Uncle Sam Prepares," a film which was produced under United States military supervision and handled by the Hanover Film Company, of New York City, opened in Boston at the Tremont Temple on Monday evening, April 16.

Promotion in Vita Branch

George Balsdon, Jr., manager of the St. Louis Exchange, has advanced E. I. Reed from booker to a position on the St. Louis Branch's sales force. Mr. Balsdon has also acquired the service of Frederick Ford, who will cover the territory formerly handled by E. T. McBride, which includes the St. Louis portions of Kentucky, Tennessee and Arkansas.

Handling Art Dramas in West

Sol Lesser, who distributes Art Dramas Program for California, Arizona and Nevada, has appointed Charles I. Luntz as manager of this program for his territory.

New Homes of Phila. Branches

Mutual Film Corporation have taken the entire second floor of the Jarvis Film building, 1219-1223 Vine street, Phila. As soon as fittings and decorations are completed early in May, the move will be made.

Metro Pictures Philadelphia Exchange has established itself in its new home, 1329 Vine street, its growth having necessitated larger quarters.

The Philadelphia Film Exchange, one of the branches of the Interstate Films Company is another Quaker City exchange just moved. This branch is now housed at 1304-6-8 Vine street, with the Eagle Projection Company branch.

The Bluebird and Red Feather releases with all other Universal Pictures are now under one roof, the whole building being occupied by the Interstate activities. This was made necessary by increased business.

Activity in World's Kansas City Branch

E. C. Jensen, Western division manager of the World Film Corporation has been in Kansas City reorganizing the territory. W. E. Truog, recently doing special work for the World in the East, has been made manager; and three other World men have been brought here to increase the traveling force. They are W. G. Carter of Omaha, N. Moray of Phila. and Nat Barach.

Continental Shift

Boyd Cunningham, Philadelphia, manager for Artcraft Pictures has been swapped with H. C. Rosebaum, Seattle Artcraft manager. While the two gentlemen are each crossing the continent to take up their new duties, the Philadelphia office is in charge of R. E. Barron, formerly assistant manager at Boston.



SOME EASTERN MEMBERS WORLD-PICTURES BUSINESS FORCE

Upper Row, Left to Right:—S. Dembow, Jr., Atlanta; George R. Meeker, Philadelphia; S. B. Van Horn, Advertising Manager; Ricord Gradwell, Vice-President and General Manager; Fred A. Salinger, Pittsburgh; Robert Smeltzer, Washington, D. C.; Stanley Hand, Boston.
Lower Row, Left to Right:—J. E. Kimberley, Buffalo; G. F. Weaver, Home Office Staff; Felix F. Feist, Manager of Sales; Emil C. Jensen, Special Division Manager; George J. Schaefer, New York

THE EASTERN STUDIOS

ONE hundred girls at the Metro-Rolfe and Metro-Columbia Studios have formed a Woman's Home Defense League, and are hard at work each day drilling in regulation style. All have their khaki uniforms, and have reached a point where they can go through the manual of arms in fine style. Ethel Barrymore, Emmy Wehlen, Mabel Taliaferro, Viola Dana and Mrs. Sidney Drew are patronesses of the League.

VIOLA DANA, Metro's popular star, has begun work at the Metro-Rolfe-Columbia Studios on her next feature production "Aladdin's Other Lamp," an elaboration of Willard Mack's playlet "The Dream Girl." John H. Collins is directing the production which will be in five parts.

Miss Dana is seen in the part of a drudge in a boarding house in a sea-coast village. She finally finds her "Aladdin's Lamp" in true love.

Augustus Phillips, Robert Walker, Henry Hallam and Ricca Allen are important members of the cast.

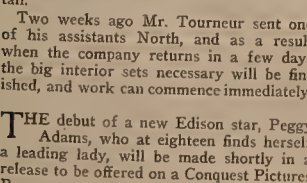
RUMOR has it that the drag net of the motion picture on its constant search for new talent has captured Marie Morrison, who has been active in amateur productions sponsored by New York society circles. Miss Morrison's beauty is of the type particularly adaptable to the screen.

HAVING completed the Egyptian desert scenes in "The Undying Flame" which will mark her first appearance as a Lasky-Paramount star, Madame Petrova and her company leave St. Augustine, Fla., this week and return to the Fort Lee Studios.

Though work was begun on this picture six weeks ago it is far from completed, Maurice Tourneur, the director, putting forth an unusual effort to make the production elaborate and perfect in every detail.

Two weeks ago Mr. Tourneur sent one of his assistants North, and as a result when the company returns in a few days the big interior sets necessary will be finished, and work can commence immediately.

THE debut of a new Edison star, Peggy Adams, who at eighteen finds herself a leading lady, will be made shortly in a release to be offered on a Conquest Pictures Program.





Marie Morrison

Only three months ago Miss Adams, inexperienced, secured an engagement with the Edison company, because of her unusual attractive personality and beauty. Her quick rise is a rarity, almost without precedent in the picture world, where overnight jumps to fame are the exception and not the rule.

Miss Adams has already played leading roles in a number of productions that have been made for the Conquest Program, and trial runs of these subjects reveal, according to the company's executives that they have discovered a star of magnitude. "Barnaby Lee" is the first picture she will appear in.

THERE is a mystery—also an eight foot screen—surrounding the activities of Marguerite Clark at the Famous Players Studio these days.

The diminutive star is working—supposedly—behind the tall screen, and passwords and various identification marks are required before one is permitted to enter the portals thereto.

Studio Manager Albert Kaufman explains that though the eight foot fence is sufficient by all of three feet, to hide Miss Clark, yet it must be remembered there are others about the studio not so small.

IN response to the wartime "Sow and Save" appeal made to the people of Illinois, William N. Selig has granted the use of a large plot of ground in the rear of the Selig Studios, Chicago, for his screen players. They will grow potatoes, corn, beans and other vegetables, and the proceeds of the sale of the crops will be donated to the American Red Cross Fund.

Stars, supports, extras and studio hands report early in the morning, and armed with hoes, rakes and spades do their gardening.

FOR the first time in memory, and for that matter the first time in history so far as can be ascertained, the tower clock in Trinity Church, New York, was wrong—purposely so.

The hands were turned back for a half hour for the filming of some scenes in "The Mystic Hour," an Apollo-Art Drama starring Alma Hanlon. Several times in the action of the picture the clock is shown, once with the hands at midnight. Director Ridgely and his players went downtown shortly before noon, and then it started to rain. At two o'clock when the sun came out permission was gotten from church authorities and passersby saw the hands of the clock spin around to the twelve dial.

VITAGRAPH'S new Production Manager, Mr. Roosevelt, who takes the place of William P. S. Earle, now a director, has installed a novel device at the studios. A large board has been placed, running the entire length of Mr. Roosevelt's office and, at a glance he can tell just what director is working; the name of his production; the members of the cast, including both stars and extras; the studio or location where the day's work is being done; and how many more days will be needed for completion of the production.

DIRECTOR PAUL SCARDON who has directed Earle Williams' recent efforts in Vitagraph features has started work on a five-reel drama soon to be released entitled "A Meddler with Destiny." Corinne Griffith and her husband, Webster Campbell, who recently came East, will be seen with Mr. Williams.

FULLY equipped with every modern facility for making pictures, the Triangle Studio at Yonkers, is now running at full capacity. Two companies under Directors Arthur Rosson and Albert Parker, and supervised by Allan Dwan are working. Elda Millar and Winifred Allen are being featured in forthcoming releases.

Joseph Kilgour another well-known player is the "heavy" in "Her Excellency, the Governor," filming of which is well under way.

VALESKA SURATT has presented an American flag to William Nigh's company of Fox Volunteers which was organized at the Fox Fort Lee, N. J. Studios, when war was declared with Germany.

This is but the star's first step, however. As soon as the company enlists either for home or foreign service, Miss Suratt will give each man a comfort kit and a goodly supply of tobacco. For, while the Empress of Fashion has not yet come to knitting socks for the soldier boys, she will see that they do not go into service unshod.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

With the completion of "Madame Bo-Peep" this week, production ceased at the Fine Arts Studio, which is the property of the Majestic and Reliance Film Company. This film, which stars Seena Owen, was made under the direction of Chester Withey, whose contract with the company continues until June. He will probably continue production at the studios at Culver City.

This studio was opened by D. W. Griffith early in 1914 when the first Reliance and Majestic companies came to the coast. At this place, Mr. Griffith made all the interiors and many of the exteriors for his big success "The Birth of a Nation" and "Intolerance," in addition to filming several smaller subjects.

Preparatory to converting the plant into a strictly commercial studio, the property has been partly dismantled, many of the effects being taken to the Culver City studios.

Frank E. Woods, who has been manager of production, will be at the studio probably a week more supervising the editing and titling of this late picture. Following that he will take the vacation he has been promising himself for more than a year. The staff that remains with Mr. Wood to close the production work consists of E. C. Bidwell, his secretary; Mary H. O'Connor, scenario editor; Della Conley, film editor, and several others. The film factory will continue in operation only until prints for this subject are completed.

Sufficient material, including props, stock sets, artificial lighting devices and laboratory equipment, will be retained at the studio, so that it may be rented as a commercial plant to companies desiring to film one or more pictures. J. M. Quinn will be in charge of the plant.

C. H. BRISTOL, advertising manager of the Triangle Distributing Corporation, has arrived in Los Angeles for a stay of several weeks to get acquainted with conditions in the producing plants and plan future publicity and advertising for the corporation. He will probably remain in California three or four weeks.

Two big street sets are in the course of construction for Ince productions. One is being erected at Inceville to represent the only street at Nome, Alaska, this being built under the direction of a former dance-hall proprietor who saw the gold rush days of 1898 and '99. The setting will be used for many of the scenes in the coming Dorothy Dalton subject being filmed under the direction of Charles Miller. Melbourne McDowell, who played many roles opposite his wife, Fanny Davenport, and Blanche Walsh in the Sardou plays, has been contracted by Thomas H. Ince, and will make his screen debut in this Alaskan subject. The play is by Monte Katterjohn, and the cast has Kenneth Harlan, Carl Ullman, Margaret Thompson and others.

The second street represents a New Hampshire town view with an atmosphere of the days of Pearce and Webster, and is the favorite romping place of Charles Ray, who is now wearing mail order clothes. Marjory Wilson plays the opposite lead, and the principals of the supporting cast are Charles K. French and Lydia Knott. This comedy drama is being filmed under the direction of Victor Schertzinger, with photography by Paul Engler.

Walter Edwards has the cast for his new subject, which is a drama from the pens of John Lynch and J. G. Hawks. William Desmond and Mildred Harris play the leads, with Robert McKim, Gloria Hope and Roland Lee in the supporting cast.

If Raymond B. West keeps the gymnasium set now occupying one of the Ince stages up for a week or two longer, this studio will turn forth a big class of athletes. There is hardly a minute in the day when some member of the Ince staff cannot be found "getting into shape" on the rings, bars or with the rowing device. This is being used for scenes in the gymnasium of a girls' school in a play starring Olive Thomas. A bevy of girls in gym suits take part in many of the scenes. Charles Gunn, Jack Livingston, Agnes Herring, Dorcas Matthews and Mary MacIvor are members of the cast.

William S. Hart and his troop of thirty, including Sylvia Bremer and Alma Rubens, arrived home this week from Santa Cruz, after spending more than a week in the big country along the coast. All the exteriors for this picture were made in the north, and interior settings for the subject are now ready for filming at the Culver City studios.



Left to Right: M. Lawson Butt, Violet Fleming and H. B. Warner, Selig Stars

Roy Neill is engaged in directing an Enid Bennett-Ince picture, which requires a large number of old soldiers in important character parts. Many of the scenes for these were made at the Federal soldiers home at Sawtelle, Cal.

THE Signal Film Company, producing organization, including Helen Holmes, J. P. McGowan and eighteen other members, departed last week for San Francisco, where they will remain a week making scenes for the tenth episode of "The Railroad Raiders," which will be known under the installment title of "Watery Grave." Plans were made by wire for a number of thrilling scenes to be filmed in and about the Bay City, and despite the shortage of rolling stock, Director McGowan was able to secure a number of box cars from a Pacific Coast railroad which will be used in scenes made in the northern city.

Upon the completion of these scenes the Signal Company will return to Los Angeles and then by boat will go to and from San Diego, making scenes en route. The trip completed, the company's private Pullman car will be ready for occupancy, and the company will leave on several tours, their destination not having been announced at this time.

In order to facilitate matters, the company's private car "Signal" has been equipped with a complete laboratory and cutting room under the supervision of Orrin Denny, superintendent of the laboratories. A folding screen will also be a part of the equipment, together with a small projecting machine. This will make possible the completion of all films while en route. The scenes will not only be taken, but all developing, printing and cutting and finishing will be done in the movable laboratory. It is understood that plans made by Producer McGowan with President S. S. Hutchinson and John R. Freuler while they were on the coast provide the company will make a number of long trips following the completion of "The Railroad Raiders."

THE new dramatic stage at the Fox Studio has been completed, and now measures 100 x 360 feet. This is one of the largest on the west coast, and is sufficient to accommodate practically all of the dramatic companies working at the studio at one time.

Another change made at the Fox plant is the moving of the comedy and scenario departments together with that of the publicity organization to a California bungalow which stands on the land recently acquired by the William Fox organization. The first floor will be taken up with the comedy and scenario departments, giving a large room for a stenographic department. The second floor will be utilized by the publicity department in charge of A. B. Bernd.

The cast for the coming Dustin Farnum

subject being made under the direction of Richard Stanton is announced to be composed of Winifred Kingston, Willard Louis, Bertram Grassby, Bert Hadley and Howard Gaye. The title of this photoplay is "The Scarlet Pimpernel."

Helen Wagner, who was formerly chief film cutter of the William Fox Studio in the east, has been transferred to the west coast, and is now in charge of that work at the Hollywood Studio.

MANY pretty girls and escorts, a horde of waiters and a magnificent setting showing the interior of a high-class cafe are part of the features of the Christie comedy, now in making and known as "Working His Way." It is the tale of a gilded youth being sent into the cold, cruel world to earn his way. The only job he can get is that as a waiter, and to hold this he disguises himself behind much crepe hair. The first patrons at his table happen to be his sweetheart and rival. By the aid of a substitute, the wine bill is rapidly increased, and he is given the opportunity of coming to the girl's rescue when her escort is pinched. His heroism brings about a reconciliation with his father. Al. E. Christie is in charge of the filming. Neal Burns, Betty Compson and Eddie Barry are the principals.

A number of new players are to be seen in coming Fox releases. Among these are Raymond Nye, who was featured in a number of Universal subjects, and later played with the International in "Patria." It is also announced that Bert Weisner has been added to the Fox stock organization.

SIX new dramatic subjects were put into production at Universal City last week, four of this number being five reel ones. In addition to this number, all three comedy companies are making new one reel length subjects. The Brand Whitlock story, "The Field of Honor," has been entrusted to the making of Allen J. Holubar, who will play lead in the picture. Opposite will be Louise Lovely. This subject is said to offer out-of-the average opportunities for one of this length, and already a number of photographic and scenic effects have been planned that will add to its attractiveness. The story itself is an absorbingly interesting one.

Plans made recently concerning Ruth Stonehouse playing lead in comedy dramas made by Director Louis Chaudet, were side-tracked and Mr. Chaudet early last week took up the filming of a three reel Decoration Day story which has Mignon Anderson and Roy Stewart for leads. Others in the cast are Charles Mailes and J. Morris Foster.

Jack Conway has "Little Miss Fixit" in production. This will have Ella Hall as star, the subject being especially written for her.

Molly Malone, who has appeared in Universal films for the past year, featured in many subjects, is to be starred in a five reel subject, entitled "The Imposter," which is now in the making.

DIRECTOR HENRY McRAE is at work on a western subject "The Hold-Up Man," with Eileen Sedgwick and Kingsley Benedict; and Harry Carey is being featured in "The Texas Sphinx,"



Mme. Petrova in Two Scenes from "The Soul of a Magdalene," a Metro-Popular Plays and Players

being made under the direction of Fred A. Kelsey. Another western of two reel length is "The Heart of a Man," which is holding the attention of Director George E. Marshall, who has Janet Eastman as the lead.

"The Voice on the Wire" company is at work on its last episode, and the new serial organization making the "Mystery of the Gray Ghost," adapted from the novel "Loot," has reached its second episode. Harry Carter and Priscilla Dean are the principals, and the supporting players are Eddie Polo and Emory Johnson.

Lynn Reynolds is at Santa Cruz Islands, off the coast of Santa Barbara, with Myrtle Gonzales, George Hernandez, Jean Hersholt and other players, making scenes for "Into the Primitive." It was on these islands that Henry Otto made the beautiful scenic subject "Undine," and the Universal is expecting some wonderful effects from Mr. Reynolds and his photographer, Clyde Cook.

"The Clean-Up," with Franklyn Farnum and "Brownie" Vernon; "Vengeance of the West," with Dorothy Phillips, Lon Chaney and William Stowell, and "The Great Adventure," with Jack Mulhall, are other five reel pictures in the making.

Fred Palmer has been placed in charge of preparing all scenarios for Nestor comedies, and the company is now filming "Jilted in Jail," with the usual cast of Eddie, Lee and Edith.

"A Red Sapphire" and "A Young Lochinvar, 1917" are titles of Joker Comedies being made.

AS the result of the visit of President Albert E. Smith, of the Hollywood Vitagraph Studio, plans for the improvement of the plant were made. Already it has been definitely decided that a new administration building shall be erected at once, and the entire grounds, consisting of nine acres, will be enclosed by a high board fence. The work will be done under the supervision of Studio Manager W. S. Smith.

A few more days will be needed for the filming of the remaining scenes of the five reel Vitagraph subject "The Lady Sheriff," which has Mary Anderson and Antonio Moreno as leads. While working in this Moreno is also making a number of scenes which are to be used in the first subject in which he will appear after his return to the Vitagraph Studio in the east. Only the western scenes of this photoplay are to be made prior to Moreno's departure.

THE producing staff of the Bernstein Studio has completed the first picture for "the clean-minded," "Who Knows?" and while the editing department is finishing this the organization has taken up the making of the first of the seven cardinal virtues entitled "Humanity," in which Betty Brice and Murdock MacQuarrie are co-stars. This will be completed by the middle of May, and released under the slogan of "pictures for the clean-minded." The scenario is by Rosalie Ashton and Beatrice Morse, and it has been rewritten in novel form and sold to Harpers for early publication. Jack Pratt will be in charge of the direction and Arthur Powelson will be in charge of the camera.

Announcement has been received at the Vitagraph offices that Harry Morey is now on his way to the coast to appear in an engagement as leading man in the company under the direction of William Wolbert.

CRANE WILBUR and his co-director are at work on a semi-war picture, which is from a story by Wilbur and will consist of five reels. The cast selected for Wilbur includes Ray Thompson, Ruth King, Julia Jackson, Don Bailey, Joe Hazzelton, Jode Mullallay and Jean Crosby will play the feminine lead. The camera work is in charge of Bobby Turnbull.

A five room bungalow is in the course of construction at the David Horsley studios, which is to be occupied by General Manager Norman Manning and his bride. A location for the newlyweds was selected at the studio to insure that the bride would at least be able to see her husband once or twice a day, because his past habits have proven that he devotes all his time to business. It is a standing joke in the film colony that he postponed getting married a long time because he could not find time to slip up to the clerk's office and get the necessary license.

The David Horsley Cub Comedy, completed and shipped this week for release by the Mutual, May 10, is entitled "Jerry's Picnic." George Ovey continues as the featured comedian, and Claire Alexander, George George and the other funny people of this organization who have worked so well under the direction of Milton Fahrney.

News of the death of Melville Ellis April 4th came as a shock to his many friends of the film colony, especially the Lasky plant, where he was engaged to play incidental music during the filming of the Farrar "Carmen."

Hollywood Hookum

May 12, 1917 NEWS MORE NEWS

THE Harold Lockwood-Yorke Metro Company, numbering about twenty in all, sailed last Saturday for San Francisco, where they will spend several days in filming scenes for "The Haunted Pajamas." En route a number of scenes will be made on the steamer, and a number of locations in the famous Golden Gate Park will be used. Upon the return the company will stop at San Mateo, where they will take scenes on the peninsula.

Carmel Meyers, who was selected from a number of girls playing at Fine Arts Studio to star in subjects made there, has been engaged by the Yorke-Metro Company and will play leads opposite Harold Lockwood in the coming film version of Crampton Terry Elliott's story, "The Haunted Pajamas," which is now being made. The story is spoken of as a clever society comedy, and gives Miss Meyer the role of Frances Kirkland, who falls in love with Lockwood, who appears as Richard Hudson through the agency of the title mentioned wearing apparel.

ANNOUNCEMENT comes from the Balboa studio that a number of new faces are shortly to be seen there, and that house cleaning has been in process.

A new story is in preparation by Will M. Ritchey for Balboa's new baby player, Gloria Joy.

It is announced that following the completion of the next picture some time in May, Jackie Saunders will depart for the east, where she will spend a long vacation.

Plans have been made for a film battle between a sea monster and men who will take part in the serial "The Twisted Thread." This submarine battle is to be staged in a large tank recently completed at the Balboa Studio.

Assistant Director Harry MacPherson and Patricia Benson, of the Balboa studio, stole a march with Cupid this week and were secretly married.

PRACTICALLY all of the Paramount Producing companies are absent from their respective studios, and the two plants this week have a very deserted appearance. George Beban and Donald Crisp, with a Morosco company, are at Bear Valley. Director William D. Taylor, with Kathlyn Williams and others, have gone to Fort Bragg, Cal., to work at the recently purchased lumber camp of the Famous Players-Lasky Corporation in the making of a subject. George Melford, with Vivian Martin, Carmen Phillips, Harrison Ford, Billy Elmer and Henry Barrows, are said to be camping in San Gabriel canyon while exteriors for a Lasky subject are being shot.

Frank Reicher is enjoying a three weeks' vacation, following the completion of all scenes and the editing of the Margaret Illington photoplay. Miss Illington recently departed for New York.

The Lasky studio announces the engagement of Margaret Loomis, a very well known Los Angeles girl, the daughter of a well known hotel man, who danced her way to fame on leading vaudeville circuits of the country. She made her screen debut under the atmosphere creating nom de plume of Lehua Waipahu in "The Bottle Imp." She is shortly to be cast as leading woman in a Lasky subject.

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

Just because an engraved invitation was sent to HOOKUM office, the editor decided to honor the William Fox plant by giving it the North and South, as well as the East and West.

The film city that Abe Carlos built amid the groans of our esthetic citizens growling because their residential section was being injured, is of a twin "6" standard, and conveniences are at hand all about. Twin because it consists of two blocks, each one having six company capacity—six slapstick making organizations, and six for the higher a-art.

Conveniences, yes indeed. Concrete walks, pavings, hot dog wagons, slot machine telephones, street cars and boisterous news butchers.

Everything from a ship at sea and a torpedo boat nearby to the tower of London, a replica of Dusty Farnum's favorite hunting lodge, and Dick Stanton's aeroplane are to be seen.

Frank Lloyd was putting on a sea-sick scene with Bill Farnum as captain of the boat. It was realistic even to the swish of the waves made by a barrel of water. C. Parrott had his comedians cavorting about in the tear 'em up laundry wagon, but we could not see Raoul Walsh for he works on a screened stage that his dramatic moments may not be interrupted. We could hear Dal Clawson doing a double exposure count through the canvas. Otie Turner had George Walsh jumping through a hoop. Hank Mann, the day before put on a tobacco chewing scene, and was off on this day to get his mustache laundered.

A 300 foot stage was lined up with sets as we were led away to heaven by Aaron Bernd. This much sought place we learned is the publicity department, named heaven for two reasons—presided over by an angel of a stenographer, and situated the highest of any department of the producing plant. At the portals were many we knew including Jack Glavey, Ben Cohn, F. McGrew Willis, C. B. Clapp, all scenario writers who had long faces as though of much waiting. Technical Director George Grenier was building a stairway up the outside, and little Eva Jim Marcus was waiting for heavier piano wires that he could make his last act ascension. Bert Grassby was sure there was no chance for a heavy. While they all waited, we were ushered in.

Madame Schuman-Heink, who has adopted Ucity as her home, spent a few days there this week.

Thelma Cox, a Balboan, won a gold medal from the L. A. Athletic Club for fast swimming.

Doug Bronson had three years in the Texas National Guards, and now has asked for a commission in the army.

Bessie Barriscale is having her first vacation in five months, and is spending the time at a well known California resort.

George Irving, who has been hailed a genius for his production of "God's Man," is flitting about amongst the film colony.

At one studio they are singing "Somebody's Coming To Our House," and baby clothes were discovered in a star's dressing room.

Hal. Lockwood has discovered the Yorke scenario writer can get all kinds of inspirations if they merely take him to Arrow Head Springs for a week end.

Al. Cawood was the victim of an attempted hold-up, and the gunman shot three holes in his automobile top. Al. has seen a number of hold-ups in his duties of Nestor shooting, but this is the first time he heard the song of the bullet.

Tom Gibson, who is writing "He longed for Excitement," a five reeler to star Jack Mulhall, sought realism, and so this week became a Universal motor owner.

Helen Holmes saved the leading man, Bill Brunton, this week, when his coat caught on fire and she extinguished it with a chemical squirt gun.

Herb. Rawlinson kept a friend waiting thirty minutes for lunch while he went to Hollywood and robbed a bank for the story he is now playing a gentleman crook in, "Hands Up."

Jack Lippman and Al Norton of Bernstein studios was seen toying with a stick of dynamite near Isadore Bernstein whom they recently placed $150,000 life insurance on.

Si Snyder has blossomed forth as a philosopher and writes us a half column of movie "don't" for the film struck. His last remark is "Don't fall in love with the leading man, he's nearly always married."

Consolidated Crepe Hair note: Don, the big St. Bernard dog that works in Fox Films, is going to have his hair cut this week. Mack Sennett's Teddy is a candidate for the barber's shears next week.

Harry Harvey is said to be the only man in the film colony who has a medal of honor awarded by Congress. Harry served in the Spanish-American war, and was heroic in the Philippines.

Isadore Bernstein is flitting about in a modest little Romer of the color of Swiss cheese. It has all the conveniences of home including a reading lamp and cigar lighter with a place for attaching a buffet.

Omar F. Doud has come to the coast to see how they do it out here. Omar was formerly with the Kleine organization and put over "Gloria's Romance," but now he is looking after the general manager duties of the Freider Film Corp. Welcome to our city Omar.

Warlich Reinhold, the European baritone singer, whisked through our village to Ucity to see how they make movies. He is authority for the statement that the more educational films there are made, the stronger becomes the fillum industry.

Clem Pope, formerly of the film colony, but of late the well-known tourist and lecturer since his recent return from the Orient, maintains the government is wrong, at least in one thing. His passport carries the word "cancelled" in letters one inch deep, and it is spelled "cancefed."

Our city is more than honored this week. The only woman president of an American film company is stopping in our midst. She is Irene M. Freider of the Freider Film Corp. of Chicago, and is the guest of Directoress Lule Warrenton who makes the Freider child pictures.

Harold Howard, formerly of our set, writes from the Adirondacks he is playing in "The Danger Trail," starring H. B. Warner and being filmed under the direction of Fred Thompson, and adds he was with the company a week before he learned the picture was being made for Selig.

And now we are told by our well known informant, Carbon Copy, that Bill Feaney is a human fish, for he swims an hour each morning, and an hour in the afternoon before dinner. And he does this in the Pacific with all the submarines floating around. Workin' before the camera makes a man nervy.

When the Lasky troop made the imaginary trip to Hawaiian Islands, they learned that Lehua Waipahu was the proper name for a girl, and thereby hangs a tale. The girl did not like the name after it had been wished on her, so she is to be known in the future by her regular name—Margaret Loomis.

Frank Reicher is taking a great vacation, being granted three weeks to while away the time. He is finding it convenient to loiter about the lot and discuss ways and means and effects with the other directors, and his vacation can truthfully be referred to as a postgraduate course. It's a fact that Frank loves his art.

Julian Dillon gave a crutch burning party Sunday on the sands at Long Beach—not Waikiki. The bones of Dillon's right leg were fractured shortly after he came to the coast to play in a Balboa made serial. The official witnesses for the burning were Gail Kane, Vola Vale, Bill Russell and Lottie and Jack Pickford.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER XI

She has the prettiest clothes in vaudeville, and says she'll have 'em in the movies.

(To be continued in our next)

SCREEN EXAMINATIONS

"Treason"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

"TREASON" is a war picture with any number of highly exciting battle scenes. These are produced after a theatrical fashion, yet there is never a time that they will fail to reach the emotional fan. Even a huge howitzer is introduced, and the proverbial bombs bursting in the air are never lacking. The picture was produced with the evident idea of calling the



The Broken Connection

locale Europe and the opposing forces French and German. The uniforms and the helmets of the soldiers testify to that. Yet this has not been carried out in the subtitles. Just why Bluebird chose to designate the French as "Statirians" is not altogether clear.

The story of "Treason" is rich in suspense. Such a property is the natural outcome of casting the hero as a trench telegraph operator and incessantly jeopardizing his life. There is also a good heart interest vein when, after the battle, Pettrus, the victim of scheming, is degraded despite all his heroic deeds.. Then back comes the tension when he wavers and sells a secret telegraph code to an enemy spy. There is an automobile chase and the speedometers register fifty and sixty miles per hour. The jump that Pettrus takes to the spy's car is a thrilling one, and the subsequent smashup is done well. Robert Lee Weigert did both story and scenario.

The picture has been exceedingly well produced by Allen Holubar, who also gives a good performance as Pettrus. The supporting cast is capable. The photography is practically flawless.

THE STORY AND PLAYERS

Pettrus Baariot (Allen Holubar) is assigned to duty as a telegraph operator on the firing line, thus incurring the enmity of Rysson (Edward Hearn), his superior in the office. Pettrus heroically distinguishes himself on the front, and as a result Statiria wins a great battle. Pettrus, after his discharge from the hospital, goes back into the home telegraph service and is cruelly humbled by Rysson, who has now become his rival for the hand of Floria (Lois Wilson). Resentful, Pettrus gives away his government's code to a spy (George Pearce), but, relenting and his patriotism aroused by Floria's father (Joseph Girard), he gives chase to the spy and, though risking his life again, regains the papers. Eventually he is well rewarded by both the government and Floria.

Dorothy Davenport, Leo Pierson, Burton Law and L. M. Wells are others.

"The Snarl"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

A HIGHLY imaginative piece of writing is "The Snarl," featuring Bessie Barriscale in a dual role. It is improbable to the extreme, but the author, Leona Hutton, has supplied much action that interests despite the basic improbability of its origin. The fact that one woman could act out the leading role of an opera on the stage while another sang it in the wings is, of course, impossible and will convince few, yet the complications which this situation brings about are not only entertaining but at times thrilling. Some of the action toward the end of the picture, notably the fire scenes on board ship, should be trimmed considerably for better effect.

To put the case plainly, "The Snarl" would be impossible were it not for the usually fine Ince production tendered it by Raymond West. The scenario was well handled and no expense was spared to picturize the author's various conceptions. The whole thing is done on a lavish scale, although no more so than the general run of Ince pictures, and the settings and handling of the story by the director create around it an atmosphere of realism that might put over the wildest story ever written.

Miss Barriscale does quite the best work of her career as the two sisters. She sharply defines the two characters by both expression and business. Jerome Storm appears to excellent advantage in a comedy part.

THE STORY AND PLAYERS

Helen (Bessie Barriscale) and Marion (also Miss Barriscale) are twin sisters. Helen secures an engagement in opera, but a few days before the opening she is run down by an automobile driven by Monte Bruce (Charles Gunn). Unable to walk, Marion takes her place on the stage while Helen sings the role in the wings. Bruce, believing Marion the girl of the accident, asks her out after the performance, and in a party every one becomes rather riotous. Bruce and Marion decide to get married and go on a yachting trip. Helen is taken along as chaperon. On board an explosion temporarily blinds Bruce, and Marion seeks diversion with Mason (Howard Hickman), while Helen, posing as her sister, acts as Bruce's companion. Cured of his blindness, Bruce refrains from telling Marion, as he is suspicious. He discovers her duplicity. A fire breaks out on board and Marion and Mason are drowned attempting to escape, leaving Bruce free to marry Helen.

Aggie Herring, Thomas Guise and J. Barney Sherry complete the cast.

"God's Law and Man's"

(Metro—Five Reels)
REVIEWED BY GEORGE N. SHOREY

FOR exotic warmth of "close to nature" romance, we refer all comers to this production. Miss Dana evidently puts her whole heart and soul to reclaiming her "Husban' Claudie," and we have no suggestions to make how she could have done it better. In fact, some of the regular vamps would do well to "watch their step" if Miss Dana should consent to do vamp roles.

All of which means that Miss Dana gives a sweet portrayal of a little Indian half-white girl who is saved from worse than death by a white "prince," whom she in turn saves from being sacrificed at home to a loveless marriage.

It is a strong drama story from Paul Trent's story, "A Wife by Purchase," and we commend highly John Collins' direction. The "baby talk" titles between Ameia and members of her native family, which introduce Ameia, are, of course, ridiculous, it being impossible to conceive her using broken English to her own people, but such thoughtlessness as this is hardly to be credited to the direction. There are only two of these, as we remember it, the later titles being fitting, as she is then talking to her English friends.

The fox hunt scenes are worthy of special featuring by all who run this picture.

Miss Dana's interpretation of a native dance is the most graceful performance we have ever seen in pictures. It will help endear her to audiences for months to come. In fact, it would seem as if Miss Dana has made a great step toward popularity in this picture.

THE STORY AND PLAYERS

Claude Drummond (Robert Walker), younger son of the Earl of Hetherington (George A. Wright), finds life in India a bore until Ameia, escaping from a sacrifice to the licentious Hindoo priests, seeks his protection. To claim her from the priests he is forced to marry her, and then he receives notice of the death of his brother and his inheritance of the title.

Returning to England, he finds a marriage arranged for him with Olive Dennison (Marie Adell), daughter of an old friend of his father's. Money considerations prompt this betrothal, and Olive, besides, loves Major Dennison (Frank Currier). When Major Dennison returns to England with Ameia, Claude finds how impossible the English marriage is, and Olive's father recognizes from a ring on her finger that Ameia is his own daughter by an Indian marriage.

"The Auction of Virtue"

(U. S. Amusement-Art Dramas—Six Reels)

REVIEWED BY PETER MILNE

CONSISTING of a well-worn plot and containing a number of situations of equal conventionality, "The Auction of Virtue" appears to something below moderate advantage. The story, by Joseph Poland, portrays at great length and in great detail the quandary in which Phyllis, forced to choose between the easiest way and the prospect of an impecunious marriage finds herself. Of course, virtue triumphs in the end. The actual auction of virtue, originally it seems, the author's main situation is dragged in rather unceremoniously. Phyllis, after selling the blind artist's curios under the hammer, sets herself up for sale just as a joke. The bids are high. "A house on the drive," "A house on the drive with an automobile," "A house on the drive with money," and "A house on the drive with love" are some of those she receives. The joke progresses too far and Phyllis calls it off. In a certain sense the scenario writer has failed to hitch this episode up with the main action to a unified degree. Indeed, the sole reason for stretching the story out to six reels evidently resulted from a lack of compactness in the script.

The scenes and settings are generally appropriate and the cast, headed by Naomi Childers, pleases but never waxes brilliant. There is a good bit of nice comedy furnished by Leslie Austen. The Blaches' direction is not as fine as their usual work. One catches a detail here and there that was neglected. The punch is lacking, too, but then a director cannot put a punch in a punchless story every time.

THE STORY AND PLAYERS

After the death of her mother, Phyllis (Naomi Childers) becomes an artist's model, posing usually for Jerry (Leslie Austen), a struggling resident of Washington Square. When he proposes she refuses because of his poverty. This makes him work all the harder, and eventually results in the temporary loss of his eyesight. Phyllis is courted by Kirke (Wyndham Standing), a married man, who claims there is no love in his home. The girl finally turns his proposition down, realizing its wickedness and being influenced by Claire (Evelyn Dumo), one of the women who knows. Kirke, however, is dissatisfied with her refusal, and follows her to the studio, there attacking her. Jerry, to save her, rips the bandages from his eyes and throws the intruder out. The doctor has previously told him that he will remain blind for life if he removes the bandages within a certain time. But his recovery was already complete, and so Phyllis turns down her desire for money for true love.

Kirke Brown and Mrs. Miller have smaller roles.

Two Educationals

("Florida to Louisiana"—One Reel. "The Larger Birds"—One Reel)

REVIEWED BY PETER MILNE

"FLORIDA TO LOUISIANA" is the second of Robert Bruce's new series of travelogues and contains a wide variety of scene. There are muddy roads, pretty landscapes, a carnival celebration in one of the larger cities, and many interesting flashes of Southern life. Mr. Bruce still continues to look at the various predicaments in which he finds himself with a sense of humor that shows up to fine advantage by way of the subtitles.

"The Larger Birds" is a Ditmars subject, the feature of which is the spectacle of a peacock spreading its monstrous tail feathers. Other birds, including the ostrich and wild turkey, are shown and interesting facts related concerning each species.

"The Danger Trail"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

A DEEPLY interesting book, with every promise of making in pictures a strongly dramatic story, Oliver Curwood's masterpiece, put into film just "a picture." It should have been a far better than ordinary picture, for H. B. Warner, Violet Heming and W. Lawson Butt bring out some fine individual scenes, and the white trails and the dog-teams give an out-of-doors atmosphere unsurpassed in winter beauty.

Yet important elements of the building up of the psychology which makes the book a masterpiece are entirely lacking in the picture, and seeming confusion of plot is noticeable. At several



The Appeal

points a critical analysis shows a failure to appreciate the necessity of giving an audience at least half a chance to believe possible what is pictured.

The half-breed, Jean Croisset, as played by Mr. Butt, is a splendid character, and the fight between Jean and the hero is well done. Mr. Warner takes his turn in the real acting near the close, when he is expecting a death shot from any one of four walls of the cabin. "The Danger Trail" could have been one of the big plays of the year, but for the obviously half-hearted direction of all but the most important scenes. Depending upon one or two big "punches" to carry a play over confusing and incomplete connecting scenes won't do today.

We must class this as an average program release, in spite of good plot material, fine individual scenes, and a wonderful cast.

THE STORY AND PLAYERS

In a tragedy of the frozen North, the mother of Pierre (Arthur Donaldson), Max (Richard Thornton), Francois (Arthur Cozine), and Meleese Thoreau (Violet Heming), was assaulted and as a result died at the hands of the father of one John Howland. Meleese meets and loves John Howland (H. B. Warner) in an Alaskan restaurant, and saves him again and again from the threatened vengeance of her three brothers.

Jean Croisset (W. Lawson Butt), a half-breed, at her direction tries to hide Howland in a deserted cabin, but the two are discovered and Croisset is ordered as a punishment to be Howland's executioner. He refuses to commit this murder and the brothers are about to take vengeance into their own hands when it is discovered another John Howland is the man they wanted, and he has died in prison leaving a confession of guilt.

"The Woman and the Beast"

(Graphic Features—Five Reels)

REVIEWED BY PETER MILNE

"THE WOMAN AND THE BEAST," written by Emmet Mixx and directed by Frederick Warde, offers the story of an Italian whose docile temperament displeases his wife, and who awakes to action at last when his step-child has been injured by a lion. He seeks the beast to kill it, and unknowingly kills the villain along with it. The introduction of the lion may have the desired effect of producing a thrill or two, providing an au-

dience is willing to overlook the rather apparent tameness of the old monarch of the jungle. However, animals are usually employed to awaken the audience's fear for the human players, and as none of the latter appear in the same scene with the lion, the purpose of the novelty is not exactly accomplished.

Mr. Warde has gotten a good atmosphere for his picture. The story has to do with poor Italian folk from start to finish. There is no villainous rich man, which is a praiseworthy omission. Life in an Italian quarter is faithfully reproduced by carefully selected locations and types. But on the whole "The Woman and the Beast" seems to lack sufficient clash of character and principle. The story is a little too trite for five reels and was obviously molded merely for a chance to introduce the lion and to use the title.

Marie Shotwell does good work as Rosa, and her support, selected from Thanhouser stock, is admirable. Little Tula Belle as the youngster will no doubt provoke ah's and oh's by her clever performance.



The Sight of the Injured Man Awakes a Fear in Rosa

THE STORY AND PLAYERS

John (Fred Eric) enters an Italian village. He courts Rosa (Marie Shotwell), a widow, and she finally accepts him in preference to a brute of a man, Big Frank (Alphonse Ethie). After marriage John's unassuming ways pall on Rosa, and on more than one occasion does she become angry at the manner in which he lets others override him. A circus comes to town, and an escaped lion chases Rosa's child (Tula Belle). She is obliged to jump over a cliff and is injured. Big Frank, believing he has killed a man, takes refuge in a dynamite shack in the quarry. Here the lion attacks him, and as they fight John rolls a huge rock down on the cabin. The explosion leaves nothing of either man or lion.

"A Reckless Romeo"

(Arbuckle-Paramount Comedy—Two Reels)
REVIEWED BY GEORGE N. SHOREY

FROM the pace set by his first Paramount comedy, and the rumors of stunts up his sleeve, we had expected Fatty to start us into a scream with the first scene in "A Reckless Romeo" and leave us gasping for breath at the finish. By comparison with Fatty's so recent previous work, however, the present release lacks the full "yard wide" in several spots. But do not by any means judge from this statement that "A Reckless Romeo" has not its lively spots and an abundance of subtle humor. Fatty in the Park proves himself to be indeed a "Reckless Romeo," and the touch of having Fatty go to sleep in the bathtub, apparently with his head submerged, rising in the morning like a merman, is genuinely funny.

When Fatty tells his fiction about rescuing the crippled blind woman from the park bullies, as his excuse for being all beat up, some good comedy is brought out when the "poor woman" spots the money left over from the bullies' crap game and disappears with an alacrity becoming the blind, infirm and aged—it is real comedy.

The denouement of Fatty's park flirtations is novel, too, and a fine piece of staging. He and his "family" attend a movie show with one of his park acquaintances and her "feller." When his park flirtations on the screen are shown, the usual rough house is fast enough to satisfy the most exacting. The "set" is fairly extravagant, closely resembling the Strand or Rialto, and will start picture fans wondering how they "photographed" the picture brightly visible on the screen. Doubtless this is a trick of double exposure nicely executed.

Nobody, not even "Luke," takes side honors in "A Reckless Romeo," the new all-star cast introduced in "The Butcher Boy" being missing in this release.

The park scenes appear to have been taken at Palisade Park, New Jersey, during the park season.

THE STORY

Fatty gets flirtations in the park, and gets badly beaten up When he gets home he explains to the folks how he defended a poor, blind woman. A few nights later he and the folks go to a movie show and see pictured on the screen Fatty's reckless romance in the park. The girl he got fresh with and her man are there and spot Fatty in the audience with disastrous results to Fatty.

"The Half Back" and Other Pictures

(Conquest-Forum Films—First Program—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THE first program of "Conquest Pictures" from the Thomas A. Edison studios fulfils the promise of variety made by the maker. Whether he has reached the millenium of a program that will interest children and adults also cannot be proved by any single collection of subjects.

"The Half Back," which may be said to be the "feature" of the show, is a cleverly produced boy drama of "prep" school days; a little too refined, we thought, in referring to the boys always as "fellows," but unquestionably a good, healthy, interesting kind of story young boys will "eat up" and grown folk will enjoy, too. The story tells how the strong, healthy minded, honest boy from the country wins his way among his schoolmates, wins the captaincy of the football team and the prize scholarship, enabling him to return the next year. And girls don't figure in a single foot of the story!

Yale Bois as Joel March, the hero, fits this role perfectly. William Wadsworth and Jessie Stevens as his farmer parents do some good character work. A long cast most capably sustains the minor roles.

"Puss in Boots" in silhouette satisfactorily tells the well-known children's story. The appeal of this must be strictly to children. "The Sea Horse" is educational and instructive, a short 250 feet that is exceedingly interesting. "A Vanishing Race" is a short scenic picturing the Blackfoot Indians on reservation. "Captains of Tomorrow" shows West Point Cadets in setting up drill and on parade. "The Dinosaur and the Missing Link" is a queer picture that may interest. It is a sort of a cross between comedy and novelty through the use of a new process of animating manikins.

Exceedingly clever, but with humor rather too "deep" for the children, there is so nearly a natural motion of the figures that the average audience will think the manikins are just unusually ugly humans. They are not truly comic, because the figures are not fanciful enough. This process can be used, we believe, to very great advantage if the "models" are made to exaggerate a comedy appearance so as to get a laugh on sight; then their motions will add to the fun. This first subject does not strike us as having any funny appeal to adults, and the child mind will hardly take in the truly marvelous near approximation of natural movement, so well done as to cause many to refuse to believe it is mechanical.

"Heart's Desire"

(Famous-Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

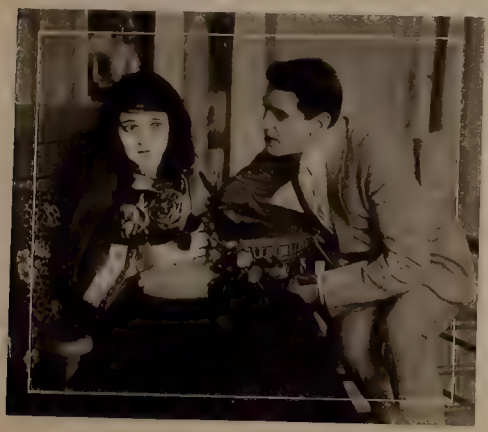
MARIE DORO returns to the screen in another of her becoming roles as pretty Miss Innocence, and at the same time to her old surroundings with the Famous Players. If we have any complaint to make of Miss Doro, recently, it is that her roles seem to be flavored all with the same essence. This time it is as a flower girl—at least the theme that Shannon Fife and Eve Unsell have made dominant is the language of the flowers. The rose means "love," and "Heart's Desire" is a beautiful

blushing specimen that Fleurette tries to present to the crabbed old "signeur" with near-fatal results.

This is a romantic, pretty little story, with some well worked out climaxes, possibly a little too obvious, for we know just what is going to happen all the time, but at any rate so certainly of the usual pattern that pleases an average audience, we would say it is very acceptable. Miss Doro, as usual, is the delicate flower of womanhood that appeals to the stronger sex, and she apparently succeeds in softening the hardest heart. She is not called on for a great deal of histrionic ability in this play. Francis J. Grandon directed. Albert Roscoe played opposite Miss Doro. Scenically it is quite up to Famous Players standard.

THE STORY AND PLAYERS

The crabbed Henri Le Roque (Marie Majeroni) owns the quaint island of St. Anne's. His nephew Paul (Albert Roscoe), a young doctor, visits him to try to cure his troublesome "heart." As a matter of fact all that is wrong with the old gentleman is his bad disposition and entire lack of heart. Even Fleurette



The Language of the Flowers

(Marie Doro), who is everybody's idol, cannot overcome his crabbedness. Not until Fleurette, in a last hope of winning his favor, steals out to the big mansion in the moonlight and is shot by Henri as a poacher, with the "Heart's Desire" rosebush he had been pleased to praise for its special beauty under her arm, is he touched. Fleurette is cared for at the castle, and of course yields to Paul's request that she honor him as his wife, with Uncle Henri's fullest approval.

"The Man Who Made Good"

(Eastern Triangle—Five Reels)

REVIEWED BY PETER MILNE

A LIGHT and interesting story of business and romance is presented in this picture, written by Robert Shirley and directed at the Eastern Triangle studio by Arthur Rosson under the supervision of Allan Dwan. The plot takes up the case of a young clerk who, because of a lack of spirit, never made progress in the office. His chance comes, though, after he has become a tramp and learned how to shift for himself.

The plot never waxes strong in a dramatic way, but taking the narrative form it interests fully over its whole length. Director Rosson is strong on atmosphere. His scenes, every one of them, are typical to a most realistic degree. The action always keeps within natural bounds and necessitates no elaborate staging.

THE STORY AND PLAYERS

Tom Burton (Jack Devereaux), clerk in a wholesale grocery house, is unable to advance. In the boarding house in which he resides there live Frances Clayton (Winifred Allen) and Flash Lewis (Henry P. Dixon), also in the employ of the grocery house, but a great talker and a salesman whom Tom envies. Eventually Tom and Frances are married, but Frances, realizing Tom's lack of progressiveness, decides to leave him and take a job of her own until he has made good. Tom leaves the concern, but is unable to get another job. Finally, in a small country town, he enters the general store and discovers the goods of his former concern lining the shelf. He hits upon the idea of a "taste and buy" campaign to sell the goods. The head of the company (Barney Gilmore) finally hears of his success and gives him a real job. Tom's reunion with Frances and his discovery that Lewis is both a crook and a villain bring on a good climax.

"The Birth of Patriotism"

(Universal Special—Five Reels)

REVIEWED BY F. G. SPENCER

THIS film, while based on the present-day conflict, contains many features of everyday London life, and shows clearly that when a man cannot get peace and comfort at home he will seek for it somewhere else, and that "somewhere else" is almost invariably the "pub." The London cockney is fairly depicted, and the sympathetic barmaid carries her part in the story.

There are some beautifully descriptive scenes of the homelier of London life, and the photography is uniformly good. It is a film that will appeal strongly to the average audience, particularly as the hero, not being able to satisfy his wife's fastidiousness, enlists, serves at the front, and when blinded is invalided home, and so is greeted by his wife, who now realizes her error in being too particular. The war scenes are grimly descriptive.

THE STORY AND PLAYERS

Johnny Roberts (Leo Pierson), a young man of moderate means, marries Mary (Ann Kronan), a music teacher, but soon after the ceremony she finds fault with everything he does. He therefore seeks solace at the White Horse Inn, where Anne (Irene Hunt), the barmaid, falls in love with him.

When soldiers are being recruited Johnny enlists and is drafted to the front. Mary, from whom he had separated, apparently ignored the fact of his going, while Anne, with tear stained face, sees him off.

Subsequently Anne learns that Mary and her child are in need, and she takes both home with her and cares for them, but when Johnny returns, blinded from gas, Anne quietly slips away, leaving Johnny alone with his wife and child.

Ernie Shields, Lydia Yeamans Titus, Frank Coffray and Edward Brown complete the cast.

"The Debt"

(Frank Powell-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

"THE DEBT" is a picture well worth while, dealing as it does with the ancient "mother-in-law" rancor and the matrimonial risks an unprincipled Baron will take to secure funds. Marjorie Rambeau as Ann, the Countess, shows to great advantage in the different spheres of life where circumstances land her. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet.

It is a picture that will draw well. All the scenes are well selected and clearly photographed. The supporting cast is good, and the production shows careful handling.

THE STORY AND PLAYERS

The Count (Henry Warwick) gives a reception to the villagers to celebrate his daughter's engagement to Baron Moreno (T. Jerome Lawlor), and when the festivities are at their height news comes that a mine in which the whole village has invested is worthless.

The villagers are frantic and threaten the Count, who has persuaded them to invest their all. The Count therefore commits suicide, and the Baron breaks off his engagement to the now impecunious Countess. She therefore marries John Slater (Paul Everton), and they work to pay off her father's moral indebtedness. The Baron follows and forces his attentions upon her, and the mother-in-law (Anne Sutherland) informs her son, who orders Ann out of the house. It is only upon the incessant crying of Ann's child (Nadia Gary) for "Mama" that Slater seeks a reconciliation. He finds her with the Baron, whom she was about to marry, but a fight between the two men ends in both being mortally wounded.

Ann returns to her child, and finds her mother-in-law very much softened by the happenings and she is well received.

Others in the cast are Agnes Eyre and Robert Elliott.

"Whose Wife?"

(Mutual-American—Five Reels)
REVIEWED BY F. G. SPENCER

THIS is a stirring though sympathetic story, depicting the struggle of a woman hastily married, whose husband is reported drowned on his way to South America, and who, thinking herself free, is about to remarry when her former spouse appears and complicates matters.

The story is full of appealing situations, the treachery and infidelity of an unfeeling brute of a man being matched against the confiding and loving sweetness of a woman.

There are some wonderful photographic effects, both interior and exterior. Of the latter the South American landscapes and a moonlight scene aboard ship are especially commendable.

The story, which features Gail Kane and is the first of a series specially designed for her, is from the pen of Cecil Henry Bullivant, and is directed by Rollin S. Sturgeon. Miss Kane is well supported and the picture is one that will appeal strongly to any class of audience.

THE STORY AND PLAYERS

Mary Melville (Gail Kane), to please her invalid mother, marries Claude Varden (Harry Von Meter), a wealthy roue, and on the eve of their departure to his South American mines the mother is stricken with sickness, and Mary decides to remain with her. The husband has had several mesalliances, one of which is about to recoil, inasmuch as Tom Nelson (Robert Klein), whose wife Varden has betrayed, is already on his trail. On board ship Varden, who has already wearied of his "bargain"—as he terms his most recent marriage—meets and makes advances to Nitra Ruiz (Ethel Ullman), who, with her brother Ramon (Frank Rickert), is returning to her vast estates after a visit to the North.

Mary's mother dies, and Mary tries to get into communication with Varden, but, failing, decides to secure employment. In the meantime the newspapers contain accounts of a shipwreck, and Claude Varden's name heads the list of the lost. Mary is engaged by a lawyer, who falls in love with her and is about to marry her, when Varden appears upon the scene. And, although married to the pretty and rich senorita, he claims her. She faints at the meeting, and he has her taken to his apartments, where he is tracked by Nitra's brother—Nitra having taken poison, so distressed was she by the man's perfidy—and a fight ensues, in which Ramon is killed.

At the trial Varden is about to be found guilty, but Tom Nelson, now a jailbird and a trusty, recognizing him, stabs him to death as he is on his way to hear the verdict of the jury, so the judge pronounces a verdict of "Not Guilty."

Others in the cast are Mrs. Melville (Elizabeth Taylor), John Herrick (Edward Peil), Elsie Brandenham (Lucille Younge), Herrick's aunt (Amelia Widen).

"The Girl at Home"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

JACK PICKFORD and Vivian Martin make a pair almost "too good to be true." And we wish to register our approval of the selection of James Neill and Edythe Chapman as the father and mother of the girl and boy, respectively, who make the hero and heroine of this story.

Really it is Jack Pickford's story, although Miss Martin fits firmly into the plot. We are happy to say the wild-oats-at-college business is not overdone. Most colleges may not offer New York style cabarets with their curriculum, but Jack Pickford as Jimmie Dexter makes a very satisfactory college boy, just at natural in this role as he was in the part of a tough messenger boy last preceding it. We continue to predict that he will become very popular with picture fans if given these likeable roles. He will do well to follow the same precedent as his sister Mary, and always insist on being cast as a "real fellow," but always with the right stuff in him.

Miss Martin as the "home girl," whose love for Jimmie never wavers, is very attractive in this play. The situations where the folks discover Jimmie in apparent disgrace, offer a splendid climax.

THE STORY AND PLAYERS

Jimmie Dexter (Jack Pickford) is planning to go to college when his mother (Edythe Chapman) receives word that her income is cut off. Jean Hilton (Vivian Martin) is the pretty ward of Squire Padgate (James Neill), who thinks Mrs. Dexter about the right sort of person for a step-mother to Jean. Jean loves Jimmie, and gets the Squire to advance to Mrs. Dexter, secretly, money enough to send Jimmie to college just the same.

Jimmie does not know who is responsible for his allowance. He gets in bad company, and is about to be disgraced for issuing a "bad check" (which he has given to a cabaret dancer, supposing her to be in dire need). Just then the home folks arrive, find the bad girl with her arms around his neck, and things look bad for Jimmie, until the detective who came to make trouble sees the real truth that the check had been "raised" and proves Jimmie's innocence.

"Her Secret"

(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

"HER SECRET" is a striking example of good picture building and finesse in production. Written and directed by Perry N. Vekroff, it possesses all those essentials necessary to make perfect a photodrama. In the first place, Mr. Vekroff has evolved a story of extraordinary power, relying, to be sure, on something of a piquant situation, but handled so the severity of its riskiness is repressed and its dramatic strength emphasized. His scenario is one of the most perfect, even pieces of continuity ever done, and the several high lights of the story are treated with due regard to their power. The heart interest is admirably blended with the dominant element of suspense. Incidentally, the suspense of "Her Secret" is to be spelled in capitals. Of slack moments there are none.

Mr. Vekroff has completed his work with admirable direction. The drama is well set, the backgrounds are adequate and the photography excellent. The scenes are perfectly timed. In the leading roles appear Alice Joyce and Harry Morey, both of whom



Clara Makes a Confession

contribute performances of stellar character. Robert Kelley as the doctor heads the supporting cast, which is equal to every situation, no matter how difficult.

THE STORY AND PLAYERS

Clara Weston (Alice Joyce), journeying from the West to the East, is obliged to put up for the night at a disreputable hotel and dance hall, having missed her train. Fenton (Harry Morey), a civil engineer, back from a long survey in the mountains, arrives at the place and proceeds to tear loose. He pays attention to a dancer (Patsy DeForrest), who, after taking some of his money, to get rid of him gives him a number of one of the hotel rooms, supposedly hers. Later, Fenton, under the influence of liquor, breaks into Clara's room. Thus she becomes an innocent victim of circumstances. In the East, after the birth of a child, she serves as secretary to Fenton, who, shorn of his heavy beard and occupying a high position, could never be taken for the rough Fenton of the West. They marry after a time, Clara sharing her secret only with the doctor (Robert Kelley). But Fenton discovers it after several years, denounces her, and accusing the doctor of playing him false. The doctor tells Fenton Clara's story, and to his horror Fenton realizes with whom the blame rests. He begs Clara's forgiveness, and she, for the sake of the child, gives it.

Mary Maurice, George Cooper, Nellie Anderson and Kittens Reichert handle their parts in fine style.

"Eternal Love"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

LAID in the Latin quarter of Paris, this picture concerns a loose-living artist who wins the love of a country girl, throws it away and then sinks to a low level before she comes to his rescue. It is rather an ancient story, with little to offer in the way of originality except for the fact that there is no baby introduced. Director Douglas Gerrard's idea of the Latin quarter is quite theatrical. To tell the truth, we don't know whether it is realistic or not, never having been there, but somehow we got the notion that the artists of Paris did not constantly wine and dine themselves, and enter into all sorts of shocking scenes with



The First Meeting

pretty models. Mr. Gerrard's idea of it all is according to the studio—the motion picture studio—an idea borrowed from the musical comedy stage.

The story was written and scenarioized by E. M. Ingleton. Mr. Gerrard heads the cast, and opposite him appears Ruth Clifford, an appealing heroine.

THE STORY AND PLAYERS

Paul (Douglas Gerrard) paints a picture with Mignon (Ruth Clifford) as his model, which wins the prize. Afterwards Paul goes back to his Mimi and Fifi and forgets Mignon. Through a mistake she is led to believe that he has been seriously injured, and she journeys all the way to Paris on foot, only to discover him in the embrace of the most beautiful model in Paris. She attempts suicide, but is rescued by a wealthy patron of art, who dies in a short time, leaving all his fortune to her. Without Mignon's good influence Paul sinks to a very low level. Crazed by drink, he constantly calls for her, and Mignon finally comes and effects his regeneration when sufficiently urged by his friends. George Gebhart, Edward Clark, Dan Duffy, Myrtle Reeves and Miss Martin comprise the supporting cast.

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"Hedda Gabler"

(Powell-Mutual—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

TO take this heavy, involved and morbid Ibsen story from the printed page and transfer it to the motion picture screen is concededly a difficult task. The Powell Producing Company, starring Nance O'Neil in the title role, have essayed the task and handled it in about the best way possible. However, just as when one reads an Ibsen tale, it is necessary to have an agile mind, a quick grasp of thought and continual concentration all the time to keep the trend of the picture.

To those who have read this great story of the immortal Scandinavian author the pictured version will be better understood and much appreciated. Nance O'Neil, with all her natural and acquired craft as a leading actress of the day, seems to have been the only proper selection to portray the type that Hedda Gabler is. Miss O'Neil in the picture gives a worthy characterization of the moody, jealous and pre-natally influenced Hedda.

Practically all angles of the story get exposition on the screen, ofttimes, however, at the sacrifice of continuity through the enforced explanatory cut-back scenes that the picturizing calls for. All in all, it stands as a plucky and satisfactory accomplishment on the part of the Powell Company in trying what so many others have despaired of and failed with in the past—an Ibsen story picturized. Miss O'Neil's supporting cast is: Aubrey Beattie, Einar Linden, Lillian Page, Alfred Hickman and Ruth Byron.

THE STORY AND PLAYERS

George Tesman (Aubrey Beattie) and his wife, lately Hedda Gabler (Nance O'Neil), have just returned from their honeymoon. Left alone, Hedda fondles pistols, for which she has an uncanny affection, brought about by pre-natal influence. Although married to Tesman, Hedda still lives in jealous watchfulness over Eilert Lovberg, her former lover.

Lovberg (Einar Linden), a dissipated genius, has fallen under the good influences of Thea Elvstead (Ruth Byron). He has written a valuable book. Hedda discovers Thea's influence and regard for Eilert. She starts to resume her sway over the man. The results is he begins to drink again, loses his manuscript in the course of his revels and is cast into despair. Hedda has the manuscript, unknown to Eilert. Lovberg breaks with Thea in his despair and shoots himself in a tragic manner, using one of Hedda's pistols. Hedda burns up the manuscript and then shoots herself.

"The Recoil"

(Astra-Pathe—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WILLIAM COURTENAY and Lillian Creuze try very hard to save this picture from lacking a genuinely strong appeal. The casting of the hero as a government secret service agent makes us expect much. The heroine in the role of the girl who sacrifices all for her mother's happiness would seem to offer at least a role of some strength. But as the plot develops we do not seem to feel that heart grip which would come of tense situations skilfully handled.

There is too rapid and incomplete a presentation of the underlying most important events in the story, following the secret marriage of the hero and heroine, his capture by a foreign spy, and her learning of his supposed death. She marries a disgusting brute for his money, her mother dies, her brother is told why she married, and then to cap an improbable climax the baby appears, supposed, we assume, to be the baby of the second marriage. This is indeed "too sudden" it seems to us.

The murder of the villainous man-in-the-way, when he attempts to throttle the man he finds in his wife's chamber with the baby, is the best real dramatic punch registered. From that point, the brother's stealing the watch, and the hero's getting the governor's pardon, by leaving his country's service, both weaken characters which have been building up toward true hero parts to that time.

Nothing seems to be gained by thus besmirching the characters of those we are expected to feel deep sympathy for. This production is clearly not up to Pathe standard.

Final Chapter of "The Great Secret"

(Metro—Two Reels)

REVIEWED BY GEORGE N. SHOREY

SEVERAL "great secrets" are unfolded in this last thrill of continuous mystery. The dead coming to life, long lost father discovered, crook found to be only a well intentioned man seeking to correct wrong done to society, and some third degree methods are introduced into what will undoubtedly be figured one of the strongest serial climaxes yet devised.

The director has introduced a "touching" climax in the last fifty feet of the story, which will especially interest exhibitors west of Denver. Strong's faithful Chinese servant, Wee See, can hardly contain himself with affection for his master during the wedding ceremony. Strong accepts from him a bouquet of roses and kisses him on the forehead as the final squaring of all accounts fading out to "The End."

THE STORY

Zulph has called a meeting of the Secret Seven, and had himself elected new Great Master, when he is interrupted by the appearance, very much alive, of the great master himself.

Strong, not understanding why the Great Master has done many things, attacks him, and is stopped by Jane Warren. Then he learns that the Great Master is his father; that Clarke bribed Zulph, with the aid of Jane Warren, whom he controlled, to murder Strong's mother in a mining camp in Alaska, that he (Clarke) might jump Strong's father's claim.

The Great Master (Strong's father), returning, followed Zulph, Clarke, and Jane, and this is his final revenge. He has become "Great Master" that he might finally round up all these crooks.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Trapping of Two-Bit Tuttle." (An episode of Kalem's "American Girl" series. Two reels.) A more vivid picture of the present-day West would be difficult to present than is given in this episode of "The American Girl." The backgrounds are refreshing in their scenic beauty and the open, far-reaching western country is shown in all its freedom of expanse. The plot of the story deals with the efforts of Marin Sais, the American Girl, to establish the innocence of a homesteader accused of murder. "Two-Bit Tuttle," an ex-cowpuncher, but now living by his wits, is the real murderer and his part in the murder is established through his carelessness in leaving a blood-stained hammer, the instrument used, beside the body of his victim. There is a strong plot, well acted. Robert Welles Ritchie wrote this episode.

"A Menagerie Mixup." (Ham and Bud Kalem Comedy. One reel.)—The title gives you a pretty good idea of what Ham and Bud are up to in this one reeler. The "long and short of it" in comedy keeps your attention divided between smiles and laughs smiles as the opener and good, hearty laughs as the climax. Bud is somewhat handicapped by the huge, black bear skin in which he masquerades as an advertisement for a circus just come to town and meets with some slight opposition in the person of Ham, who has selected a polar bear skin as a fitting costume for a masquerade ball. When they clash, the laughs start.

Metro

"One of the Family." (Drew Comedy. One reel. April 23.)—We heartily commend this as the best Drew comedy we have seen. Georgie Drew Mendum takes the role of a Swedish servant girl, and her facial expressions would make anybody living laugh. Henry objects to the servant being made "one of the family," and hardly more pleasing to the girl herself are Henry's exaggerated attentions, in his effort to shame his wife out of this latest idiosyncrasy. The result, however, is that the girl thinks they are both nuts and flees.

Mutual Program

"Reel Life, No. 52. (Gaumont. One reel. Thurs., Apr. 26.) Unique and modern ideas are worked into this highly interesting film, which opens with space saving devices of up-to-date apartments; the disappearing bed, the convertible desk, the submerged bathtub and many other such schemes which make possible the quadrupling of space. These affairs may be handy, but of their sanitariness more should be known.

The Red Clay workers of the Barbadoes are given space for the exploitation of their art from the "mining" of their clay to the finished bowl, vase or jug, which is one of a reddish-brown hue. The altiscope rifle, an invention of S. H. Giuberson, of Los Angeles, is amply defined, showing clearly the benefits to be derived from such an implement of warfare, where a man using same may stand behind a pile of sand bags and yet, through an improvised periscope, take true aim. The new cargo boats of slight draught and low upper works are shown; these two peculiarities being of vast value, the former for the reason that a difficult target is made for a torpedo, and the latter because it is rendered almost invisible. Metal spinning, and Life in the Soudan are the two other subjects dealt with and the whole makes this reel an especially interesting and educational one.

"Mutual Weekly, No. 121." (Gaumont. One reel. Wed., Apr. 25.)—Brightening Sixth avenue, between Forty ninth and Fiftieth streets, is the opening feature of this reel, wherein is shown the group of 1,500 Hippodrome stars headed by Sousa's band, and following this come in rapid succession many items of value from a national standpoint, viz., Rear Admiral Peary reviewing a battalion of naval recruits at Los Angeles, Cal.; United States Government testing a new tractor at Hyde Park, Mass.; naval militia starting for a naval cruise from Brooklyn Navy Yard, N. Y.; a close up of the British man-of-war Leviathan and the French cruiser Joan of Arc at Norfolk, Va., the first time any of the Allies' ships have visited American ports since the outbreak of the European war. Other subjects handled make this reel one of the most diversified shown up to date and will not fail to interest an audience.

Pathe

"The Delicatessen Mystery." (Myers-Theby Comedy. One reel. May 13.)—The plot of this exaggerated "refined" gem is the troubles of a back-room pair in a city lodging-house, where the landlady rules "no cooking" on the premises. So they go to the delicatessen and smuggle in various "delicacies," first in the landlady's umbrella, and second by the unique idea of winding sausages around the gentleman's belt line.

Later they go to the theatre, and take their "leftovers" with them, much to the interference with the olfactory nerves of the audience, who protest emphatically, with a resulting "exposure" in the night court.

The fun is not as riotous as it might have been had there been more slapstick, but will please those who like this sort of comedy.

"Florence Rose Fashions—Wedding—Some Unusual Birds, Colored." (One reel. May 13.)—Of all the Florence Rose reels this will, we believe, appeal the strongest as a "special winner." Every attendant at a June wedding is seen in his or her proper dress, from the tiny flower girls to the bride. Needless to say it is a very fashionable wedding, and we imagine this reel will bring more direct results just at this time of year, at least to the stores coupling with the theatres, than any previous subject.

This is a reel even the men will enjoy, just now. Some of them will be especially interested, although it will hardly appeal as a stimulant to wedding "recruits" if thought of the expense involved is allowed to strike mere man.

Beautiful birds in colors, the Japanese Sparrow and the Chinese Swift, which makes the edible birds' nests, complete an especially fine reel.

"Happy Hooligan—Three Strikes You're Out-Dredging Quahogs." (Cartoon-Educational. One reel. May 6.)—Timely baseball cartoon and educational showing an interesting deep sea industry most people don't even know exists. Happy is a hero, according to his own story, which the little Hooligans believe—NOT.

"Central Arizona." (Combitone. One reel. May 1-3.) Central Arizona, with its craggy peaks and rugged country, is shown by this artistic process, which brings out strongly, instead of blurring, the detail by color contrast.

Browns and blues are used in this subject. Fish Creek grade, a wonderful feat in road building to the Roosevelt Dam, and the desolate splendor of Fish Creek Canyon, Apache Trail, and other landmarks of this country are clearly shown. The Fish Creek "sky-line" shows a perfect azure sky over jagged peaks is a wonderful bit. A hardy ranger, playing with a young mountain lion, bigger than a great cat, will appeal to the audience as taking dangerous chances.

Universal Program

"The Lost Appetite." (Nestor. Week of May 7.)—Decidedly one of the best burlesques on the high cost of living done in some time. The country cousin with a "feeble" appetite comes to town and begins to eat his relatives out of house and home. He finally produces a whole satchel full of potatoes and saves the day. Eddie Lyons and Edith Roberts are the city couple, while Lee Moran gives a wonderfully humorous characterization of the country cousin. Hoadley and Palmer prepared the script.

"The Grip of Love." (Gold Seal. Three reels. Week of May 7.) An average mountain melodrama written by Willard Mackand combining the romance of a school teacher and an invalid sojourning in the mountains with the suspicion of the townsfolk that the latter is a revenue officer. This has been well produced by Allen Holubar and presents any number of stirring situations. Holubar and Louise Lovely head a large cast.

"Tom's Tramping Troupe." (L-Ko. Two reels. Week of May 7.)—Highly laughable burlesque on the properties of the opera house in the tank town. Phil Dunham, as the property man who gets everything balled up and who flirts with Little Eva, so that the young lady forgets all about her part, is a most ridiculous figure and is good for many a laugh. The two reels are well put on and keep one in convulsions from start to finish. Lucille Hutton, Merta Sterling and Charles Inslee are others in the cast.

"The Voice on the Wire. (Universal Special, No. 9. Two reels. Week of May 7.)—The ninth number of this mystery series, "The Stern Chase," is full of action, well bolstered by good exterior scenes. The suspense is well balanced and holds until the finale. The weird, uncanny movements of a dismembered hand controlling the actions of a notorious gang in its mysterious depredations and the clever manner in which the identity of "The Voice on the Wire" is concealed, are commendable in that the cheap, melodramatic aspect is entirely eliminated. Ben Wilson is featured.

"The Man With a Package." (Joker. Week of May 7.)—This reel contains a good bit of the usual Joker comedy, but its value is considerably lessened by repetition. The cast goes through the same tricks a number of times and much of the humor is so lost. William Franey and Gale Henry, with the usual Joker support, give good performances. The scenario was prepared by C. B. Hoadley.

"Swearing Off." (Victor. Week of May 7.) —Hubby is cured both of smoking and flirting in this funny reel written by Warren Schoene and produced by Allen Curtis. The action is snappy and the business well done and full of laughs. Milton Sims, Eileen Sedwick, Dolly Ohnet and Ralph McComas have the leading roles.

"Flames of Treachery." (Imp. Week of May 7.)—Short, compact and exciting melodrama in which the head of a concern masking as a clerk discovers the dishonesty of an office manager and the worth of a stenographer. Lee Hill, Lois Wilson and Clyde Benson are the principals.

"One Wild Night." (Bison. Two reels. Week of May 7.)—With the sale of this trainload of cattle, five cowboys have at a loss as to what to do in the city until a society girl comes along and employs them to entertain her guests. Besides entertaining they apprehend a burglar and scatter a lot of common sense among the society folk. An amusing picture, especially when the cowboys, "Kewpie" Morgan, Ray Hanford, Sam Appel, Charles Perley and Billy Human are on the screen. Gypsy Hart is the girl.

"Signs of Trouble." (Victor. Week of May 7.)—This, the second picture to be made from Bide Dudley's stories, is very much better than the first. In it Lucille thinks she'll marry and she goes to a matrimonial agency. A married man fires his cook and must get another. He arrives at the agency after the discharged office boy has placed a card bearing the inscription "Employment Agency" over the door. Lucille is hired for a cook and naturally things begin to move pretty fast when she starts to make love to the man. Jennie Nelson is the lead.

Leaks in the Loop

(*Continued from page* 3004)

Since Alfred Hamburger began increasing the string of theatres under his direction "P. A." Jacoby has bought himself a "flivver" to make the rounds and has already assured himself of the wisdom of his move.

Frank E. Williams, better known as "Red," because of his Titian locks, is back in the Chicago Triangle offices doing the booking again. For some time past Williams had been detailed to the Triangle Milwaukee offices.

Charles LeRoy Edson, formerly known as a scenario writer and now editor of the Moosceheart Magazine, paid a visit to his old college chum, Terry Ramsaye, who handles the publicity and advertising reins for the Mutual Company.

Harry Weiss, managing director of the Lewis J. Selznick Company of Chicago, left for a general tour by automobile through Indiana and Kentucky last week. The idea of the trip is to awaken exhibitors in these states to a further appreciation of the value of Selznick Pictures.

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

Apr. 12. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3. The Auction of Virtue (U. S. Amuse.) 5
May 10. Little Miss Fortune (Erbograph) ... 5
May 17. The Mystic Hour (Apollo) 5
May. 24. House of Cards (Katherine Kaelred and Frank Mills), U. S. Amuse ... 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5

Bluebird Photoplays

Apr. 9 The Pulse of Life (Wedgewood Nowell and Gypsy Hart) 5
Apr. 16. A Jewel in Paste (Ella Hall, Walter Belasco and Antrim Short) 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Mersereau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon) 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5

Fox Film Corporation

Mar. 26. High Finance (George Walsh) 5
Apr. 2. Her Greatest Love (Theda Bara) ... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 9. Her Temptation. (Gladys Brockwell), ... 5
Apr. 16. The Derelict (Stuart Holmes) 5
Apr. 23. She, (Valeska Suratt) 5
Apr. 30. American Methods (William Farnum), Special 5
Apr. 30. A Small Town Girl (June Caprice) .. 5
Apr. 30. Royal Romance (Virginia Pearson) 5
May 6. A Small Town Girl (June Caprice) 5
May 13. The Book Agent (George Walsh) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Gur Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Apr. 16. Builders of Castles (Marc MacDermott), Edison 5
Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay 5
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay 5
May 14. The Mystery of No. 47 (Ralph Herz), Selig 5
Apr. 30. The Danger Trail (H. B. Warner and Violet Heming), Selig 5
Apr. —. The Truffiers (Nell Craig, Essanay 5
May 7. The Saints's Adventure (Henry B. Walthall and Mary Charleson), Essanay 5
May 14. The Lad and the Lion (Vivian Reed and George Fawcett), Selig 5
May 21. Night Workers (Marguerite Clayton), Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig 5

McClure Pictures*

Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 9. A Magdelene of the Hills (Mabel Taliaferro), Rolfe 5
Apr. 16. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players. 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Greatest Power (Ethel Barrymore), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5

Mutual Film Corporation

Apr. 9. A Daughter of War (May Ward), Mutual Special 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell) American 5
Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5
Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frame Up (William Russell), American 5
May 7. Hedda Gabler (Nance O'Neil), Powell 5

Paramount Pictures Corporation

Apr. 2. The Bond Between (George Beban), Pallas 5
Apr. 5 The School for Husbands (Fannie Ward), Lasky 5
Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players 5
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky 5
May 31. Unconquered (Fannie Ward), Lasky. 5

Pathe Exchange, Inc.

Apr. 8. Mayblossom (Pearl White and Hal Ford), Color, Astra. 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser.. 5
Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clugston), Astra 5
Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa 5
May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eldeen Stuart and Wayne Arey), Thanhouser 5
May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5

Red Feather Productions

Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5
Apr. 23. The Hero of the Hour (Jack Mulhall) 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Apr. —. The Easiest Way (Clara Kimball Young) 6
Apr. —. The Law of Compensation (Norma Talmadge 5
Coming—The Silent Master (Robert Warwick) 5
Coming—The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon 6

Triangle Distributing Corporation

Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louise Glaum), Ince-Kay Bee 5
Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee 5
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts 5
Apr. 22. The Desert Man (Wm. S. Hart) Ince Kay-Bee 5
Apr. 29. Hands Up (Wilfred Lucas), Fine Arts 5
Apr. 29. The Pinch Hitter (Charles Ray), Ince-Kay Bee 5
May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6. The Snarl (Bessie Barriscale), Ince-Kay Bee 5
May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince Kay Bee 5

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena) ..... —
Coming—The Passion Flower (Beatriz Michelena) ..... —

Vitagraph V-L-S-E.

Apr. 9 Apartment 29 (Earle Williams) 5
Apr. 9. Captain Alvarez (Edith Storey) .. 5
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 9
Apr. 16. Sally in a Hurry (Lillian Walker.... 5
Apr. 23. The Hawk (Earle Williams) 5
Apr. 30. Her Secret (Alice Joyce and Harry Morey) 5
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife? (Peggy Hyland and Marc MacDermott) 5
May 21. Rebellion (Anita Stewart) 5
May 28. The Soul Master (Earle Williams). 5

World Pictures

Apr. 9. The Family Honor (Robert Warwick, June Elvidge and Henry Hull) 5
Apr. 16. Forget-Me-Not (Kitty Gordon).... 5
Apr. 23. Darkest Russia (Alice Brady) 5
Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady) 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 23. Monkey Capers.....1 reel
Apr. 30. The Larger Birds.....500 feet
May 7. Royal Game.....500 feet
May 14. The Small Cat Animals.....500 feet

Scenics and Educational—Split Reels
Apr. 2. The Sheep of Chelan.....
Apr. 9. Our World as it Appears to the Ant, and Study in Sand.....1 reel
Apr. 16. New York to Florida.....1 reel
Apr. 30. Home Aquarium, and Picturesque Dauphine.....1 reel

Foxfilm Comedies

Apr. 16. The Film Spoilers (Chas Conklin).2 C
Apr. 23. His Love Fight (Hank Mann).....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. A Roman Cowboy.....2 C
May 13. His Bomb Policy.....2 C

General Film Company

BROADWAY STAR FEATURES

Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY

The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel.....21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Noos Pictorial, No. 28, and Great Lakes, Sc., Split reel.....21872
Canimated Noos Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAYS

The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM

The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D.....21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D.....21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D.....21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D.....21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

SELIG

The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top.....21870
Selig-Tribune, No. 28, 1 Top.....21875
Mr. Bingo the Bachelor (John Lancaster), 1 C.....21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top.....21889
Selig Tribune, No. 30, 1 Top.....21893
Bill and the Bearded Lady, 1 C.....21894

Metro Pictures Corporation

Monday, April 30, 1917
DREW—Safety First (Mr. and Mrs. Sidney Drew.....1 C

Monday, May 7, 1917
ROLMA—The Regeneration of Reginald (Ralph Herz).....1 C

Monday, May 14, 1917
Drew—Her Lesson (Mr. & Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Monday, May 7, 1917
MUTUAL SERIALS—A Woman's Wit (Episode No. 5, "The Railroad Raiders"), 2 D.....05488-89
LA SALLE—The Prodigal Uncle (Carol Halloway), 2 C.....05500-01

Tuesday, May 8, 1917
GAUMONT—Mutual Tours Around the World: Mourom, an Old Village of Russia; Pompeii, a City of the Dead; Zurich, Chief City of Switzerland; 1 Trav.....05502

Wednesday, May 9, 1917
MUTUAL—Mutual Weekly, No. 123, 1 Top.....05503

STRAND—The Great American Game (Billie Rhodes), 1 C.....05504

Thursday, May 10, 1917
CUB—Jerry's Picnic (George Ovey), 1 C..05505
GAUMONT—Reel Life; Proteges of a Big City—How New York Cares for the Feeble-minded, Lifting a Locomotive, Sleeping Bags for Soldiers, a Submarine Oil Field, Grape Juice—the Non-Alcoholic Drink, 1 Mag.....05506

Friday, May 11, 1917
MONMOUTH—The Under Dog (Chapter 8, "Jimmie Dale" Series), 2 D.....05507-08

Saturday, May 12, 1917
VOGUE—A Vanquished Flirt (Rena Rogers), 2C.....05509-10

Monday, May 14, 1917
MUTUAL SERIALS—The Overland Disaster (Chapter No. 6, "The Railroad Raiders), 2 D.....05511-12
CAHILL—When Betty Bets (Marie Cahill), 2 C.....05518-19

Tuesday, May 15, 1917
GAUMONT—Mutual Tours Around the World; Famous French Castles Along the River Loire, Barbadoes—An Island of the British West Indies, 1 Trav.....05520

Wednesday, May 16, 1917
MUTUAL—Mutual Weekly, No. 124, 1 Top.....05521
STRAND—Miss Trixie of the Follics (Billie Rhodes), 1 C.....05522

Thursday, May 17, 1917
CUB—Jerry's Finishing Touch (George Ovey), 1 C.....05523
GAUMONT—Reel Life; Speeding the Spoken Word, the Tooth—Some Crab, Beating the High Cost of Furs, a School on the Beach, 1 Mag.....05524

Friday, May 18, 1917
MONMOUTH—The Alibi (Episode 9, "Jimmie Dale" Series), 2 D.....05525-26

Saturday, May 19, 1917
VOGUE—Caught in the End (Ben Turpin), 2 C.....05527-28

Paramount Pictures Corporation

Monday, May 7, 1917
BURTON HOLMES—With the Kandy Elephants, 1 Trav.
COMEDY—Title not announced, 1 C. ... .
PICTOGRAPH—No. 66, 1 Mag.

Monday, May 14, 1917
BURTON HOLMES—Batavia, the Japanese Capital, 1 Trav.
COMEDY—Title not announced, 1 C.
PICTOGRAPH—No. 67, 1 Mag.

Pathe Exchange, Inc.

Sunday, May 6, 1917
Mystery of the Double Cross, No. 8 (The Stranger Disposes), (Mollie King, Leon Barry, Giaddin James and Ralph Stuart), Astra, 2 D.
Max Is Almost Married (Max Linder), Pathe; Chang Lee's Auto Mule Becomes Unmanageable (C-Cart), Nelson; Split reel.
Florence Rose Fashions, No. 30 (Rose), Fash; and Zeeland and the Zuider Zee (Pathe), Sc., Split reel.
Know America, the Land We Love, No. 7 (Along the Apache Trail—Ariz.), Sc., Combitone, 1 reel.
Happy Hooligan—Three Striken You're Out (C-Cart), and Dredging the Quehog (Hard Clams), Indust., International, Split reel.

Wednesday, May 9, 1917
Hearst-Pathe News, No. 38, 1 Top.

Saturday, May 12, 1917
Hearst-Pathe News, No. 39, 1 Top.

Sunday, May 13, 1917
Mystery of the Double Cross, No. 9 (When Jail Birds Fly), 2 D, Astra.
The Neglected Wife (Episode 1, "The Woman Alone"), (Ruth Roland, Corenne Grant, Roland Bottomley and Neil Hardin), 2 D, Balboa.
Know America, the Land We Love, No. 8 (Central Arizona,, Scenic, Combitone, 1 reel.
Florence Rose Fashions, No. 31 (Rose), Fash, and Some Unusual Birds (Pathe), Color, Split reel.
The Delicatessen Mystery (Harry Myers and Rosemary Theby), Myers & Theby, 1 C.

Wednesday, May 16, 1917
Hearst-Pathe News, No. 40, 1 Top.

Saturday, May 19, 1917
Hearst-Pathe News, No. 41, 1 Top.

Triangle Komedies

Sunday, May 6, 1917
A Dishonest Burglar.....1 C
His Criminal Career.....1 C

Monday, May 13, 1917
A Laundry Clean-up.....1 C
His One-Night Stand.....1 C

Universal Film Company

Week of April 30, 1917
SPECIAL RELEASES

NESTOR—What a Clue Will Do (Eddie Lyons, Lee Moran and Edyth Roberts..1 C
GOLD SEAL—Bill Brennan's Claim (Neal Hart and Janet Eastman).....3 D
L-KO—The Cabaret Scratch (Dan Russel)...1 C
IMP—A Midnight Mystery (Thomas Jefferson and Betty Schade).....2 D
UNIVERSAL—Screen Magazine, No. 17.1 Mag.
JOKER—Left in the Soup (Gale Henry and William Franey).....1 C
POWERS—(Cartoon and Educational).Split reel
L-KO—Scrambled Hearts (Billie Ritchie)....1 C
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 8), (Ben Wilson and Neva Gerber).....2 D

Week of May 7, 1917
NESTOR—The Lost Appetite (Eddie Lyons, Lee Moran and Edyth Roberts), 1 C..... 02392
GOLD SEAL—The Grip of Love (Allen Holubar and Louise Lovely), 3 D.... 02394
L-KO—Tom's Tramping Troupe (Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling), 2 C..... 02396
UNIVERSAL—Animated Weekly, No. 71, 1 Top..... 02397
UNIVERSAL—Screen Magazine, No. 18, 1 Mag..... 02401
JOKER—The Man With a Package (Gale Henry and William Franey), 1 C..... 02404
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 9),(Ben Wilson and Neva Gerber), 2 D..... 02408

Week of May 14, 1917
NESTOR—To Oblige a Vampire (Eddie Lyons and Lee Moran), 1 C..... 02410
GOLD SEAL—The Honor of an Outlaw (Harry Carey and Claire DuBrey), 3 D..... 02411
L-KO—A Good Little Bad Boy (Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling), 2 C..... 02413
UNIVERSAL—Animated Weekly, No. 72, 1 Top..... 02414
UNIVERSAL—Screen Magazine, No. 19, 1 Mag..... 02419
BISON—Casey's Border Raid (Neal Hart and Janet Eastman), 2 C-D..... 02421
JOKER—The Last Scent (Gale Henry and William Franey), 1 C..... 02422
POWERS—When Does a Hen Lay an Egg (C-Cart), and Dorsey Educational, Split reel..... 02423
UNIVERSAL SPECIAL—The Voice on the Wire, No. 10 (Ben Wilson and Neva Gerber), 2 D..... 02425

REGULAR RELEASES
VICTOR—Swearing Off (Eillen Sedgwick), 1 C..... 02398
IMP—Flames of Treachery (Lois Wilson and Lee Hill), 1 D..... 02399
IMP—The Girl in the Garret (Jack Nelson and Molly Malone), 2 D..... 02400
VICTOR—Signs of Trouble (Jenny Nelson and Paul Panzer), 1 C..... 02402
BISON—One Wild Night (Gypsy Hart and Kingsley Benedict), 2 D..... 02403
LAEMMLE—Her Great Dilemma (Lee (Leah Baird), 1 D..... 02405
POWERS—A Barnyard Nightmare (C-Cart) and Industrial China, (Dorsey Educational), Split reel..... 02406
BIG U—Captain Marjorie's Adventure, 2 D 02407
VICTOR—Pat and Foolish (Ed. Sedgwick and Belle Bennett), 1 C..... 02412
VICTOR—Breaking the Family Strike (Matt Moore and Jane Gail), 1 C.... 02415
IMP—The Puzzle Woman (Francis Ford and Grace Cunard), 1 D..... 02416
REX—The Gift of the Fairies (Babe Early), Juvenile C-D..... 02417
LAEMMLE—Her Great Dilemma (Lee Hill and Louise Lovely), 2 D..... 02418
BIG U—The Brand of Death (Wallace Raid and Margarita Fischer), 1 D.... 02420

Vitagraph V-L-S-E

Monday, April 30, 1917
Jeers and Jailbirds (Hughie Mack).....1 C
The Fairy Godfather (Paula Blackton).....1 D

Monday, May 7, 1917
Chinks and Chases (Hughie Mack).....1 C

Monday, May 14, 1917
Heavy Hugh and Hula Hula (Hughie Mack).1 C

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Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

George Backer Film Corporation
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Bernstein Film Productions
Who Knows?.....5 reels
The Seven Cardinal Virtues.....

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Christie Film Company
Apr. 30. Father's Bright Idea.....1 reel
May 7. With the Mummies' Help.....1 reel
May 14. The Magic Maid.....1 reel
May 21. The Milky Way.....1 reel
May 28. His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter.....7 reels

Eskav Harris Feature Film
Alice in Wonderland.....6 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today.....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
The Bar Sinister.....9 reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies.....

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper).....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

King Bee Comedies
Back Stage .....1 reel

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions, Inc.
Who's Your Neighbor .....

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
Midnight Frolic .....1 reel
Goldie Locks and the Three Bears.....1 reel
Jimmy Gets the Pennant.....1 reel
In the Jungle.....1 reel
Out in the Rain.....1 reel
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

To-day Feature Film Corp.
To-Day (Florence Red and Frank Mills)..

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 reels
June—26. The Lottery Man.....3 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers
Dec.—Robinson Crusoe (Savage).....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh.....

Mo-Toy Troupe
Even As You and I.....

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TABLE OF CONTENTS

THE DOLLAR ADMISSION FALLACY (W. A. JOHNSTON) 2965
SELZNICK HAS "THE BARRIER"; MAY HANDLE ALL HAMPTON FILMS 2969
REAL SERVICE THAT DISTRIBUTORS ARE ANXIOUS TO GIVE 2971
Rodgers in Race on Platform Banning Politics 2974
Northwest Convention for Intense Organization 2974
"Hail, Well Met" Spirit Prevails at Gala Baltimore Dance 2974
Are You Ready to Organize 2975
Jewish Daily Warheit Example to Newspapers 2978
Famous Ibsen Play Heads May 7 Mutual List 2981
Vitagraph Announces Its Schedule for Summer 2982
Four Big Metro Features on Schedule for May 2982
Pathe Serial and Comic Series Start May 13 2984
Biggest Houses Now Taking Art Dramas Program 2985
"Think More of Value—Less of Price-Boosting" 2987
Hoffman Acquires All Bernstein Productions 2988
Dispose of "Submarine Eye" on Territorial Basis 2990
"Barbary Sheep" First Elsie Ferguson Subject 2991
Universal Offers First Butterfly Production 2992
Two Subjects Radically Different in Theme on "T" Program 2992
Mayfair Film Corporation, New Independent, Formed 2993
Vitagraph Version of "Within the Law" Opens on Broadway 2994
Lasky Signs Two Directors for Long Period 2995
"Atonement," a Vampire Drama, First of Brady's French Plays 2995
New Comedy Brand Ready for Distribution 2996
Dates on Some Summer Bluebirds; Others Await Schedule 2996
Madge Kennedy and Jane Cowl Begin on First Goldwyn Plays 2997
Gottschalk Writes Score for "Curse of Eve," Now Finished 2998
Reports of States Barring "Womanhood" Branded False. 2999
Ben Blumenthal Plans Whirlwind Campaign in Foreign Market 3006

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 2973
Live Wire Exhibitors 2977
Ready-Made Ad-Talks 2979
Advance Offerings of the Programs 2981
How Pictures Are Booking 2985
In the State Rights Field 2987
Live News from the Producers 2991
Chicago News and Comment 3004
Newsy Reports from All Sections 3005
Just For Fun (In and Out of Town) 3007
Among the Exchanges 3008
The East Coast Studios 3009
In and Out of West Coast Studios 3010
Tabloid Reviews 3020
Features-Current and Coming 3021
Short Subjects Current and Coming 3022
State Rights—Current and Coming 3023

ACCESSORY NEWS SECTION

Projection (Slides) 3028
The Camera 3035
Music and the Picture 3038
Building and Furnishing (Directory of New Theatres) 3041

SCREEN EXAMINATIONS

"American Methods" (Fox) 3019
"Auction of Virtue, The" (U. S. Amusement-Art Dramas) 3014
"Birth of Patriotism, The (Universal Special) 3016
"Danger Trail, The" (Selig-K-E-S-E) 3014
"Debt, The" (Frank Powell—Mutual) 3016
"Eternal Love" (Butterfly Universal) 3017
"Florida to Louisiana" (Educational) 3014
"Girl at Home, The" (Famous Players-Paramount) 3017
"God's Law and Man's" (Metro) 3013
"Great Secret, The" (Metro) 3018
"Half Back, The" (Conquest-Forum) 3015
"Heart's Desire" (Famous Players-Paramount) 3015
"Hedda Gabler" (Powell Mutual) 3018
"Her Secret" (Vitagraph) 3017
"Larger Birds, The" (Educational) 3014
"Man Who Made Good, The" (Eastern Triangle) 3016
"Reckless Romeo, A" (Arbuckle-Paramount) 3015
"Recoil, The" (Astra Pathe) 3018
"Sea Horse, The" (Conquest-Forum) 3015
"Snarl, The" (Triangle-Ince) 3013
"Treason" (Bluebird) 3013
"Whose Wife" (Mutual-American) 3016
"Woman and the Beast, The" (Graphic Features) 3014

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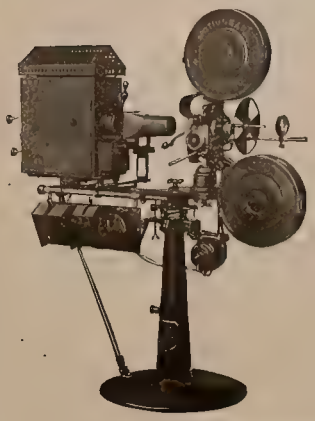
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To carry in each branch office a sufficient number of loan mechanisms for the make of machines we will represent as distributors, for the convenience, insurance and safety of our Exhibitor customers, so that when a machine breaks down the Exhibitor will immediately upon receipt of telegram to our nearest branch to have a loan mechanism shipped to him, for which no rental will be made, while the defective mechanism is being repaired at our branch office.

To maintain a competent Engineering and Repair Department in each branch office where only genuine proper fitting parts made of the right material by the makers of the machines will be used.

To maintain an Engineering Information Bureau thru which Exhibitors may secure free service concerning projection troubles and problems.

To stock and carry machines, accessories and supplies of the highest quality only to insure the Exhibitor against the heavy losses and troubles experienced when purchasing thru irresponsible concerns.

UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, Pres. J. H. HALLBERG, V.-Pres. E. E. FULTON, Sec'y

1604 BROADWAY NEW YORK, U. S. A.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Screen Surfaces

MOTION PICTURE NEWS is called upon from time to time to express an opinion as to how to coat a sheet or wall in order to show a good picture on it, or how to wash some surface which is used as a screen which was never intended to be washed and which, as soon as water is applied, curls up and is of absolutely no further use. All this sort of information is interesting, but its actual value is questionable. We have formulas which can be fussed over—paint is made which may do the trick under certain definite conditions, but it is, after all, a make-shift and not satisfactory in the long run.

When we are sick we go to a doctor and not an Indian medicine man, who would fill us up on a lot of roots, the value of which is problematical. When you buy a screen for a picture theatre, you should look about and find a screen specialist who has made a study of light rays and who can come in as a doctor and tell you, under the given conditions, just exactly what surface you should use—whether it should be reflective or not, and to what degree. Every house has a different condition to contend with and therefore needs a different picture surface in order to obtain the best results.

ONE house in the East, which is said to be a leader, has had a stock screen in from practically every screen factory in the country. The conditions in this case were 100 per cent. bad. The projection room is up on the roof. The pictures are naturally distorted. The screen should be tipped, but it is not; in fact the whole condition is such that only an expert should be called in. Everything from the plain white painted curtain up to the most highly reflective aluminum surface has been used, all with the same result—absolutely unsatisfactory. It may be unfair to be harsh with any one of these surfaces for the conditions are such that the only hope of showing a good picture from all points in the house is to have a surface which will actually be scientifically prepared for that particular house—it must not be a stock screen. It is only a matter of degrees, however, between this and any other house. A screen is now being built to take care of these conditions which is to be shaded from a 100 per cent. reflective aluminum surface to a deep golden finish.

A long and narrow house with a perfectly horizontal throw should have a very reflective screen, in order that the picture may be clear from every part of the house, and incidentally save the current bill. When we have a square house with the broader reflective angles the surface should not be as reflective, for the distribution of light viewed from any point in the audience must be equal all over the screen or as nearly so as possible.

THE theatre owner, mainly because of a desire to cut down his overhead costs, does not allow himself to take all of these things into consideration. He has his theatre with its seats, etc., which were made by experts, yet when it comes to the production of the very thing for which he has had the house built, he takes the attitude that anything which he can save on this equipment is that much cash in hand. We preach saving on construction details where possible and on the various other items, but see to it that the picture which the audience sees is the very best which can possibly be produced by experts. Don't let anyone tell you that their home-made product is to be in any way compared with that which can be prepared by men who know how to properly meet given conditions. It is not.

Another side of the question is that a very large majority of the theatres in the country are today using especially prepared screen surfaces and have given up the old idea that a white curtain and a pot of paint will solve any screen trouble which can possibly arise. It will not.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

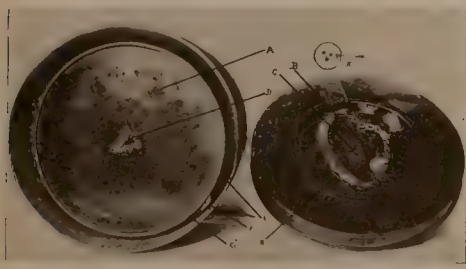
QUESTIONS ANSWERED

By I. G. SHERMAN

Fireproof Shipping Case

A. B. CARTER, of Brattleboro, Vermont, has constructed one of the best shipping cases for motion picture film which has yet been produced. The container is round, a little larger than the reels themselves, and is lined with fireproof fiber, which is required in some states. The cases vary in size, being built to hold from one to nine reels.

The reels themselves are specially constructed, being solid on the side, as shown at "A." About each reel runs a movable steel band, the edges of which are bent around a heavy wire, "G."



Behind this edge fits the flanged edge of the reel. When this has been fitted the steel band is pressed together, and when tight is caught by a steel snap lock as shown at "F." This makes the reel itself practically fireproof. Each reel has a three-inch hub, the hole through it being lined with metal shown at point "D."

At the bottom of the container is fastened a rod "D," which runs up through the reels and out through the cover at "C." The end of this rod is threaded through, being a thumbscrew "B," which screws down, holding the cover so that it is immovable. There is also a lock at this point. The top of the cover is countersunk as shown—the handle "H," thumbscrew and all, being flush with the top, which makes the case much easier to handle.

The hub, "X," itself shows thought. Instead of the usual catch for the film, there is a notch in which a strip of tape is fastened. This extends outside the reel. At the end of the tape is a clamp which grabs the end of the film, thus doing away with the present impractical method.

Between the reels and the sides of the case is room for single sheets and lobby display pictures as shown at "E." The interest already been shown by exchanges in this new case evidences the success with which it should meet.

"Biggest Little City in the World"

W. H. J., Fargo, N. D., writes: "I am sending you a wiring diagram you may be able to use, but not being much of a draughtsman I do not know if you will be able to reproduce it or not. I like this plan much better than the one in the April 21 issue of the NEWS, in answer to Brother Tyler of Texas (that name Texas stirred me up, although I have not been there in twelve years), drawn by Brother Ulffers of Hoboken. In that drawing if a new man, or the apprentice of the regular operator for that matter, should happen to get switches "B," "C" and "D" all in at the same time, I am afraid that by the time the 110 A. C. and the 220 D. C. got through "blowing" fuses the operator would think it was a German invasion. I have been operating for about sixteen years, nine years at the same theatre. I have been threatening to write to you for a long time, but am not much of a writer, though I will take the time to write you a nice long letter soon and send you a few little pointers to publish for the benefit of the "boys." I wonder how many of the old "boys" remember Lubin's old "Meet Me at the Fountain," a chase picture, and Melies "Trip to the Moon," one of the first trick pictures? Great old times those days, traveling with a 110 volt rheostat and up against everything from 52 volts to the trolley line, and part of the time having to hang your own transformer. I am afraid my reminiscences are getting too long, so will close and write you again soon from the "biggest little city in the world." Local 641 is fine, thank you."

Answer: Your chatty letter took me back to those "good old days," and for one that is not "much of a letter writer" I must say you did quite well for your maiden venture. It certainly speaks well for your ability as an operator that you have held down one position for nine years, and it also shows that your employer must be one of the few who regard an operator as something more than a crank pusher.

I do not remember the Lubin picture, but "The Trip to the Moon" was one picture that film manufacturers have never been able to better as far as trick pictures go. The part where you mention traveling with a 110 rheostat, etc., caused a smile. It was no fun then, but we can laugh at those troubles now. You were quite right about my not being able to reproduce your drawing. It should have been done with black ink. I will, however, have it drawn over and publish it next week. The drawing by the brother from Texas was most unique, and was not intended to be generally used. Perhaps he, like you, has been in the employ of one theatre for some time, and if so there is no danger of a "new operator" coming on the job so as to call forth the bombardment. I hope you will find time to write me that "threatened" letter with the pointers for the benefit of the "boys" in the very near future. You will always find our latch string out. Glad to hear that "641" is hale and hearty; my best wishes to them and to you. If Fargo is the "biggest little city in the world," Hoboken is the "greatest little city in the world," for wherever you go you are sure to hear some mention made of Hoboken, and it is there that I pay rent—sometimes.

Wire vs. Grid Rheostat

H. J. L., Connecticut, writes: *"Friend Sherman, I have been reading with a great deal of interest your answers to questions and have found many good suggestions made, which I have followed with good results. Now I am coming to you for something that is 'over my head,' and that is, what is the difference between a wire coil and a grid type rheostat? If one is better than the other, tell me which, and why. How can you estimate the cost of current per hour used by the projector on 550 volts with 30 amperes at the arc, and using a rheostat for resistance? Would more than appreciate an early answer."*

Answer: Many operators prefer the grid type rheostat for the reason that it is, as a rule, more strongly built than the wire coil rheostat. Other reasons are, it has longer life, that is, it does not deteriorate so rapidly, and by deterioration I mean that a wire coil rheostat loses its capacity when in use for some time, which is not the cast when using a grid rheostat.

Also, the coils of a wire rheostat have a tendency to sag together, or against the framework, thus causing a ground or short circuit, which is almost impossible with a grid, for the reason that all the resisting elements are clamped together with long insulated bolts and keeping the screws which connect the adjusting screws underneath. The grid will very seldom become "red hot," and this is another factor that recommends its use.

It is rather a difficult matter to explain the cost of current per hour, when you do not inform me how much you are paying per kilowatt. I will, nevertheless, give you the rule for finding it out, and you may do the rest. Using 550 volts with 30 amperes, the method would be to multiply as follows: $550 \times 30 = 16{,}500$ watts; $16{,}500 \div 1{,}000 = 16.5$ kilowatts. Say, for example, that you are paying $0.10 per kilowatt, you would then multiply kilowatts by cost per kilowatt; thus, $16.5 \times \$0.10 = \$1.65$. The cost per hour for electric current in this case would be $1.65. You, of course, will have to substitute your own cost figure where I have used $0.10 to obtain the cost to you.

Reading Electric Meter

MANY correspondents have written asking for instructions as to how to read their own electric meter. The following instructions by Walter E. Current in the April Electrical Experimenter are so clear that any one should be able to read their meter correctly: The meter has three or more dials, side by side, or in the shape of an arc. They bear numbers from 0 to 9. These represent kilowatt hours, a kilowatt hour meaning a thousand watts used for one hour, or one watt used for a thousand hours. The meter records the kilowatt hours on the dials by clockwork. Meters are all read alike, so we will take one with a dial of four circles for an example. You begin at the right-hand circle to read the meter, and continue to the left until all of the circles have been read. Suppose, for instance, that the pointer in the first circle (right hand) points to 4, the second one to 8, the third to 5 and the fourth to 1. Then, if you have set your figures down in the same order in which you have read them, the meter reading will be 1,584 kilowatt hours. The right-hand figure in your result should be the same as the figure which the pointer indicates in the right-hand circle, which in this case is 4. The first circle in the dial usually has the figures reading in a clock-wise position, the second in a counter clock-wise position, the third clock-wise and the fourth counter clock-wise, as is shown in the accompanying illustration. In the first example the pointers were all pointing to some definite figure, but suppose that in the second circle the pointer was between 4 and 5, how can we tell whether to call it 4 or 5? In this case the number which the pointer is leaving is the one to use. Therefore, the reading for Fig. 1 is 4,542 kilowatt hours. For in the first circle to the right the pointer is just leaving 2, and must be read as 2. In the second the pointer is just leaving 4, and must be read as 4. In the third the pointer is just leaving 5, and it must be read as 5. The last circle reads 4.

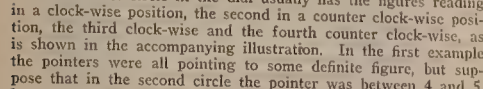


Fig. 1 Reading 4542

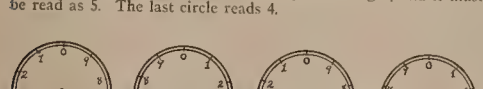


Fig. 2 Reading 4604

Let us take another illustration. In Fig. 2 the first pointer reads 4, the second 0, the third seems to be pointing directly at 6, but the question is, has it reached it; is it between 5 and 6 or is it between 6 and 7? If it has passed 6 it will be called 6, but if it has not passed 6 it must be called 5. This must be determined by the pointer next to the right. This is halfway between 0 and 1, therefore it must be just starting on its trip around the circle, and this being the case, the pointer in question must be just starting to go from 6 to 7. It is just leaving 6. The fourth pointer reads 4, therefore the reading is 4,604 kilowatt hours.

Let us suppose that the reading in Fig. 1 was your meter reading for one month, and the reading in Fig. 2 the reading for the next month. By subtracting the first from the second we get 62 kilowatt hours as the meter consumption for this month. Then supposing that the electric light company charged $0.09½ per kilowatt hour, the bill for the month would be .09½ × 62 = $5.89. Always note if your meter dial board has any remarks on it giving a factor by which to multiply the dial reading. If it should state—multiply by 4—then you simply have to multiply the reading as found above by 4 to ascertain the net result. With these charts and descriptive matter no exhibitor should experience any further difficulty in this respect.

Machine Off Center

W. E. S., Wyoming, writes: *"We are about to increase the length of throw by moving the screen back of the proscenium opening so as to be able to use this space for a small stage. The distance from machine to screen after alterations are made will be 75 feet; at present the throw is 67½ feet, and we obtain a picture 14¾ x 11 feet 2 inches. Of course, we understand that this increased throw will necessarily make our picture larger, and we are undecided whether to use the same lens or not. Is there any great amount of brilliancy lost with this increased throw, and would you advise us to purchase a new lens? Will you also be kind enough to inform us whether it is possible to obtain a lens that will overcome the out of focus effect caused by the machine not being exactly centered with the screen."*

Answer: You are using a lens whose focal length is approximately 4½ in. E. F. This lens will give you a picture whose dimensions are approximately 12 x 16 feet at a distance of 75 feet. There seems to be no reason why you should change this lens, for if your screen will accommodate a picture that size it will only be necessary for you to focus in the regular way. The slight difference in brilliancy due to the increase of the throw, which is less than ten feet will not make any great difference in your case. The out of focus effect is something which I cannot offer any advice upon as you do not state how much your machine is off center. Under normal conditions, with a throw of 75 feet there is no reason why you should not be able to place your machine 10 feet of center without noticing any distortion upon the screen. The point to be remembered is, to focus the picture as sharply as possible on the principal part of the subject and you should then secure perfect satisfaction.

Why Three Wires Instead of Two?

G. H. W., Iowa, writes: *"Will you explain why the three-wire system is used in place of the regular two-wire system? Is there any preference so far as the operation of a motion picture machine is concerned in using the 110 or 220 volt service, and how would you connect the rheostat on a three-wire system?"*

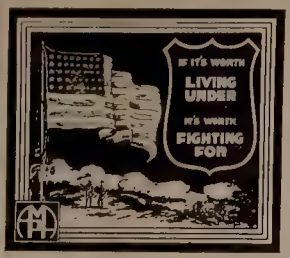
Answer: In order to answer your questions consecutively I will number them 1, 2 and 3. (1) There are two reasons why the three-wire system is used instead of the two-wire. The main reason is that it allows a much smaller amount of copper being used, and this cuts the cost of installation very greatly. The second reason is that the three-wire system permits two different voltages without complication or inconvenience on the same system by the use of only three wires instead of four. Another reason is that there is greater convenience in using smaller wires, switches, etc., which can be installed with less trouble. The advantage of operating incandescent lamps at 110 volts and motors at 220 volts is important from a commercial and economical point of view. (2) In all cases where it is possible 110 volts should be used because with 110 volts there is sufficient resistance in series with the arc to enable you to obtain steady operation, whereas, with 220 volts it is necessary to install a resistance consuming 110 volts unnecessarily, which gives off a great amount of heat, which is wasteful as well as expensive. (3) The rheostat is made for either 110 or 220 volts. The voltage of the rheostat naturally determines whether the machine is to be connected to the outside wires or the inside and one outside wire. In the former case it would be operating on 220, while in the latter it would be on the 110 volt circuit.

Lears Theatre Supply Company Moves

THE Lears Theatre Supply Company, for several years established in the Houser Building, on Chestnut street, near Broadway, St. Louis, has moved to new quarters on the southeast corner of Broadway and Market streets. The reason for the move was that the business had outgrown its old home, and needed more office and show room, to display the line of theatre supplies and projection machines.

Supply House Manager

P. F. BROWN, formerly of Chas. Potter, Toronto, Ont., has been appointed the local manager of the Winnipeg branch of the Perkins Electric Company and the Independent Film and Theatre Supply Company. Mr. Brown took over his new duties on the 16th of April.



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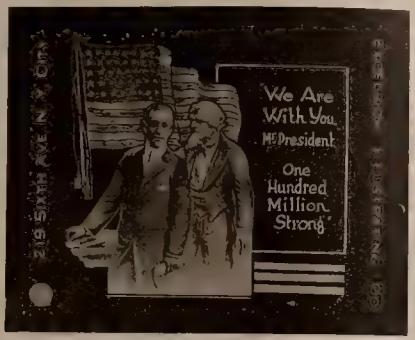
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SLIDES

ONE of the many attractive slides put out by the Excelsior Illustrating Company, 219 Sixth avenue, New York, is that illustrated below.



This slide is particularly opportune at this time, while exhibitors are co-operating with the United States Government in the effort to promote a spirit of patriotism among the young men who patronize the motion picture theatres throughout the country.

THE special patriotic issue of Novelty Notes, which has just come off the press is a valuable guide to patriotic performances and patriotic exhibitions.

Not only does it contain novel ideas for putting on patriotic shows, but it also helps the exhibitor in every way to prepare his entire program right down to advertising and novelties.

A copy of this issue of Novelty Notes may be had free of charge from the Novelty Slide Company, 115 East 23rd street, New York.

World's Largest Picture Theatre Planned for Newark, N. J.

NEGOTIATIONS were closed last week by Frank G. Hall for the purchase of the Third Presbyterian Church at Nos. 905, 907, 909 and 911 Broad street, Newark, N. J., where he will erect what is claimed to be the largest theatre devoted exclusively to the showing of motion pictures in the world.

Frank G. Hall of Newark, one of the most prominent men in the theatrical and motion picture business, is president and general manager of the Rialto Theatre Realty Company, building the new theatre, and is also president and general manager of the Rialto Theatre Company, which will operate the big playhouse under his personal supervision.

Mr. Hall, who is at the head of seventeen corporations handling theatrical and motion picture enterprises, among which are the Strand theatre of Newark and the Civilization Film Corporation, is recognized as one of the most active figures in the motion picture business.

The Rialto as the new auditorium will be called, is planned upon a scale so elaborate that no city in the country will have a better theatre. With a seating capacity of more than 3,000 and a monster stage with numerous large dressing rooms adjoining it, the Rialto will be a fit place for the suitable presentation of the special feature production for which it is being built. Space for an orchestra of immense proportions promises music of unusual excellence, while lighting and stage effects are being planned which will make possible the presenting of big pictures on a grand scale.

Associated with Frank G. Hall in his latest enterprise are some of the most prominent men of Newark, many of whom are interested in his other ventures. The brokers in the transaction by which Mr. Hall acquires the Third Presbyterian Church property are Applebaum and Applebaum Brothers. The transaction includes the taking over by Mr. Hall of the handsome store and office building on Broad street now nearing completion. Work upon the new theatre will begin immediately.

Condemns Careless Operators

Phillipsburg, N. J., writes: *"I read your letter in the* Motion Picture News *every week, and I want to say you are right when you say the punch holes in films are bad. Any operator who punches films the way I get them should lose his job. The —— films are the worst. I don't see why the exchanges do not put a stop to it. It looks bad upon the screen. If all operators would think of the other fellow that gets the film after he is through with it, and take a little more care of the film while it is in his possession, we would have less trouble. I always make it a rule to return films in better condition than that in which I receive them. I hope you will keep up the good work."*

In reply: First, I want to call your attention to the fact that your letter was unsigned. This is necessary, not necessarily for publication, but to show that you are sincere. The matter of punch holes in film is something that will take much agitation on the part of operators and exhibitors, if any good results are to be obtained. We could keep plugging away in the department every week without result, and unless the ones most vitally interested give us their hearty support we cannot hope for the correction of this evil. One clause of the Wheeler Bill which was introduced to the legislature at Albany would have taken care of this evil so far as New York State was concerned; for it made it a misdemeanor to alter or mutilate a film, the offender liable to prosecution and conviction for such violation. And certainly punching holes in film is *mutilation*. This might seem to be rather drastic, but it is only drastic measures that are going to have any effect.

Silver Tips Don't Pit If Used Right

E. M. S., San Francisco, Cal., writes: *"Now for some further information regarding the Silver Tip carbon. I find that the deposit of metal is encountered only upon striking the arc, and not while the lamp is burning. By making a dowser back of condenser, such as is used on the Baird machine all this pitting is eliminated, providing, of course, after once striking the arc the carbons are not brought together again so as to cause hissing at the arc. If this suggestion is of any use, pass it along."*

Answer: Your suggestion is right along the lines of experiments I have been making relative to this "pitting" of condensers. I really could not understand why this condition should exist, and I find that there are many operators who have the arc within an inch and a half from the rear condenser; this with continual freezing of the carbons is bound to leave a deposit. This deposit, I think, can be entirely eliminated if operators will use the proper condenser combination and keep the arc at least three inches from the rear condenser, and when striking the arc quickly separating the carbons allowing the carbons to function properly. Summed up, the complaints may be said to be due through improper handling of the arc. Those who have complained about this condition are respectfully urged to follow these suggestions and see if their trouble will not disappear.



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Write for Bulletin M. N.

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Garwood, N. J. 220

Machine Bound Up

W. A. K., Holyoke, Mass., writes: *"I had a funny thing happen to me the other day and want your explanation for it. What caused my machine to bind or in other words, lock, in the star and cam? This happened about 200 feet from the end of a reel, and as good luck would have it, it was on my last show. After the show I took the machine apart and found it was in the star and cam. The fly wheel would not budge, but after tinkering for some time I got it working again. Now don't say it was lack of oil for I keep my machine flooded with oil. This is the first time in all my experience that I have ever had a machine bind up. What would you suggest as being a good way in which to connect two machines to one compensarc without doing any damage, also inform me whether it would be practical to do this, or would it shorten the life of the compensarc."*

Answer: It is almost impossible to answer your first inquiry with any degree of certainty now, because you have your machine running again and you have changed the condition under which the parts mentioned became bound. It is reasonable to suppose that when a machine runs and gives satisfaction for a few weeks or a month that there can be no structural defects in any of the parts, and when a machine has run as long as one year, then you can be doubly sure that whatever the cause for the star and cam to bind it must have been from an outside source which was removed when you took the machine apart. The only possible thing which I can think of, is that in some manner you must have gotten some foreign matter, perhaps a sliver of metal, in your oil can, or it may be that in cleaning the machine you might have picked up some small particle of metal with your rag or whatever you used, and this in some way became lodged in or near one of the oil holes and finally worked its way into the intermittent movement. Of course, you realize that in an intermittent movement where the distance between the star and cam is so very small as is necessary to maintain it for proper operation, the very slightest particle of dirt or the presence of any foreign substance would lock the movement, but, of course, when you remove the cover and disturb the parts which you would have to do in making the examination, the small particle which might have become lodged there may have dropped out and disappeared in the bottom of the oil well. And let me call your attention to one other thing: IT IS NOT NECESSARY TO FLOOD YOUR MACHINE WITH OIL. Too much oil is almost as bad as too little, and this too will sometimes cause a machine to bind. Don't forget that fact. Next time you have trouble of this sort, I would advise you to proceed very slowly and very carefully in taking the machine apart, so that you will discover what caused the trouble if possible. I think if you would take your intermittent movement and give it a thorough washing with gasoline, so as to clean it thoroughly and then dip the parts in oil before assembling, and last but not least, filling the oil cups properly you could avoid a recurrence of this trouble.

The use of a compensarc on two machines is entirely practical and there is no danger at all. It is necessary, though, that the machines be connected in multiple to the lamp leads of your compensarc. Keep in mind however that when you connect two machines in multiple you will not be able to burn both arcs simultaneously. You can only burn one arc at a time. However, it is possible for you to burn arc No. 1, and close the switch for arc No. 2, and the moment you are ready to project a picture with No. 2, you can "steal" the light from the arc in machine No. 1 and light up machine No. 2, by merely putting the carbons together and separating them slowly without any injury whatever to your compensarc.

Opening of Missouri House

THE Princess theatre, at Pierce City, Missouri, with a seating capacity of 390, equipped with modern projection, ventilation and lighting—was opened to the public the first of April.

C. L. Martin is manager of the Princess and is assisted by his sister, Miss Ada Martin. Mr. Martin, in Kansas City, a short time ago, visited the Kansas City Feature Film Company, and arranged to run two Paramount programs each week—one on Monday and the other on Friday. He has secured the co-operation of his public schools by having a series of benefits on Friday nights, and calls it "The Family Group Night."

Mr. Martin is also a member of the commercial and civic clubs of Pierce City. Although he has just recently opened the new Princess, he has been the leading exhibitor of Pierce City for a number of years. He is also connected with the 'Frisco Railroad at that point.



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A Model Small Town Theatre

THE Forrest theatre, owned and operated under the management of Frank Forrest, was completed during the year of 1915. It is located in the business center of Boonville, Indiana, and is probably one of the best equipped theatres in any town of similar size.

The simplicity of construction of the house together with its attractiveness has been a source of much comment, and it is ideally constructed for the showing of pictures.

The structure is 40 feet wide by 113 feet deep, and is of brick, concrete and steel. It is absolutely fireproof, coming up to all the requirements of the city's fire laws. The front of the building is constructed of Oriental rug brick with white stone trimmings. Above the entrance to the lobby is a large marquee which extends out as far as the curb. Several display frames, taking three and six sheet posters, adorn the front and side walls of the house.

The lobby measures twelve feet in depth by twenty-two feet in width and is finished in light green and cream color. Sheet metal doors leading into the theatre are finished in mahogany. The floor is of cement. Several display and photo frames add to the general appearance of the lobby. The direct lighting system is used here.

The interior of the theatre is also decorated in light green and cream color with old gold trimmings. The light green runs around the side walls about half the height of the theatre, eight feet, is topped off with a neat border of a conventionalized flower in gold. The cream color is used on the ceiling and the balance of the side walls.

The semi-indirect lighting system is used. The ceiling fixtures are the bowl type, stained glass globes suspended by chains. In addition to the ceiling fixtures several one-light side-wall brackets have also been installed, which, used in conjunction with the other fixtures make the interior as bright as day.

Heating is accomplished by means of a system installed by the American Radiator Company; this used in connection with Sturtevant blowers is an efficient method of keeping a theatre well heated and ventilated.



Interior Forrest Theatre, Boonville, Ind.

The American Seating Company, of Chicago, furnished 610 comfortable opera chairs finished in mahogany. Of these there are 550 on the main floor, the others being balcony seats.

The projection room constructed of steel and concrete contains two Simplex projectors, a double dissolving stereopticon and a General Electric mercury arc rectifier. The booth measures ten feet by twenty-four feet, and is in charge of Operator Edward Lynch. The length of throw is 90 feet onto a gold fiber screen.

The theatre is also equipped to stage vaudeville acts if any time the management should wish to do so. The proscenium opening is about 22 feet in width and the stage has a depth of about 15 feet. Is equipped with foot and border lights which are controlled from the projection booth.

Music for the picture is furnished by an orchestrion of large dimensions which was installed at a large cost to the management.

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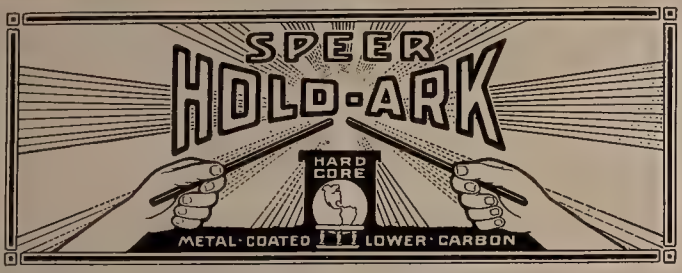
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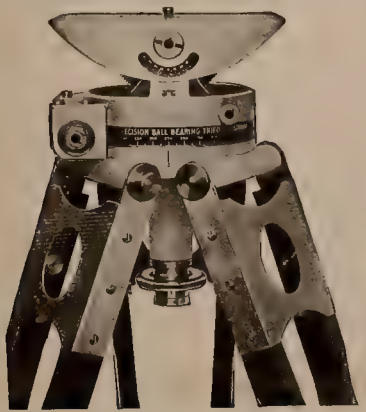
The Precision Ball Bearing Tripod

THERE has just been introduced by the Motion Picture Apparatus Company, Inc., of 110 West Thirty-second street, New York, a tripod for cine cameras, which is destined to enjoy wide popularity among cameramen and producers.

Although great advancement has been made in tripod construction in the last few years, there is always room for improvement, and the new Ball Bearing Precision Tripod represents the latest conception in design, combined with painstaking accuracy in construction.

So numerous and so radical are the improvements incorporated in this latest tripod that it will prove advisable in describing it to proceed from bottom to top of the apparatus in question.

The steel points on the legs of the Precision Ball Bearing Tripod are attached to the tripod legs by clutches and are pointed on both ends, so that when a set of points is worn dull they may be reversed, and when both sets of points have become worn they may be resharpened or replaced by a new set at a trifling expense. The legs of the tripod are of hardwood and are reinforced at the top by special braces of brass, which eliminate all tendency toward wabbling at their juncture with the tripod-head proper.



The tripod-head combines both panoram and tilt, as the illustration shows, and is a most novel and thorough example of mechanical design. There are three sockets upon this new tripod-head into which the handles (or cranks) may be inserted. The one shown at the side of the tilting table actuates the screw by which the camera is secured, and by inserting the handle into this uppermost socket and turning it the camera is readily fastened to the tripod.

The other two sockets receive the cranks for the panoram and tilting top respectively. The large worm screws which actuate the tilting and panoram movements run in ball bearings of latest design, and the tension at which these movements work may be adjusted to suit the operator.

Means are provided whereby any wear in the panoramic or tilting gears may be taken up in short order; the compensation for wear in the tilting table gearing is especially ingenious. The toothed segment which actuates the tilt is mounted in contact with two sliding wedges of bronze. Running in suitably located slots at the ends of these wedges are the flanged heads of two screws, one at each end of the tilt. By a slight turn of each of these screws the inclined surfaces of the wedges are forced toward each other and the toothed segment of the tilting top is thrust down into close engagement with its actuating worm screw.

The panoram may be disengaged for quick turning by loosening the large thumb-knob under the tripod head. Another new and useful feature is the graduation, into degrees, of the circumference of the panoram and the arc through which the tilt operates. This enables a cameraman to panoram away from his setting and return again to his exact "lines" without recourse to his view finder or focusing tube.

It is hard to do full justice to any piece of apparatus or mechanism in a mere written description, but this latest addition to cinematographic apparatus is well worthy of investigation by the producing fraternity. The price, which is $150.00, seems reasonable when the workmanship and quality of materials have been duly appraised.

A Photographic Bibliography

(Continued from issue of April 28, 1917)

PHOTOCHEMISTRY

11. "The Latent Image and Its Development," by Hurter and Driffield. Photographic Journal, Vol. XXII, N. S. Issues for January, February, April and July, 1898.

While this is really a sensitometric paper, we place it under the heading of Photochemistry since it treats of the effects and characteristics of development as determined in the practice of the H & D system. This paper and the one published in 1890 in the J'l Soc. Chem. Ind. are the principal contributions to the science of photography made by Hurter and Driffield, and the later paper is just as deserving of study as is their first one.

The publication of this second paper upon development aroused considerable discussion, and thus caused important experiments to be undertaken by other workers.

Although Hurter and Driffield's researches have been greatly elaborated upon by subsequent investigators, their findings were upheld, with some minor exceptions, and it will be found profitable to preface the study of more recent works upon sensitometry and development with a study of H & D's paper of 1898.

12. "The Chemistry of Photography," by Raphael Meldola, F.R.S. Fourth Edition—London, 1913. Publisher, Macmillan & Co., Ltd. Price $1.50.

This book was first issued in 1889 and has held its place through the ensuing years as the best of the general treatises on photochemistry. The various chapters are in the form of lectures delivered by Professor Meldola at the Finsbury Technical College (London), and each chapter is augmented by directions for some simple experiments which will make the subject clear to the student.

Some subsequent works on photochemistry cover the subject in a more exhaustive manner, but Meldola's book has the virtue of explaining the elements of photographic chemistry in a manner which is at once understood by the worker who has only an elementary schooling in chemistry. The characteristic reactions of the various photographic operations are set forth as simple formulæ, and for this reason the book will prove serviceable to the rank and file of photographers, which is not, in numerous instances, the case with some recent books of a more technical nature.

13. "Photographic Chemicals," by W. Taylor. Photography Bookshelf Series—No. 8. Publisher, Iliffe & Sons, Ltd., London. Price 50 cents.

This booklet describes and illustrates the manner in which all of the more commonly used photographic chemicals may be made on a small scale with the aid of conventional and easily procurable laboratory utensils. Among other substances whose production is described is the developer Hydrokinone. It is interesting to note in this connection that the manner in which Taylor proposes to make Hydrokinone on the experimental scale is not unlike the method pursued in the chemical works where this compound is produced commercially.

14. H. W. Vogel's "Photochemie." Fifth Edition. By Dr. E. König. Publisher, Gustav Schmidt, Berlin, 1906. Price $3.50.

This volume is a modernized perpetuation of the Vogel's "Photochemie" of a couple of decades ago. The reviser, Dr. E. König,

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is well known to students of color photography by reason of his connection with the firm of Meister, Lucius and Brüning, of Hoechst a/ Main, and König's name is the guarantee of an interesting and instructive treatise.

There are, of course, the conventional chapters on the action of light upon silver compounds and general instructions on the photographic processes, but the major portion of the work is devoted to an intimate description of the chemical constituency and reaction of all of the substances and compounds used in photography and, in addition, a large number of inorganic and organic dyestuffs are described.

A chapter is devoted to the cyanines and isocyanines, which are, as is generally known, the sensitizing dyes that have made possible the present day results in color photography. König's notes on the isocyanines are of incalculable value, for no one else could describe these dyestuffs with such authority.

Although this data on the isocyanines is not as extensive as one could wish for, it should be studied by the experimenters on color photography (and cinematography), and we shall present a translation of the paragraphs in question in a future article.

15. "PHOTOCHEMIE UND PHOTOGRAPHIE," by Dr. Karl Schaum. Handbuch Der Angewandten, Physikalischen Chemie, Part IX. Publisher, Johann A. Barth, Leipzig, 1908.

The photochemical researches of Professor Schaum are well and favorably known to advanced students of the theory of the photographic processes, and any of Schaum's writings on the subject are sure to merit consideration.

We understand that under the above title a complete treatise on Photochemistry has been issued, but up to the present we have only seen the first section (Part IX). This covers in thorough fashion the action of light in photography and gives a valuable exposition of the principles of photometry, spectroscopy and the physiological aspects of light and color, such as the determination of the fundamental color sensations, complementaries and contrasts. The volume in question leads up to the physico-chemical phases of photographic reaction, and the other section of this work is doubtless of similar importance, and when we have seen the latter portion of Schaum's work a review of the same will appear in the Camera Department.

16. "THE ELECTROCHEMISTRY OF LIGHT," by Wilder D. Bancroft. Journal of Physical Chemistry, Vols. 12 and 13. Issues of April, May and June, 1908, and January, March, April, June, October and November, 1909.

In this extended and scholarly series of articles Bancroft has given a fascinating account of his numerous and varied experiments covering the action of light and various chemical manipulations on the light-sensitive compounds used in photographic emulsions. The author has not confined his remarks to his own work exclusively, but makes frequent reference to the work of other noted experimenters upon photochemistry. A special virtue of Bancroft's articles is that in numerous instances the findings of other workers are quoted at length, instead of being merely referred to in footnotes. This makes the articles broad in scope, and it is doubtful if a more interesting essay has ever been written upon photochemical reactions.

17. "THE PHOTOGRAPHIC PLATE," by Wilder D Bancroft. Journal of Physical Chemistry, Vol. 14. Issues of January, February, March, October and November, 1910.

This series of articles, which are a sequel to the ones just described, is along the same lines as the earlier articles, but confined to experiments made upon photographic plates A great portion of the data is upon solarization (reversal of the negative image by prolonged action of light), that interesting phenomenon which is ever an interesting source of experiment The interesting character of Bancroft's earlier articles is maintained throughout this succeeding series, and we consider "The Electrochemistry of Light" and "The Photographic Plate" the most readable works on photochemical reaction which we have come across to date.

18. "'PHOTOCHEMISTRY," by S. E. Sheppard, D Sc Publisher, Longmans, Green & Company, London, 1914. Price $3.00.

In this work the physics and chemistry of the photographic processes are dealt with in a modern and highly scientific manner, and Sheppard's book is perhaps the most advanced treatise on the subject which has yet appeared in English. The numerous references to the researches of other workers show the author's wide acquaintance with scientific and photographic literature, and materially add to the value of the work.

We are inclined to think that the average photographer would find difficulty in negotiating Sheppard's text on account of its

deeply scientific nature, but as a work of reference it will provide valuable suggestions leading toward the solution of the difficult problems of photographic practice. "Photochemistry" is a representative and modern treatise on its particular subject, and provides a liberal education in modern methods of photographic research.

(To be continued next week)

A. J. Corcoran, Inc., Removes Office to Jersey City

WE are advised by Messrs. A. J. Corcoran, Inc., the well-known makers of tanks and racks for film laboratories, that they are removing their business office from 11 John street, New York, to their factory at 753 Jersey avenue, Jersey City, N. J.

This move comes after a fifty years occupancy of the John street location, and is made imperative by the volume of business in which the Corcoran concern is at present enveloped. By combining their offices and factory under one roof considerable lost motion is eliminated; which results in the prompt execution and shipment of the firm's orders, a most important point in modern salesmanship.

The film developing and washing tanks made by A. J. Corcoran, Inc., are so well known and widely used that it is hardly necessary to eulogize them here, but it is gratifying to learn that the company is at present working on large orders for some of the most representative film manufacturers, who appreciate the Corcoran tanks particularly on account of the "no-leak" joints.

The Corcoran Company have just issued a new catalog descriptive of their famous line of laboratory tanks and racks, and will be pleased to forward a copy to interested parties upon application to their new address, given above.

$100,000 House Planned

NORTH YAKIMA, Wash., is to have a $100,000 theatre devoted chiefly to motion pictures, it is announced by the Mercy Amusement Company.

The house, which is to be erected during the present year, will be a modern structure of renaissance architecture, finished with white terra cotta and representing the last work in modern theatre equipment.

Ths main floor of the auditorium is to be 100 by 90 feet, and the proscenium arch 40 feet wide by 35 feet high. While pictures will be the chief attraction, the builders expect, the house will be equipped with a stage sufficiently large to accommodate legitimate attractions.

There will be 833 seats on the main floor and 677 in the balcony, with eight loge boxes on the lower floor and 29 on the upper.

The entrance is to be on a street intersection, opening upon a spacious foyer. From here patrons may reach the lower floor seats or by an inclined runway make their way to the balcony. Off the lobby are to be a smoking room and a ladies' parlor.

The house will be absolutely fireproof in construction, and as an additional precaution, will be cut off from other buildings by ten-foot alleyways.



Proscenium, Hamilton Theatre

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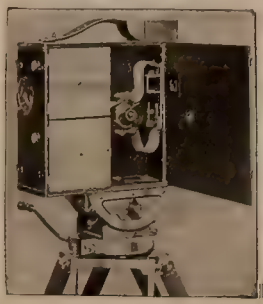
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MUSIC AND THE PICTURE

Exhibitor—Acquire an Up-to-Date Music Library or Help Your Musician Get It

THE following letter, received and reproduced in full, appears to deal with a problem of a very serious character, and it should be the endeavor of every musician and especially of the exhibitor to try and remedy such conditions as described in the following lines:

Music Editor,
Motion Picture News,
New York City.

Dear Sir:

In Motion Picture News of December 16 you offer to co-operate with house musicians in compiling adequate libraries. May I take advantage of this? Here is my case in a nutshell. Am a conservatory graduate and a successful piano theory teacher in a town of 12,000, and have just begun playing for our best movie theatre, but it goes without saying, my repertoire has not included the latest popular hits nor ragtime. I'm not above playing ragtime, but it is simply beyond me. Then this house caters to a public who like good things as well as popular.

The theatre has no library, the fund for music must come out of a salary of $15.00 per week.

Any help you may give me, any suggestion as to right selections, will be keenly appreciated. I might add, have been a church choir director, so you may know I am not afraid of work. I am acquainted with difficulties.

Sincerely yours,
Olive M. Smith,
1320 Second street,
Boone, Iowa.

The cry of this musician for help shows and absolutely proves that it is not always the musician who drives away patronage and who is responsible for bad business or the elimination of the better class movie fan. This musician is trying hard to do what she is paid for, and do it right, but the men paying this musician, the man behind the desk, the manager, or even the owner of the theatre, must be held responsible for the fact that this musician, if she loses her job, did not lose it due to her inability to perform her duties, but simply and plainly through the inability of those men above her, who see a scratch in the picture, an electric light burning where it should not, and all sorts of such slight errors Those who can never see a better looking patron, who creates a refined atmosphere in his theatre, whose presence is changing his theatre from a movie theatre into a "*Photoplay House*," into a "*Temple of the Movies*," as expressed by one of our most famous managers in New York, S. L. Rothapfel.

When such patron leaves during the performance in silence, what is it due to? Well, either he saw half of the picture or the picture is poor and "I paid enough money for it," etc. These are about the thoughts, at least, of some of our present managers and exhibitors. That bad musical rendition can do just as much harm to his pocket as a bad picture. Well, let the musician worry about that. Why not decide on a certain amount of money to be spent every week for music, to acquire an up-to-date music library?

Look around you, Mr. Exhibitor, and see whose are the most successful theatres today. Positively those paying special attention to their musical programs. Why does S. L. Rothapfel, managing director of the Rialto theatre in New York City, spend over $2,500 a week for his orchestra? Why? Let Mr. Rothapfel explain it to you.

In a recent conversation the managing director of the big New York house commented as follows about the special significance of real good music in connection with moving pictures:

"To my mind the orchestra is the all-important feature in this kind of an enterprise. I have a well-known conductor, and he, as well as the players, must be young and enthusiastic, full of spirit and life. Not only must they be able to feel the music as it is meant for a picture, but they must be able to render it with taste, feeling, and with every necessary degree of expression.

"Personally, I admire every class of good music, with Richard Wagner as my favorite and an extreme fondness for the works of Victor Herbert. In arranging my music for a film, I go as far as I think best to have some individual strain, some leitmotif, connected with the picture. It will not do to take a theme and twist or manipulate it without a specific purpose in view. It would be unmusical and certainly would not serve to interpret the picture. I do not fit music to a picture in the sense that this term implies, rather I make the picture interpret the music, and the music interpret the picture. Music, to my mind, is just as important as the picture.

"In the first showing of a film," continued Mr. Rothapfel, "every action, every incident, immediately brings to my mind some strain or composition which might fit the picture. Just as soon as I have selected, trimmed and fitted the music to a film, I can, in my mind, see the entire picture from start to finish by simply hearing the orchestra play. So competely do my ideas become associated with both music and pictures that without a look at the film I can tell exactly which scene is being shown on the screen. Whenever I cannot do this I feel that I have failed in selecting the proper music.

"I believe that there is considerable popular appeal in good music, but by this I do not necessarily mean classical music. There is any amount of classical music which would never help to interpret a film, and I always avoid such numbers. My constant endeavors are to select the best music obtainable for my pictures. Once I have a good, characteristic strain, I follow it up throughout the picture, fit it harmoniously to the action, and endeavor to make a single, effective unit of both music and picture in every way possible. In my estimation every one should know and feel the music, and as to my musicians themselves I believe that they must thoroughly understand this before they can execute the music as it should be executed, and thereby assist towards greater effectiveness of the film itself.

"To my mind all pictures suggest music and all music suggests pictures. I believe I am familiar with every strain that I can possibly use out of grand opera. I am more than well acquainted with all the light operas. I have heard many of them and used them in our theatre.

"*It is a pity that exhibitors do not give this subject more careful attention. I hardly know of one theatre in the United States where I can sit back in my chair and thoroughly enjoy music for a picture.*

"Once, however, I heard music fitted to a picture in the Waldorf-Astoria by an Italian director, and afterwards learned that he had specially composed the entire music to fit the picture, just as a writer should write the music of an opera to fit the lyrics."

Now, Mr. Exhibitor, you read Mr. Rothapfel's comments on the subject of music and pictures. Do you think he is right? Do you think that a man of Mr. Rothapfel's caliber, who has been and is still successful, doesn't know what he is talking about? Do you think that such a man is keeping up such an orchestra organization to simply decorate his theatre? I admit not every exhibitor has the same opportunity as Mr. Rothapfel, and not every exhibitor can afford to spend such an amount for music, but why not spend something, say three dollars every week, for good and standard musical compositions.

Did you ever try to find out if such an investment is profitable? Why not try it? Improve your music, give it a chance for six months, then add your receipts and subtract your expenses and compare the remainder with the preceding half-year. Some say what is three dollars per week? What can you get for three dollars? Try it, Mr. Exhibitor; that is all I can say, and you will be surprised to see the amount of music you will accumulate in one year—I assure you, just enough to keep you going without buying any music at all.—*Acquire an up-to-date and large library or help your musician to get it.* It means in the long run better business, better pictures, a better show, and, last but not least, better profits.

"THE HERO OF THE HOUR"

(Reviewed on page 2690)

(Butterfly Photoplays)

1—"Lunita" (Intermezzo) by Loraine until—T: "An interview with Dad."
2—"Illusion" (Intermezzo) by Bustanoby until—T: "Billy encounters a family."
3—"Sweet Jasmine" by Bendix until—(4 4 Allegretto) T: "Brooks Senier is forced to listen."
4—"Jasmine" (4/4 Moderato) by Kretschmer until—"Scene in the West."
5—"Western Moderato" by Bach (watch for railroad effects) until—"Dad will be gone."
6—"Doloroso" (4/4 Moderato) by Tobani until—"I shall be glad when we reach the coast."
7—"Galop to action" (watch for railroad effects) until—"Pur-fo-o-m."
8—"Longing" (9/8 Andante) Reverie by Armand until—"The Fight."
9—"Agitato to action" until—"You roughnecks, etc."
10—"La Grace" (4/4 Moderato) by Bohm until—"Scene with dinner bell ringing."
11—"Produce effect" followed by 12.
12—"Intermezzo (3/4 Allegretto) by Pierne until—"The Fight."
13—"Hurry to action" until—"After the fight."
14—"Under the Leaves" (4/4 Poco Agitato) by Thome until—"A course of sprouts."
15—"Theme" until—"Did you get your housework done?"
16—"Western Allegro" by Winkler until—"Suspicious conduct."
17—"Wild Rosebud" by Tobani until—(4/4 Moderato) "A Sunday morning concert."
18—"Pretty Baby" popular song until scene—"Dinner bell ringing."
19—"Produce effect" followed by 20.
20—"Theme" until—"Young man with guitar enters."
21—"Olla Podrida" by Puerner until—S: "Cowboys running out of dining-room."
22—Dramatic Tension No. 1" by Ascher until—S: "Mexican my friend."
23—"Agitato to action" until—S: "Interior of Office."
24—"Idlewilde" (Intermezzo) by Gottschalk until—S: "On train."
25—"Galop to action" until—T: "Come alive all you dead."
26—"The Booster" by Lake until—* * * * * * END.

"THE GIRL IN THE CHECKERED COAT"

(Reviewed on page 2363)

(Bluebird Photoplays)

"Admiration" (4/4 Moderato) by Jackson is the Theme

1—"Springtime," Overture by Ziegler until—T: "Mary Graham, etc."
2—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "Nix Fan De cops forget."
3—"Intermezzo" (2/4 Presto) by Arenski until—S: "In restaurant."
4—"Basket of Roses" (4/4 Moderato) by Albers until—T: "Dancing scene."
5—"Good Trot" to action until—S: "Exterior Follies cafe."
6—"Adagio Lamentoso" from "The Pathetic Symphony" by Tschaikowsky until—S: "Bell ringing."
7—"Rustles of Spring" (Agitato) by Sinding—Note Watch for effects Door Bell ringing, etc."
8—"Continue pp" until—T: "Christmas day."
9—"At Sunset" (4/4 Moderato) by Brewer until—T: "David Norman an attorney."
10—"Little Story" (Moderato) by Zimmermann until—T: "The trial."
11—"Theme" until—T: "Father dies, etc."
12—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "David had little difficulty."
13—"Melody" (3/4 Non troppo lento) by Paderewski until—S: "At rustic bridge."
14—"Theme" until—E: "Any port Port in a storm."
15—"Dramatic Tension" by Winkler until—S: "Fan comes on with gun."
16—"Good Agitato" to action until—T: "Don't give me up."
17—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until—T: "David takes charge, etc."
18—"Heart Throbs," Reverie (4/4 Moderato) by Arnold until—S: "Near fire place."
19—"Theme" until—S: "Window exterior house."
20—"Andante Mysterioso" by M. L. Lake until—S: "Walk in garden."
21—"Poor Relations" Moderato Mysterioso by Bendix until—S: "At desk."
22—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—T: "They blossomed early."
23—"Roccocco" (Intermezzo) by Meyer Helmund until—T: "I'll 'phone the police."
24—"Yelva" (Dramatic Overture) by Reissinger until—T: "Another Christmas eve."
25—"Around the Christmas Tree" (A Yule Tide Potpourrie) by Tobani until* * * * * END.

"HER GREAT LOVE"

(Reviewed on page 2517)

(Fox Production)

"Dreams of Love" (6/4 Poco Allegro, con affetto) by Liszt is the Theme

1—"Largo" by Haendel" until—T: "Vera's grandmother who is etc."
2—"Adieu" (4 4 Moderato) Melody by Karganoff until T "Vera's mother selfish, etc."
3—"Continue to action" until—T: "The day of Vera's arrival."
4—"Amour du Papillon" (2/4 Allegretto) by Henneberg until—T "But youth will not be denied."
5—"Two Waltzes" by Dvorak until—T: "The prisoner."
6—"Theme" until—S: "Corezac has no money, no rank."
7—"Continue ff" until—T: "At the summer residence of Prince Zuoroff."
8—"Melody" (3/4 Moderato) by Tschaikowsky until—T "Innocence weaves its spell."
9—"Continue to action" until—T: "At last love has come, etc."
10—"Theme" until —T: "A catch to be envied."
11—"Sleeping Beauty" (Waltz) by Tschaikowsky until—T: "Do you propose to give your daughter, etc."
12—"Continue ff" until—T: "Love and youth sacrificed."
13—"Theme" until—T: "Her bridal day."
14—"Heartwounds" (4/4 Allegretto Expressivo) by Grieg until—T. "The bridge of wealth, position, etc."
15—"Organ to action" (short scene) until—T: "The broken heart."
16—"Adagio Lamentoso" by Tschaikowsky until—T: "As the months pass."
17—"In Lovers Lane" (6/8 Allegro Moderato) by Pryor until—T: "Reception scene."
18—"Good Valse brilliante" until—S: "Young man at piano."
19—"Piano Solo improvise" on Theme
Note—The song as shown on screen is a version specially made up for this picture and not published. Until—S: "Young man stops playing piano."
20—"Andante" from the "Fifth Symphony" by Beethoven to action pp or ff until—T: "The hollow mockery of a home."
21—"Prelude" (4/4 Lento) by Rachmaninoff until—T: "In the midst of the desolation of Szarisla."
22—"Organ to action until—S: "Vera recognizes her lover"
23—"Theme" ff until—S: "Prince arrives."
24—"Imitation of Sleighbells" followed by——
25—"Organ improvise" pp until—T: "So this is how my wife, etc."
26—"Long Agitato" to action until—T: "I'll meet you at once"
27—"Hurry to action" (watch shots) until—T: "Prince is dead."
28—"Theme" pp until—* * * * * * END.

"SHE"

(Fox De Luxe Production)

"Anthony's Love Song" (Andante Expressivo) from the Cleopatra Suite by Oehmler is the Theme

1—"Felize" (2/4 Andantino) Canzonetta by Langey until—T: "On letter. These my son are the famous gates of the temple."
2—"At Sunrise" (4/4 Moderato) from the Desert Suite by Homer Crunn until—T: "In a far strange country."
3—"Continue or repeat to action" until—S: "Sandstorm."
4—"Furioso pp or ff" with wind effects until—S: "Man carrying woman into house."
5—"Theme" (Tympany Rolls during flame scenes) until—T: "Come bathe in this fire, etc."
6—"Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra Suite by Oehmler until—T: "Back to the temple desecrated, etc."
7—"Reverie Du Soir" (6/8 Allegretto) from Suite Algerienne by Saint Saens until—T: "What has she done."
8—"Contiue ff" until—T: "From Egypt I fled to Greece."
9—"Extase" (9/8 Andante Moderato) by Ganne until—T: "I finally joined a wandering Arab."
10—"Arabian Serenade" by Langey until—S: "Child near alligators."
11—"Short Hurry" to action (watch shots) until—T: "Flash-back to interior scene."
12—"Organ to action" until—T: "Off the coast of Africa."
13—"Storm Furioso ppp" until—T: "Accursed by your memory."
14—"Continue to action" until—T: "In the land of Cor."
15—"Theme" until—T: "Then you are the son of the man, etc."
16—"Nocturno by Grieg" Tympany Rolls during riot scenes until—S: "Arabs dancing."
17—"Aimeh" (Arabian Dance) by Armand until—S: "Son saves his father."
18—"Hurry to action" pp during interior scenes until—T: "Cease in the name of she."
19—"Romanze" (3/4 Andante con moto) by Rubinstein until—T: "The judgment seat of 'She.'"
20—"Continue to action" until—S: "She appears."
21—"Organ to action" until—T. "The Arab leader I have ordered, etc."

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22—"Silence just ad. lib. Tympany Rolls" during rushing water scenes until—T: "Change of scene."
23—"Continue organ to action" until—T: "He will recover."
24—"Theme" until—TL: "The awakening."
25—"Erotik" (4/4 Lento Molto) by Grieg with ad. lib. Tympany Rolls during fire scenes until—T: "I have the living presence."
26—"Silence just Tympany Rolls" during flame scenes until—T: "Your command has been fulfilled."
27—"Dramatic Tension No. 2" by Reissiger until—T: "The betrothal."
28—"Organ to action" until—S: "Girl descending into water hole."
29—"Characteristic for Waterfalls" by Lovenberg until—S: "Exterior scene."
30—"Organ to action" until—T: "Arabs dancing."
31—"Evening Breeze" (2/4 Allegretto) Idyl by Langey until—T: "I swear to you in this first, etc."
32—"Theme" until—T: "Belali, you deceived me."
33—"Prelude" (Dramatic) by Rachmaninoff until—T: "Go away you hussy."
34—"Kiss me quick" (Novelette) until—T: "Flash back to scene" "She coming down the steps."
35—"Cleopatra's Death" (4/4 Andante Sostenuto) from the "Cleopatra suite" by Oehmler (same as played for No. 6).
Note—This repeat is directly suggested by the picture Tympany Rolls during flame scenes until—T: "Kallikrates! I burn."
36—"Continue ff."
Note—Watch carefully for burning house, falling walls, etc. Indicate these scenes through ff Tympany rolls and Cymbali crashes until * * * * * * END.

Empire Theatre, Montgomery, Ala., Building

THE New Empire theatre building now under construction in Montgomery, Ala., owned by the N. J. Bell estate, will upon completion, be one of the most modernly equipped motion picture theatres in the country.

According to plans prepared by Frederick Ausfeld, architect, the building will be completed and ready for occupancy by June first. The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street, directly opposite the Bell Building, within one block of the heart of the city. The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, topped with elaborate stone cornices. A copper marquee over full width of sidewalk is to be erected for entire frontage of building.

The lobby is 14 feet in width and 40 feet long, with red tile floor, wainscoted 6 feet high with Alabama cream marble, with ornamental plaster cornices, wall and ceiling decorations. The box office is located in the center of the lobby. Ladies' rest rooms are on the right side and gentlemen's smoking room on the left side of the lobby. There are two entrances leading from the lobby to the foyer, which is at the rear of the auditorium. The aisles leading into the auditorium are conveniently located.

A bowled floor, with an incline of seven feet six inches and a seating capacity of nine hundred, gives an unobstructed view from every seat.

Directly in front of the screen is a platform for lecturing and illustrating purposes. The orchestra pit, located in front of the platform, is separated from the body of the theatre by brass railing. The walls and ceiling of the auditorium are treated in Renaissance design, consisting of plastique ornamentation, all of which is to be decorated by experienced artists.

The theatre will be equipped with complete ventilating, heating and cooling systems; no money will be spared in giving its patrons all the comforts that can be produced.

The indirect lighting system has been installed, having been studied from every angle to obtain the most pleasant and desirable effects for a motion picture theatre.

The projection and winding rooms are located on the second floor, near the office of the manager. These rooms have been provided with fireproof lining, so that in case of fire in either of them they would not endanger the rest of the building.

Exits have been built on the left side of the building and connect with an alley which leads to the sidewalk in front of the theatre.

A full orchestra will be maintained in addition to which a large and handsome pipe organ will be installed, with pipes concealed in richly decorated chambers, on either side of the screen.

The theatre will be under the management of H. C. Farley, who for many years was in charge of the Empire theatre, on Commerce street. Only the highest class motion pictures will be exhibited, accompanied by the best music.

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BUILDING AND FURNISHING

Supply Dealers' Combination Completed

THE rumors which have been rife in the motion picture field since last July concerning a combination of supply dealers, under one head, have at last materialized. Announcement is made that at least seventeen independent dealers have been united under one head forming what is now known as the United Theatre Equipment Corporation. These companies are as follows: The Picture Theatre Equipment Co., New York; J. H. Hallberg, New York; Novelty Slide Co., New York; Calchuff Supply Co., Philadelphia, Pa.; Feature Film & Calcium Light Co., Pittsburgh, Pa.; Ludwig Hommel & Co., Pittsburgh, Pa.; Southern Theatre Equipment Co., Atlanta, Ga., and Dallas, Texas; Oliver Moving Picture Supply Co., Cincinnati, O.; Motion Picture Supply Co., Cleveland, O.; Cincinnati Theatre Supply Co., Cleveland, O.; Enterprise Theatre Equipment Co., Detroit and Grand Rapids, Mich.; E. E. Fulton Co., Chicago, Ill.; Kleine Optical Co., Chicago, Ill.; Theatre Equipment Co., Minneapolis, Minn.; Western Supply Co., Omaha, Neb.; Kansas City Machine & Supply Co., Kansas City., Mo., and Des Moines, Ia.; Pacific Amusement Supply Co., Los Angeles, Calif.

It is stated that other local dealers are considering entering the new corporation. Their names, however, will be given later. The officers of the new company are as follows: H. T. Edwards, president; J. H. Hallberg, vice-president; E. E. Fulton, secretary.

It is the aim of this new organization to act as distributor for various commodities which are at the present time manufactured for the motion picture industry. As distributor the new company will co-operate with various small local dealers, located in various territories throughout the country, helping them co-operate with the theatre owners more effectually than they can do at the present time.

The plan is to have upwards of seven warerooms scattered throughout the country from which the various branch offices and dealers may receive delivery of goods without delay, thus avoiding the present difficulty of delayed shipments, etc.

It is also planned to maintain an engineering and repair department in each branch so that service can be rendered with as little loss of time as possible.

The present organization is a big undertaking as is shown by the length of time consumed in perfecting it. As its organizers state, it is not intended to do away with competition or eliminate other dealers handling competing goods. It is organized in order that the goods handled may be more economically distributed as well as that exhibitors may receive more satisfactory service.

Indiana Theatres

THE Murrette theatre, at Tenth and Main streets, Richmond, Indiana, was designed by Messrs. Taylor & DuCamp, architects, with office in Cincinnati, Ohio. The theatre was completed during 1913, and is owned and operated under the management of O. G. Murray. It is in the business district of the city.

The theatre is 34 feet wide by 136 feet in depth. The lobby extends the width of the house and is 20 feet deep. It contains several brass display frames taking one and three sheet posters. These add greatly to the attractiveness of the exterior. The box office contains a National Cash Register ticket selling machine.

The interior of the house is neatly decorated in old rose with gold used for trimmings. The theatre has a seating capacity of 550, opera chairs having been furnished by the American Seating Company. The projection room, which is in charge of Fred Watson, contains two Simplex projectors. The length of throw is 90 feet onto a Gold Fibre screen.

A Bartola orchestra, furnished and installed by the Bartola Musical Instrument Co., furnishes the music for the pictures.

Paramount, Triangle and Metro pictures share the honors of the weekly program, there being six reels shown at each of the six performances.

Newspaper and billboard advertising is used extensively and splendid results have been obtained.

PRINCESS theatre, in Evansville, Indiana, is operated by the American Amusement Association, under the management of A. J. Merrill. The theatre threw open its doors to the public during the fall of 1914 and has been doing big business since.

It has a seating capacity of 400. American Seating Co. furnished the opera chairs.

A Typhoon Ventilating System used in conjunction with a steam heating system are the means of heating and ventilating.

The projection room is equipped with two Simplex projectors and a motor generator set. The length of throw is 70 feet onto a Rembusch Mirror screen.

A W. W. Kimball organ of large dimensions was installed, as this was considered the best to fulfill the requirements of the management.

Paramount pictures are shown exclusively at this theatre, each subject being run three days, while other houses in the vicinity show them only one day. The first week that the three-day run was tried Pauline Frederick in "Sapho" and Wallace Reid in "The Prison Without Walls" were shown. This was a record week for the Princess, and to substantiate same will quote Manager Merrill: "Pauline Frederick's 'Sapho' and Wallace Reid's 'Prison Without Walls' our record week; believe longer runs will get the cash."

There are several performances each day, consisting of six reels each; admission price is ten cents for both matinee and evening.

The theatre, being in the downtown section of the city, is more transient patrons and therefor finds it advisable to advertise in the daily newspapers, shop windows and making a big lobby display.

THE Auditorium theatre, owned by Messrs. Henry G. Somers and George H. Hines, is located at 207-211 South Michigan street, South Bend, Indiana, in the shopping district of the city, was built 21 years ago as a legitimate house and has been running pictures exclusively for the past 3½ years. The house was designed by Williams and Eaton, and is a steel, concrete and brick structure, with a frontage of 120 feet on South Michigan street and a depth of 165 feet.

The theatre has a seating capacity of 1,650; 1,000 are orchestra seats, the balance of 650 being boxes, loges and balcony seats.

The decorating throughout was done by Sossman and Landis. The theatre is heated and lighted by steam and power obtained from the municipal heating and lighting plant.

The projection room contains three of the latest model Edison Super projectors, installed at a cost of six hundred dollars each. Speedco Arc controllers and a motor generator set are also used to furnish the best projection possible. Basil G. Downer is chief operator and is responsible for the good results obtained. The length of throw is 150 feet onto a screen of special construction.

The musical equipment of this house is far above the standard, consisting of a Bartola orchestra costing $5,000, a W. W. Kimball Organ costing $10,000 and a Crown Grand Piano.

Open market booking is mostly used; in this way the very best can be obtained. On Wednesday and Thursday, Fox and Metro pictures are shown. There are 6 to 11 performances daily. The average number of reels shown at each performances is seven.

Newspaper advertising is used extensively, about $250 worth of space being occupied each week.

George H. Hines is the manager, and much of the success the theatre has had can be traced back to the efforts exerted by him.

New Baird Installation

THE Independent Movie Supply Co., 729 Seventh avenue, New York, distributor of Baird Projectors, has installed a Baird Motor Drive Projector in the Royal theatre, Hackensack, N. J., owned by Gustav A. Dreyhaupt. Mr. Dreyhaupt reports that numerous patrons of the house complimented him on the projecton obtained with the new machine.



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Two Washington Houses, Each Seating 3,000, to Be Built by Tom Moore

TOM MOORE, who has long been prominent in motion picture affairs in Washington, announced last week that he will build two large theatres in that city, each with a capacity of more than 3,000.

The first of these will be located near the corner of Ninth and G streets, with a frontage on Ninth street, but the main body of the structure will be further back the rear of the building fronting on Eighth street. The ground space will be 22,000 feet, the lobby measuring 75 x 100 feet, and the seating area 100 x 142 feet.

The structure will have a balcony and mezzanine tier. The main floor will be spacious with a broad foyer, capable of a standing-room capacity of 500. The decorations will be attractive in color and design, with the most up-to-date lighting and ventilating systems. The mezzanine floor will be reached by a marble stairway.

The unique feature of the plans includes a spacious lobby with an adjoining rotunda. The dome of this will be of glass from which will radiate a brilliancy of light that a Washington theatre has never known. Here will be housed a flower garden planned especially for rest and beauty.

The stage will permit of scenic effects for the mounting of various big productions.

The orchestra space will be sunken and this will be large enough to permit of twenty-five pieces.

The rear exits of the theatre on Eighth street will open upon a veritable home garden of lawns, flowers, benches and walks. The structure will bear the name of Moore's New Strand.

The second motion picture house which Mr. Moore has announced for Washington will be located on the property known as 1008-10 F street. The entrance of elaborate design will be on F street. This will make the third theatre structure to be built this summer within three blocks on F street.

The capacity of this house will be about 3,300. It will have several innovations, one being that there will be no steps, the balcony being reached by incline runways. The orchestra seating space will be divided into several sections, the middle section being raised and somewhat included to permit of reserved seats for special performances.

Here again will Mr. Moore introduce the sunken space for a large orchestra. The interior decorations will be old rose, gold and ivory white. New types of chairs, light fixtures and interior furnishings will be installed, to make the house the most up-to-date in the capital city.

The lobby will be finished in Tennessee marble and will offer many attractions. Chief among these will be a fountain in the center above which will mount a large dome of stained glass. Plants and colored lights will give an Oriental effect and offer refreshment to the patrons.

The work of the New Strand will begin the first of May, while that of the F street theatre will begin shortly afterwards.

DIRECTORY OF NEW THEATRES

ARKANSAS

The Grand theatre at Conway will by fall be a complete and new Grand theatre, for J. H. Lincoln, the manager, announces many startling improvements and changes. The entire theatre is to be remodeled to increase the seating capacity from six to eight hundred, there will be a new lobby, tile floors, marble wainscoting with French beveled mirrors encircling the entire lobby. The interior walls are also to be likewise paneled. Newest systems of ventilation will be installed and a large stage is to be erected capable of accommodating the best of the road shows.

ILLINOIS

The closing of the Opera House at Springfield was keenly felt by the many admirers of the silent drama, and word now comes that their loss

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will be but practically momentary, for a public spirited citizen is projecting a plan whereby a new theatre will be soon erected and devoted solely to motion pictures

An open air picture show has been installed on the old Harrell Hotel lot at Hardin and reports good business. The electric light power is furnished from a neighboring garage. P. C. Caselton and Paul N. Fiedler are behind the venture.

IOWA

A. H. Blank, of Omaha, is planning the erection of a new theatre at Des Moines, where he has other business interests.

KENTUCKY

The opening of the Gem theatre after having been closed for a number of months was made recently. Large crowds were present on the opening day. The Gem was always very popular with the picture lovers of Maysville and the best of pictures obtainable could be seen there. The new managers are planning to keep the Gem up to its old standard of showing only the best.

Marcus Loew, the New York motion picture and vaudeville magnate, was in Louisville last week and from reliable sources it is learned that he is looking for a site to erect a combined vaudeville and motion picture house in this city. It is said that he is favorably impressed with the field in Louisville and that he is contemplating building a big theatre on a prominent corner in the business district. Mr. Loew intends to build a theatre that will seat at least 3,000 persons, it is stated. He intends to establish a circuit throughout the south to include Louisville, Indianapolis, Memphis, Knoxville, Chattanooga, Atlanta, Birmingham, Washington and Baltimore, according to the information.

The new theatre erected by William Roop and Pete Hunter at Nelson recently threw open its doors to capacity business.

A. B. Arnett, the butcher of Frankfort, has been granted a permit to erect a motion picture theatre on the lot adjoining his store, and he is already seeking the most modern ideas in construction.

MICHIGAN

J. R. Denniston, of Monroe, has let the contract for his new theatre which will cost around $75,000, including building and equipment. Work has already started and the theatre will be in operation next fall. C. Howard Crane, of Detroit, was the architect. It will be exclusively a motion picture house.

MISSOURI

A new theatre was opened a week ago at Calhao under the management of T. A. Erwin. It is intended to give shows Tuesday, Thursday and Saturday nights of each week.

NEBRASKA

A. B. Blank, of the manifold Blank enterprises, has taken out a ninety-nine-year lease on the one-quarter block at the corner of Fifteenth and Douglas streets in Omaha and will erect a $250,000 theatre and office building. The theatre is to be built within the year and will, when completed, seat 2,000 people.

A. W. Ballinger is building a new house at York, putting in American seats, a type S Simplex and a Minusa screen.

Exhibitor Art Brigner, of Oxford, will move into a new opera house soon. It was built by a lodge and equipped, except for the Simplex machine and motor generator, by the community.

NEW JERSEY

Walter Rosenberg, of the St. James' Theatre Company, of Asbury Park, has broken ground for the construction of a $150,000 fireproof moving picture theatre and store building, to be erected at St. James' place and Cookman avenue.

NORTH DAKOTA

Bill Dahlheimer, of Redfield, is building a new theatre. When he leaves his present Princess theatre, for one that will be the last word in perfection and comfort. He expects to break ground some time this month.

SOUTH DAKOTA

J. C. Sakin, of Winner, announces that his new $15,000 theatre, which is one of the best equipped west of Omaha, is about ready for opening. It will have a seating capacity of 450, will be absolutely fireproof and equipped with a modern stage. The New Cosmo, as the house will be known, will be reproduced in these columns shortly after the opening.

TENNESSEE

A new motion picture theatre was recently completed in the business center of Nashville by George Williams, who will also be the manager. At a cost of nearly a thousand dollars an attractive commodious and well ventilated gallery has since been fitted up. The opening show was patronized by a large number representing all ages. The pictures will be of a high class.

The Mutual Amusement Company of Chattanooga last week purchased a lot 55x150 feet, upon which an up-to-date theatre will be erected, to cost in the neighborhood of $25,000 and have a seating capacity of 1,100. The officers of the Mutual are Sam E. Reevin, president; Abe Slobisky, vice-president, and M. H. Silverman, secretary and treasurer. It is their aim and hope to have the new house ready in the early fall, and it will be devoted to motion pictures and vaudeville.

WASHINGTON

Centralia, Wash., is to have a new $35,000 theatre building. The structure to be erected at Pearl and Pine streets will have a frontage of 125 feet and will be 120 feet deep. The theatre has been leased by the Pathe Film Corporation and will be managed by Joe Lucas. The deal was closed by Mr. Koefeldt, western manager of the Pathe Corporation.

WISCONSIN

J. J. Roderick, of Eagle River, is converting his furniture store into a theatre for motion pictures, the course being rendered necessary by the ever-increasing demand for seats. The Dreamland, Mr. Roderick's present house, is totally inadequate and the new quarters will accommodate at least one hundred more seats. Modern improvements will be installed throughout.



Geraldine Farrar



Pearl White

The Kids in Your Neighborhood Go to the Movies Who Gets Their Money—You—or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies? If you let someone else take the children's trade away from your theater, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

Movie Rings and Buttons

are a mighty aid to the up-to-date exhibitor. They help you get the children's friendship and hold it—and the children bring their folks to the theatre of "The Movie Man who gives rings to them."



Chas. Chaplin

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.



Billie Burke

Prices on request

CAHILL IGOE COMPANY

117 W. Harrison Street, Chicago, Ill.



Alhambra Theatre, Canton, Ohio

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"Berger's Classik" Steel Ceilings

Isn't the ceiling in the above illustration attractive? Note the distinctive appearance it gives to the theatre, due to the elaborate effect of the deeply-stamped panels.

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We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
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Theatre.....

City.....

State.....

Fotoplayer
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Blend your music with your picture. Intensify every action on the screen with appropriate tone qualities; the most successful exhibitors in the country today are giving their patronage the finest pictures and orchestral organ tones. The sweet, soft, soothing, soulful tone qualities produced only by organ tones.

We are the largest manufacturers of instruments built especially for motion picture theatres; our experienced experts have designed the only instruments that will give you 100% efficiency at the least cost; that will make your patronage rave over your house, and your pictures, and your music; that will bring them back continuously and make your business healthy and successful.

The name and fame of the Fotoplayer is world-wide, and whether you have a small house or a large house, we have instruments that will meet the needs of your theatre, and that will more than pay for themselves in a short time.

We can give you the names of many exhibitors who have transformed lemon houses to big successes with the music of the Fotoplayer.

A wonderful instrument, for immediate delivery, that will fit into your theatre without any alterations and transform the entire atmosphere into a beautiful temple of exquisite taste, refinement and beauty.

The *Fotoplayer* is supreme—It makes every action on the screen life-like and intense; it may be played by your regular musician by hand and by using hand-cut rolls of the finest artists—all under the control of one man.

Our new *Vox Mystica*—celestial voices that stir the very depths of your heart.

We also build orchestral pipe organs, to meet the needs of all houses, and have some wonderful exclusive features that you should know about.

Write Immediately—Do Not Delay
It Means Your Success

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American Photo Player Co., 62 West 45th Street, New York City.
Without obligation, please give me your best advice about my music.

Seating capacity .....
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Proper Coloring

Will add a whole lot to both the artistic and financial value of your picture!—We can do it right at "Right" prices.

We have special departments devoted to tinting and toning, and combination toning-tinting—wonderful variety.

Our colors are brilliant and permanent because we have the necessary chemicals and equipment and know exactly how to use them.

Our enormous supply of pure wash water—our knowledge that colored film requires careful treatment and unusual washing—does away with the streaky spotted film which characterizes the color attempts of plants insufficient in equipment, knowledge or ability.

For screen colors combined with Perfect Developing and Printing, see

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There are reasons—
Come and see them.

MAY 19, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Paramount Pictures

The *unprecedented* increase in the number of Paramount exhibitors proves that *quality* wins.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE or FORTY FIRST ST
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

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VOL. XV-NO. 20

PRICE 10 CENTS



BLUEBIRD

PHOTOPLAYS INC! PRESENT

FRANKLYN FARNUM IN

"BRINGING HOME FATHER"

WITH BROWNIE VERNON AND ARTHUR HOYT

A DELIGHTFUL DRAMA OF LOVE AND POLITICS

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Pauline Frederick

the foremost emotional star whose histrionic ability and box office value, has made her famous the world over, appears in

"Her Better Self"

a society play in which the butterfly falls in love with a serious and poor young doctor.

Coming May 21st.

Cut your advertising bill in half by playing this "big attraction" twice as long

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Controlled by **Famous Players-Lasky Corporation**
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is "Invited Out" but

he hasn't any "dress clothes." He has much ingenuity, however, and with the help of a scissors is soon outfitted. Then the trouble starts, also the roars, gurgles and giggles.

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GREATER VITAGRAPH

Five Part Blue Ribbon Feature

PEGGY HYLAND

with **Marc Mac Dermott** *in*

"The Sixteenth Wife?"

Adapted from Molly Elliott Seawell's Delightful Story, "Mary Ann and the Grand Duke"

Directed by Charles Brabin

The same Stars and Director who scored the hit of the season in "Babette" a recent Vitagraph Blue Ribbon Feature, have, in "*The* Sixteenth Wife?" accomplished what seemed almost impossible — they have made a better picture, even than "Babette"

"The Sixteenth Wife?" Is Delighting Capacity Crowds at The Rialto, New York, This Week.



THOUGH THE TURK HAD FIFTEEN WIVES IN HIS HAREM, HE WAS PEEVISH, BECAUSE HIS GREAT HEART CAPABLE OF SO MUCH AFFECTION, YEARNED TO MAKE THE CHARMING LITTLE PEGGY— MRS. TURK THE SIXTEENTH

"WITHIN THE LAW"

Proves the Screen Greater than the Stage.

"The film is greater and more exciting even than the play"

The Verdict of the Press Reviews of The Broadway Theatre Opening

"The Greatest Melodramatic Motion Picture Ever Offered the Public"—

"Zit" in the N.Y. Evening Journal April 30th, 1917

"The Greater Vitagraph Company has gone and done it—gone and done it good. They have passed themselves by a million miles.

"They have sent out to millions of motion picture fans the greatest melodramatic motion picture ever offered the optics to gaze upon. It opened at the Broadway Theatre last night, and the name of this masterpiece of photography, direction, story and everything combined is 'Within the Law.' The story in pictures is greater than the play. What a wonderful sensation it must be for Bayard Veiller to sit and watch the entire thought of his brain being enacted in a two-hour feature.

"For when Veiller wrote 'Within the Law' he could not put all his imagination into four acts.

"The picture industry has done for him what no stage manager could have done in the spoken drama. No matter who has ever seen 'Within the Law' as a play must absolutely see it in the pictures, and the fortune that this film is going to make will equal that of any of the greatest pictures that have ever been shown.

"In the two hours of solid grinding of the operator, there is not one second that could be taken out. In many of our two-hour features we see ten, fifteen; twenty and thirty minutes that could be easily omitted, and at two of our Broadway hostelries for the motion picture interests they have been known to cut big features to suit their time sheet. But 'Within the Law' would baffle the scissors, for you would not know where to cut it.

"The only thing you could do would be to cut it out altogether. The cast to depict each character has been selected like the fruiterer selects the finest strawberries and cherries to fill the top layer of the box. As they say in baseball—it's a 'picked nine,' and picked with the greatest care. Alice Joyce as Mary Turner, and Harry Morey as Joe Garson, that's all you need to know.

"The rest are all stars, and each one played his part—in fact, better than the original production was played at the Eltinge Theatre, under the direction of A. H. Woods. 'Within the Law' is a picture for the masses, and the masses are going to stampede any theatre in the world where an exhibitor has the fortune to play this remarkable achievement of the camera.

"Don't miss this picture, whatever else you miss. It's worth walking miles to see, and it's worth any price of admission anyone cares to charge to have you see it."

GREATER VITAGRAPH

"WITHIN THE LAW"

The Stage's Greatest Production Unanimously Acclaimed Even Greater as a Picture.

A Special Blue Ribbon Feature of Bayard Veiller's Phenomenal Melodrama



Featuring Alice Joyce, Harry Morey and an All Star Vitagraph Cast

Critics Unanimous in Remarkable Tribute to the Screen

NEW YORK WORLD

"Bayard Veiller's melodrama, which was exciting enough on the stage, is even more exciting on the screen."

NEW YORK TRIBUNE

"Proves that the silent drama is a better medium for telling a story than the spoken drama."

NEW YORK HERALD

"Few words of praise could do it justice. It surpassed all expectations. Continually fascinating, and from a dramatic viewpoint, far in advance of many films which have attained great note."

NEW YORK TIMES

"All the thrills of 'Within the Law' preserved in the film."

MORNING TELEGRAPH

"Will take an immediate place among the best of screen efforts. There is waiting throughout the country an enormous audience which has already seen the original production, and in consequence the picturization will have to face one of the strongest scrutinies to which a film has ever been subjected. The film is in every way fitted to bear searching criticism."

EVENING WORLD

"Holds the interest of its audience better than did the play."

EVENING MAIL

"'Within the Law' is the most satisfying of all the many plays turned into films."

NEW YORK AMERICAN

"There is a thrill in every scene, and in many cases stronger emphasis of the situations has been achieved in the picture than in the play."

EVENING TELEGRAM

"All the thrills of the original melodrama intensified in the new version."

NEW YORK GLOBE

"Enthusiasm of audience recalled the reception the drama received on the stage when it was first presented. The drama is even more exciting on the screen. Alice Joyce does the finest acting she has done for the camera. Harry Morey is excellent."

EVENING SUN

"The stage success of 'Within the Law' is likely to be duplicated by an extended run in motion picture houses. Presented with a forcefulness that bespeaks high success for the film version."

GREATER VITAGRAPH

Better to read fifty advertisements than to miss the one YOU need.

GREATER VITAGRAPH

Thomas Dixon's Mighty Message of Warning

"The Fall of a Nation"

Musical Score by Victor Herbert

IN SEVEN TREMENDOUS PARTS

A War Spectacle of Intense Dramatic Power
And in This Hour of National Awakening

A SUPREME BOX-OFFICE ATTRACTION



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EDWARD WARREN
Productions

H. Z. Levine, Business Manager, 1482 Broadway, N. Y. City

Many a packed house is directly traceable to an advertisement in the "News."

No Wonder He Smiles!

MORNING TELEGRAPH

RIALTO OFFERS A FAIRBANKS PLAY

"In Again, Out Again" Is a Feature of Theatre's Anniversary Program.

NEW YORK TIMES

FAIRBANKS ROMPS AGAIN.

His Own Company Shown in a New Film Farce.

NEW YORK EVENING JOURNAL

FAIRBANKS A HIT IN ARTCRAFT PICTURE

BY "THE FILM FAN."

EVENING WORLD,

RIALTO ANNIVERSARY IS ALSO A TRIUMPH FOR DOUGLAS FAIRBANKS

Simultaneously this week the Rialto is celebrating its own anniversary and that of Douglas Fairbanks's first Artcraft production. Both are humdrums. "In Again, Out Again" bears evidence of the handiwork of a super director, and fits nicely into the gorgeous setting provided by the anniversary bill.

THE WORLD: MON

DOUGLAS FAIRBANKS IN RIALTO FILM FEATURE

"In Again, Out Again" a Funny Picture—What the Other Houses Are Showing.

The management of the Rialto ... yesterday began its celebration ... of anniversary week by offering ... crowded audiences an exceptionally ... diverting programme of good moving ... pictures and good music.

As the special feature of the ... there was the latest Douglas ... picture, called "In Again, Out Again."

EVENING MAIL

"Doug" on Screen Again

Fairbanks at Rialto in His First Artcraft Picture.

By T. E. OLIPHANT.

THE SUN,

Douglas Fairbanks Disports Himself in Acrobatic Film "In Again—Out Again."

DAILY EAGL

FAIRBANKS AT

Douglas Fairbanks Is St... ture of Excellent Pro...

And YOU will smile too, Mr. Exhibitor when you see those crowds go—

"IN AGAIN—OUT AGAIN"

—again and again to see America's most popular male star of the screen in his initial Artcraft release.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*



WHERE THERE'S MOTION PICTURES ONE FINDS MARY PICKFORD

No motion picture theatre can long hold its standing with its audience that does not exhibit Miss Pickford's productions. Her charming, humorous, human impersonations have contributed more than any other single agency towards raising the whole standard of public taste for pictures. Artcraft now announces for release on May 14th

MARY PICKFORD

In Cecil B. De Mille's production "A ROMANCE OF THE REDWOODS"

By Cecil B. De Mille and Jeanie Macpherson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

Goldwyn Pictures

Conditions Have Forced Goldwyn To Surrender

A GREAT leader has stepped in and seized the reins of our business. His word with us is *law*.

He is dictating how our stories shall be written and produced.

He commands our directors and cameramen and is running our studios with the authority of a commanding General.

He is organizing our exchanges—his hand is in everything. He takes orders from no one. He *gives* orders to everyone. And *all* obey him without question.

He even insists upon appearing in each one of our Goldwyn Pictures.

His name is Quality.

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Goldwyn Pictures

Confidence Is Better Than Contracts

IN FIVE months Goldwyn, without a production on the market, but backed by the reputation of its owners, has invited and, we believe, *won* the confidence of American exhibitors.

W. C. Quimby, of the Jefferson Theatre, Fort Wayne, Ind., writes: "I approve of open bookings, but your stars are all of the first magnitude and, so far as I am concerned, I wish to *contract in advance for all of them.*"

R. B. Wilby, a big exhibitor of Montgomery and Selma, Ala., writes: "In view of the fact that your rentals are to be based on regional conditions I hereby offer to contract for the service *at whatever price you may afterwards determine upon.*"

G. J. Higgins, a Pennsylvania exhibitor, writes: "As soon as your Philadelphia exchange is open we will enter into *an annual contract* with you for Goldwyn Pictures in Shamokin. We will also play your productions in our Pottsville house."

Exhibitors in every section of America have written similar letters to Goldwyn. In the face of this splendid confidence Goldwyn expects to vastly *increase* exhibitor-confidence through the medium of its *quality productions.*

Goldwyn Pictures Corporation

16 East 42d Street, New York City

Telephone: Vanderbilt 11

WORLD PICTURES BRADY-MADE

BRADY INTERNATIONAL SERVICE WORLD-PICTURES

"You Can Swear by Them

There are so many other kinds that World Program Specials stand out in bold relief."

L. G. R. HUTCHINS, Owner
Frostburg Opera House
Frostburg, Maryland.

CURRENT RELEASES on the DEPENDABLE PROGRAM:

SARAH BERNHARDT
in "Mothers of France"

ALICE BRADY
in "Maternity"

MURIEL OSTRICHE
and ARTHUR ASHLEY
in "Moral Courage"

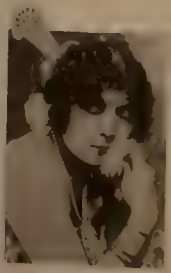
CARLYLE BLACKWELL
and JUNE ELVIDGE
in "The Crimson Dove"

ETHEL CLAYTON
and Montagu Love
in "Yankee Pluck"

ROBERT WARWICK
and Gail Kane
in "The False Friend"

"ATONEMENT," STARRING REGINA BADET

The Vampire of France



REGINA BADET

the first of the

Brady-International Service World-Pictures

WILL BE RELEASED MAY 28

Its success is assured. Write now for detailed distribution plans.

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AN ABSOLUTELY-100 PER-CENT PERFECT PRODUCTION ····· ONCE SEEN--BOOKED!!!

by

REX BEACH



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"THE BARRIER" IS ONE OF THOSE CRITIC-PROOF PICTURES THAT ARE KEEPING THE MOTION PICTURE INDUSTRY ALIVE

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We have secured good advertisers to talk to YOU. Listen to them!

SELZNICK PICTURES

HERBERT BRENON

Presents

THE MASTER-MELODRAMA

"THE LONE WOLF"

By

Louis Joseph Vance

With

Hazel Dawn and Bert Lytell

A STORY OF LOVE, ADVENTURE AND DESPERATE CHANCES





THE PICTURE OF NO REGRETS

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By

Eugene Walter

Directed By

ALBERT CAPELLANI

A DAY'S BOOKING WILL EARN FOR YOU A WEEK'S PROFIT

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

SELZNICK PICTURES



Joseph A. Schenck
Presents
NORMA TALMADGE
In
"POPPY"
By
Cynthia Stockley
Dramatized By Ben Teal and John P. Ritter
Directed By Edward Jose

A FASCINATING ROMANCE OF SOUTH AFRICA

Harry Rapf
Presents
ROBERT WARWICK
In a Wonderful Photo Story of Mystery Adventure and Romance
"THE SILENT MASTER"
From The Novel By E. Phillips Oppenheim
THE COURT OF ST. SIMON
Directed By
LEONCE PERRET



SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 19, 1917

MANY MUTUAL STARS ARE COMPLETING BIG FEATURE PICTURES

NINE Mutual stars are busily at work creating new "Big Stars Only" Mutual Pictures. During the next few months the Mutual Film Corporation will offer exhibitors a most unusual array of attractions. Stories from the pens of some of the world's most famous writers and stars like Edna Goodrich, Ann Murdock and others will be introduced to Mutual exhibitors.

Many Studios Busy.

Studios in both the East and West are working at capacity turning out big productions. At the Empire All-Star studios Edna Goodrich is finishing "Reputation," her first Mutual Picture, in which she is supported by such stars as William Hinckley, Frank Goldsmith, Nellie Parker Spaulding and Carey Lee. In Santa Barbara, Cal., where the American studios are located, Mary Miles Minter is preparing the third Mutual Picture of the second Minter series under the direction of James Kirkwood. Gail Kane has completed "The Serpent's Tooth" and has begun work on "The Upper Crust," under the direction of Rollin Sturgeon, and William Russell is in the midst of "Shackles of Truth" under the direction of Edward Sloman. At the Frank Powell studios in the East, Marjorie Rambeau is preparing "The Dazzling Miss Davison" under the supervision of Frank Powell. This picture being the Rambeau release immediately following "The Mirror," which will be released on May 21st.

Ann Murdock, from the Frohman galaxy of stars, has just finished "Outcast," the big play adapted from the story by Hubert Henry Davis. Dell Henderson is her director. At San Diego, Cal., Margarita Fischer, under the direction of Harry Pollard, is staging "Little Miss Missionary" with its Hopi Indian atmosphere, and in Long Beach, Cal., and Los Angeles, Jackie Saunders and Crane Wilbur are turning out Mutual Pictures to complete the Saunders series and Wilbur series of Mutual productions.

Nine Stars Busy.

With such stars as Edna Goodrich, Ann Murdock, Gail Kane, Mary Miles Minter, William Russell, Marjorie Rambeau, Margarita Fischer, Jackie Saunders and Crane Wilbur busy, exhibitors are sure of a plentiful supply of high-class offerings. Book them at any Mutual Exchange.

A recent issue of the Mutual Weekly presents close-up views of the notables making up the French and British missions to this country, who are in the public eye.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up.....	William Russell
Week Beginning May 14th.	
Annie-for-Spite..	Mary Miles Minter
Week Beginning May 21st.	
The Mirror.....	Marjorie Rambeau
The Checkmate....	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth.....	Gail Kane
Reputation.....	Edna Goodrich

BIG WAR SPECIALS

Like "Uncle Sam's Defenders," "Fighting For France," and "A Daughter of War"

WILL PACK THEATRES

Right now while everyone is thinking and talking about war, Mutual Film Corporation is offering exhibitors some of the greatest patriotic pictures ever released. At any Mutual Exchange exhibitors can now book such subjects as "Uncle Sam's Defenders," "Fighting for France" and "A Daughter of War." "Uncle Sam's Defenders" is a series of six one-reel Mutual Featurettes. It shows just how Uncle Sam is preparing for war. It depicts cavalry and infantry in action, battleships at target practice, coast defense guns in action, the aviation service and just how all branches of Uncle Sam's fighting forces look when engaged in war.

"Fighting for France" is a five-reel subject presenting actual scenes of the great conflict now raging across the ocean. It will pack any theatre. "A Daughter of War" is a five-reel patriotic feature in which real history is presented in entertaining fashion. For its making whole regiments of men, troops of cavalry and batteries of artillery were required. Exhibitors everywhere will find these Mutual Specials ideal bookings. Any theatre manager can "do his bit" in aid of recruiting and at the same time turn a profit for himself, by presenting pictures of a patriotic nature like these. The great theatre-going public is eager to see just how our country is preparing for war. People will go by the thousands to the theatres which present films showing what is being done to get ready for war —how the recruits are trained for the tasks ahead of them. Bookings on these Mutual War Specials can be made at your nearest Mutual Exchange.

MARY MILES MINTER IN AN ODD ROLE IN "ANNIE—FOR—SPITE"

ONE OF the quaintest, oddest pictures ever screened is offered the week of May 12th by the Mutual Film Corporation. Mary Miles Minter is the star. James Kirkwood is the director. "Annie-for-Spite" is the title. The production was made at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

A Fred Jackson Story.

"Annie-For-Spite" is from the pen of Fred Jackson. Mr. Jackson is one of America's best known novelists. His stories are read by millions. The fact that "Annie-For-Spite," as published in the All-Story Magazine, has been read by hundreds of thousands of people will double the value of the attraction for the exhibitor. Now those who read the story will be anxious to see the picture. Miss Minter in "Annie-For-Spite" has one of the quaintest roles of her entire career. She plays the part of an ugly, homely little clerk of a big department store, who is picked out by a rich old lady as the heiress to all her millions. The old lady insists upon her beneficiary being homely, since she wishes to spite those who are expecting to inherit her fortune. Later Mary develops into such a beautiful little girl that the old lady finds her plan all going wrong, but the fortune goes to Mary just the same when the old lady dies. And then "Annie-For-Spite" does a most unexpected thing. Just what it is, will set audiences talking.

Directed by James Kirkwood.

James Kirkwood, who has directed other Minter-Mutual Pictures is again in charge of production and his latest effort fully equals those which have preceded it. "Annie-For-Spite" can be booked now at any Mutual Exchange. So can "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder" and "Environment."

Mutual Films Are Favored by Women

The Better Film Committee of the Illinois Congress of Mothers and Parent-Teachers' association has recently indorsed a great number of Mutual Pictures which they specially recommend as suitable for childrens' and family programs. By arranging to show these highly recommended pictures, any exhibitor can assure himself of the support of the leading club women in his town. Ask your nearest Mutual manager.

MUTUAL PICTURES "BIG STARS ONLY"

American Film Company, Inc.

Presents

MARY MILES MINTER

IN

"ANNIE-FOR-SPITE"



Fred Jackson's most unusual story. In five acts. Directed by James Kirkwood. Released Week of May 14th.

The Colorado Springs Telegram says: "The popularity of Mary Miles Minter continues to grow. She is today one of the most beloved little girls in pictures."

Every exhibitor who has shown Mary Miles Minter in any of her Mutual Pictures knows her drawing power as a star. Every one who has played such attractions as ***"Faith,"*** ***"The Innocence of Lizette"*** and ***"Environment"*** will be eager to book ***"Annie-For-Spite."*** For better business — ***for bigger profits*** — book these newest Mary Miles Minter features. Write your nearest Mutual Exchange.

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere



Jimmie Dale Alias The Grey Seal

MUTUAL

"The stories are the sort that make people sit on the edge of their chairs and hold their breath," writes Motography of

Jimmie Dale

Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" now appearing in People's Magazine

featuring

E·K·LINCOLN

DORIS MITCHELL EDNA HUNTER

PAUL PANZER



Sixteen Mutual Featurettes. A new two reel episode every week. The critics pronounce "Jimmie Dale" a box-office tonic.

Produced by

Monmouth Film Corporation

HARRY McRAE WEBSTER, President

JULES BURNSTEIN, Gen'l Manager

Directed by

HARRY McRAE WEBSTER

Now Booking At All Mutual Exchanges.

MUTUAL "The Railroad Raiders Is All That Mr. Hutchinson Guaranteed!"---

Rob Reel in CHICAGO AMERICAN


MOTION PICTURE NEWS AND REVIEWS
Helen Holmes' "Railroad Raiders" Thrills
Two Big Serials
BY ROB REEL
Samuel S. Hutchinson is right.
He sent out a certificate of guarantee that "The Railroad Raiders," starring Helen Holmes, is a "superior production of extraordinary merit." Furthermore, he guaranteed that it is "crammed with thrills, alive with action and has a punch in every chapter."
Mr. Hutchinson merely is the head of the producing company, the Signal Film, which releases through Mutual. Perhaps you who do not know Helen Holmes in pictures, if there be any such benighted fans, if there believe him a bit prejudiced. Might be any Evidence. The title is showing this fortnight. Those who have seen forty-odd episodes of life on the railroad will return to view "The Railroad Raiders" and the rest of the fifteen installments of the best work Miss Holmes has yet done.
Runaway trains, wrecks, explosions, burning bridges, wrecks, explosions, bursting signals, daring flying switches, wrong rails, exciting incidents in dispatching—all the exciting incidents of life on the railroad are pictured. It is a railroad picture through and through. It is a railroad picture through and through. It is a railroad picture through and through

MUTUAL STRAND COMEDIES

Caulfield Photoplay Company *Presents*

"TWO OF A KIND"

The Seventh of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released May 23rd



Plots that bubble over with laughter—Stories so natural that they seem incidents from every day life—players both good to look at and possessed of unbounded talent—these are but a few of the things which make Strand Comedies supreme in the field. They "send 'em away laughing." There's a new Strand Comedy released each week.



Booking NOW at all Mutual Exchanges

Produced by
Caulfield Photoplay Co.

Distributed by
Mutual Film Corporation
John R. Freuler, President

This Is a Great Gaumont Single Reel of "Feature" Quality

READ THESE

The Los Angeles Evening Herald says:

The Gaumont-Mutual "Tours Around the World" are splendidly educational. The release of April 3 shows the islands in the West Indies recently purchased from Denmark—a very timely picture.

"Very Timely"

"TOURS" REVIEWS

Film Fun says:

The Gaumont-Mutual "Tours Around the World" are excellent for geographical instruction and "See America First" not only stimulates imagination but visualizes for children what their text books teach.

"Stimulates Imagination"

A Single Reel of this quality would be a wise choice for YOUR Program. It gets your pictures talked about in your local papers. There is not a single Gaumont picture that is a "filler." Each is as entertaining as a five-reel feature drama.

Send for complete list of releases, or talk with any Mutual Branch Manager.

Gaumont

Gaumont Co.

Gaumont

LONDON FLUSHING, N. Y. PARIS

CUB COMEDY

"JERRY'S FINISHING TOUCH"

featuring

GEORGE OVEY

RELEASED MAY 17TH, 1917.

A one-reel subject in which Jerry makes his advent as a moving picture producer. Then the bottom is blown clean out of the prospective dividends and his "aggregation of stars"—filled with consternation and bird shot—escape only with their lives when the unsympathetic proprietor of the premises returns and "requests" them to go. Jerry is still "going."

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Theda Bara as Cleopatra will set New Box Office Standards.

FOX



ELABORATE FILM FOR "FOX KIDDIE FEATURE"

World's Most Famous Child's Story Being Put Into Cinemas

An elaborate photo-dramatization of the greatest child's story ever written, one by an author of international renown, has been put in work for William Fox by C. M. Franklin, of the Fox directorial forces on the Pacific Coast. Mr. Franklin, himself a leader in the handling of child players, has assembled a remarkable cast of starlets for the picture.

The settings for the production are among the most massive and unique yet built for photoplays. The film itself will be a "Fox Kiddie Feature," one of the series of subjects recently launched by William Fox, which has occasioned such favorable comment in the trade.

The company which is making the "Kiddie Feature" in question includes also many adult players of strong reputation in filmdom. Among them is Eleanor Washington, a direct descendant of the first President of the United States.

Exhibitors everywhere are praising the advent of the new addition to the Fox brand. "Precisely what we wanted"—"just the thing the industry has needed"—this is the tenor of scores of letters and telegrams.

WEARS OLD REGALIA

Talk about romance!

If you want to see just how "Smiling George" Walsh, the gingery William Fox star, looked in all his athletic glory when he was a collegiate baseball and football player of note, go see the next film after "The Book Agent" in which he appears. "Smiling George" wears in it the self-same uniform he had at Georgetown University. He's handsomer than ever, too.

Word About Jewel Carmen

Truth must prevail. It's wrong to say, as many film fans and critics do, that "Jewel Carmen is as dainty as a piece of Dresden china." The Fox star is daintier! Miss Carmen plays opposite William Farnum in "When a Man Sees Red."

EMPRESS OF FASHION IN AN EFFECTIVE SETTING



Has Title Role In New Picture, "The Slave"

Some of the most novel and effective backgrounds for motion picture interior settings have been arranged in "The Slave." Valeska Suratt, the Empress of Fashion, has the title role in this new William Fox screen drama. William Nigh is the director.

In many of the scenes, the wall decorations have been designed to accompany the particular costume which Miss Suratt wears at the time. In one part of the film, she is shown in a silk gown covered with huge polka dots. The draperies against which she is posed, and even the white oak furniture nearby, have a similar design, so the whole "set" is beautifully blended.

JANE'S GUILTY OF TREASON

Jane Lee, the Fox Film star, who appears in "A Small Town Girl," is in grave danger of being indicted for treason. This offense the Constitution defines as "giving aid and comfort to the enemy." Little Jane was born in Hamburg, Germany, and if that country doesn't get some comfort out of the fact, well—words fail.

BARA'S CURIOSITY IS FULLY APPEASED NOW

Fox Artiste Melts $5,000 Pearl Earring For Scene As Cleopatra

A woman's curiosity is never appeased. Miss Theda Bara, the world famous William Fox screen artiste, is not an exception to this rule. Just to satisfy her natural curiosity Miss Bara is now mourning the loss of a $5,000 pearl earring.

Miss Bara who is shortly to be seen in the stupendous photodramatic William Fox photoplay "Cleopatra," the "Siren of the Nile" has a scene wherein she melts a wonderful pearl in a glass of vinegar to impress the very susceptible Antony with her extravagance.

Taking a wine glass she filled it with white vinegar and dropped the pearl earring into the fluid. With silent amazement Miss Bara watched the peerless pearl slowly melt in the white fluid. All that was left of her valuable bauble was the gold setting.

That Villainous Villain

Stuart Holmes, the famous, or infamous William Fox villain, star of "The Broadway Sport," is so villainous that he can't even look a clock in the face. The result is that he has to tell time by an hour-glass.

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM COR



Many a packed house is directly traceable to an advertisement in the "News."

Do You Just "P-A-Y"

IN less than ten years the production, distribution and exhibition of motion pictures has grown into the fifth largest industry in the United States.

At first a little point of light—a new form of entertainment of doubtful permanent value—its advancement has resembled the flight of a meteor across the sky.

When the "movie" showed indications of permanent qualities of entertainment beyond mere pictorial attractiveness, and actual dramatic and comedy interests began to develop and point to future possibilities, its rapid growth astonished the world.

Producers, distributors, exhibitors, spectators, promoters, capitalists, bankers, merchants and manufacturers—everybody in fact—became dazzled by the glare of its brilliant success and a scramble into the moving picture business began. **Nothing like it had been seen since the days of the California gold rush in '49.**

New producing companies were formed, new distribution centres called "exchanges" were established by them, "store shows" were set up over night, "losing" theatres were turned over to pictures and made money from the start, and new picture houses were built everywhere. And actors, who had turned up their noses at the silent drama, began to inquire the way to the studios.

IT was a case of hurrah from morning till night. Any picture that "moved" brought a good rental and made money for all; any scenario that could be made to hold together was accepted, any actor who could effectively show the white of his eye on the screen was engaged at big money, men who had but "held books" at rehearsals of dramatic productions were made directors at fat salaries, and a general orgie of competition set in to the tune of "Who Cares About Expense?".

This condition of general disregard of money value and common sense business principles has dominated the entire moving picture industry during the past four years.

Competition has simply gone stark, staring mad. Salaries of actors and directors have been boosted to the level of kings' incomes, and productions have been made with solely the dollar mark of great expense, and not genuine dramatic value, as their standard of appeal to the public. **Has the exhibitor profited in all this?**

He and the people have been told that **"Mother's Angel"** cost $210,000 to produce and a mediocre picture has been exploited to the skies and booked at a big rental, when it did not possess one-tenth of the value as an entertainment of **"Tad, the Tomboy,"** which did not cost $10,000 from script to screen. **And you have struggled to pay the bill.**

The exhibitor, especially during the past three years, has been frequently told in a most impressive way, with his exchange manager's finger thrust through a buttonhole of his coat for emphasis, that "everything has gone up," that special feature productions cost more and more every time a new picture is made and rentals must continue to go up too.

STUDY!!!

THE PARALTA PLAN

When You Are Told?

AND the rentals have gone up, Mr. Exhibitor, to the point where but very few of you are even breaking even—to the point where over four thousand of you have been forced out of business during the past year.

Good pictures do cost a great deal more than they did a year ago, but if the exhibitor is to pay his share of this increased cost, he must have the wherewithal to do it. More people must see each picture AND UNDER THE PARALTA PLAN YOUR RENTAL CHARGE REMAINS THE SAME FOR 1, 2 OR 10 DAYS, OR FOR WHATEVER LENGTH OF TIME IS NECESSARY TO ACCOMPLISH THIS RESULT. THERE IS NO INCREASED CHARGE FOR FILM RENTAL FOR THE EXTRA DAYS YOU SHOW THE PARALTA PLAY. THAT'S THE ONLY WAY OUT FOR THE EXHIBITOR; AND THE DISTRIBUTOR MUST LET THE EXHIBITOR HAVE THESE INCREASED BOX OFFICE RECEIPTS. HE MADE THEM. THEY BELONG TO HIM, AND UNDER OUR PLAN OF DISTRIBUTION HE GETS THEM.

THE Paralta Plan is founded upon a thorough knowledge of actual local working conditions. Our plan of distribution **IS BASED UPON ABSOLUTE EQUITY MADE POSSIBLE THROUGH NOTHING ON EARTH BUT THE ELIMINATION OF WASTE. WE SIMPLY TURN A GREAT PORTION OF THE PRESENT WASTE INTO CASH.**

You realize—or you soon will, if you follow our statements of the results of our investigations made during the past two years—that a great burden of waste and extravagance is being shouldered on to you, and that **the only standard of film rentals is what can be squeezed out of you.** There has been no limit.

You pay the freight. In your rentals you pay all the costs of every kind, both sane and insane, with generous production and distribution profits added. If you did not pay all this there would be no production—no distribution. The producer and distributor could not live.

Think it over, Mr. Exhibitor, and then send us your name and address. Read our literature and study this remarkable new idea of distribution. This plan will save you money!

A penny post card or the attached coupon will put your name on our mailing list.

THINK !!!

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Pres. HERMAN KATZ, Treasurer
NAT. I. BROWN, Secy. & Gen'l Manager

Send Your Name and Address Today

(Fill out this coupon and mail it today. You incur no obligation.)
PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City
Please send all your literature.

Name ..... Theatre .....
Street and No. .....
City ..... State .....
No. Exhs .....

TRIANGLE

PROGRAM CONSISTENCY

Triangle producers are constantly striving to supply Triangle exhibitors with subjects having a consistent box office value, not one a month, not two a month, but every release.

Triangle features represent quality in every department. They do not depend upon any single factor to put them across. The plot construction must be interesting and original.

The direction must be of the type possible only to master-directors like Thomas H. Ince and Allan Dwan.

Members of the cast are selected because of their general fitness for their roles.

Settings, costuming, in fact everything that has to do with the physical construction of Triangle features must be beyond criticism. Last, but not least, photography and laboratory work must be mechanically perfect.

Triangle plays are photographed, acted and built by genius which has its personification in every director, author and player in the Triangle studios.

If you are not a Triangle exhibitor and therefore not familiar with the TRIANGLE IDEA, ask our nearest branch manager to show you why Triangle is supreme in production.

If you *are* a Triangle exhibitor, let your public know that you are showing Triangle pictures and just what that means.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

The Complete List of New Mack Sennett-Keystones

"The Nick of Time Baby"
"Stars and Bars"
"Maggie's First False Step"
"Villa of the Movies"
"Dodging His Doom"
"Her Circus Knight"
"Her Fame and Shame"
"Pinched in the Finish"
"Her Nature Dance"
"Teddy at the Throttle"
"Secrets of a Beauty Parlor"
"A Maiden's Trust"
"His Naughty Thought"
"Her Torpedoed Love"

Everyone a Sure-Fire Money-Maker
There's a Price for Every Exhibitor

BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



FRANK J. SENG
A Successful
Exhibitor Presents

HOBART HENLEY'S
Thought Film
of Real Life

PARENTAGE

A MESSAGE

Featuring ANNA LEHR, HOBART HENLEY and BARBARA CASTLETON
Supported by a group of types who register as "real folks"---not actors

The Thought Film That Is Different

From everywhere - from patrons and exhibitors in every portion of the country has come the cry for films that are human—for stories that register something more than a lot of surface melodrama—for characters that live and do human things for suspense plot development that cannot be guessed four reels ahead - for clean situations that convince and do not offend by being impossible or vulgar.

Film patrons are tired of the chessboard melodramas with vampires, seducers and wronged heroines that "act" they have had their fill of footage devoted to displaying a "star" (?)—They want life—they want to be able to believe what they see.

As proof of this you need only stop to think of the tremendous success of the few truly human, sincere, convincing photodramas When a film registers as real, it makes people talk and that makes repeat performances profitable, which is always the true test of any film's success.

"PARENTAGE" is the work of a producer who for the first time in his career was able to take advantage of an opportunity to put time, thought and heart and soul into his work and develop his complete production.

He worked apart from the interfering organization "executives" who ruin so many "organization" releases.

The result is a superb proof of the need of such production effort—fewer and better films.

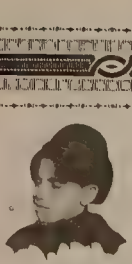
"PARENTAGE" is a wonderful story—It presents more big vital thoughts—which hit hard and ring true—than any "thought" film ever made—but that fact is of the most essential value from the money-getting angles of bringing people in and making them talk when they go out—

The remarkable distinction which this thought film possesses is this—It is technically delightful, it is human, it is clean, it shows real people doing real things, it is a story about folks like you and your neighbors--and—most important of all—

"Parentage" Is Entertaining!

The Crowds It Will Attract Will Enjoy It and Recommend It.

In Seven Parts
State Rights to be Sold



Why is This Boy Bad?





Why is This Boy Good?

PARENTAGE

A MONEY MAKER

Men on the firing line realize that much depends upon the advertising matter which accompanies a special film. Being a successful exhibitor, I have given that department particular attention. The thoughts in this great production offered wonderful opportunities. You will find all of the advertising of the sure-fire caliber that guarantees capacity.

FRANK J. SENG.

The Films That Repeat Make the Fortunes

Every good film man knows that a film that has exceptional advertising possibilities can be made to bring in big money in "one time around." Open booking and the chance for the exhibitor to make a quick "clean-up" has made that a certainty—

However, the fortunes are to be made only on films that can "repeat" or play for a "long run," with word-of-mouth advertising building the business after every performance.

PARENTAGE presents advertising possibilities which will crowd any theatre anywhere. The title is compelling and magnetic—the story deals with such vital problems in home life that it presents an array of questions to be hammered at patrons that is astounding in its comprehensiveness.

These are sledge-hammer blows that will hit the heart of every man and woman, young and old. They will make them search for that film, if necessary, to see it. These questions will be given proper prominence in all advertising matter—more regarding them later.

But, here is the truly big money-making value—Yes—fortune-making value of PARENTAGE. It will not disappoint. It will not offend. It will not miss fire. It will ring true; it will convince; it will entertain and please—It is a production which will please while it makes them think—It will make them talk—and—most important of all—

They Will Recommend It!

Which Means Repeat Bookings and Fortunes

FRANK J. SENG,
Times Building, N. Y. City

HOW TO SUCCEED IN THE MOVING PICTURE BUSINESS

Ask the Nearest Pathe Exchange for these Thanhouser Features:

HINTON'S DOUBLE

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."
Exhibitors' Trade Review.

THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."
N. Y. World.

WHEN LOVE WAS BLIND

"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the "sex problem" there is in the story has been handled with great delicacy."
Telegraph.

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."
Exhibitors' Trade Review.

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."
Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."
Sunday Telegraph.

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N.Y. EDWIN THANHOUSER, PRES.

EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST. W., LONDON

Exhibitors, Newspapers, Trade Papers - all praise

Pathé Gold Rooster Plays

The consensus of opinion is that they are real achievements and represent

Real box office value

The Exhibitor says;

"After a careful consideration of the other subjects on the market we decided to open with an all Pathe program and we are now sure that our judgment was correct. Rest assured that Pathe productions will be depended upon as strong feature attractions for the Dawn Theatre."
John E. Niebes, lessee and manager, Dawn Theatre, Detroit, Mich.

The Newspaper says;

"'Kick In' has kicked up such a furor at the 'Bandbox' that it will be held over another week. (The third) Manager Haag says that the public has been satisfied in holding it over to give those who have not seen it another chance... 'Kick In' is not the usual play. It is different."
Chicago American

The Trade-Paper says;

"'The Hunting of the Hawk' is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature and some of the so-called specials are dwarfed beside it... The production is of the highest grade."
Motion Picture News

We cannot for lack of space print a hundreth of the splendid comment that Pathé Gold Rooster Plays have received. Be guided by the experience of others -

Book Gold Rooster Plays



Pathé

$80,000.00

is being spent in the newspapers of the United States to tell your patrons about

The Neglected Wife

$2,000.00

will be paid in cash prizes to bring the people to your theatre every week while the Serial is being shown. Your audiences will have a chance to win one of these prizes.

Produced by Balboa



Pathé



Ruth Roland

The Neglected Wife

is from famous novels by Mabel Herbert Urner, the most widely read American author of the day. It is a story of today, vital and gripping. Your audiences know and like Mrs. Urner's work and will want to see this serial. Those of your patrons who saw

Ruth Roland

in "The Red Circle" and "Who Pays?" will demand to see her in "The Neglected Wife."

For details of the

$2,000.00

prize contest which will have your audiences interested from the very start see the papers in your own city.

Booking now

Pathé

This is what they all say:

"Never were audiences better satisfied with a picture serial than with

MYSTERY OF THE DOUBLE CROSS

at Pantages last week."

Minneapolis Daily News

"Mystery of the Double Cross" the latest Pathé Serial is evidently in for a prosperous run at the 'Fountain'. It was shown to capacity audiences yesterday, many being unable to obtain admission last night."

Terre Haute Tribune

Produced by Astra

Directed by Wm. Parke



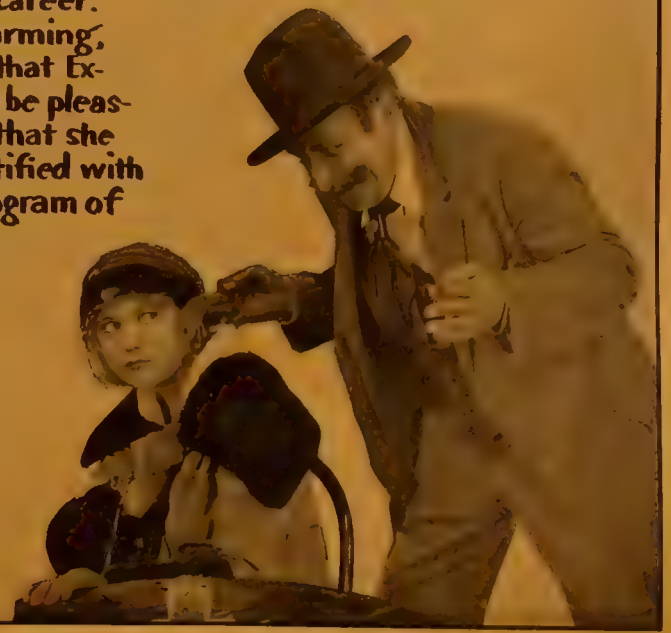


Mollie King

star of

MYSTERY OF THE DOUBLE CROSS

Does in it the best work of her career. She is so charming, so winsome that Exhibitors will be pleased to know that she will be identified with the Pathé program of the future.



26% increase in business in February on the

Hearst-Pathé News

proves that Exhibitors and public alike know what is the world's best news weekly.

War time makes it doubly interesting to the public and therefore doubly valuable to the Exhibitor. Show it—twice a week.



Pathé

announces that the world's greatest war pictures of the world's greatest war — the

Official Government-made Pictures

can now be obtained only through the Pathé Exchanges.

These pictures are unique-exclusive. They show every side of the great war which the United States has now entered. As a timely, novel and superlative box office attraction they are unequalled.

Ask your nearest Pathé Exchange about them.



Edwin Arden
is a celebrated actor.
"The Iron Heart" shows him at his best. It is one hour's solid entertainment for any audience.
Quality cast.
Quality production
Quality in every way

Pathé
announces
The Iron Heart
with
Edwin Arden



Produced by Astra
Directed by George Fitzmaurice
Coming soon

Gladys Hulette
one of the brightest shining stars in the picture firmament—
is announced in
The Candy Girl

A typical Hulette play full of laughter and pathos.

Produced by Thanhouser

What they say of her:
(Mae Tinee in Chicago Tribune)



"POTS AND PANS PEGGIE"
Produced by Thanhouser
Directed by Eleanor Moore
THE CAST
Peggie McGrath . . . . . Gladys Hulette
Tad Barney " . . . . . Warbe Arey
Mah Kah Arthur " . . . . . George Marlo
Douglas Rood Marion " . . . . . Eastern Adams
Beverly Mrs. Stonewood Grave " Florence
Mr. or Dolar Brown . . . . . Arthur Grant
Richter Per Work Jack . . . . . Loyl McCahill

KIND: Comedy drama.
Quality: Good.
Plot: A little Irish girl with four reasons for earning a living—namely four sisters and brothers, obtains employment as maid of all work in a family of unhappy society folk and with right good will sets to work to adjust their lives, unconsciously arranging her own future as well.
Acting: Splendid on the part of Miss Hulette and quite consistently good as regards other members of the cast.
Direction: Capable.
Photography: Clean cut.
Effects: Reminiscent of clean lake breezes and sunny rooms with spring flowers in them.



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The latest of the Selig feature films announced for release in General Film service is "The Prodigal's Return." Founded on the Biblical parable with an up-to-date atmosphere there is both heart-interest and tense action. A strong story and a strong cast.

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Yours truly,

Bud Fisher



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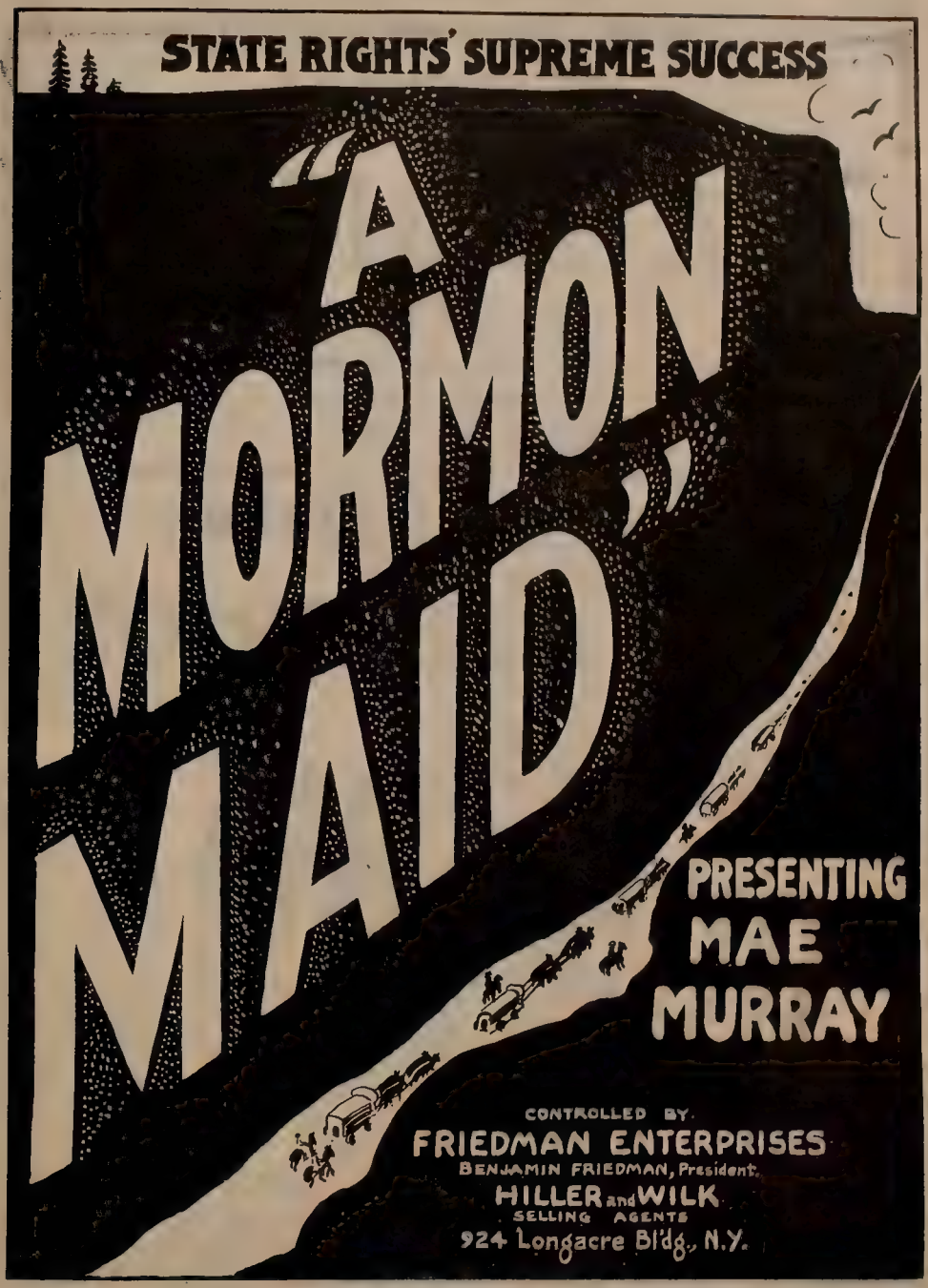
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Some of the biggest theatrical men on the Continent have pronounced this thrilling love drama of the Depths

The Big Time Attraction

Territorial rights are going fast and quick action is necessary if you want to get in on the profits.

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HUMANITY

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FLORA FINCH

IN A TRAVESTY ON A POPULAR PHOTOPLAY

GUESS WHAT

Special Notice: This is the title.

THE AUDIENCE ENTERS A PRIZE GUESSING CONTEST

1st prize	1 pickle
2nd prize	2 pickles
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Booby	A Kiss from Flora Finch (by mail)

Rules for Contestants

Write only on three sides of the paper, using left-handed pen.

In mailing, avoid fire-alarm boxes.

The above stuff is quoted from the film.



Yep—Flora!

NEXT!!

Flora Finch

as

The Vampir-r-r-e!

NEXTER

FLORA FINCH

as

International Spy!

See? Everything we say has got Flora Finch in it!

Guess why?

(No prizes)



H. GROSSMAN DISTRIBUTING CO.

729 Seventh Avenue New York City

Many a packed house is directly traceable to an advertisement in the "News."

Wholesome Films At Last

The nation-wide demand voiced in press and pulpit for motion pictures, fit entertainment for the masses, has now found response.

Wholesome Films Corporation

—announces a forthcoming program of motion pictures *wholesome* in theme and presentation; good, clean, delightful entertainment for you and yours.

The stories to be picturized and presented on the *Wholesome* program will be selected scripts by America's best beloved authors, captivatingly entertaining, refreshingly but not intrusively educational, strong, virile and *wholesome*. These will be the pictures for all classes of all ages.

This *Wholesome* announcement is one of the year's most progressive strides, indicative as it is, of the final realization by manufacturers that the permanence of the motion picture industry rests upon the non-offensive policy—the policy that presents to the public motion pictures minus sex and sensationalism, clean, healthy stories, *wholesome* entertainment for audiences everywhere.

Wholesome Exchanges will be located in all principal cities, an assurance of the best of service to exhibitors.

Write us now and watch for our further announcements.

Wholesome Films Corporation

M. J. WEISFELDT, General Manager
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The CALL of her PEOPLE

SEVEN SMASHING ACTS —

SPECIAL PRODUCTION DE LUXE

METRO





Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

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Book it and Make Money

All METRO EXCHANGES

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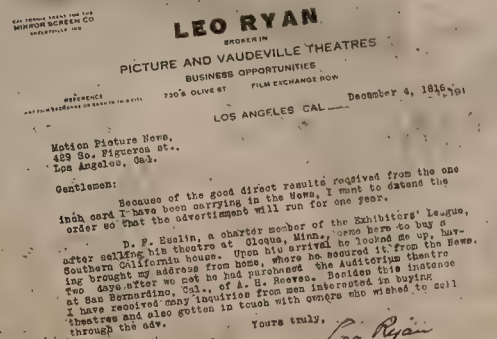
create a keen appetite for

MORE METRO-DREW COMEDIES



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READ HOW IT WAS DONE



LEO RYAN
BROKER IN
PICTURE AND VAUDEVILLE THEATRES
BUSINESS OPPORTUNITIES
720½ OLIVE ST FILM EXCHANGE ROW
LOS ANGELES CAL. December 4, 1916

Motion Picture News,
429 So. Figueroa st.,
Los Angeles, Cal.

Gentlemen:

Because of the good direct results received from the one inch card I have been carrying in the News, I want to extend the order so that the advertisment will run for one year.

D. F. Esslin, a charter member of the Exhibitors' League, after selling his theatre at Cloquo, Minn., came here to buy a Southern California house. Upon his arrival he looked me up, having brought my address from home, where he secured it from the News. Two days after we got he had purchased the Auditorium theatre at San Bernardino, Cal., of A. H. Reeves. Besides this instance I have received many inquiries from men interested in buying theatres and also gotten in touch with owners who wished to sell through the adv.

Yours truly,
Leo Ryan

A ONE INCH AD DID IT

In the Business Offerings Section.

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The cost is small; the results big. Try a small ad and see. If you want to buy, sell, exchange, rent, etc., here's your chance to reach just the men you want to reach.

Write for details

MOTION PICTURE NEWS

729 SEVENTH AVENUE
NEW YORK CITY

KLEINE EDISON SELIG ESSANAY



MAX LINDER'S

Masterpiece is

"MAX IN A TAXI"

this with

"MAX COMES ACROSS"
"MAX WANTS A DIVORCE"

Are his only American made comedies. His first two set the country laughing.

"MAX IN A TAXI" IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him. Don't fail to take advantage of this wide publicity.

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GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 15 MAY 19, 1917 No. 20

The War Tax

A BIG and ominous cloud looms upon the exhibitor's horizon.

Washington proposes to tax motion pictures—or rather the public attending them.

The amusements of the country are expected to furnish from $75,000,000 to $100,000,000 as their share of the huge budget; and motion pictures must yield a part of this big revenue.

The scheme is to add a tax of ten per cent. to picture theatre admission price.

Nickel houses will probably be exempt; all houses charging more than five cents admission will be affected.

We need not tell the exhibitor how big the levy will be. He can easily enough figure ten per cent. of his present gross receipts.

Most of the houses of the country will furnish to the Government from $1,000 to $2,000 a year.

Twenty million dollars, at the lowest estimate, will not cover the annual total revenue to be collected from picture theatres by the Government's present plan.

A tremendous burden—at first glance, and seemingly a most inequitable one.

An exhibitor wires us that the tax will bankrupt ninety per cent. of the exhibitors of the country.

It faces them just as the summer months are on when many exhibitors run at a loss.

But let us see; the situation should be viewed calmly; so it will have to be, and ought to be.

In the first place, this is a war measure. It is not to be normally considered since it is not a measure of normal times.

The World War we have entered grows daily in solemnity and gravity. Washington knows, better than any of us, how deeply serious is this country's position.

EVERY man, every business—no matter what the consequences—will have to help bear the burden. The motion picture business wants to and will do its full share.

In the second place, Washington points out that this is not a tax upon the exhibitor—not upon his gross receipts. It is not so intended. This is the status of the matter at this writing.

It is a tax upon the public. The public will have to pay it, and should pay every cent of it. The tax is laid at the theatre door, so the public *will* have to pay it.

The finished measure will probably provide a separate ticket to be sold at the box office—a one-cent ticket with every ten-cent admission; and the ticket will probably state plainly that it is issued and sold by the Government to the patron.

It is not the exhibitor's charge—in other words, not a raise in admission by the exhibitor. The patron will know this—plainly.

This is not extraordinary.

All other prices have advanced, for the consumer—and heavily. He is paying twice as much for bread; and groceries, meats, vegetables, dry goods, clothing—all have jumped up from twenty to one hundred per cent. in price.

It is only natural that picture theatres should add a penny to a ten cents charge. We realize fully the difficulty of raising admission prices. But, again these are not normal times. All prices are high, and may go higher. And people will be entertained more, Great Britain has found, in times of War than in times of Peace.

Moreover, all theatres—except five-cent houses—will carry the admission tax at one and the same time. Price cutting is not likely. Perhaps the law—it should do so, if possible—will make this impossible, even illegal, thereby protecting the small house from its larger or more prosperous competitor.

Will the people stay away?

WE do not think so. An admission tax, exactly similar to this, has been in force in Ontario, Canada, for some time. Yet, as stated in last week's MOTION PICTURE NEWS, the Ontario public, despite most distressing and long protracted war conditions, pays the tax and attends the houses in increased numbers.

There is a further silver lining to the cloud. If the war becomes serious for the country, as it probably will, prohibition will unquestionably follow, and as unquestionably the picture houses will be greatly benefited through increased attendance.

We are writing optimistically—even in view of the very serious situation—for two very good reasons.

(Continued on following page)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

Speaking Editorially:

The Exhibitor Must Prepare

THE entrance of the American people into the war has taken place with such quietness, such reserve, that the overwhelming seriousness of it is likely to be discounted by extremely busy men, such, for example, as the exhibitors.

That we are actually at war will not be brought home with complete force until the first list of dead and wounded is cabled back.

The exhibitor must not wait for that event. He must make his preparations now.

The war will not be of short duration.

The nation will be scoured for available men. The exhibitor will be hit, *and hit hard.*

The solution to his labor problem is women. We pointed that out last week. We want to emphasize that—and re-emphasize it.

Train women to take the places of your operators, your ushers, your ticket takers—for every branch of your business.

Don't hope for an easy way out—it won't happen.

A Cue from Canada

A WINNIPEG, Canada, exhibitor, anticipating the war tax in the United States, sends us the following suggestion:

"In consideration of the talk and possible necessity of a war tax on motion picture houses, allow me to suggest that pressure be brought to bear that will make the tax a *seat* tax, if anything. The ticket tax is so much trouble to all and costs so much to collect.

"If your taxing law would state 5 cents annually for each seat, it would be easy; if 10 cents, it would not be burdensome. We in Winnipeg pay 20 cents. But just think what 5 cents for each theatre seat in the United States would amount to!"

Our correspondent's suggestion is interesting, and certainly it is timely. However, a five cent seat tax would not bring in, by any means, the amount required by the government.

The five-cent theatre tax would bring to the government less than $500,000, an amount which, obviously, is insufficient.

Rent Them by the Year!

A WIDE awake exchange manager in Pittsburgh has written us a letter in which he encloses a service contract. He says:

"I am sending you this contract for your information, and to get your opinion of our offer to exhibitors."

We desire to thank him for the courtesy, and we make haste in delivering our opinion.

Written across the face of the contract is an agreement by which the exhibitor rents the film, not for one day, *but for an entire year.* He is given exclusive rights and on 30 days' notice can repeat whenever desired. The price quoted is spoken of as reasonable.

Here we have another instance of exactly what MOTION PICTURE NEWS has been hammering away for.

This is our opinion: *Immense!*

Our only regret is that more distributors are not collaborating in the good work of the National Film-Booking Service.

Strike and Strike Hard

AGAIN, Wm. A. Brady has hit a big nail upon the head. We refer to his pointed denunciation of the man who makes an objectionable picture.

It is high time for the industry to act; and we furthermore believe it will act—very shortly.

It is a crying shame that this industry—all its branches, its many individuals, its ideals, its future—should be vilified, utterly misrepresented, punished, and jeopardized through the misdemeanors of one or more producing outlaws.

One of these producers should be picked out and the wrath and power of every branch of the industry turned loose upon him—exhibitor, distributor, producer and trade journal co-operating to this end.

The industry can do this. And we believe it is going to.

Coupon vs. Seat Tax

THE seat tax, as is brought out in another article on this page, would not be sufficient to meet the government's needs. Moreover, a 5 cent seat tax, or a 10, or 15, or 50 cent seat tax would not be distributed over the proper shoulders. For example, the small town exhibitor who can afford to be open only two or three nights a week would be carrying an unfair share of the burden.

Nor does the seat tax consider a variation of admission price. The large theatre, with 25 and 50 cent admissions, would be paying proportionately much less than the 10 and 15 cent exhibitor.

We know, in our hearts, that Congress is far too busy to bother itself, in levying a tax, with discriminations apparently so narrow as this.

The gulf between 10 cents and 50 cents is very broad and significant to us. But Congress happens, just now, to be reckoning in terms of billions.

We can only hope that the members of the National Association, who are now in Washington, will be able to bring enough pressure to bear so that the yoke will be adjusted to fit without chafing anyone.

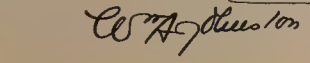
The War Tax

(Continued from preceding page)

Firstly, the tax is inevitable. Secondly, this is positively not a time to fight legislation.

There is but one thing to do, and that the National Association of the industry is doing—namely, laying facts and figures before Congress in a purely constructive and helpful manner. Their whole aim is to make the levy equitable, to protect the small house: first, from the tax; secondly, from unjust competition by its larger competitor, or from any source.

The thanks of the exhibitor are already due Messrs. Powers, Mitchell and McCarthy and others for their good efforts and judgment. Let further procedure be along these same lines.



Industry Leaders Active as War Tax Looms Close

National Association Dispatches Members Post Haste to National Capital to Prepare Equitable Plan of Exhibitor Taxation—Ticket Plan Is Favored—Will Submit Suggestions to Congressional Committee

REPRESENTING the entire industry in its struggle for an equitable distribution of the war tax, which the film business will be called upon to bear, members of the National Association have hastened to Washington.

Theodore Mitchel and J. J. McCarty left for the national capitol last week, where they have met Messrs. Crandall, Varner, Ochs and other small and large exhibitors.

The National Association's representatives, with the exhibitors, will comprise a caucus, representing the industry, and will decide what the industry wants in the way of taxation, and state their case to Congress through the proper committees.

It is not the intention of the committee to fight the war tax, but to suggest, if they will be allowed the opportunity, the fairest, most equitable, form of taxation, so that all concerned will shoulder the burden equally.

It is likely that the film men will make the suggestion that the tax take the form of ticket coupons, one to be sold with each ticket of admission. It is probable that the suggestion will also be made that the tax coupon sale be compulsory.

This plan is urged because if the sale were not compulsory the large theatre could afford to give the tax coupons away and thereby work considerable harm with smaller rivals.

It is believed that a sliding tax will be suggested to apply to the theatres, amounting to ten per cent. of the admission price. That is to say, a 50-cent ticket would necessitate a 5-cent tax coupon, a 10-cent ticket, a 1 cent tax coupon.

The plan decided upon by the film men will be suggested to the Ways and Means Committee who will, it is hoped, take it under serious consideration and incorporate it into the final draft of their recommendation to Congress.

John R. Freuler, president of the Mutual Film Corporation, believes that the ten per cent. tax would be an unfair burden. Speaking of the war legislation, Mr. Freuler said:

"The war tax measure now before Congress proposing a tax of ten per cent. on tickets of admission for theatres is, in my opinion, likely to work an unjust burden upon the public and the picture industry.

"At this distance I am not sufficiently informed of the conceptions which actuate the statesmen who drafted this measure to analyze them with assurance.

"It seems, however, probable that they conceive the motion picture business to be infinitely more profitable than it really is, in all its branches. I am sure that if they had the real truth before them they would find that a tax of ten per cent. is more than most motion picture theatres can bear and yet pay a reasonable profit.

"It is my hope and understanding that the purpose of the Congress is not to put anybody out of business, but simply to raise war revenue. That being true I fear that the ten per cent. motion picture theatre admission tax will fail of its purpose and at the same time strike a serious blow at the most wholesome, low-priced popular pastime of the people.

"I must again turn back to my often repeated declaration that the motion picture is simply a form of publication, an expression of the press, a form of thought transmission, using pictures instead of printed words. It has long been a theory of the people of these United States that the press was an important public servant. Everything possible in the earlier history of our country was done to encourage the dissemination of news and information, as the part of the education of the citizens of a free country.

Pennsylvania Exhibitors Form New Organization

Score of Prominent Theatre Men Design Body for Materially Aiding Its Members and for Promotion of Social Intercourse Meet May 24

THE motion picture exhibitors of a score of eastern Pennsylvania cities were represented at a luncheon followed by a business session in the Hotel Columbus, Harrisburg, May 1, at which, amid much enthusiasm, there was given birth to a new and virile organization designed for the two-fold purpose of looking out for the material welfare of the exhibitors and for bringing them into closer contact for social intercourse and a better understanding of each other's problems and difficulties.

The meeting was called by E. D. Buss and Charles F. Oldt, both of Easton. As special guests of the occasion were invited, "Wid" Gunning, editor of "Wid's," of New York, who was present and made an informal address, and William A. Johnston, president and editor of the MOTION PICTURE NEWS of New York, who at the eleventh hour was prevented from being present but sent a telegram of regret.

One object of this meeting was to bring together at least one exhibitor from each of the important cities and towns of eastern Pennsylvania which are served by the film exchanges located in Philadelphia. These men, it was proposed, should act as chairmen for local branches of the organization to be formed later in their home cities.

Although no name was adopted for the organization it was suggested that it be called The Chamber of Motion Picture Exhibitors of Eastern Pennsylvania, and it is proposed to hold meetings once a month successively in the various cities represented. The next meeting will be held in Reading, probably on May 24, the exact date will be announced in these columns.

H. O. Davis Resigns from Universal

General Manager of Universal Company Hands in Resignation—Company Regrets His Leaving

H. O. Davis, general manager of the Universal Film Manufacturing Company, has tendered his resignation, and it has been accepted with regret. Mr. Davis has received many offers from prominent film concerns and is understood to be undecided whether to remain in the industry or to accept a lucrative outside proposition.

The statement from the Universal Company is as follows:

"Mr. H. O. Davis, General Manager of Universal City, has resigned from the Universal Film Manufacturing Company, and his resignation has been accepted by the board of directors. As an evidence of the regret with which the company has accepted Mr. Davis's resignation, the following extracts from a letter to Mr. Davis are presented. The letter was written by R. H. Cochrane, vice-president of the Universal Film Manufacturing Company.

"'This is a sort of good-bye letter in which I want to say first of all, that I am mighty sorry we could not induce you to stay with the company and go on with your good work. It was only when you seemed to sigh for other worlds to conquer that I finally cast my vote with the others to accept your resignation.

"'When I look back eighteen months and recall what rotten conditions prevailed in our western studios; and then draw a contrast with the present high-class organization, I realize that you have accomplished the impossible, and I want to thank you and congratulate you not only on my own account but on behalf of the company.

"'The fact that you have actually reduced our costs so sharply in the very face of advancing prices on all sorts of labor and material is a great, big thing; but a still bigger one is the fact that you have improved our quality so remarkably while chopping down the costs.

"'So much for the dollar viewpoint. But there's another thing that makes me feel even better, and that is the fact that you have demonstrated to the whole world that it is not necessary for a moving picture studio to be a madhouse nor an immoral "joint."

"'I used to feel like crawling into a hole and hiding when I heard of the conditions in our studios, so you can imagine what a pleasure it is to be able to look the world in the face today and say that our studios are as clean as a hound's tooth—not only physically but morally.

"' It is a safe place for any pure girl or any young chap to work, and we used to think this was impossible in a picture studio.

"'You are leaving with a 100 per cent. record of achievement. That's pretty fair.'"

"Clean House!" Roars Selznick on Anniversary

"Down with the Program" Is Keynote to Distributor's Statement to Trade at End of Successful Year

LEWIS J. SELZNICK has been a leader in the open market for just one year, and his message, based on gleanings from that year's experience can be condensed into this sentence: "Clean house! Down with the program!"

"Clean house! That's the slogan for Spring isn't it?" demanded Mr. Selznick of his interviewer.

"Just a year ago I sprang the same slogan. I announced the open booking system and challenged the program to a fight to a finish. They laughed at me then, but they're not laughing today. I advised the exhibitors to stop paying for pictures 'sight unseen,' like school boys swapping jackknives. I told them to book their features in the open market.

"Immediately the trade launched ferocious attacks upon me. The enemy called me a menace to the industry,' and declared open war upon me at the Chicago convention. A certain historical conference was held at the Astor, condemning me and my proposals. At that very moment one of the leaders at that conference, the head of one of the big program concerns, had made his plans to adopt my system for the biggest star on his program.

"About two months ago the nominal head of one of the biggest of the programs issued a long statement, arguing that program booking was the only logical method in the interests of the exhibitor. I wrote a brief reply to his argument, and I guess I must have convinced his superiors, for two weeks ago this program concern announced itself as entering the open market.

"The handwriting is on the wall—the program will continue, but its bullying methods are dead. The exhibitor does not have to stand for it one more day. If the last year means anything in the history of the moving picture, it means just that. Clean house, if you have been standing for this rank injustice."

Hodkinson Returns from Lengthy Western Tour

Triangle President Reports Acquisition of Many Fat Western Theatre Accounts and Establishment of Friendly Feeling with Exhibitors

W. W. HODKINSON, president of the Triangle Distributing Corporation, returned this week from a seven weeks' tour of the West in the interest of his organization. Mr. Hodkinson's itinerary included Chicago, Denver, Salt Lake City, San Francisco, Spokane, Seattle, Portland and Los Angeles. The purpose of his trip was to get into personal touch with Triangle branch managers and the leading exhibitors of the West to acquaint them with the details of the new policies that are being put into operation.

The West, according to Mr. Hodkinson's investigations, which have been carried on over a space of ten years, is an exceedingly progressive section of the country, motion picture exhibitors having reached a high average level of achievement.

Mr. Hodkinson says that the announcement of the new bonding system which he has perfected, together with the system of modified program booking, about to go into effect has aroused enthusiasm among Western exhibitors.

Some widely sought accounts on the Pacific Coast were signed by Mr. Hodkinson. Resolutions of endorsement of the bonding system have been passed by many of the strongest exhibitors' league in the West.

Before returning to New York, Mr. Hodkinson spent several days at the Triangle Studios in Hollywood and the Thomas H. Ince Studios in Culver City, aiding in the perfection of details of the consolidation of these plants under the direction of Thomas H. Ince.

Auger Sees Bad Days for Exhibitors Who Scrimp

Eastern Manager of V-L-S-E Makes Tabloid Report of His Territory and Reports Sad Doings for Theatres Who Followed War News With Poor Films

THE exhibitor who tries to economize by putting in cheap films is cutting off his nose to spite his face, according to the report of E. Auger, Eastern sales manager of V-L-S-E, who has just made a hasty canvass of his territory in order to find out what effect the declaration of war has had upon the business.

"Many of the exhibitors apparently became panic stricken over the thought of the United States being dragged into the war," said Mr. Auger. "The uncertainty of government conditions had its effect upon the industry. Numerous exhibitors started to retrench in every conceivable manner. Not only did they eliminate much of their advertising campaign, and in some cases all of it, but they began entering the market for the cheapest and most inferior pictures. They did not reduce their admission prices to the public, but expected their patrons to pay the same admission price for an inferior entertainment. The result was that patronage fell off.

"Where this plan of retrenchment was put into effect in neighborhood houses not only did the house itself suffer, but the entire industry suffered. The regular patrons refused to attend inferior performances, and where there was no other available theatre in the neighborhood giving a superior performance, they just remained away from the pictures. So what was one distributor's loss was not another distributor's gain."

But Mr. Auger explained that this condition had undergone a considerable change since the declaration of war.

"With the certainty of the country being at war," said Mr. Auger, "many of the exhibitors seem to have regained their equilibrium."

Binder Tells Australia of Censor Conditions in U. S.

Prime Minister Hughes of Australia, through the Department of Commerce, has secured an exhaustive report on the censorship of motion pictures in the United States, from Executive Secretary J. W. Binder of the Motion Picture Board of Trade of America, Inc.

Since the installation of Commonwealth censorship in Australia, there has been much dissatisfaction among film men there.

"I am not at liberty to disclose any of the recommendations made in this report," said Mr. Binder. "My position in opposition to all forms of legalized censorship, whether of the press, of speech, or of the motion picture is well-known in this country."

The report contains upwards of fifteen thousand words, and will be forwarded through the Department of Commerce to the Prime Minister.

"Mothers of France" Complimented in Grand Rapids Editorial

An editorial on "Mothers of France" was published in the Grand Rapids Press on April 16, in which the virtues of the film were set forth as well as the awakening influence of America's responsibility to France, because France "is the big brother of our infancy."

"To see 'Mothers of France' dry-eyed is to commit spiritual suicide," says the editorial. "It simply cannot be done. . . . Art for Art's sake is all very well, but art for the sake of humanity and democracy is better. And that is 'Mothers of France.'"

Bad Business Brings Repeal of Daylight Saving Act

Largely through the efforts of the St. John, N. B., motion picture exhibitors the daylight saving scheme which was in force there last year from May to September was repealed at a recent meeting of the common council until the project can be nationalized. A petition bearing 5,038 names was presented in favor of abolition and another bearing 3525 urging the continuance of the plan.

The exhibitors pointed out the adverse effects of daylight saving, on their interests. Specifically it was shown that being two hours ahead of New York time handicapped them in program arrangements, and the fact that trains were an hour behind St. John time resulted in exhibitors being without film sometimes when close shipments were necessary. It was also shown that when daylight continued until almost ten o'clock at night, people preferred to remain out rather than patronize the evening performances.

Under the plan in vogue, the first evening shows began at seven o'clock which was five o'clock in New York, and the last show closed shortly after ten, which was but eight in New York.

Publishing Man on Trip

G. L. Treadwell, of the Lawyers' Co-operative Publishing Company, Rochester, N. Y., left for San Francisco last Thursday, sailing from there on May 9 for China.

Frank Hitchcock Heads Vitagraph's Director Board

Former Postmaster-General Elected Chairman of Board of Directors of V-L-S-E—Other Prominent Industrial Figures on Board Now are Clendenin J. Ryan and H. H. Vreeland

THE latest acquisition from America's hall of fame by the picture industry is Frank H. Hitchcock, former Postmaster-General, who was elected chairman of the board of directors and general counsel of the Vitagraph Company of America, on April 27.

At the same meeting at which Mr. Hitchcock was elected a director of V-L-S-E, other directors elected were: Albert E. Smith, Clendenin J. Ryan, Walter W. Irwin, J. Stuart Blackton and H. H. Vreeland. Following the election of the directors, officers were elected as follows: President, Albert E. Smith; Vice-President, Clendenin J. Ryan; Treasurer, General Manager and Secretary, Walter W. Irwin.

Clendenin J. Ryan, son of Thomas Fortune Ryan, is prominent as one of the men who made the Royal Typewriter famous. He has been engaged in many other prominent industrial enterprises. H. H. Vreeland is a prominent traction magnate, organizer of the New York Metropolitan Street Railways and other important traction projects.

Mr. Irwin in his position as general manager and treasurer, read the annual report for the calendar year ended April 8, 1917, submitting figures which showed that from September 9, 1916, until the end of the calendar year the business of V-L-S-E had increased approximately two hundred per cent. This increase was accomplished with considerable less footage than when the V-L-S-E distributed the product of four manufacturers.

Mr. Irwin also called the attention of the stockholders to the credit showing made by the exhibition patrons of V-L-S-E, which he considered rather remarkable and decidedly complimentary to the exhibitors. Of the gross business of the company for the year, but three-tenths of one per cent. is unpaid and of this seventy-five per cent. is collectable, leaving the company with bad debts of less than 1/10 of one per cent.

Probably the most notable achievement of Mr. Hitchcock, from a spectacular standpoint, was making Taft President of the United States. From a strictly business viewpoint his most notable achievements were changing, while he was Postmaster-General, a postal deficit of $17,600,000 annually, to an actual credit balance, the inauguration of the postal savings banks, and the starting of the parcels post system of the Unied States.

President Albert E. Smith, of the Vitagraph Company, was enthusiastic over the association of Mr. Hitchcock with the company.

"Mr. Hitchcock is the very man we need," said President Smith. "He is a trained business organizer of the very highest type. Any person even remotely acquainted with the motion picture industry knows that its greatest need is 'organization.' In Mr. Hitchcock Vitagraph has the highest type of business man."

Commodore J. Stuart Blackton, director-general and one of the original organizers of Vitagraph, was equally enthusiastic over the acquisition of Mr. Hitchcock.

"He is just the man we have needed," said Commodore Blackton. "His organization ability will make itself felt not only in the Vitagraph Company but throughout the entire industry. The association of Mr. Hitchcock with the Vitagraph Company means that we will remain right at the head of the industry, intrenched there so strongly that we will be able to repel all attacks of competitors."

Censorship is Dying Hard in Pennsylvania

"Regulation" Bill, Proposed by Snyder, Restored to Good Graces of Senate Governor Expected to Sign with Amendments

RESTORING hope of dealing a death blow to censorship in Pennsylvania, and substituting therefor the plan of regulation for motion picture films as provided for in the Snyder bill, the Pennsylvania Senate, before adjourning for the week, voted in favor of reconsidering the bill which had been defeated when it came up for final passage in the same body one week ago.

The bill is thus restored to the Senate calender and politicians predict now that it will be passed by both the Senate and the House. The House, when it reaches that body, is expected to offer certain amendments that will make it acceptable to the governor whose signature, of course, must be obtained before it can become a law.

The Snyder bill, which is said to have the backing of all the leading film manufacturing interests not only in Pennsylvania but in New York as well, would abolish entirely the present censorship board in Pennsylvania and substitute for it a Commissioner of Amusements who would license all films in a way that would permit them to be exhibited in the theatres without mutilation. Under this plan no films would be barred from public exhibition until proved, by properly submitted evidence, to be offensive to the public morals.

Film Exports Firm

That the war has stimulated the American film producer is proved by a comparison of the exports and imports of the month of March, 1915 and 1917, respectively.

In March, 1915, the imports amounted to $35,260, while last March the imports totaled $117,054.

The greatest difference is noted in exports. March two years ago the films were exported to the value of $79,328. Last March this figure had climbed to $662,483, an increase of nearly 1,000 per cent.

These figures were furnished MOTION PICTURE NEWS by the service department of the National City Bank, New York.

Weak Hearts May Prevent Operators Enlisting

Eighty Per Cent. of Operators, Says President of New York Local. Have Bad Hearts—Some Have Enlisted Already

WEAK hearts—not faint heartedness—will be one of the strongest reasons why motion picture operators cannot go to war.

According to George C. Edwards, president of the New York local of the Operator's Union, about 80 per cent. of all operators will be barred from military service on account of weakened hearts.

The cause is traced to the unnatural heat of the usual operator's booth. Most of the time the operator stands at his machine with his heart only a few inches from the heated arc crater. The hood does not provide enough protection, and the persistence of the heat saps the strength and health of the heart.

Nevertheless, many operators have already been accepted in the different branches of national defense. Before many weeks are past Mr. Edwards believes that at least fifty men will be gone.

Some of the New York Local's members who are already in uniform are John E. Woodland, able seaman; William Foley and William Hurley, cavalry, National Guard; Sidney Dignon, officers reserve corps; Edward Weinberg, naval electrician, and W. Carol, Naval Reserve.

Albert S. Mockler, secretary and treasurer, is preparing for service in the aeroplane division and will join the colors as soon as he is ready to pass the preliminary aviation school examinations and the physical tests.

The New York Local has 600 members.

Morosco Completes Mack Story

Willard Mack's story of the California gold mines, "The Highway of Hope," in which Kathlyn Williams and House Peters co-star, has been completed by the Oliver Morosco Photoplay Company and is scheduled for release by Paramount on May 17. The story was prepared for the screen by Harvey Gates and the cast in support of Miss Williams and Mr. Peters includes Jim Farley and Harry DeVere.

Willard Mack chose as the setting of his story a typical California mining town—the sort of "mushroom" municipality that sprang up overnight in the gold fields when the pick of some lucky miner struck gold. In staging the production, the Morosco company was careful to select exactly this type of community as a background for the action, the company being sent to one of these deserted towns, the skeletons of many of which are still in existence.

J. A. Berst Again to Direct Pathe Exchange

All Officers Re-elected at Annual Meeting of Board of Directors on April 24—Berst Management Praised—Box-Office Star Policy Proves Up

RE-ELECTION of all officers, and a hearty endorsement of the administrative policy followed by Vice-President J. A. Berst, featured the annual meeting of the board of directors of Pathe Exchange, Inc., held April 24, at 25 West Fourty-fifth street.

The officers were re-elected as follows: Charles Pathe, President; J. A. Berst, Vice-President; J. L. Madieu, Treasurer; Paul Brunet, Assistant Treasurer, and A. E. Rousseau, Secretary.

The successful managership of Mr. Berst was heartily praised, as it was felt that to his untiring efforts and the wisdom of his policies was due the credit for the strides made by the Pathe organization and the notable increase in business in the past twelve months.

In this connection it was announced that never before in the Pathe history has the volume of business done come anywhere near equalling that carried today. The Pathe program has been doubled in size, but the increased quantity of footage, it is felt, has been accompanied by an even greater increase in quality. Coincident with this has come a betterment in service until today complaints from exhibitors have reached a minimum.

"The policy of having stars of box-office value only and the securing of such a number of those who truthfully come under that category I consider one of the most important, if not the most important achievements of the past twelve months," says Mr. Berst. "We are making it easy for the exhibitor to book Pathe pictures, and do business with them."

In this connection was pointed out the engagement of Mrs. Vernon Castle at a high figure, for Mr. Berst confidently believes that in her Pathe has a star of wonderful drawing power.

Pearl White, another real Box-Office Star, has a wide following. Though she has been mostly used in serials, "Hazel Kirke" and "Mayblossom" proved her value as a Gold Rooster star also. Miss White is under a long term contract with Pathe.

Gladys Hulette has climbed to fame with dizzying rapidity during the past year. The pictures in which she stars have a fascination and charm all of their own and are doing a big business for exhibitors. She also is signed up for a long term.

Baby Marie Osborne presents to the public the absolutely unique example of a five year old child with the facial charm, the poise, the talent and physical resources that enable her to carry the burden of a five-reel drama and do it as well as any veteran of stage or screen. She is assured to Pathe for a term of three years.

Mollie King by reason of her excellent work in "Kick In" and "Mystery of the Double Cross," became entitled to a position in the carefully selected coterie of box-office stars.

Florence La Badie, Frederick Warde, Harold Lloyd, the "Lonesome Luke" of Pathe comedies, Harry Myers and Rosemary Theby, Creighton Hale and Warner Oland, are other big Pathe stars who have made history for his concern, according to Mr. Berst, and who are tied to long term contracts.

Beecroft Fills Large Order with London Concern

Chester Beecroft this week again demonstrated his facility to place American film product on the foreign market when he closed a deal with Bolton-Stewart, Ltd., of London, to supply them every month for the next two years with a new five-reel feature subject starring Crane Wilbur.

So far Mr. Beecroft has placed three brands of American five-reel feature productions with the Bolton-Stewart concern. These brands are the Triumph productions, the Frohman super-pictures, and now the Crane Wilbur subjects. Bolton-Stewart, Ltd., receive one new subject a month of each brand.

Bud Fisher Takes Over "Mutt and Jeff"

Cartoonist Becomes Manager of Animated Comedies—Will Personally Supervise All Production

BUD FISHER, highest salaried cartoonist alive, creator of "Mutt and Jeff," has taken over the management of the Mutt and Jeff Cartoons, and will hereafter personally supervise all productions as well as take in hand the business management of his concern.

"I realize the amount of work involved in the production of the 'Mutt and Jeff' comedies," said Mr. Fisher, "but after their completion I am desirous of seeing that they get the proper circulation. Having this object in mind, I propose to personally attend to their distribution. I hope, in this way, to see my product exhibited under the most favorable circumstances, giving the utmost attention to my exchanges, which I know will in turn repeat the same service to their exhibitors.

"I feel certain that this arrangement will be approved by those whose satisfaction is my ultimate aim. There will be no detail too small that I will not personally supervise, no inquiry too trivial that I will not answer."

Bud Fisher has located his offices in the Godfrey Building, at 729 Seventh avenue, New York City.

Caulfield in New York

H. P. Caulfield, president and general manager of the Caulfield Photoplay Company, makers of the Strand Featurette comedies, and owner and manager of the Garrick theatre in Los Angeles is in the city. Mr. Caulfield is to be general manager of the Lois Weber Productions on the first of June. His connections with the Chaplin company are supposedly at an end.

Thanhouser Pleased at Success of Warde—Tells of Plans

THE unanimity of the criticisms given Frederick Warde in his latest Than houser picture, "Hinton's Double," has greatly pleased Edwin Thanhouser. To the last one they spoke in praise of the feature, although Mr. Thanhouser admits it was with great uncertainty that he looked upon the venture of Mr. Warde into modern screen drama.

"On the strength of these notices," says Mr. Thanhouser, "we have cast Mr. Warde in another production minus the doublet and hose. The Shakespeare fans throughout the country, many of whom have organized Frederick Warde Shakespearean clubs, don't know what to make of it. But they all wish him well in the change and their interest in his future pictures has increased for the very reason that the films will reveal a new Frederick Warde to them. We have not decided on a definite title for the second modern feature as yet, but I might state the cast consists of Mr. Warde, Jeanne Eagels, Robert Vaughn, Carey Hastings, James Ewens, Ernest Howard, Grace Stevens and little Helen Badgley.

"The new Florence La Badie feature is a seven-reel like 'Vicar of Wakefield.' But it is not that style of a play. I would call it a red-blooded melodrama. I cannot give more particulars until we have run through a first print, but I don't mind indicating here that the new seven-reeler is in the sensational class. Strictly clean, of course. In Miss La Badie's support are Richard R. Neill, Wayne Arey, Gertrude Dallas, J. H. Gilmour, Arthur Bower and Claude Cooper. Ernest C. Warde, producer of 'Hinton's Double,' is the director.

"While I am speaking about our productions in work, let me mention a *completed* one. It is our next Pathe release, called 'The Candy Girl.' The finest notices given a feature film in a long time will be accorded this feature. Just note this prediction."

Fannie Ward Re-engaged by Jesse Lasky

By the terms of a contract signed by Jesse L. Lasky and Fannie Ward just prior to the departure of the former from New York, the star will continue in Lasky-Paramount Pictures. Jack Dean, who has been playing opposite Miss Ward in many of her recent pictures has been engaged to play character roles and heavy parts, and it is stipulated that Miss Ward will have a different leading man for each of her forthcoming pictures.

There is no question of Miss Ward's popularity with the screen public. Her work in "The Cheat" is a matter of history. She has also starred in a number of light comic roles.

Prizma in New Offices

Prizma, Incorporated, has moved its offices from 40 Wall street to 11 East Fourteenth street, where commodious quarters are occupied.

Northwest Exhibitors in Convention Condemn War Tax

Record-Breaking Assembly in Minneapolis for Annual Session—Voice Protest to Washington on Proposed Extra Tax, and Accept Organizer Herrington's Proposal

FROM the time of the opening of the convention of the Motion Picture Exhibitors' Corporation of the Northwest, in the Colonial room of The West Hotel, in Minneapolis, on Tuesday, May 1, until its close on Thursday, May 3, there was action every minute and the Northwest went on record as one of the most progressive and live-wire sections of the country. Fully three-fourths of the membership representing Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan were present throughout the three days, and a more lively, enthusiastic body of delegates have seldom assembled under one roof or accomplished more real substantial good for the motion picture industry than was accomplished by them.

The convention was opened by President James Gilosky, who after extending a hearty welcome to the delegates, introduced Mayor Thomas Van Lear, of Minneapolis, who declared himself a strong supporter of the industry, an enemy of censorship, and concluded with the words, "Sell the hammer and get a horn." David G. Rodgers, a prominent exhibitor of Minneapolis, followed the Mayor on the speaker's stand, and at his suggestion the assembled delegates unanimously agreed to dispatch a message to President Wilson declaring the support of the Northwest exhibitors. Lee Ochs, National President, greeted the convention and reviewed the situation of the industry as it was observed by him on his recent trip throughout the country. William J. Sweeney, National Treasurer, and Fred J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, and delegates from outlying States followed with brief remarks.

After a long discussion from all parts of the floor of the proposed Government war tax, threatening exhibitors throughout the country, Mr. Herrington's proposed means of warding off the 10 per cent. war tax on gross receipts was favored, and the resolution committee drew up a protest to be sent to Washington. The text of the resolution voiced the opposition of the entire convention against the proposed tax on receipts and recommended that an income tax on profits be considered instead. The resolution as drafted and unanimously passed by the convention is as follows:

"We, the members of the Motion Picture Exhibitors' Corporation of the Northwest, comprising the States of Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan, members of the Motion Picture Exhibitors' League of America, having in its members representation in every State in the Union in convention assembled, hereby go on record as utterly opposed to the special war tax of ten (10) per cent on gross receipts.

"There are in the neighborhood of fifteen thousand (15,000) motion picture theatres in the United States. If you pass this tax you will drive seventy-five (75) per cent of them out of business. We are willing to do our share and ask your committee not to impose any heavier tax upon our industry than mercantile business.

"Therefore, we recommend the income tax for owners of motion picture theatres, asking only the same exemptions that would be accorded to others. We are willing to co-operate and offer to appear before you with proper data substantiating our claim."

This resolution was telegraphed to Washington to the Ways and Means Committee of the House and Senate. The remainder of the Tuesday session was taken up with discussions of remedial measures for the grievances with the exchanges and producing companies.

The Wednesday session was one of accomplishment. The morning session was opened by Miss Rose Tapley, of Vitagraph Company. Her remarks confined themselves to advocation of more complete co-operation by both arms of the industry, the exhibitors and the exchanges. A discussion of the advance deposit evil, film delivery expressage and the Government war tax took up practically the rest of the day's session. The opinion was unanimous that should such a tax be placed it would result in driving at least 75 per cent. of exhibitors out of business. The sentiment of the convention was in favor of the doubled income taxation of the present, as a substitute. Lee Ochs, at the close of the convention, left for Washington, carrying with him personal letters from every exhibitor present, voicing their protest to this proposed war tax.

The grievance against the advance deposit system was taken up and at David G. Rodgers' suggestion that the cancellation plan be substituted for the advance deposit, it was decided that hereafter the exhibitors of the Northwest would refuse to place an advance deposit when they could satisfactorily show that they are financially and morally fit. Mr. Rodgers was given the power of attorney to adjust relations in this respect. Action on the war tax was taken up again when it was announced that a committee of the State Federation of Labor had called upon the convention to aid them in checkmating the 10 per cent. tax plan. National Organizer Fred J. Herrington came forth with another plan of action at this session that is considered vitally important. He said a music tax on exhibitors was on the way and that every theatre using an orchestra, organ or piano will be subject to a yearly tax of $60 per year on any music coming from a member of the Music Publishers Association of America. To frustrate this plan it was proposed that the organized exhibitors encourage the independent publishers and composers and to have resource to their music upon the advent of the tax. This action was taken by an unanimous vote.

The election of officers took up the entire session on Thursday. There was little contesting of nominees and practically the same list as last year was elected. They are:

James Gilosky, president; C. W. Gates, vice-president; Clyde H. Hitchcock, secretary; W. H. Deeth, treasurer. Executive Committee: D. G. Rodgers, Minneapolis; L. V. Calvert, Minneapolis; Frank E. Nemec, St. Cloud; J. B. Reisman, St. Paul; H. P. Greene, Minneapolis; Vice-presidents: Jay E. Sherwood, Madison, Wis.; J. E. Hipples, Pierre, S. D.; A. J. Kavanaugh, Grand Forks, N. D.; Alton Gilles, Breckenridge, Minn.; J. E. Boyle, Dubuque, Iowa.

The delegates selected to represent the Northwest Exhibitors' Corporation at the national convention are: Ed. Hinz, C. H. Hitchcock, M. A. Arroppenrath, James Gilosky, Joe Freedman, Tom Furniss, M. S. Nathan, D. G. Rodgers, H. P. Greene, W. H. Deeth, C. E. Van Duzee, D. T. Chamberlain and Charles Campbell.

Before word for adjournment was given President Gilosky called upon the visitors from other cities and representatives of the various trade journals present, for a word to the Northwest members. Joseph Hopp, president of the Chicago League, and William J. Sweeney, National Secretary, both made brief remarks of praise and invited them all to be present at the national convention and exposition at Chicago in July. Sam Spedon, of the Moving Picture World, and William J. McGrath, of the MOTION PICTURE NEWS, talked from the trade journal's standpoint.

For entertainment there was a banquet and offerings of musical and dramatic talent. The grand ball brought out about every one in Minneapolis and St. Paul interested in motion pictures.

WILLIAM J. McGRATH.

National Advertising Campaign on "Neglected Wife"

AS part of the national advertising campaign on "The Neglected Wife," Pathe's latest serial, released May 13, Pathe will advertise on an extensive scale in eighty-two of the most important papers in the greater cities of the country. One of the most imporant features of this campaign is an offer of $2,000 in cash prizes for the best solution of the problems of "The Neglected Wife" and the "Other Woman."

Because of the popularity of the star, Ruth Roland, who played the leading roles in "Who Pays?" and "The Red Circle"; the large following that Mabel Herbert Urner has won during the six years she has been writing for the greatest newspapers in the country, the strength of the story of "The Neglected Wife," and the appealing characters of the woman who, through carelessness, lost her husband's love, and the other woman, who through circumstance and misfortune, was forced to lead the life of "The Woman Alone," it is predicted by Pathe that "The Neglected Wife" Serial will have a universal appeal.

The popularity of Mrs. Urner's fiction is evidenced by the fact that a number of important papers are now running the Helen and Warren series under the title of "The Married Life of Helen and Warren."

It is pointed out by Pathe that exhibitors in thes cities will profit by the publication of the Helen and Warren stories because the readers will be anxious to see Mrs. Urner's fiction characters on the screen.

Chicago Film Pirate Convicted and Paroled

Herman Abramovitz, Alias Herman Abrams, Found Guilty in Criminal Court of Handling Stolen Chaplin Films

HERMAN ABRAMOVITZ, alias Herman Abrams, was convicted before Judge Robert E. Crowe, in the Chicago Criminal Court on May 2, on a charge of film piracy preferred by the Mutual Film Corporation, for having received and sold three stolen Charlie Chaplin comedies, "The Count," "The Vagabond" and "The Fireman."

Abramovitz was released on strict parole by Judge Crowe.

These films were abstracted from the vaults of the corporation in Chicago last September, and disposed of by Abramovitz to a film dealer in Omaha, who sold them to McLean and Walters, proprietors of the Lyric theatre in Sioux City, Ia.

The property was received in October by E. W. Stoddard, Assistant General Counsel of the Mutual at Sioux City. Abrams was arrested and bound over to the Cook County grand jury which indicted him.

The campaign against film thieves launched by the Mutual several months ago has already resulted in several important convictions and the indictment by the federal grand jury of George E. Bradenburgh, a former Philadelphia alderman, as well as the conviction and sentence of Louis Chateau and other alleged offenders who are said to have been harassing the motion picture industry.

During the last five months there have been recovered by the Mutual Film Corporation, sixty reels of film stolen by pirates and valued at $60,000.

The Mutual has perfected an investigation organization covering the entire country which now has in preparation several other important piracy prosecutions.

Illinois Safe from Censors for Three Years

Motion picture censorship in Illinois for three more years is a remote possibility, exhibitors believe. Their opinion is based on the fact that Governor Lowden vetoed the Jackson bill, which had as it's purpose that of stopping all films tending to show race hatred. The bill had passed both the house and senate by small majorities.

The bill left it for a jury to decide whether a picture or play was a violation of the act.

Simplified Spelling in Sub-Titles Approved

At the eleventh annual meeting of the Simplified Spelling Board at Columbia University last week, the Universal Film Manufacturing Company, which, through an order of its vice-president, R. H. Cochrane, recently adopted simplified spelling, in all of its titles, sub-titles, advertising and publicity matter, was voted a resolution of appreciation and the list of abbreviated words, as adopted by Universal, was recommended to film companies.

Whartons Release Two Features

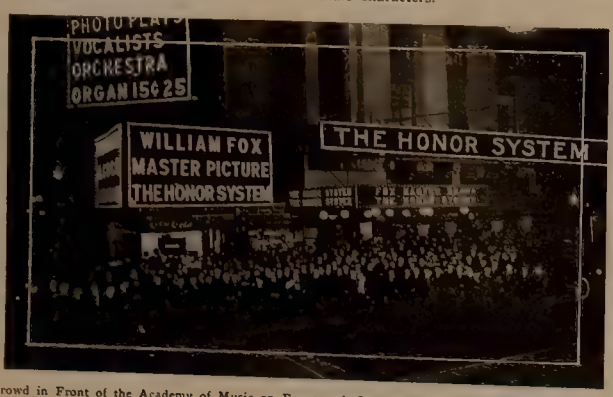
The Wharton Brothers, with studios at Ithaca, N. Y., announce the completion of two features for the state rights market. The first of them, "The Great White Trail," is eight reels in length and feaures Doris Kenyon. The second is a comedy of two reels, "Below Zero," featuring Eddie Vogt.

Both of these pictures will be given trade showings within the next thirty days, after which offers will be considered for territorial sales.

Choose Cast for Ivan Picture

The cast of the production which William Humphrey of Ivan Film Productions, Inc., is directing has been selected.

Grace Valentine, who now appears in a leading part in "Upstairs and Downstairs," at the Cort theatre, New York, with Louise Beaudet and Carolyn Birch, are charged with the female leads, while James Morrison, Arthur Donaldson, Paul Capellani and Gladden James present the leading male characters.



Crowd in Front of the Academy of Music on Fourteenth Street, New York, Waiting to See William Fox's "The Honor System" After Its Four Months' Run at the Lyric Theatre, N. Y.

Music Publishers' War Goes On

At a meeting of the New York branch of the Exhibitors' League, held May 2, it was decided that exhibitors who are members of the league will use only music on which copyright has expired or music from the following publishers:

Edward Schuberth, Sam Fox, G. Schirmer, Sam M. Berg, John Franklyn Music Company, Jos W. Stern, Carl Fisher and Boosey and Company.

It was also resolved at the meeting that no singers from any publishers be permitted to sing, and that no "request" selections be played, no matter by whom requested.

These resolutions will be effective for six months at least.

"The Spoilers" Reissued

Following a two-year withdrawal of "The Spoilers" in New York State, it is announced that the "de luxe" edition, which has commenced booking in New York State, will be completely withdrawn following the expiration of six "available" months beginning April 15.

It will not then be available for booking for a two-year term, to wit: until October 15, 1919.

The 1917 showings commence with the Keith, Proctor and Moss circuits in Greater New York and up-State at Proctor's, Albany, and the Family, Buffalo. Explaining the withdrawal policy, C. C. Loftus, representing the owners, states:

"The De Luxe Spoilers," by Rex Beach, will be available for New York State booking for six months, beginning April 15, and then not for two years, to wit, October 15, 1919. Such an attraction becomes most valuable to its owners and to the theatres playing it when released only for limited periods.

"A 'complete withdrawal' is in the interest of the attraction owner and the attraction booker. It has been figured that no large attraction—film or otherwise—should stay continuously on the market, and that a withdrawal of from one to two years is the proper duration."

$50,000 Company in Chicago

The formation of the Edmund M. Allen Film Corporation in Chicago, last week, for $50,000 is reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey. The incorporators are Michael Michelson, George M. Harris and Harry J. Ridings, all of Chicago.

Texas Court Overrules City Sunday Opening Ordinance

Advices from Austin, Tex., to the county attorney at Fort Worth, Tex., are to the effect that the Court of Criminal Appeals has overruled the motion for a rehearing in the motion picture shown Sunday opening case at Fort Worth.

The action of the court indicates that no more Sunday shows will be permitted, the action taken by the court being adverse to the city ordinance which permitted picture shows to show on Sunday.

More than 300 similar cases against proprietors of motion picture shows are pending in the county court and awaiting trial.

Brady Declares War on Makers of "Filth Films"

National Association Head Throws Hat in Ring at Brooklyn Exhibitor Association Dinner—"Industry Can Handle These Men from Within, and I'll Not Continue to Serve Unless It Does"

"PUT the maker of rotten films in convict's stripes," was the climax of a urging declaration of war, made by William A. Brady at the dinner of the Brooklyn Local of the Exhibitors' League of America, Wednesday evening at Stauch's, Coney Island. To the accompaniment of almost continuous applause the head of the National Association of the Motion Picture Industry made the flat-footed statement that he would not continue to serve in that capacity unless drastic action was taken to rid the market of the "filth film."

"We can handle this situation from within the industry, we must handle it and we will handle it, roared the veteran of the theatre. "This very small minority that makes rotten pictures must not be allowed to continue living on the industry and killing the industry. They are the prompters of reformers and cranks—they are the enemies we must fight. And let me tell you, gentlemen, it is a fight for the preservation of the industry.

"As a theatre man, speaking from thirty years of experience in providing entertainment for the American people, let me tell you theatre owners here that every time you pack your house by showing a filthy picture, you deal a blow at your own business future. I have seen the smutty play come and go and I know whereof I speak. I have produced off-color plays—but it was in my younger days. I am frank to say I didn't know any better.

"If this industry is to grow and develop as it should, we must take more pride in it, we must think beyond the lines of entertainment, above the plane of making a little quick, easy, dirty money out of an improper picture. Remember, gentlemen, there's neither permanent prosperity nor peace of mind in the off-color production."

Mr. Brady's speech was the feature of a dinner that was in every way a gala affair. The occasion was a farewell to the retiring officers and a welcome to the incoming officers. The popular William Brandt, newly elected president, acted as toastmaster. The other officers include: Rudolph Sanders, vice-president; H. Clark Mooney, second vice-president; Robert Israels, treasurer; William Bland, financial secretary; Samuel Sesselbaum, recording secretary; Adolph Stockhammer, sergeant at-arms.

Closely pressing William A. Brady for the oratorical honors was William W. Irwin of Greater Vitagraph, who presented the motion picture's case against the Wheeler Tax Bill in forceful manner.

Samuel Tuzee, president of New York local; Sheriff Riegelman, of Brooklyn, and Deputy License Commissioner Lemberg, were other speakers of the evening. Practically every film company was represented by its executives and members of the staffs, the attendance, with the exhibitor members, reaching close to the three hundred mark. An excellent vaudeville entertainment followed the banquet.

Pittsburgh Exchanges Rent Films by the Year

The National Film-Booking Service, of Pittsburgh, has called to the attention of MOTION PICTURE NEWS a new form of contract for film booking, whereby the exhibitor rents the film not by the day but by the year.

The new clause written across the face of the contract, is as follows:

This picture is not sold by the day.

In consideration of $———, receipt of which is hereby acknowledged, National Film-Booking Service, Inc., by virtue of its sole ownership of all rights and prints in Western Pennsylvania and West Virginia, conveys to the———Theatre exclusive exhibition rights in City———, District———, State ———, for a period of one year on the six-part feature entitled "Her Condoned Sin." It is agreed that said picture will not be exhibited by Lessee outside said territory allotted, and that after the initial showing, at least 30 days notice shall be given Lessor, of dates wanted for repeat showings, and that should no prints be available for dates requested, other dates will be accepted. This price does not include the cost of advertising matter.

National Film-Booking Service, Inc.

By———

For Theatre———

Lasky Back in New York Tells of Future Plans

Changes in Mode of Production to Come Directors Will Do Work They Are Best on Unhampered, and Will Each Have Permanent Staff

ANNOUNCEMENT of revolutionary producing plans last week followed the decision of Paramount to adopt the open-booking system, and the return of Jesse L. Lasky from a six months' visit to the Lasky Hollywood studios.

"We are putting into immediate effect," said Mr. Lasky, "a plan of producing to fit Famous Players-Lasky Corporation's announcement made by Mr. Zukor last week, that commencing in August the Paramount Pictures Corporation will adopt the open-booking system of distribution. We recognize the fact that under such a system of distribution each picture and each star must be judged individually and not in co-ordination with other productions. To this new problem I have given a great deal of thought and we have adopted the following method of production, based on my conclusions: That photoplay producing is a fine art and not a manufacturing business, and that best results are obtained by individual expression and unrestrained development.

"Each director in our four studios will be absolutely independent to produce to the best of his efficiency and ability. I have had conferences with all of the directors and they have enthusiastically entered into the plan. With the discontinuance of a central scenario bureau each director will have his own writing staff and the author will continue active work on every production until its conclusion, staying by the side of the director even when the film is cut and assembled. I believe this plan will improve production."

Buyers Denote Interest in "The Submarine Eye"

Broadway Showing Being Arranged Several Companies to Play New England—Three Canadian Openings and Los Angeles Showing Arranged

CONVINCING proof that "The Submarine Eye" has gotten over in good style has come to the Williamson Brothers from the buyers who have crowded their offices the past week.

J. M. Franke, who has taken over "The Submarine Eye" for New England, is grooming a number of companies preparatory to sending them through this territory at once. He will receive the hearty co-operation of the Williamson Brothers' organization and will do a great deal of missionary work, which it is believed will increase the value of the picture for the smaller houses, who will get it at a later date.

R. E. Lawhead, of Chicago, representing big interests there, is now in New York negotiating for Illinois and Michigan. By the time this statement is in print, he will, in all probability have closed for this territory.

Three of Canada's biggest industrial centers, Toronto, Montreal and Winnepeg, will be opened for long runs May 21st.

"The Submarine Eye" will open at the Auditorium, Los Angeles, Cal., on the same date. Wm. G. Colvin, an experienced showman is in charge of this company.

According to present plans, the first Western showing of "The Submarine Eye" will be at the Metropolitan Opera House in Minneapolis on May 13th, to be followed by runs in St. Paul, Milwaukee, Duluth and other mid-western cities. E. F. Lampman, is the special representative.

Another company is leaving for an extended tour throughout the South and will open the Jake Wells Circuit in Atlanta on May 21st. Richmond, Norfolk and other Southern metropolises will follow the Atlanta engagement.

Negotiations are under way for the acquisition of a big time theatre in New York City above the 42nd street line, where it is expected that this love drama of the depths will play an extended engagement.

Theatrical men with headquarters here in New York, who have seen private exhibitions of "The Submarine Eye" are said to be willing to back up their belief that it is a big money maker,

WITH THE EXHIBITOR

North Carolina Exhibitors Convene in Mid-June

The annual convention of the Exhibitors' League of North Carolina will be held at Wrightsville Beach, Wilmington, North Carolina, June 14, 15 and 16. Convention headquarters will be established at the Oceanic Hotel.

President Percy W. Wells, of Wilmington, and Secretary H. B. Varner, of Lexington, have not yet announced the completed program for the session, but it is expected to be fraught with significant importance both to the industry of the State of North Carolina and of the country.

Elaborate displays by manufacturers of films and accessories will be a feature of the convention and applications for reservation of space are coming into President Wells daily. Efforts will be made to have several stars and some speakers of national importance in the industry, and all of the big trade papers will be represented. As Wrightsville Beach season will be in full blast at that time, an opportunity will be afforded to visitors of combining business with pleasure and have a seashore outing while attending the convention.

Michigan Exhibitors' Convention Scheduled for June 12-13

An executive meeting of the Michigan branch of the Motion Picture Exhibitors' League of America, was held at Saginaw on May 4, at which all of the Michigan league's officers were present.

It was decided that the annual meeting and convention of the Michigan league will be held at Grand Rapids, June 12 and 13.

In a telegram to MOTION PICTURE NEWS from A. J. Moeller, secretary, was the line: "Looks like the beginning of a real organization. Who said 'Cannot come back?' Watch Michigan branch!"

Chicago Herald Specially Boosting National Convention

Comprehensive plans are being made by the Chicago Herald to give the greatest co-operation possible to the making of the National Convention held in Chicago from July 14 to 22, the greatest of its kind.

H. C. Holah, manager of the Motion Picture Department of the paper, announced that in addition to publishing an extensive Special Motion Picture Edition to dedicate the convention, it will carry a daily Movie Section, giving mention to every activity concerning all exhibits, special features and association proceedings.

A special circular-letter is being sent out by the Herald to exhibitors, telling of its plans and offering all co-operation possible.

ON THE FIRING LINE

Anita Stewart and Earle Williams got the laurel of popularity from C. A. NOLAN of JAMESTOWN, PA., who found "The Fall of a Nation" a hit with his patrons. Vitagraph and Paramount are the programs played at this house.

"Stick to the program if you want to win," says A. MCCULLOM, OF THE STAR, ALPINE, TEXAS. "Quit letting the feature stars make all your money after you spend money building and developing them."

Mary Pickford, Harold Lockwood and Charlotte Burton are the favorites with patrons of the CASINO, NUNDA, NEW YORK, according to MANAGER W. P. HARK. "The high cost of living is leaving no room for amusements," he adds.

Paramount, Metro, Fox, World, Selznick and Artcraft, is the imposing list of programs being shown by J. B. EAMES, OF THE PARK, BARNE, VT., under an early change policy. "Business is just fair, declares Manager Eames. "I am giving more music and intend substituting a musical program and eliminating one reel. My only kick is the over-production of inferior features and lack of good ones.

"We are having great business down here in Oklahoma," declares S. H. JONES, OF THE EMPIRE, ALTUS. "I showed 'The Spoilers' yesterday to $223."

THE DIXIE THEATER, BUENA VISTA, VIRGINIA, has been operating two months and reports business very good. MESSRS. LLOYD and UPDYKE show Paramount and Triangle programs, each for three days.

St. Louis Exhibitors Body Joins National League

The St. Louis Exhibitors' Association became a member of the National League on April 26, and the event was celebrated with a big banquet at the Planters Hotel.

Kansas Theatre Men Fight Deposit System

The Motion Picture Exhibitors' League of Kansas held its semi-anual meeting in Hutchinson, April 16 and 17. The paramount subject was "deposits," and the League went on record flat-footedly against them. The exhibitors take the stand that they are responsible business men, and the manufacturers should not treat them differently than manufacturers and distributors of merchandise are treated.

While the discussions were warm, and the position taken unequivocal, there are signs that the exhibitors are willing to meet the manufacturers on any ground that will be equitable.

Iowa Exhibitors Meet—Fred Herrington Present

Fred J. Herrington, National Organizer of the Motion Picture Exhibitor's League of America, was in Des Moines, Iowa, last week, assisting in the reorganization of the Iowa Branch M. P. E. L. of A. Exhibitors from all over the State assembled at Des Moines for the meeting, which was held at the Chamber of Commerce.

H. J. Lago, manager of the Majestic theatre, Ft. Dodge, Iowa, was appointed temporary secretary of the organization. Plans were laid for a State convention to be held in Des Moines the second week in June. At this convention the permanent organization will be perfected and officers will be elected.

This reorganization has been contemplated for some time. In fact, ever since the resignation of A. H. Blank as president of the League. Local exchangemen were particularly anxious to see the league perfected.

Exchange Refuses to Make Good Loss to Exhibitor, He Says

We are in receipt of a letter from Exhibitor J. W. Schmidt, Grand theatre, Breese, Ill., in which he complains that the Clune Film Producing Company, by S. C. Rogers, writing out of Chicago, refuses to make good a bona fide loss to him of $6.25 from printing heralds, etc., prior to cancelation of a contract booking made by him in good faith.

We have before us letters and contracts, and he has a contract for exhibition making no mention, even in the smallest type, of requiring "acceptance" from the Chicago office.

Mr. Rogers in his letter to this exhibitor says: "I do not find any conditions that would prohibit us from declining to accept such a contract."

In our opinion this concern should be very glad to get a release from all damage from Mr. Schmidt for the above mere trifle. Their representative made an apparently legal and binding contract, and Mr. Schmidt got busy and printed his advance notices. The answer as to why Mr. Schmidt is entitled to redress is, because he was injured that much, and more, by repudiation of a contract already made.

Important Meeting of Ohio Exhibitors

A business convention of Ohio State Branch, No. 1, Motion Picture Exhibitors' League of America, will be held on May 15, 1917, commencing at 11 A. M. at State headquarters, room 409 Republic Building, 647 Euclid avenue, Clevelnad, Ohio.

Election of State officers and delegates to the National Convention will be held and a full attendance of exhibitors is urgently requested.

Time to Organize—Now!

On account of urgent calls from Southern and Eastern States National Organizer Fred J. Herrington has changed his itinerary.

Leaving Minneapolis he has gone to St. Louis and thence to Kansas City. From that city on his proposed route is as follows:

Oklahoma City, Dallas, San Antonio, Houston, New Orleans, Mobile, Jacksonville, Richmond. He will attend the North Carolina Convention June 14th-16th, at Wrightsville Beach.

Between these cities Mr. Herrington will have time to visit other Southern States. Write or wire us and we will wire him.

The movement for National organization is growing. Missouri has held a big convention and joined the National League. Michigan will hold its banner convention this year (note the telegram from A. J. Moeller, secretary, elsewhere in this issue) on June 12th and 13th. Texas holds its state convention on the same date. North Carolina, a very stirring organization, promises a banner convention on June 14th. Ohio will hold its best and biggest convention in Cleveland May 18th.

Many states have joined the national organization which have never been in before. Every state will probably send a delegation to Chicago.

Every state *should*. Right now a huge annual war budget of more than twenty million dollars faces the exhibitors of the country.

This budget must be collected equitably. Only one thing will assure every exhibitor of just treatment this year, and that is his membership in a national organization capable of protecting his interests.

You *must* join the League this year. You *must* go to Chicago.

Fred J. Herrington will help you organize. His services are at your disposal.

Let us know when you want Mr. Herrington and we will advise him at once.

Send this coupon in to MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

---COUPON---

Are you a League member? If not, why not?..... Will you attend the National Convention in Chicago—
Do you favor instructed or uninstructed delegates?..... July 14-22d?.....
..... Who is your choice for President?.....

Remarks .....

.....

.....

.....

.....

Signed .....

Theatre .....

City .....

Cleveland Accords Herrington an Ovation

National Organizer Rouses Enthusiasm Through Plain Exposition of Exhibitors' Problems—Urges Unity—Resolution Against War Tax

"ONLY IN UNITY IS THERE STRENGTH." That is what Fred Herrington told the members of the Motion Picture Exhibitors' League at a special meeting April 26.

On his brief visit, en route to the coast, Mr. Herrington struck at the exils confronting the exhibitor and pointed the way to concerted action as a means to combat them. By sound argument, and a genuine interest in the exhibitor he strongly impressed his hearers. His address in part follows:

"Ohio at present, numbers many organizations in the industry, each one suggesting a cure for its own ailments to the national headquarters. But here comes a proposed war tax on the show business, and a special license for playing copyrighted music in the show houses. One man alone can't overcome such legislative measures, but a body of men can work miracles.

"It makes no difference how large a body is, so long as it is consistent and thoroughly in harmony, but if you want results, you must become a component part of the national organization, and stand by that body. If you don't belong because you don't approve of what it is doing, then it is your duty to belong in order to help make it what you want it to be.

"Standing aloof and looking on not only doesn't do you any good, but you are hampering those who are endeavoring to perform the greatest good for the greatest numbers.

"Cleveland is asleep, but it ought to wake up on the present war tax proposition.

"Only legislation that makes it impossible for the small exhibitor to keep his house open is uprooting the foundation upon which the motion picture industry rests. This form of taxation, to be fought to a successful issue, must be fought not by the local leagues individually, but by the national league with the support and backing of the local organizations. Get together or get out of business."

Mr. Herrington's forceful remarks stirred the league members to go on record with a resolution opposing any form of taxation on pictures for war purposes except a direct tax on net incomes. Hearty co-operation was promised the organizer in his efforts to bring about a better "get-together" spirit among the local exhibitors.

EXHIBITOR PERSONALS

ILLINOIS.—Jacksonville: Manager Johnson of the Grand theatre has installed two new Power 6B automatic projection machines.

Chicago: John F. Lawrence has sold to Edward F. Keating, both of Elgin, the Broadway theater on 50 x 125 feet of ground at 5206-08 Broadway, having 700 seats, for a reported consideration of about $45,000, subject to $18,000, the purchaser giving in part payment some Nebraska farm land. F. A. Hobbs of W. K. Young & Bro. was the broker.

East St. Louis: Harry Redmon, manager of the Redmon Majestic theatre on Collinsville avenue, near St. Louis avenue, last week closed a lease with the owners of the theatre building for ten years, ending Jan. 1, 1927. This summer the entire building will be altered, ceiling raised, new floors put in, the stage formerly used for vaudeville will be removed and the entire length of the building 200 feet will be filled with new opera chairs. New carpets and furniture will also replace those now in use. The lobby and front of the Majestic will be rebuilt and when completed will be one of the prettiest in the state.

"I expect to spend about $10,000 in the rearrangement of the place," Manager Redmon said, "making it an exclusive photoplay theatre, with a seating capacity of two thousand, and the largest photoplays that are being produced will then be seen in East St. Louis as early as in other cities and at the regular Majestic prices."

INDIANA.—Union City: H. E. Jackson is now in charge of the Star theatre at Union City, having bought it recently, as was announced in **The Motion Picture News.** He plans to show special features from time to time. An excellent musical program is also being arranged.

Winchester: J. M. Mills, of the Dreamland theatre, has leased the Irvin theatre and that playhouse is once more open to the public. Certain days of the week the Irvin will be used for showing motion pictures, while on other days road shows will be the attraction.

Warsaw: Clarence Maish has purchased a theatre in Chicago, Ill., and, with his wife, left last week to assume its management, and they will make their home there. Mrs. Maish, who, until a month ago, was Miss Kathryn Deaton, has had considerable experience in the motion picture business, having for a number of years managed the Royal and the Royal-Grand theatre in this city. She has proven herself very capable in this line. Mr. Maish is a young man of exceptional business ability. He has been associated with his father, W. F. Maish, in the management of the Little Crow Mill in this city. He has unusual talent along advertising lines. While their many friends in Warsaw will regret to hear of their removal from the city, the best wishes of all will go with them.

A. J. P. Lane, who has managed the Electric theatre for some time, has purchased the business and will take possession next Monday.

Portage: J. S. Babcock, who recently bought the Majestic theatre from William Helman, expects to reopen the place for business in the near future.

IOWA.—Clarksville: T. A. Shafer has purchased the only picture theatre in this town.

Delta: Thomas Bitner has secured control of the Crescent theatre here.

Oxford Junction: Joseph Hovlik, Jr., and L. W. Sley have purchased the motion picture theatre here and are about to give it a new name.

Vinton: C. L. McGuire has recently taken over the management of the Palace theatre.

KENTUCKY.—Princeton: J. N. Brewer has sold the Orient theatre to W. B. Akers, of Big Sandy, Tenn. The transfer was made a few days ago and Mr. Akers is now in charge. He intends making some very necessary changes by way of improvements and expects to bring the house to a high state of efficiency.

Frankfort: The lease on the Capitol theatre has been purchased by D. D. Smith, owner of the Gem Picture Show, from the Capitol Theatre Company, Inc. Mr. Smith will close the Gem, a five cent show, Saturday and will devote his attention to the newly acquired theatre. Manager R. L. McLean will continue in charge of the Capitol theatre, whose building is the property of the City of Frankfort, and had been leased to the Capitol Theatre Company, composed of Fred J. Dolle, D. Long, A. J. Reese and other Louisville men, who control a number of theatres in Louisville.

MASSACHUSETTS.—Boston: Proprietor Moses H. Gulesian of the Huntington Avenue theatre, one of the best known men in the movie and theatrical business, has volunteered for service with the regiment former-President Roosevelt proposes to raise for service in France. Besides being widely known in the trade, Mr. Gulesian is president of the Huntington Avenue Improvement Association and a prominent worker for the war relief of Armenia.

MICHIGAN.—Port Huron: Herbert L. Well last week purchased the Bijou Motion Picture theatre and closed a five-year lease on the Majestic.

Grand Rapids: With the sale of the lease last week the Columbia theatre was transferred to the Temple Amusement company of this city, and the stock company now playing there will be known as the Temple Players. While E. J. Buckley will continue as house manager, Leo Rose, president of the Gold Stamp company of this city, and William L. Biber, general manager of the Acme Autotruck Sales company, will be general managers for the company. Others interested in the new ownership are Esco Rose, buyer for the Crohon & Rodon company, and Phil Cohan, vice-president of the Gold Stamp company.

MONTANA.—Livingston: E. P. White, of the Strand theatre of this city, was in Butte for a few days attending to his bookings and leaves for Chicago to attend to his large theatre in that city.

East Helena: C. A. Drummond and J. B. Depue have recently purchased the Scenic theatre of this city and have remodeled same under a new name, "The Columbia." It has just been opened under its new management and is a first-class picture theatre.

Hinsdale: F. J. Gath, formerly of Glasgow, Montana, has purchased the theatre at Hinsdale and is personally managing same.

NEBRASKA.—Upland: Charles Johnson is planning to erect a new motion picture theatre here in the near future.

O'Neill: Alva Blummer, of Crawford, has purchased the lease and equipment of the Star theatre here and will assume the management at once.

Orchard: Sam Johnson has leased the Rex theatre.

OHIO.—Cleveland: S. W. Manheim & Co., Garfield building, has leased for Arian Dessauer to J. H. Simpson the Plaza theatre, E. 55th street and Payne avenue, N. E., for ten years at an average rental of $1,500 a year. Mr. Simpson, manager of the Ideal theatre, plans to remodel the Plaza and operate it as a feature picture house.

Ohio City: M. Leasenhoff has reopened the Princess theatre. Shows will be given on Tuesday, Thursday and Saturday nights. The motion picture machine has been overhauled and the screen repaired. The management announces that it will not tolerate lounging, loud talking or children running from one seat to another. Admission will be five and ten cents.

Kenton: Starling Clover, of Kenton, and Leslie A. Johnson, of Dallas, Texas, have reopened the Empress theatre, which has been dark for some time. The new managers will run five-reel serials and have booked Bluebird, George Kleine, Gold Rooster, Pathe and Vitagraph features.

Findlay: The Majestic theatre has been leased for a long term by local men. Philip Charnas has been named as manager of the house. The Majestic has been closed temporarily for a thorough overhauling.

OKLAHOMA.—Sapulpa: Ted Mason has taken over the management of the St. Denis theatre here.

PENNSYLVANIA.—Philadelphia: The motion picture theatre, located at 2212 North Front street, was recently sold by the St. Charles Amusement Company to N. Emory Bartlett for $76,000. The property is 18 x 100 feet and is assessed at $60,000.

TEXAS.—Edinburg: T. S. Simmons has purchased the Capitol theatre and will remodel same and add a gallery.

Valley Mills: Carraway Bros. intend opening a new motion picture theatre here in the near future.

Wellington: John T. O'Hearn, of Dallas, is having plans prepared for the erection of a theatre here to replace the one recently destroyed by fire.

Victoria: H. A. Daniels has leased the Princess theatre from H. J. Hauschild and will personally superintend its management.

C. C. Butenner has remodeled the old Amusu airdome at Victoria and will now conduct it as a motion picture house under the name of The Palace theatre.

WISCONSIN.—Reedsburg: E. J. Dillenbach, who has owned and operated the Orpheum theatre for the past seven years, recently sold out to T. C. Hamerly of Mount Horeb, who assumed full charge May 1. Mr. Dillenbach has several propositions under consideration, but has not fully decided what he will do.

ONTARIO.—Brampton: A. W. Griffen and his brother, Dr. W. A. Giffen, jointly operate the Giffen theatre here, and, in addition to the Universal weekly program, also use serials. They at present are showing "The Purple Mask" and report a continuance of good business.

Toronto: The York theatre, Yonge street, Toronto, one of the city's largest photoplay houses, announces that commencing with the current week the program will be changed daily instead of every other day, as has been the policy in the past.

George Vaughan has leased the Princess theatre, London, for five years and is booking Bluebird features. Mr. Vaughan succeeds Bill Stewart, who is going to devote all his time to the Patricia theatre, the newest London theatres.

Dan McKinnon has taken over the North Bay House, previously run by the Griffin Amusement Company, and will use Universal program exclusively.

J. C. Campbell, of the Wychwood theatre, Toronto, has disposed of his interests in that theatre.

LIVE WIRE EXHIBITORS

Postcards as Patron Magnets

R. J. Reef, manager of the Star theatre, Decorah, Iowa, reports that as patron getters postcards can be depended upon to produce maximum results at minimum cost. The sample sent us by Mr. Reef is printed in red and black, without illustration, and in a small town, such as Decorah, the card is certain to be read.

We have only one criticism to make. Mr. Reef's postcard, while a good type job, would have better effect if he did not use such worn phrases as "One of the Season's Biggest Hits," "The Talk of the Country," etc.

The public has heard these phrases so often that they make no impression

The play advertised is "Skinner's Dress Suit." To our notion, the point to be emphasized is that the story is about a young man who bluffed his way to a good job by means of a dress suit.

We are firm believers in the "single idea" type of advertising: Pick out one idea and hammer it home. Specimens of the success of the single idea plan are "Ask Dad; He Knows," "Hasn't Scratched Yet," etc.

Let History Work for You

"The Midnight Ride of Paul Revere," shown at a special children's matinee at the Muse theatre, Omaha, Neb., on Saturday, April 21, three days after the anniversary of this famous event, drew one of the largest crowds that ever attended a children's matinee in that city. Over 800 children were admitted to the theatre and when they left, after seeing this picture and a comedy, it was one of the best pleased crowds Omaha has ever seen.

The Muse has booked "Hansel and Gretel" for April 28 and expects to have to turn away children.

The Woman's Club, which was so active in promoting children's matinees in Omaha, has now turned its attention to family programs on Friday nights. A committee from the club is discussing the plan with the exhibitors and it is likely to be a wholesale custom by Omaha theatres and airdomes this summer. Several theatres have practiced the plan already and pronounce it a big success.

A Breeze from Brattleboro

We are in receipt of a handsome program from the Princess theatre, Brattleboro, Vermont, in which many of the qualities that we like to see in all programs are present. The cover is four or five color lithograph. It is too attractive to be thrown away thoughlessly by patrons. The two inside pages, in blue ink, contain a chart of the month's releases.

The monthly program is growing in popularity, and it deserves to. Once a month means that better quality paper and ink is justified. The monthly program is usually saved for the family.

Recruiting Officers Help

United States Army, Navy and National Guard officers are doing everything possible to co-operate with Boston theatres in an effort to stimulate recruiting. Brigadier General Clarence R. Edwards, who recently arrived in Boston to take charge of the Department of the Northeast, has been making things as easy as possible for the news film photographers, and results already are in evidence.



If this three-column advertisement will not attract attention, then no advertisement will. The Dreamland theatre, Bath, Me., inserted the ad in the Bath Daily Times. Some newspapers will not accept advertisements of this off shape, but where they will the exhibitor will be wise to insist upon them. Note the use of heavy rules and white space. Even at this reduction the type is easy to read.

K. C. Theatre Uses Chaplin Impersonator in Bandages

Wheeling a man all bandaged up in true hospital style, Kansas City's Charlie Chaplin impersonator, goes about town attracting attention to Charlie in "The Cure," at the Idle Hour theatre. We suggest that the patient should be dressed in a khaki suit, like a war-veteran.

Press Sheets Are Outgrowth of Old-Time Circus "Fixer"

In a lively article in the latest number of "Reel Life," the Mutual house organ, the evolution of the old time circus "fixer," to the up-to-date press sheet is interestingly told.

The press sheet takes the place of the costly advance man, says Mutual.

The article opens.

"In the olden days of the doubtful circus, there came to your town a loud-checked suit and red vest, brilliantly studded with gems and containing a boisterous person of weight who immediately became a playmate of the officials in power and others who might come in handy later. He was loose with his cigars, his libations and his money whenever and wherever these things might do the most good. They called him a fixer then. Later, when he dared to wear nothing more startling than a red necktie and a headlight and shaved off his brilliantined black mustache, they called him an agent.

"He was still a fixer, but as the circus proprietors began to realize the importance of presenting shows for women and children as well as for the men, fixing methods were changed. The agent instead of arranging for protection for the crooks that followed the show, began to work through the newspapers. And as he and his employers realized that the circus was getting more money at the gate as a result of studied printed matter and that the crooks were losing out financially, the importance of the agent's position increased and a new type of man entered the field."

The article then goes on to tell of the difficulties which confronted the first motion picture ventures and how they were painstakingly overcome.

The press sheet is the motion picture version of the purified and glorified old time "fixer."

Coliseum Lines Them Up at Six A.M.

The last part of an old saying has something to do with the fundamental principle that the man who gets up early in the morning becomes, among other things, wealthy.

J. O. Hovick, advertising manager of the Coliseum theater, Seattle, Wash., tried it out at 6 A. M. the other morning, when he advertised that a dozen plaster statuettes of Fatty Arbuckle would be given to the first dozen people buying tickets for the performance for that day. The theatre opened at 11.

Manager E. D. Tate of the Coliseum caused a stir recently by introducing to a packed house a sweet young girl who sang the aria from "Madame Butterfly" in a high soprano voice, then removed a wig, proving to be a seventeen-year-old boy. This is an old vaudeville trick, but it went over nicely.

Frank Hall Uses Strenuous Advertising Methods

Bright Tally-Ho with Six-Horse Team Announces "The Whip"—Row of Cells in Lobby for "The Honor System"

FRANK G. HALL, of Newark, N. J., believes that strenuous advertising methods must be followed if the public is to be acquainted properly with productions above ordinary.

Newark was told that "The Whip" was at the Strand by a newly painted tally-ho drawn by six horses and carrying a coaching party in gay costumes with trumpeters announcing its approach, while a thoroughbred race horse with a jockey in attendance stood in front of the theatre.

"The Honor System" was advertised by turning the Strand lobby into a tier of cells with prisoners looking through the bars, sheriffs and keepers in attendance and a sign over the gate which admitted the audiences, reading "Visiting hours 2.30 and 8.15 P. M."

Something to make people talk about the theatre is arranged for every feature, but care is taken to stage the advertising "stunts" in a high-class manner and make them suggest a two-dollar attraction and not a cheap show.

Mr. Hall is a heavy advertiser and believes that a theatre manager must be a live wire, continually exerting himself to think of new methods of keeping his theatre before the public, but he insists upon doing things elaborately and appealing to the best people in the community. This is accomplished by spending money and using only ideas that appeal because they are clever.

For the proper presentation of "The Bar Sinister," Mr. Hall is having a special stage set made in which a prologue will be staged introducing darkies singing old plantation melodies in the moonlight and pantomime leading up to the opening scenes of Edgar Lewis's drama.

Toy Balloons Make Friends

Exhibitor R. E. Faulkinburg of the Majestic theatre, Lexington, Neb., arranged for a free distribution of toy balloons for a special children's matinee showing of "Shadows and Sunshine," with Baby Marie Osborne, the Pathe starlette. Every child attending got a free balloon. The house was packed. In addition to such "stunts" as the above, Mr. Faulkinburg issues a neat house organ weekly called the "Majestic Theatre News" in which the reading matter is very interesting and instructive.

Boosting Bernhardt Film

Substantial encouragement was given the attendance records at the Park theatre, Boston, when Thomas D. L. Soriero, manager, secured W. Donald Dutilly, who offered his blood during Bernhardt's recent illness, to appear on the stage and give a brief recital of Bernhardt's life history. The talk was given in conjunction with the World film, "Mothers of France."

Pathe Offers Hints for "The Double Cross"

The Pathe Exchange has collected several advertising "stunts" used by exhibitors in exploiting "The Double Cross," and desires to offer them to other exhibitors who contemplate booking that serial.

Manager Meighan, Star theatre, Portland, Oregon, erected a 24-foot "double cross" above the porte-cochere and turned a spot light on it after dark.

The Palace theatre, Cedar Rapids, Iowa, in co-operation with the Des Moines Pathe Exchange inserted a mysterious newspaper advertisement one week before the picture played. Interest was centered in a veiled woman who alighted from the noon train, walked to the Palace theatre and eluded reporters.

The next day, says the Pathe press agent, a two-column story appeared recounting the mysterious kidnapping of a veiled woman by a masked stranger at 1 o'clock next afternoon. The explanation came out in the newspapers and on the billboards several days later.

Press feats of this variety are not easy to "put over." You must work hand in hand with the local newspapers, and it is best to let them know your plan and sanction it. It has been our observation that the crafty press agent who "puts one over" on a newspaper is not looked upon fondly when he makes a second attempt

In a way, the slick press agent resembles the boy who cried "wolf!" when there were nothing but sheep in the neighborhood.

New Paramount Publicity Man in Detroit

In a form letter sent to all Paramount exhibitors in the Detroit region the announcement was made of the engagement of Geoffrey Jefferson to handle the publicity department. The letter urges all exhibitors in the territory served by the Detroit Exchange to get in touch with Mr. Jefferson.

Paper Locomotive Opens New Display Field

Mack Sennett Comedy Advertised in Los Angeles by Fiery Lobby Display Opens Brand New Field

THE Sennett-Keystone comedy, "Teddy at the Throttle" was given a most elaborate and spectacular introduction in Los Angeles at the Woodley theatre by means of the interior of a locomotive constructed of papier mache. The ingenuity of the contrivance deserves several thousand words in itself, but its importance, to us, is the valuable field it opens for the general use of papier mache for lobbies.

The locomotive's interior was a most realistic affair, spurting steam at intervals, levers rattling, fire box glowing. The papier mache for the display was made in special casts in Mack Sennett's Studio.

We urgently recommend this type of lobby display to such a practical designer as M. Kashin of Montreal, who is a frequent and valuable contributor to these columns.

The most expensive feature of the papier mache lobby display is the mold in which the casts are made. Where the casts are made in large quantities the cost per piece is relatively small. In view of the extreme effectiveness of this type of lobby display, there is no reason why the enterprise should not be worth while investigating by some energetic producer or distributor.



The entire contrivance is made of papier mache which was cast from molds.

READY-MADE AD-TALKS

"Treason," Modern Version of Humanity's Most Despicable Crime, Gripping Story

(Bluebird Five Reel Production)

The screening of "Treason," featuring Allen Holubar and Lois Wilson, literally eminates a certain high, vital tension that will not alone command your presence but your undivided and collective attention during its picturized version of humanity's most despicable crime, treason—its incentive and aftermath. And it comes at a most propitious time, when almost the entire world is engaged in one of the greatest wars of ancient or modern times—for war is the creator of treason. "Treason" tells the story of its consequences, depicts one of many of its motives, drives home its terrible disgrace, and before its end leaves you smiling with untold relief because the traitor is a sheep in wolf's clothing. The strain of love running through its multiple reelage is a treat in itself. The battle scenes are exciting, the plot is bristling with action from start to finish—in short, you will enjoy every foot of the celluloid depicting "treason" in all its frightfulness.

The Man Who Never Says Die Is Jack Devereaux in "The Man Who Made Good"

(Triangle Five Reel Production)

Most anyone can start at the top of the ladder to success and work down to the level, but it takes a real man with a real punch to start at the bottom and work to the top. Triangle, in a late picture, "The Man Who Made Good," with Jack Devereaux in the leading role, offers a theme which should be an inspiration for all who have not mastered the big things in life. It is a picture with a definite purpose and has a human side to it which will find lodging in the heart of any man or woman. A young clerk who, because of lack of spirit, never made progress in the office, is suddenly confronted with a situation which places him on the defensive. It becomes a question of "do or die," and it can be safely stated here that he doesn't die. In his fight for his own in the business world he has the co-operation of a true and loving wife, and between the two they make good. It is a story admirably told, throbs with a life interest, is human in its appeal and deals with humans who "never say die."

You can see "The Man Who Made Good" at the ——— theatre on ——— of ——— week.

George Walsh, "Smiling George," Fox Star, Sells Book and Laughs in "The Book Agent"

(Fox Five Reel Production)

In "Smiling George" Walsh, popular Fox star, you will see one of the few book agents whom you would receive, hear what he has to say, see and buy what he has to offer. In his latest comedy-drama vehicle "The Book Agent," George, in modern phraseology, "is there"—there every minute with a new punch. Speedy comedy and light drama go well together, but when these two elements receive the co-operation of George Walsh and his smile, his "pep" and his originality, they mix with the delightful effect of a cordial. There are a thousand laughs in "The Book Agent." "Smiling George" invades a young ladies' seminary in his attempts to dispose of reading matter and the thousand laughs are realized. Doris Pawn, who plays opposite Mr. Walsh, makes a fine seminary girl and her escapades with the book agent are worth seeing. She later becomes nurse to a wealthy old man and eventually establishes her identity as his granddaughter. George meets the old gentleman, sells his services as a secretary to him and eventually wins the granddaughter. "The Book Agent" will leave you all refreshed by its light, wholesome comedy.

There is every reason why you should see George Walsh in "The Book Agent" at the ——— theatre on ——— of ——— week.

"Happiness," Enid Bennett's Late Picture, All That the Name Implies

(Triangle-Ince-Kay-Bee Five Reel Production)

A laundry is the last place in the world you would look for happiness, but—"what's in a name"—nothing, my friends—it's all in the spirit of the occasion. Life is what you make it, and if you don't make it—well, it's up to you. Enid Bennett thinks a laundry is the only place in the world in which to find happiness. Her name is Doris Wingate in "Happiness" and her inheritance amounts to quite some dollars, but she would prefer the name of Hollister, and incidentally a half-interest in a laundry, to the name of Doris Wingate and life with the reputation of a snob. "Happiness" is something different from the other pictures. It has a charm about it that makes you enter into the spirit of the occasion with all the vivaciousness of charming Enid Bennett and with all the newly found romance which she has discovered in a laundry. She leaves a co-educational college for the laundry and brings a human avalanche of relatives to town with an arm full of objections. But Doris has seen the light and determines to live her life in her own way.

"Happiness" will be seen at the ——— theatre on ——— of ——— week.

Picture of Orient—"The Sixteenth Wife," with Peggy Hyland as Harem Beauty

(Vitagraph Five Reel Production.)

A picturized comedy-drama—this should touch all of us on the cord which responds when the motion picture is mentioned. "The Sixteenth Wife," with the pretty English star, Peggy Hyland, revelling in an atmosphere of gorgeousness, is a comedy-drama with all the fascination of a Broadway success. The ballet dances of the Far East, the Oriental interior of a Turkish harem and its bevy of charming femininity, temperament expressed in colors, the violent jealousy of "fifteenth wife" as "the sixteenth" comes into favor, and the romantic adventures of an American newspaper reporter in the Orient—these are some of the beauty spots in Vitagraph's picture of beauty, "The Sixteenth Wife," with Peggy Hyland and Marc MacDermott in the leading roles. A thing of beauty combining an atmosphere of artistry with settings of gorgeousness that lifts it far above the average. There is fine acting, a tensive plot and a new touch of beauty added to this picture that will hold, entertain and please the radical or conservative.

Peggy Hyland in "The Sixteenth Wife," a Vitagraph feature, will be seen at the ——— theatre on ——— of ——— week.

Blanche Sweet—Thomas Meighan in "The Silent Partner" Loyalty in Business

(Paramount Five Reel Production)

Blanche Sweet in "The Silent Partner" is discovered as the secretary to a busy New York stock broker. The doings of the greatest financial center in the world should prove of interest to men and women in all walks of life and offers a screen attraction that fairly effervesces with a new interest—loyalty in business. A woman's loyalty in the home, to her children, to an undeserving husband, to a friend is well known, but a woman's loyalty to business and the interests of financial kings is unusual. This will all be seen in "The Silent Partner." Miss Sweet is supported in this picture by Thomas Meighan, who will be remembered for his strong support of Pauline Frederick in many of her greatest successes on the screen. Lasky's latest offering featuring these two stars is a work that will be long remembered for its detail, its direction and its sound, every-day lesson. A strain of love is carried through the strong plot offered, with a human side to it that strongly appeals to our better senses. Blanche Sweet is one of the pioneers of the motion picture, and her experience, the accumulation of years of picture work, added to the powerful opportunities offered by a good, heart interest story, make "The Silent Partner" a picture well worth seeing.. A strong Lasky cast is in support.

Blanche Sweet, Lasky star, will be seen at the ——— theatre on ——— of ——— week in "The Silent Partner."

Muriel Ostriche, a Brady Stage and Screen Star, at Best in "Moral Courage"

(World Five Reel Production)

Muriel Ostriche, William A. Brady's most pleasing young star, is seen in a story of life in a mill town which gives this favorite star an opportunity to display all the lovable traits which so endeared her to lovers of the legitimate stage. It is the story of the love of a mill owner's son for a factory "hand" in the person of Miss Ostriche. The story develops in such an unexpected manner as to place the picture it makes in rank with some of the best dramatic offerings of the screen. A skating scene is shown with all the realism of that winter sport. There is fascination about the picture which seldom presents itself on the screen. The climax of "Moral Courage" is brought out in such an unexpected manner as to leave us more than agreeably surprised. The divorce question is taken up in a manner which is entirely new, making us wish that all divorces could be disposed of in such a pleasing and satisfactory way. Arthur Ashley is in the role opposite Miss Ostriche. Edward Elkos, Clarence Elmer, Robert Forsyth and Julia Stuart are casted in strong supporting roles. "Moral Courage" is something different—you should see it.

A Brady-made picture, "Moral Courage," with Muriel Ostriche and Arthur Ashley featured, will be seen at the ——— theatre on ——— of ——— week.

George Beban, Italian Gardener and Millionaire, in "The Marcellini Millions"

(Paramount Five Reel Production)

Italian characterizations by George Beban have become almost a synonym for human appeal. He has characterized the ice man, the tenement type, the music teacher and what-not in the Italian world, but never the Italian truck gardener, who falls heir to millions, is persuaded by his wife to live up to the position of millionaire, and eventually tiring of the faiseness of it all, returns to his little truck garden on the farm. "The Marcellini Millions" is the title of his latest picture, an Oliver Morosco production, and one of the best yet. It is taken from the story by Edith Kennedy and adapted to the screen by Mr. Beban himself. It is a fine combination of pretentious splendor and humble reality. It teaches the lesson that a man can not be taken away from his natural environment and have happiness thrust upon him. George Beban is probably the best known character actor who appears on the screen. All classes can find much to interest them in Mr. Beban's characterizations of life in the crude. He pleases in whatever role seen, but caps the climax of his success in "The Marcellini Millions." In the cast with Mr. Beban are Helen Jerome Eddy, Pietro Sosso, Henry Woodward, Eugene Pallette, Adele Farrington and others.

George Beban in "The Marcellini Millions" feature attraction at the ——— theatre on ——— of ——— week.

From Seclusion of French Convent to Gay White Way in "A Phantom Secret"

(Universal Five Reel Production)

A plot swinging from the quiet gardens of a French convent to the underworld of Paris and its Apaches and thence to the Gay White Way of New York is unfurled with the accelerated action of a falling bomb in the second Butterfly offering of the Universal, "The Secret Phantom," featuring Mignon Anderson. With Miss Anderson in support are Mark Fenton, Hayward Mack, Dan Leighton, Molly Malone, all well known to the picture-going public. Quick, snappy action takes you the rounds of the gangsters in their preying expeditions while others sleep. You will be taken to quiet confines of a convent, the other

FOR EVERY NEED!

¶Ready-Made Ad-Talks give you a program announcement with a punch merely by clipping the story alone.

¶Ready-Made Ad-Talks give you press stories for your local newspaper that will be used merely by inserting the name of your theatre and the days on which the picture will be shown in the last paragraph.

¶Ready-Made Ad-Talks give you headlines that can be the basis of your display ads and as many snappy patron-pulling sentences as you care to use.

¶Once again we repeat:

¶This department plus the scissors gives you an advertising man of your own.

extreme, almost, of the life of the gangster. The secret of a French nobleman—nobleman while the sun shines but a gangster by night—whose only daughter is in a convent, is revealed to the girl on his death bed and she is confronted with the life of a gangster's accomplice or forfeit her good name by being exposed by her father's lieutenant. The adventures she has on her arrival in America and the clever manner in which she eludes the husband who had been forced upon her by her father, who sought only to save the family name, and the happy ending of it all will afford entertainment not realized through the medium of every picture. It is worth while.

The second Butterfly offering of Universal, "A Phantom's Secret," with Mignon Anderson starred, will be seen at the ——— theatre on ——— of ——— week.

Vivian Reed as Arabian Princess Finds Adventure in "The Lad and the Lion"

(K-E-S-E Five Reel Production)

In Darkest Africa one of our ex-presidents found enough excitement to "make the whole world kin." Why not take this trip with Will Machin and Vivian Reed and see the wonders of the unexplored? It runs like fiction from the pen of Stevenson and has the fascination of a three-ring circus minus the other two rings, for it is all within the focus on the screen. It is "The Lad and the Lion," in which Selig presents Vivian Reed in a role which gives her a free rein to picture a very romantic little princess who is besieged by proposals from innumerable princes, but chooses the lad with the lion. Why she chooses him is a secret which will be disclosed along toward the end of a five-reel picture bulging with adventure, startling in its action and having as one of its central figures a lion which does what many humans have failed to do—act. Will Machin, who plays the leading male role opposite Miss Reed, is in the part of "the lad with the lion." The lad is an heir to immense wealth, and why he should be traveling in Africa with a lion as his companion is a question the answer to which should make right interesting discussion. Concrete examples are better than verbal explanations, so that it remains for you to see "The Lad and the Lion" to ascertain why. Charles LeMoyne, Al W. Filson, Lafayette McKee and Gertrude Oakman are seen in a strong supporting cast.

"The Lad and the Lion," with Vivian Reed, will be seen at the ——— theatre on ——— of ——— week.

"Little Mary" Pickford in Something Different, "A Romance of the Redwoods"

(Artcraft Five Reel Production)

Mary Pickford, the darling of the screen, is back again. Back with a touching story of the "days of '49," when gold glistened from the shadows of the giant redwoods of California and a seven-shooter and rope were the ends of justice. She is back in all the splendor of a coronation, for she has been unanimously acclaimed "Queen of the Movies" since her long-to-be-remembered triumph as Gwen in "A Poor Little Rich Girl." "A Romance of the Redwoods" is her most recent picture, and in the journeys westward, and under the branches of the mammoth redwood trees of California enacts a red-blooded story of the West, surging with the humanely dramatic and bristling with incidents of typical Pickford fashion. Little Mary appears in a role entirely different from anything she has ever enacted before. Cecil B. DeMille, who directed Geraldine Farrar in "Joan the Woman," is co-author with Jeanie MacPherson of the story, and the picture was produced under his personal direction. Elliott Dexter, the well-known star and husband of Marie Doro, Tully Marshall, Raymond Hatton, Charles Ogle and Winter Hall make up a strong supporting cast.

You can't miss seeing "Little Mary" Pickford in "A Romance of the Redwoods" at the ——— theatre on ——— of ——— week.

William Courtenay, Stage Favorite in "The Record," Story of Adventure

(Pathe Five Reel Production)

William Courtenay, Pathe's most popular star, should be enough, but "The Recoil" is so intensely interesting in its five reels of good, live action that the honors are evenly divided between the star and a fine story. Mr. Courtnay is at home in this picture and he makes the very best of the opportunities afforded him to display his remarkable sense of adaptation to all sorts of situations and making them realistic. Lillian Greuze, who plays opposite Mr. Courtenay, although new to the screen, will be remembered for her fine work in the principal feminine role of "The Boomerang," substituting for Martha Hedman, who originated the role. Mr. Courtenay enacts the part of an unknown in "The Recoil," belonging to a service which knows no word but obey. The marital tangle in which he finds himself after his return from Europe, where he had been led in an exciting chase by an international spy, and the complications which arise therefrom give to this picture a strong setting, quick action and a thread of mystery which will hold your undivided attention throughout.



Gloria Joy, Balboa's New "Child Wonder"

Mr. Courtenay is now starring in "Pals First," one of the best stage attractions running in New York.

William Courtenay in "The Recoil" will be seen at the ——— theatre on ——— of ——— week.

Mme. Petrova in "The Soul of a Magdalen," a Woman's Sacrifice to a Social Leper

(Metro Five Reel Production)

Burning with a heart interest close to sympathetic idealism, the spirit of "The Soul of a Magdalen" surges through our mental reserves with the force of rushing waters, at times high strung by the winds of dramatic action, at others gurgling with the soft ripple of a babbling brook or the soft sweetness of a true woman's soul. Mme. Petrova, whose emotional acting on the screen has received the commendation of our best critics, is seen in the role of the daughter of an invalided mother, whom she loves better than her own salvation, and for this love sacrifices the soul of a Magdalen, throws her all to the disguised mercies of a social leper, works hand in hand with vice, knowingly and with the unflinching faith of a martyr, that her mother might endure the hand of a cruel fate. "The Soul of a Magdalen" will leave you in wonderment, but in the realization of a noble work nobly done. Wyndham Standing, Mahlon Hamilton and Violet Reed lead in a strong supporting cast.

Mme. Petrova in "The Soul of a Magdalen" at the ——— theatre on ——— of ——— week.

Mary Miles Minter—Mischief Made Merry —in "Annie-For-Spite," a Millionairess

(Mutual Five Reel Production)

Elderly women possessing millions are very apt to be eccentric. The late Hetty Green, reputed to have been America's richest woman, was exceedingly so, and her eccentricities, if picturized, would have afforded excellent material for entertainment. In "Annie-for-Spite," the late American-Mutual release featuring Mary Miles Minter, Gertrude Le Brandt, who has the role of an eccentric millionairess, might well be mistaken for the late Hetty Green. Mary Miles Minter, the clever little ingenue, who is second only to "Old Sol" himself in radiating sunshine, is the Annie-for-Spite, who is found in a New York department store dispensing stove polish, most of which finds its way to her smuggy little face. She is adopted by our millionairess, substitutes powder and rouge for the stinking stove polish, beautiful gowns for gingham dresses, motors for trolley cars and social honors for tenement simplicity. But—you want to see the picture—that tells the story.

SERIALS

Marion Swayne Depicts Theatrical Life on Broadway in "Little Miss Fortune"

(Art Drama Five Reel Production)

We hear a lot about "The Lights of Broadway," "The Gay White Way," and "the big city," but there are many of us who have yet to experience the actual thrill of passing beneath these lights, pushing our way up the glaring "way" and even as much as reaching one or both of its great terminal stations. The next thing to reality in anything is a likeness—a picture. In "Little Miss Fortune" we are literally picked up from a small town and bustled away to the "sights" led by a lively little tourist, Marion Swayne who is called "Sis" for want of a better name. At first "Sis" is a bit clumsy as a guide, but if we all think of that cardinal virtue, patience, and wait until she serves her apprenticeship as "maid of all work" in a theatrical boarding house just off the well known Times Square district or to be more explicit, the street that made George Cohan famous, we will be shown the "time of our lives" for "Sis" becomes an actress and what an actress doesn't know about New York isn't known by New Yorkers. In "Little Miss Fortune" you will see the human side of theatrical life—the side without the grease paint, without the artificiality. The climax reached is surprising—you will never guess so come and see "Litle Miss Fortune" at the ——— Theatre on ——— of ——— week.

Pathe's New Serial, "The Neglected Wife," Featuring Ruth Roland, Opens Strong

(Pathe Serial—Two Reels)

Pathe's new serial, "The Neglected Wife," written by Mabel Herbert Urner, the well-known newspaper reporter and magazine writer, promises to be one of the very best serial pictures yet to be offered. Ruth Roland, known for her excellent work before the camera in both comedy and dramatic roles, is in the featured feminine role presented in "The Neglected Wife." The first episode of this most interesting offering, "The Woman Alone," presents Miss Roland in the part of a struggling magazine writer who is employed by Horace Kennedy, a successful lawyer, to assist him in writing a series of twelve articles for a well-known magazine on domestic relations. During their business acquaintance the lawyer is attracted to his assistant and their experiences, after a strong friendship springs up, are related in this series of pictures. The first instalment promises a world of interest to come, and if it can be used as a criterion for what is to follow "The Neglected Wife" series should not be missed by any.

The first instalment of this serial will be seen at the ——— Theatre on ——— of ——— week.

Climax of Daring Reached in Late Chapter of "The Railroad Raiders"

(Mutual Serial—Two Reels)

The thrill of thrills, the climax of daring, the crisis in human risk, the thing next to impossible awaits you in the most recent chapter from "The Railroad Raiders," the serial which has as its star Helen Holmes, known universally for her thrilling escapades before the camera. You have seen pictures of train wrecks, but nothing like the one that will be shown in "The Overland Disaster," the sixth episode of this wonder series. Helen's activities against the raiding gang, which has so harassed the "K" system, have so narrowed the scope of their operations that an early capture of the ringleaders is assured. The scheme devised by Burke to wreck the Overland is ingenious in its construction and clever in its arrangement. The chapter is a thriller from start to finish and will furnish in its one showing sufficient excitement to satisfy the most spirited. A desperate plot is hatching, the raiders are thirsting for revenge against Helen, but an inkling of their plans is obtained and the girl of thrills begins to make counter plans which will materialize as still more thrills.

This sixth and latest instalment of "The Railroad Raiders" will be seen at the ——— theatre on ——— of ——— week.

Late Chapter of "Voice on the Wire" Has All the Elements of a Thrilling Picture

(Universal Serial—Two Reels)

Polly figures very prominently in the latest episode of "The Voice on the Wire." She falls into the hands of "Red" Warren's gang, is taken away on a special train which is closely followed by another containing the authorities who are trying to save her. Polly is about to board the special when he receives a secret message from Laschlas which prevents him from following on the special. There is an exciting time had on the train occupied by the gang. Shirley follows shortly after the receipt of the message, in a motor car, and a thrilling race between the two means of travel is staged. Polly is taken to "Frisco" Ida's place and there confined. The disembodied hand appears and starts toward her throat while she is sleeping. "The Voice" has threatened to "get" Welsh if he leaves his apartment that night. Shirley arrives in time to be greeted with a number of surprises. This late chapter of the "Voice on the Wire" has all the elements which go to make a thrilling picture.

You can see the latest chapter of "The Voice on the Wire" at the ——— Theatre on ——— of ——— week.

Plans Are Laid to Compromise Girl of the Double Cross in Late Mystery

(Pathe Serial—Two Reels)

One of the important features of the Tenth Episode of Pathe's mystery story, "The Mystery of the Double Cross," is the return of Hurbert Brewster, father of Philippa, who mysteriously disappeared in his own home. The late episode is entitled "The Hole in the Wall" and contains some agreeable surprises for us all. Bentley plans to compromise Philippa so that she will be compelled to marry him. She is lured to "the hole in the wall," dispatched with a note from Bentley to one of his lieutenants instructing him to recover from the District Attorney's possession the confession in which Bentley has admitted a crime. Peter Hale, still in doubt as to the real identity of the girl of the Double Cross, has an interesting experience in trying to solve the mystery. Philippa is seen to go to the home of the Masked Stranger but suddenly disappears. There is excitement aplenty in this late episode. You can't afford to miss it at the ——— Theatre on ——— of ——— week.

ADVANCE OFFERINGS OF THE PROGRAMS

"A Naked Soul" Second French Picture of World-Brady

The second of the French photodramas purchased by World-Pictures Brady-Made for distribution upon the regular program is called "A Naked Soul," and its publication is listed for June 11. The star of this production is Susan Grandaise, whose Old World personations of sympathetic roles are so very popular that they have gained for her the affectionate sobriquet, "the sweetest girl in Europe," which certainly speaks volumes for the manner in which she must have endeared herself to screen patrons abroad.

"A Naked Soul," through which Miss Grandaise will have her introduction to the American public, is the love story of a modern prince and a beautiful country girl. In the cast are: Brenton Marchville, a son of Albert Signer, who gave such a vivid performance of the schoolmaster in "Mothers of France"; Grace Derval and George Treville.

Arthur Writing Story for Miss Saunders

Lee Arthur, author of "The Auctioneer" which was the successful stage vehicle of David Warfield, some seasons back, "The Gay Mr. Lightfoot," "We 'Uns of Tennessee," "Private John Allen," "Cohen's Luck," "Breaking Into Society," and dramatization of "Huckleberry Finn," has been attached to the Balboa studio staff.

Mr. Arthur's first work for the Balboa studio will be a story for Jackie Saunders, the Horkheimer-Mutual star, in which she appears as an unconventional girl. The story will call for five principals and numerous lesser lights. Sherwood Macdonald will have the handling of the Arthur production.

Popular Art Drama Stars on Schedule for May

Jean Sothern in First Picture Under New Director—Naomi Childers and Marion Swayne Make Program Debut—Alma Hanlon in Drama

FOUR well known stars, Alma Hanlon, Marion Swayne, Naomi Childers and Jean Sothern will be presented on the Art Dramas program for May.

"The Auction of Virtue," the first release of the month, dated for May 3, marks Naomi Childers' debut on the Art Dramas schedule. This picture was directed by Herbert Blache from the story written by Joseph Poland. In support of Miss Childers are Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dume.

Second of the month's releases, scheduled for May 10, is "Little Miss Fortune," an Erbograph production featuring Marion Swayne. This picture is Miss Swayne's first for the Erbograph Company. The story of "Little Miss Fortune" was written by Rev. Clarence J. Harris and was directed by Joseph Levering. Ludwig Erb, president of Erbograph, considers the photoplay to be the best thing ever done at his studio. It is a comedy-drama with a heart appeal.

Next comes the Apollo Picture, "The Mystic Hour," which is said to be one of the most unusual dramas ever screened. The fact that it is founded on a mystifying dream, in which a murder is committed, will tend, it is believed, to arouse curiosity and interest in the minds of both exhibitors and laymen. Richard Ridgely directed and Alma Hanlon is featured. In the cast are Charles Hutchinson and Florence Short.

The last of the month's releases is entitled "A Mute Appeal." This is from the Van Dyke Studios, and is said to be a story without villains, without unpleasant situations and without dulness. It is a drama primarily of heart interest.

Jean Sothern is starred in this. Walter Edwin, recently signed up by Van Dyke, directs, and Donald Cameron is the leading man. Others in the cast are Tom Magrane and Elsie Mason.

Universal's Birth Control Film at Broadway May 13

The new Universal feature which has been prepared under the direction of Lois Weber and Phillips Smalley, about which so much secrecy has been preserved hitherto, is now announced for the Broadway theatre, beginning Sunday afternoon, May 13. The title of the picture is "The Hand That Rocks the Cradle," and it deals with the subject of birth control. It was shown privately a few night ago before a distinguished audience of representative, New York men and women.

The new picture is in six reels. Miss Weber appears as Mrs. Broome, the wife of an eminent physician, who, through her husband's calling becomes possessed of sufficient knowledge to impart it to certain women who are in need of her advice. The story links together two contrasting families, one of the home of a wealthy couple with a society-loving wife; and the other, the family of a laboring man. In each case the problem of the children comes to the front.

Miss Weber, Phillips Smalley, Priscilla Dean, Wedgewood Nowell and Evelyn Selbie have the principal roles.



Scenes from Herbert Brenon's Next Selznick Picture "The Lone Wolf," with Hazel Dawn in the Leading Role

Film Version of "Within the Law" Warmly Praised

New York Reviewers Commend Vitagraph Presentation of Strong Drama — "More Thrilling Than Stage Version," Writes Critic of N. Y. World

NEWSPAPER critics have given great acclaim to Vitagraph's screen version of "Within the Law," which is playing at the Broadway theatre, New York.

"Zit" in the New York Journal closes his criticism with: "Don't miss this picture, whatever else you miss. It's worth walking miles to see, and it's worth any price of admission anyone cares to charge to have you see it."

In discussing the picture from the standpoint of Bayard Veiller, the author of "Within the Law," the Journal critic says:

"The picture industry has done for him what no stage manager could have done in the spoken drama. No matter who has seen 'Within the Law' as a play must absolutely see it in the pictures, and the fortune that this film is going to make will equal that of any of the greatest pictures that have ever been shown.

"In the two hours of solid grinding of the operator, there is not one second that could be taken out. In many of our two hour features we see ten, fifteen, twenty and thirty minutes that could easily be omitted, and at two of our Broadway hostelries for the motion picture interests, they have been known to cut big features to suit their time sheets. But 'Within the Law' would baffle the scissors for you would not know where to cut it."

The critic of the New York American, during the course of his exhaustive criticism, writes:

"The great enticement of Bayard Veiller's 'Within the Law,' a photo version of which was presented at the Broadway theatre last night is its ever increasing dramatic power.

"That cumulative intensity and that tightening grip on the feelings of the audience are wonderfully perpetuated in the screen arrangement given by the Greater Vitagraph Company.

The New York Herald critic adds his word of praise in language as follows:

"Few words of praise, even though used by the producers themselves, would more than do justice to the motion picture version of 'Within the Law,' presented last night at the Broadway theatre. It is continuously fascinating and its art of presentation from a dramatic viewpoint is far in advance of that of many films which have attained great note.

"Especial commendation is due to the work of a proficient cast, headed by Alice Joyce as Mary Turner . . . and Harry Morey as the Burglar . . . Eugene O'Rourke, as the police inspector, alone was well worth seeing."

The critic of the New York World declared that the screen version is even more thrilling than the stage version. He writes:

"'Within the Law' was shown on the screen last night in the Broadway theatre before a crowded house and won an easy success as a moving picture. Bayard Veiller's melodrama, which was exciting enough on the stage, is even more exciting in the movies."

Greater Vitagraph has decided to release "Within the Law" on May 14, the showing at the Broadway theatre being a pre-release.

Beban in Italian Play on Paramount Program

Appears in Familiar Role in "The Marcellini Millions"—House Peters and Kathryn Williams Co-Starring in Another Feature

THREE of Paramount's stellar lights will be seen on the program announced for the week of May 14. George Beban, in another of his Italian roles appears in "The Marcellini Millions" and Kathlyn Williams and House Peters co-star in "The Highway of Hope."

The story of Mr. Beban's vehicle tells of Guido Bartelli, an Italian truck farmer, who with his wife and baby lives happily. Upon the death, brought on by anger, of Leo Marcellini, wealthy wine owner, Guido is found to be the only living relative and inherits a beautiful estate. He is unhappy in his prosperity, but his wife is taken in hand by two social adventurers and is finally induced to get a divorce. A paper is found, however, which takes away the Marcellini money and property and Guido's wife returns to happiness with her partner in their humble station.

The cast of characters includes Helen Jerome Eddy, as Antoinetta Bartelli, Pietro Sosso as Leo Marcellini, Henry Woodward as Wade Crosby, Fred Huntly as Mr. Hargrave, May Gaston as Nancy Harris, W. H. Bainbridge as Mr. Waring, Eugene Pallete as Mr. Murray, Adele Farrington as Mrs. Murray. The production was directed by Donald Crisp.

"The Highway of Hope" is a story by Willard Mack, which tells of a bedraggled maid-of-all-work around Missouri Joe's saloon and dance hall, known as Lonely Lou. Joe is in love with her because, in spite of her sloppy appearance and rags and tatters, she is a very beautiful girl.

A cowboy, black sheep of a wealthy family, while intoxicated marries Lou. After many unhappy adventures in which they are separated, Lou and her husband are reunited and enjoy wealth through the find of a mine. This picture teems with incidents of heart interest.

Surrounding the program week of May 14th will be the sixty-sixth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, in which four subjects are shown: "How Uncle Sam Takes Old Money and Makes It New," "Lessons in Wood Carving," "Sun Cure" and a comedy cartoon.

Burton Holmes in the sixty-seventh of his weekly trips around the world takes his travelers to see the Kandy elephants near Ceylon.

A single reel Black Diamond comedy will be released this week entitled "The Window Dresser's Dream," in which there is said to be action from start to finish.

Bluebird Names and Schedules Early Releases

Exhibitors will be interested in the definite announcement of features and dates for the Bluebird series in a schedule that is fixed for the first week in July. Bluebird's most popular leaders will be concerned in these early summer showings and a varied assortment of themes will be presented.

As previously announced June 4 will mark the appearance of Franklyn Farnum and Brownie Vernon in a comedy drama, "Bringing Father Home," and on June 11 Dorothy Phillips will be presented in "A Doll's House" from the Ibsen play. Ella Hall reappears on June 18 in "The Little Orphan."

"A Kentucky Cinderella" will be the offering week of June 25, with Ruth Clifford and Rupert Julian the featured ones in a company including Emory Johnson, Little Zoe Rae, Gretchen Lederer, Eddie Polo, Frank Lanning, Myrtle Reeves and Aurora Pratt. F. Hopkinson Smith's story was adapted to the screen by E. J. Clawson and Rupert Julian directed.

Ida May Park furnished story, scenario and direction for "Fires of Rebellion," the July 2 feature in which Dorothy Phillips will be the star. William Stowell and Lon Chaney will, as usual, be leaders in Miss Phillips's support.

Two Directors Handling "The Twisted Thread"

From now on until the finish of Balboa's noted serial, "The Twisted Thread," two directors will handle the production. William Bertram, under whose supervision, "The Neglected Wife" by Will M. Ritchey was brought to a successful close, will co-direct, with Edgar Jones.

"The Twisted Thread" is the work of President H. M. Horkheimer. It is a serial production of fifteen notable episodes, two of which are entirely finished, and work is in progress upon the next four. Director Frank Crane began the task, having a contract with Messrs. Horkheimer Brothers, for ten weeks. At the termination of this period, Mr. Crane was called to Honolulu, by the illness of a relative and Edgar Jones, late of the Metro forces, was placed in charge.

A new stage was erected at the Balboa plant at a cost of $30,000 to adequately produce the serial, and Kathleen Clifford, a well-known New York vaudeville performer was assigned the star part.

Advertising for "S. O. S."

The American Standard Motion Picture Corporation of Chicago, which concern is exploiting the state rights picture, "S. O. S.," made by the Sunshine Film Corporation, states that it has two of the best artists in Chicago constantly at work on special advertising helps and novelties for the printed matter to be used with this state rights production.

A complete line of posters ranging in size from one sheet to a twenty-four sheets stand has been made up in addition to three styles of heralds, two of window cards and a unique lobby display.

Favorite Player Tops Mutual May 14 Program

HEADED by Mary Miles Minter in "Annie-for-Spite," Mutual offers what it is believed will prove an exceptionally interesting program for the week of May 14.

In her newest release Miss Minter is shown in a variety of roles, one as a homely girl, which is something new for her.

"The Overland Disaster," is the sixth chapter of "The Railroad Raiders," scheduled for May 14. In this chapter occurs a spectacular wreck of a Pullman car. Going forty miles an hour, it runs off the rails and rolls over and over down a forty foot embankment.

"When Betty Bets" is the second Marie Cahill comedy, also released on May 14. In this comedy Betty (Marie Cahill) starts out without a cent and not even clothes to her back and earns $1,000 in thirty days.

On May 16 comes Billie Rhodes in "Trixie of the Follies," in which Mary masquerades as an actress and cures hubby of flirting.

"Jerry's Finishing Touch" is the Cub comedy for May 17 in which George Ovey is featured. The laughs in this story arise from Jerry's aspirations to be a movie magnate.

The Vogue contribution to the fun is "Caught in the End" ready May 19, and shows Lillian Hamilton masquerading in a suit of boy's clothes.

"The Alibi" is the title of the ninth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal upsets the plans of a crook who is impersonating him.

World-Brady Program

A SUMMER schedule listing fourteen subjects to be released between May 14 and August 13 was announced by World-Pictures Brady-Made last week. The order of release and names of the subjects follows:

May 14, Muriel Ostriche and Arthur Ashley in "Moral Courage"; May 21, Ethel Clayton and Montagu Love in "Yankee Pluck"; May 28, Alice Brady in "Maternity"; June 4, Carlyle Blackwell, June Elvidge and Dion Titheradge in "The Crimson Dove"; June 11, Robert Warwick and Gail Kane in "The False Friend"; June 18, Montagu Love, Gerda Holmes and Evelyn Greeley in "The Brand of Satan"; June 25, Ethel Clayton and Edward Langford in "The Stolen Paradise"; July 2, Alice Brady in "The Divorce Game"; July 9, Carlyle Blackwell and June Elvidge in "The Price of Pride"; July 16, Kitty Gordon in "The Beloved Adventuress"; July 23, Arthur Ashley, Gerda Holmes and Edward Langford in "Partnership"; July 30, Alice Brady in "A Self-Made Widow"; August 6, Ethel Clayton and Milton Sills in "Chasms"; August 13, Carlyle Blackwell and June Elvidge in "The Waster."

May 28, Regina Badet and Albert Signer in "Atonement" June 11, Susan Grandaise in "A Naked Soul"; June 25, Regina Badet and Paul Guide, in "The Golden Lotus"; July 16, Susan Grandaise, Albert Signer and Paul Guide, in "When True Love Dawns."

Story of Paris Underworld on Universal Program

Five-Part Butterfly, "The Phantom's Secret," Leads Long List for Week of May 14 Numerous Short Dramas and Comedies Are Offered

WITH "The Phantom's Secret," a Butterfly five-reel feature of mystery and romance at its head, a long program is offered by Universal for the week of May 14, an unusually strong bill for the exhibitor.

"The Phantom's Secret" was produced by Charles Swickard, from a scenario by J. G. Alexander, and Molly Malone, Hayward Mack and Mignon Anderson have leading roles.

"To Oblige a Vampire," a Nestor comedy, featuring Eddie Lyons and Lee Moran, supported by Olive Adair, will also be released on May 14, and, as the name implies, Lyons and Moran have opportunities to show what can be done to aid a vampirish dancer, who asks simply that a certain desperate character be dispatched.

The feature release for Tuesday, May 15, is a Gold Seal, three-reel Western drama, "The Honor of an Outlaw," featuring Harry Carey and Claire Du Brey. It was written and produced by F. A. Kelsey.

Prominent in the supporting cast are T. D. Crittenton, Fred Kelsey and Jack Leonard.

A Victor comedy, "Fat and Foolish," featuring Ed. Sedgwick and Belle Bennett, is the other Universal release for May 15.

On Wednesday, May 16, an L-Ko two-reel comedy, "A Good Little Bad Boy," featuring Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling, will be released. This comedy was directed by Vin Moore under the supervision of J. G. Blythestone.

The Universal Animated Weekly, No. 72, is the other offering for May 16.

On Thursday, May 17, a Victor comedy appears, "Breaking the Family Strike," in which Matt Moore and Jane Gail are featured. It was written by H. J. Shepard and directed by Matt Moore. In the supporting cast are Margaret McRae and M. McGovern.

"The Gift of the Fairies," a Rex juvenile comedy-drama, with Babe Early and Elsie Albert, will complete the program for May 17.

On Friday, May 18, a Laemmle two-reel drama, "Her Great Dilemma," featuring Louise Lovely and Lee Hill, with E. N. Wallack supporting, is the principal offering. This interesting drama tells the story of a nurse whose love for a doctor prompts secrecy as to her antecedents.

In addition to Universal Screen Magazine, issue No. 19. A Big U drama, "The Brand of Death" (one reel) will also be released on May 18. Wallace Reid and Marguerite Fischer are featured in this story of the Indian frontier.

A Bison two-reel military drama, "Casey's Border Raid," is the principal offering for Saturday, May 19. A Joker comedy, "The Last Scent" (one reel), featuring Gale Henry and William Francy, completes the program for this date.

On Sunday, May 20, a Powers split-reel feature, showing a comedy cartoon, "When Does a Hen Lay an Egg?" and a Dorsey Educational, "The River of Lost Souls," is scheduled along with an Imp two-reel mystery drama, "The Case of Dr. Stanley," in which Hobart Henley is featured.

During the week of May 14, the tenth episode of Universal's mystery serial, "The Voice on the Wire," will be released.

Essanay's Schedule for Summer Months Announced

President Spoor Explains Advantage of Early Preparation—Another "Skinner" Subject and Several Essanay-Niles Pictures on Long List

ELEVEN features are scheduled in Essanay's announcement of its schedule for the summer months.

Two of the subjects scheduled have already been announced. These are "The Night Workers" with Jack Gardner and Marguerite Clayton, scheduled for May 21, and "Filling His Own Shoes," a Bryant Washburn picture.

On June 18, the first of the Essanay-Niles series of redblooded Western dramas will be released. Its title is "The Land of the Long Shadows." Jack Gardner will be featured in this, as well as the productions of this series to follow.

Bryant Washburn will be starred in the feature to follow. Its title will be "The Man Who Was Afraid." This picture will present a film version of the story of that title by Mary Brecht Pulver, which was published in the Saturday Evening Post, and won wide popularity.

On July 16 "The Range Boss" will be issued. This is the second production of the Essanay-Niles Western dramatic series, presenting Jack Gardner.

"The Golden Idiot" will be released July 23. This production has been scenarioized from the story in Ainslee's Magazine by Robert Rudd Whiting.

"Skinner's Baby" will be released August 6. This picture will be the third of the Skinner series, with Bryant Washburn supported by Hazel Daly and the original cast. This picture is a sequel to "Skinner's Dress Suit" and "Skinner's Bubble" which have proven successful throughout the country.

Following "Skinner's Baby" will come "Open Places," the third of the Essanay-Niles series. This production will be released August 20. "Efficiency Edgar's Courtship," a comedy-drama adapted from the Saturday Evening Post story of that title by Clarence Buddington Kelland, will be released September 3.

The next on the program will be entitled "Lost Paradise." The picture is from the story of Frederick Arnold Kummer, and will feature Marguerite Clayton. On September 24 Mr. Gardner will again appear in an Essanay-Niles feature entitled "The Vigilantes."

Prominent in the list are more of the Skinner series by Henry Irving Dodge, which have proven so popular.

Film Specialties

Gaumont "Featurettes" on Timely Subjects

"Reel Life" and "Tours Around the World" Appeal to People of All Classes—Short Reels Carefully Edited, Not Mere "Fillers"

THE exhibitor who believes in specializing on programs appealing to regular classes of patronage will do well not to overlook the Gaumont "featurettes" released weekly through Mutual—"Reel Life" and "Tours Around the World." Gaumont also produces the Mutual Weekly which is crammed full nowadays of timely and patriotic features. But "Reel Life" and "World Hours" offer a special chance for the live exhibitor to build up a much neglected patronage from among the people who want to know what is going on in the world at large. Great pains are taken in "editing" these weekly compendiums of useful knowledge and up-to-the-minute entertainment.

In the release of May 22, No. 29, of "Tours Around the World," the traveler is given a look at the famous Gibraltar, then shown the results of excavations at Martinique, where in 1902, 40,000 lives were wiped out by the terrible eruption of Mount Pelee, thence to Cadiz, Spain, the largest military port of this country of traditions, and finally given a view of the River Marne; Paris, before the war, with the people at sport and play.

In the same week, No. 56, of "Reel Life" shows farmers plowing with automobiles converted by a new invention into field cultivators. Golf enthusiasts are shown making use of the clever "autoped" which threatens to take the exercise out of golf. Caviare, the two-dollar-a-portion delicacy known only to the "elite," is shown being prepared from the roe of the sturgeon. And most timely, with the price of everything edible constantly advancing, is the graphic illustration at first hand of how sugar is produced in Barbadoes, a vastly interesting and important industry of this tropic country.

More and more the taste for carefully edited reels, supposed at first only to appeal to the "select" in an audience, is proven to be just the sauce that gives the finest flavor to a well-directed performance, whether at the Strand and Rialto in New York or Grass Valley, California.

To Buy Subjects for Schools

The Educational Film Company of Texas was incorporated last week, with headquarters at 113 West Eighth street, Austin, and will buy and distribute pictures of educational value to schools, colleges, and for children's matinees. Prominent educators of the state are interested in the concern.

New Topical Weekly Devoted Entirely to War News

Under the name "American War News Weekly" the Cinema War News Syndicate in New York is now releasing weekly a new topical review devoted exclusively to war news. The first release of April 29 showed the launching of the new submarine L-8 at the Portsmouth, N. H., navy yard, U. S. soldiers testing machine guns, Texas troops "playing the war game in earnest," women farming to reduce living cost, and an "introductory history of the war" and "the drama at the Capitol with the principal actors." Such subjects as these will not be of merely temporary interest.

Selig Animal Film May 14

"A wonderful wild animal drama" was the opinion of the K-E-S-E Board of Appraisement, which viewed the latest of Selig Red Seal Plays, "The Lad and the Lion," on Tuesday, May 1. Edgar Rice Burroughs wrote the story which was adapted for screen purposes by Gilson Willets. The K-E-S-E offices predict instant popularity for the drama. Among the features is a storm at sea in which a ship founders. "The Lad and the Lion" will be released in K-E-S-E service on Monday, May 14.

German Mine-Layers Shown in Bray Pictograph No. 67

THE mystery of how mines have been laid in the closely patrolled waters about England, is explained graphically in the sixty-seventh release of Paramount-Bray-Pictographs through animated drawings.

At the start of the war it was an easy matter for German ships disguised as fishing boats, to plant mines in the English Channel almost without interruption, but this was stopped and hundreds of English patrol ships were on constant watch for any suspicious craft.

The means later employed by the crafty Germans was discovered when a peculiarly shaped submarine was captured entangled in one of the steel nets spread to interrupt just such visitors.

This submarine was found to be not the expected kind with a stock of torpedoes ready to discharge at a passing vessel, but was laden with mines which it could drop at will almost under the noses of ships and already their influence had been felt.

It was not possible to obtain a motion picture of this submarine, but the English authorities supplied a photograph and full description to the Bray Studios from which this film was made.

Other subjects in this release are "Modern Farming"; an exposition in interesting form of the means at hand to make the waste places do their share in providing food stuffs to cut the high cost of living; "Woman Patriots," a picture showing what women are doing to equip themselves to serve their country, and another installment of Sam Loyd's amusing Picto-Puzzles.



German Submarine Mine-Layer at Work, Illustrated in Current Issue of Paramount Pictographs (No. 67)

Big Patriotic Film by Mutual

Mutual announces that they are about to release a five-reel special patriotic production, "A Daughter of War." It is to be put out as quickly as possible, regardless of release date.

Universal Announces Patriotic Weekly Release

ONE of the most timely announcements just come in is Universal's new "Weekly," which will have a much greater scope on special lines than the long established "Animated News," yet attempt a field more restricted to "current" events than the splendid Universal "Screen Magazine." This new reel, to be called "Universal Current Events," will for the next few weeks, perhaps months, of course be dominated by war news. Where the "Animated" gives rapid glimpses of all world events, the new "supplement" as it were to the Animated, will take a few of the more important events and give complete and detailed pictures of them.

This will mean three important "specialties" in single reels from Universal. First in point of etsablished prestige, the "Animated News Weekly"; equally important in a distinctly different field, and of permanent value in treating at length subjects of special and permanent interest, "The Universal Screen Magazine." Newest, and just now more important than either in its scope of immediate and tense interest to American audiences, the new "Universal Current Events."

Pathe Has Single Reel "Specialties"

THE "House of Pathe" has always consistently carried among its weekly releases what may be termed "specialties," short subjects of special appeal of great value to the exhibitor who is willing to take the pains to connect such pictures with local patronage demanding that special class of reel for their entertainment.

For example the Florence Rose Fashions, with the boosting of the local department store, is a novelty feature that many theatres consider their most important single reel drawing card. Because they can trace directly to this reel patrons who otherwise would not yet perhaps have ever stepped inside a picture theatre.

The International cartoons, "starring" the widely famous "heroes" of the comic supplements of the Hearst newspapers, now include "Bringing Up Father." These are half reels supplemented by travel pictures of wide appeal.

An entire reel of "Latest French Fashions" is a current release made in Paris.

The "Combitone" process has made the new Pathe scenics "Know America, the Land We Love," pictures widely in demand. Using simple contrast in colors, such for example as the azure blue of sky against sere brown crags in central Arizona (current release of May 13), they are both artistic and clear, something no other color process can boast.

New "Terry" Subject

The A. Kay Company starting May 15, will augment their service by the release of a monthly single-reel feature entitled "The Terry Human Interest Reel." The present release "Terry Feature Burlesques" will be continued, exceptional success having been reported by exchanges handling it.

The new release will consist of four hundred feet of sociological scenics and four hundred feet of animated drawings.



Gaumont Cameramen Find Interesting Sights in Far-off Cuba

Star Gives Youth $500 to Volunteer for Country

Sidney Drew and his wife, stars of the Metro-Drew comedies gave a display of patriotism recently, which presented Uncle Sam with one more fighting man.

After addressing a meeting of the Midday Recruiting Committee, 57 Chambers street, N. Y., Mr. Drew turned to a group of young men near him and made the proposition to give the first one who would enlist $500, and in addition care for the young man's mother. Harold Purves of 54 Bergen street, Brooklyn, accepted the offer, a check was drawn, and the future soldier went to the nearest recruiting station.

Mo-Toys Have Lively Sale

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, who have secured the state rights on the Mo-Toy Comedies for Northern New Jersey, and all of New York State, claims that bookings are pouring into their offices from all over the territory. He claims the demand for these comedies is unprecedented.

Rothacker Produces Something Different in War Specials

"ZEPPELIN ATTACK ON NEW YORK" and "Manning the Navy" are the titles of two single-reel specials produced by Watterson R. Rothacker and released by the Mutual.

The Zeppelin picture is a fictional fantasy of what might happen if the Kaiser should send a fleet of Zeps to raid New York just as London has been raided so often. The picture is given the requisite touches of patriotic fervor. There is an aviator hero who saves the city. A burning Zeppelin is shown, bombed by the aeroplane scout and sent flaming to earth. The enemy is routed and the flag waves free again.

The picture was made by a process of camera work which Mr. Rothacker is not revealing. However, it is claimed realistic results are obtained and some interesting new views of New York and its water front are presented. This picture is released May 21.

"Manning the Navy" is a one-reel presentation of the making of a "jackie" as it is done at the Naval Training Station at Lake Bluff, Illinois.

The picture was taken under the supervision of and with the due official approval of the naval authorities. It presents in detail all that the raw recruit receives in training—being taken on the ground with all of the facilities which the government could offer.

This is the first time that the great naval training station at Lake Bluff has been so completely presented in motion pictures. At this station the navy concentrates all of its inland recruits for education in naval and scholastic matters before they are sent to the seaboard to take ship.

"These pictures have the important merit of timely value and a special quality which I am sure gives them a particular box office value to the exhibitor right now," observed Mr. Rothacker.

Tense Vitagraph Serial, "Hearts of Flame," Ready in Fall

FROM the Vitagraph Western Studios comes word of the making of a fifteen episode serial, with Carol Halloway in the only feminine role. The tentative title given the play is "Hearts of Flame." William Duncan stars and directs the serial.

Western critics are reported as enthusiastic over the work of Miss Halloway, claiming she has all the elements necessary to make her the heroine of the screen and a typical "Girl of the Golden West."

Although the making of "Hearts of Flame" has been surrounded with the greatest secrecy, and all of the actors from stars to extras have been warned to refuse to tell anything about the picture in which they are working, enough has been seen to predict that it is an exceptional story of the West. Apparently Director Duncan has succeeded in eliminating much of the stereotyped "wild Western melodrama" for more staid, though realistic situations.

The first episode which consists of three reels is sub-titled "The Precious Ingredient," and apparently has to do with some priceless chemical or mineral, the entire supply of which has been exhausted except that obtainable from a small mine on the Western slope of the Rocky Mountains. This mine is controlled by John Gwynn, in the picture William Duncan. The chemical or mineral is of such tremendous importance that the available supply is absolutely necessary to several of the world powers.

There is a battle of wits between Gwynn and a German spy, who attempts to get possession of "The Precious Ingredient," and many adventures follow in which Miss Halloway has a prominent part.

At the New York offices of Greater Vitagraph, it was said, the serial will be released in the early Fall and will probably consist of three episodes of three reels each and three episodes of two reels each.

HOW PICTURES ARE BOOKING

Apportion Country on British War Film Prints

Battle Films Taken on Firing Lines Available Only in Certain Sections at Present—Denver Showing Gets Applause from Papers

FOLLOWING the success of Pathe's Official British War Pictures in Chicago, they opened to large business at the American theatre, Denver, the fifth city in the United States to see these authentic motion pictures of actual warfare in the French battlefields.

Contracts have been signed for the complete series of seven episodes of two reels each, prints have been apportioned to the Pathe exchanges and the British War Pictures are now available to exhibitors in the territories covered by the following Pathe branches: Chicago, Minneapolis, Boston, Pittsburgh, Philadelphia, New Orleans, Washington, Omaha, Buffalo, Dallas, Denver, Kansas City, New York, Newark, Cleveland, St. Louis, Atlanta and Seattle.

In all probability the set received by the Seattle branch will be interchanged between that city and Portland and Butte.

For the present the following branches will not receive prints and no exploitation of the film will be made in their territories: Albany, Charlotte, Cincinnati, Des Moines, Indianapolis, Los Angeles, Milwaukee, Salt Lake City and San Francisco.

Until it is possible to obtain additional prints the war pictures will be available to exhibitors according to the above statement.

The Denver papers devoted large space to photographs and stories concerning these wonderful pictures.

"One of the first impressions you gain when looking at them is that you are seeing a vast number of men engaged in some great industry," said the Post. "War has become a business. Each man seems to know his place and goes about his duty as though it were a trade at which he had been working for years methodically and effectively."

"The pictures were taken within the firing line and in many cases the cameramen were exposed to just as great danger as the man in action.

"The Battle of the Somme was the greatest bit of fighting ever recorded on film up to that time. The Arras battle is also shown in these pictures, together with every great fight in which the British take part. These pictures are different from anything that has ever been shown. They were made for the British Government and it was not intended that they should be placed on exhibition.

The pictures will tell the entire story of the war by the time they are completed. They are being made today. The recent tremendous advance into the Hindenburg line will form part of what is shown in weeks to come. Therefore, the public cannot afford to miss any portion of the pictures because they are history in the making."

General Film Reports Best Houses Taking O. Henry Series

BOOKING in the best houses has been accorded the O. Henry series, filmed as Broadway Star Features, according to reports from General Film.

Not only were the stories given a Broadway premiere by the Strand, but they are continuing there and have also been booked by a New York circuit operating exclusively in the metropolitan district.

In Philadelphia, they are listed for the Stanley V. Mastbaum houses, including, the Stanley, the Palace, the Great Northern, the Family and the Colonial at Atlantic City. Among the Boston houses represented in the sales is the Scollay-Square and Olympia. Others over the country are the Alhambra, San Francisco; the Madison, Detroit; the Empire, Hartford, and many others of equal importance.

The East Liberty Cameraphone of Pittsburgh, inaugurated a successful stunt with the O. Henry stories. It used two of them, "Past One at Rooney's" and "The Third Ingredient" together in lieu of a five-reel feature, a use to which they are readily adapted.

One gratifying thing in connection with the O. Henry stories, as brought out by General Film, is that they have been sold entirely upon their merits as high class productions, there having been an entire absence of artificial stimulation.

The second instalment of O. Henry's—for current release—had their first showing in New York at Wurlitzer Hall to a private audience last Wednesday, these including "The Marionettes," "The Green Door" and "The Guilty Party."

A Tribute to Mutual Pictures

Six motion picture houses in Los Angeles were showing six different Mutual features for the week of April 16.

"The Gentle Intruder," with Mary Miles Minter at Tally's; "The Cure," with Charlie Chaplin at the Garrick; "Dulcie's Adventure," with Mary Miles Minter at the Liberty; "Innocence of Lizette," with Mary Miles Minter at the Iris; "A Dream or Two Ago," with Mary Miles Minter at the Laughlin; "Beloved Rogues," with Kolb and Dill at the Academy; and "Shorty Turns Wild Man," with Shorty Hamilton at the Liberty.

Lively Demand for Best Subjects in Far Northwest

The Seattle Paramount office reports that the demand for the Arbuckle comedies throughout the Northwest territory is so great that they had to get extra help to take care of them. The first one, "The Butcher Boy," has been booked to the leading house of every city and town in the territory.

Manager A. W. Eden of the Seattle Fox office states that he is doing exceptional business with the Fox comedies, and the super feature, "A Daughter of the Gods" is going over big. It played to an $8,000 business during its week's stay in Portland at the Majestic theatre.

"The Poor Little Rich Girl" played to 58,000 admissions in ten days at its recent run at the People's theatre, Portland, Oregon.

"Civilization" and the Hart picture "The Desert Man" are also reported bringing in big returns.

Scores Apply for Dates on "God's Man"

A steady stream of applications still pours into the Frohman Amusement Corporation's office for "God's Man" in which H. B. Warner stars.

In addition to a large number of picture houses, many theatres which have been playing exclusively to show attractions or the two dollar film spectacle, are listed as applicants for the picture.

As part of the recently organized Frohman plan for active co-operation between its organization and the exchanges handling the Frohman attractions with exclusive territorial rights, that corporation has inaugurated a service department which is in active charge of these various applications for booking.

Baby Osborne Subject Draws for Red Cross

With prices raised to fifty cents and a dollar, the Rialto theatre, Brooklyn, played the Baby Marie Osborne subject "Told at Twilight" on April 24 to the benefit of the Red Cross and realized over $2,000. Sixty per cent. of the audience were persons prominent in Brooklyn society. The Rialto generally charges an admission price of ten cents.

Go Well on Coast

The General Film Exchange of Los Angeles, reports very successful run of the O. Henry Stories at Miller's Alhambra theatre, the run to date being two weeks. "The Barrier" also released by this exchange played a four week engagement at Clune's Auditorium, and will have a return engagement in the very near future. These two releases are expected to be record breakers this year for the General.

IN THE STATE RIGHTS FIELD

Graphic Moves; Trade Showing of "Woman and Beast"

New York's newest state right concern, Graphic Features, which is distributing "The Woman and the Beast," have found larger quarters necessary, and early this week moved from the Godfrey Building, 729 Seventh avenue, to the Candler Building, 224 West Forty-seventh street. Almost simultaneous with the move, the first trade showings of the feature will be given in the Candler Building, these showings having been postponed for a week through the removal of Graphic headquarters.

Second Production Started on by Edward Warren

Edward Warren, producer and director of "The Warfare of the Flesh," has started work on the second production to be released under his own trade-mark. He has engaged Rene Guissard, formerly of the Triangle and Goldwyn forces as his cameraman, and Henry Allen Farnum as his technical director.

The new scenario is by Rufus Steele, of the Saturday Evening Post staff, and author of many big feature plays.

"The Barrier" in Indiana and Illinois

Aaron J. Jones, who was recently in New York to attend the formation of the First National Exhibitors Circuit, has announced the purchase by Jones, Linick and Schaefer of "The Barrier." It will be released by the Central Film Co. in Indiana and Illinois.

Cummins Sells "Race Suicide" in Jersey

Rights to "Race Suicide" in New Jersey were sold last week by Samuel Cummins, film broker, for Joseph W. Farnham to J. H. Holden of the Boreal Film Company.

Sunshine Completes Multiple Reel Eugenic Film

Titled "S.O.S," or "A Message to Humanity"; Said to Deal with Eugenic Marriages in Delicate Fashion Trade Showing on May 14

THE Sunshine Film Corporation of Chicago has completed its multiple reel eugenics feature, which will be distributed by the American Standard Motion Picture Corporation on the territorial rights basis, and has given it the title "S. O. S.," with the sub-caption, "A Message to Humanity."

"S. O. S." deals with the subject of eugenic marriage in a manner, it is claimed, has never before been touched on by any manufacturer of motion pictures. According to K. M. Scoville, the producer and general manager of the Sunshine Company, the underlying motive throughout the making of "S. O. S." has been to present to the public a production which would "carry its message home" in an extremely forceful manner, yet maintain a maximum degree of cleanliness and thorough wholesomeness throughout.

Its grewsome scenes, sometimes employed in the making of a production of this type, are said to have been clothed in a way which makes them appear as natural occurrences. "The Call to Arms Against Tainted Blood," a phrase used by the American Standard in their advertising announcements, is a most concise explanation of what the picture really is.

The actual direction of the picture was in charge of Richard C. Travers and William Buckley, both of whom appear also in the cast, supported by Marjory La Fern, formerly of Biograph; Suzanne Fedoy, Jane Thomas, Eleanor Shannon, Mary Evelyn, George Offerman, William Brotherhood, William Burns, and many others whose faces are familiar to picture playgoers. In all a cast of 165 people was employed. The camera work was in charge of Frank H. Pipp.

A showing to the trade is to be given in one of Chicago's large downtown theatres on May 14, to be by invitation only

"Curse of Eve" Has Influential Social Service Backing

THAT "The Curse of Eve" will be largely instrumental in bringing about justice, instead of condemnation, to the girl who errs, was the opinion expressed, this week, by Mrs. Luther K. Landers, the noted middle-western clubwoman and settlement worker, who passed through Los Angeles, en route to the Orient, in the cause of Child-Welfare Leagues. Mrs. Landers was one of the few specially—invited guests who, at the solicitation of President F. E. Keeler of the Corona Cinema Company—which produced this new state rights feature—and enjoyed the privilege of being present at a private showing of the film.

"I have been so profoundly impressed by the wholesome thought that has actuated the making of this picture," said Mrs. Landers, after the exhibition, "that I can unequivocally predict a nation-wide movement contained in the narrative. Once, I read some lines which seem to be borne out emphatically by the story of 'The Curse of Eve.' They ran: 'Deep-dyed in letters of blood, oft-carved in the face of destiny runs the code of the Aryan race Our women shall be guarded. A man forget much, love, honor, duty, country—but this he will not, he cannot forget. It is such whole-souled assertions as this one is that seems to be the fundamental theme of this play. It is a powerful preachment, yet it does not sermonize to the extent of being tiresome. The essence of its argument is not twaddle, but on the other hand it consists of strong moral threads, deftly woven together into an intensely dramatic fabric.

"The beautiful part about 'The Curse of Eve' is that it does not glorify the sinning woman, nor does it condone the sin."

Louis F. Gottschalk, the musical composer, is bending every effort to complete the score which will accompany the production.



William Burns, Suzanne Feday and George Offerman in the Sunshine Production "S. O. S." Released on State Rights by American Standard

Ten Companies Play Lesser's Attractions

Sol L. Lesser, president of the All-Star Features Distributors, Inc. of San Francisco, announces that he now has ten companies playing his five-film productions as road attractions touring the states of California, Nevada and Arizona.

Mr. Lesser is carrying an orchestra, advance man, second man, operator and manager with his "Intolerance" companies.

Hammons to Market "The Fairy and the Waif"

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, announces that on May 1 he will start releasing on a states rights basis "The Fairy and the Waif," featuring Mary Miles Minter.

A complete line of advertising matter has been prepared for exhibitors and other matter is in preparation, which will assist the Independent Exchange in its marketing.

The story of "The Fairy and the Waif" is based on the present outbreak of the European War. This side of the story will appeal to the grown-ups, while Miss Minter is expected to hold the interest of the young folks.

In spite of the fact that the main advertising campaign has not yet been started, a brief announcement in the trade papers has brought numerous inquiries from state right buyers who have asked for territory. It was decided upon by Mr. Hammons, after considering the money-making value of the picture for both the exhibitor and state right buyer, to release to reputable exchanges, the picture either on a percentage basis or outright sale, at their option.

Leading Attractions in Phila. Theatres

Pathe's "May Blossom" is making a decided hit in Philadelphia territory. "The Mystery of the Double Cross" is making good as a Pathe serial and booking in large numbers.

"She" from Fox, crowded the Palace, Phila., to the doors, both day and night for a whole week's first run. It is continuing this popularity in its present week's run each at the Broadway in South Philadelphia and at Nixon's theatre in North Philadelphia.

"Tale of Two Cities" from the same firm has made the biggest hit of any program feature of the season in the Philadelphia territory is the consensus of opinion of all exhibitors using it.

"The Eternal Sin," with Florence Reed achieved a triumph on its initial week's run at the Victoria, Philadelphia.

AT YOUR SERVICE!

¶ Motion Picture News maintains a card catalog system comprising the most complete record of movements in the State rights field in existence.

¶ This information is at your command.

¶ If you want information on any picture, merely drop us a post card, and we will give you the name of the buyer in your territory, together with the cast, a condensed review and any other information desired.

¶ Bear in mind that our service costs you nothing.

Muehlman in Michigan

Charles H. Muehlman, formerly with the State Film Company, Detroit, and the Thomas H. Ince Picture "Civilization" in Indiana and Illinois, is spending a few weeks in Michigan arranging for bookings direct with exhibitors on "The Garden of Allah," a Selig production.

Lesser Buys Rights for "The Whip" in Two States

California and Arizona rights to the Paragon Film Corporation's dramatization of "The Whip" have been purchased by Sol L. Lesser, president of the All-Star Features Distributors, Inc., of San Francisco.

The production is now playing a two weeks engagement at the Cort theatre, San Francisco, and big business is reported. Prices are twenty-five and fifty cents.

Kunsky Has Ince Productions

John H. Kunsky has confirmed the report that he has purchased the Michigan franchise for the Ince Brothers productions soon to be released. Mr. Kunsky, who owns the Metro Film Exchange, the Madison Film Exchange and a chain of ten theatres in Detroit, would not say through what channel he would release the Ince productions, but it is believed that it will be through the Madison Exchange which he uses only for his biggest and best independent pictures. Mr. Kunsky also has the Casino Feature Film Company for his short subjects, and the early Famous Players features.

Hyland Working for Mayfair

Peggy Hyland, star of the newly formed Mayfair Film Corporation, is preparing to start work on her first production for this company on the twenty-first of the month. A story has been selected for her, the title and author of which will be announced next week. Miss Hyland is taking an active interest in the launching of the new company, and will be all in readiness when time comes to start grinding. Previous to the date set for the initial studio work she will tender a banquet to the employees of the company and studio.

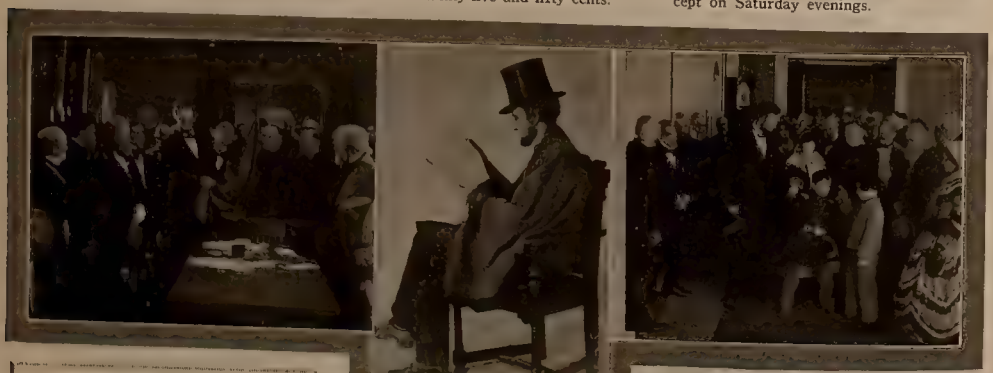
Ready for Military Service

Robert Warwick is preparing to answer his country's call, last week commencing to drill with other members of the New York Athletic Club under command of a United States army officer.

"If I am called to the colors," said Mr. Warwick, "it will not be any home defense stuff for me, but active duty at the front."

Purchase Large Theatre

Ernest R. Horstmann, president of the Massachusetts branch of the Motion Picture Exhibitors' League of America, and Charles W. Hodgedon have purchased the Wakefield theatre, Wakefield, Mass. Mr. Hodgedon is owner of the Princess theatre, Wakefield, which will now be closed except on Saturday evenings.



Benjamin Chapin in Scenes from His Lincoln Cycle Series in which He Appears as Abraham Lincoln. (Charter Features Corporation)



Glimpses of "The Price of the Soul," the Feature Release of the Variety Films Corporation

Well-Known Buyer on Lookout for Comedies

Albert Teitel, head of the Ideal Film Exchange, Philadelphia, plans to spend this week in New York to look over the field with an idea of purchasing comedies for Ideal and also for the Midland Corporation of Chicago. Mr. Teitel, one of the best known state rights buyers but recently purchased the Ella Wheeler Wilcox stories in film, and also the feature "Our Passions Inherited."

While on a brief visit to New York last week Mr. Teitel in course of an interview gave as his opinion that exhibitors were now forced to pay too much for their pictures, the profits of the middlemen being such as to leave little margin for the theatre men.

"The Deemster" in North States

Messrs. Wilson and Stedman of the American Maid Film Co., 454 Loeb Arcade, Minneapolis, bought "The Deemster" for Minnesota, North and South Dakota last week. Options are held on two other groups of states and should advantage be taken of same, only the Pacific Coast states and one or two separate states will remain to be sold.

A sales campaign has been evolved for buyers of "The Deemster" and their constituents and is given free to all interested in promoting the Hall Caine photoplay.

Application to the Arrow Film Corporation, 1205 Times Bldg., either by mail or in person is sufficient to obtain the above mentioned data.

Jones Has Ince and Goldwyn Contracts for Midwest

Aaron J. Jones announces that Jones, Linick & Schaefer have secured all the productions of Ralph and John Ince for Illinois and Indiana, and that these productions will be released through the Central Film Company, and has been appointed personal representative for the Goldwyn Productions, and will open a special office for them here. He has also secured "The Crisis" for the Colonial theatre.

Hoffman Disposes of "Sin Woman" in 13 States

Head of Concern Bearing His Name Does Rapid Work in West - Returning with Copy of "Who Knows?" "Seven Cardinal Virtues," a Series, Soon

THAT "The Sin Woman," the latest release of the George Backer Film Corporation is proving popular with state right buyers was evidenced during the past week, when M. H. Hoffman wired Sales Manager W. A. Bach that he had disposed of California, Oregon, Washington, Idaho, Montana, New Mexico, Oklahoma, Wyoming, Texas, Utah, Arizona, Colorado and Arkansas.

M. H. Hoffman, who is at the head of the distributing corporation which bears his name, purchased the world's rights to "The Sin Woman," which features the tri-star combination, Irene Fenwick, Reine Davies and Clifford Bruce. Soon thereafter he left for the West for the purpose of disposing of the western territories. A print was shipped to Los Angeles in advance of his leaving, and, upon his arrival there he gave a special showing to the Pacific Coast buyers. The picture made an instantaneous hit with them, and he immediately received several offers from energetic film men who saw the many opportunities this picture offered for exploitation and quick returns for their money, as well as a probable long run.

In addition to selling state rights on this trip, Mr. Hoffman has been organizing his own exchanges, which will handle his products exclusively. He arrived at Salt Lake City last week, on his return trip, and at that time reported he had succeeded in establishing three exchanges west of Denver. He is expected to stop at Denver and Kansas City on his way back and establish branches in those cities.

In the meantime, Sales Manager Bach reports that he has been negotiating with buyers for the disposal of all the foreign rights, and, he expects to close this big deal before Hoffman returns.

"We have sold the northern New Jersey rights during the past week and I hope to have all of New England disposed of before Mr. Hoffman returns," said Bach a few days ago.

"Our first picture seems to have won immediate popularity. Everything is looking very beautiful and there is every indication that we are going to have a very successful market. We will soon have 'The Sin Woman' entirely disposed of and then we will prepare for the next George Backer picture, which will be started as soon as Mr. Hoffman returns to town. In fact when he returns he will immediately go over the new story which Mr. George Lederer, Director-General of the Backer company has selected.

"The first Bernstein release will be 'Who Knows?'. I understand Mr. Hoffman is bringing a print of this back with him and will arrange a trade showing soon after he arrives. This picture should gain immediate favor, for it has been picturized from the story which ran in the All-Story Magazine and was a very popular fiction serial.

"After 'Who Knows?' we will release the big series, 'The Seven Cardinal Virtues,' which will be released in seven episodes, seven reels to an episode. I think Mr. Hoffman is bringing the first episode, which is called 'Humility' with him, but, he hints that he will not release any of them until the entire series is completed. Bernstein is now working on the fourth, and the remainder will be finished in a very short time."

Warren Provides Variety of Press Material for Picture

The Edward Warren offices have placed in circulation a big variety of display and press material on their new production, "The Warfare of the Flesh." The material consists of a combination press sheet showing in black and white the styles of posters, ones, threes, sixes, and twenty-four sheet stands, the cuts, for display and text illustration, and other miscellaneous stuff. The press stories cover every angle of the production besides giving many promotion, exploitation and selling hints.

Many suggestions are offered to the exhibitor in the way of catch lines for use in the lobbys.





Hobart Henley, Director, Barbara Castleton, Star, and Scene From "Parentage"

Great Care Exercised in Filming "Parentage"

Frank Seng Tells of His Ideas Regarding Realistic Production as Exemplified in First Picture—Believes It Will Set a High Mark

PRODUCTION of the most painstaking nature, the rule followed in filming "Parentage," is an ideal of Frank J. Seng the wealthy furniture manufacturer of Chicago, who recently entered the field of offering special productions to the state rights market.

This initial offering of his was in the making for months. Hobart Henley, who directed the filming paid the minutest attention to details. In an interview Mr. Seng had this to say:

"With but a few exceptions, the present screen season has introduced a very limited number of productions that might be called successes from both the producer's and exhibitors' point of view, and, of the many pictures that have been seen on Broadway since the beginning of the year, a regrettably low percentage have returned to the producer handsome profits.

"I believe that the day is fast approaching when the producer will make pictures which will insure longer bookings and more money. I will soon introduce to Broadway a production, entirely distinctive in character and theme, which I believe is going to enjoy immense popularity.

"The name of this production is 'Parentage.' It comes from the pen of Martin G. Chandler and Hobart Henley. It has been over three months in preparation and was produced under the personal supervision of Hobart Henley, who at last has had the opportunity of putting into realization an idea which he has fathered for the past two or three years. In 'Parentage' this young author-director gives to the public, in silent beauty, all that the word implies.

"For more than three months Mr. Henley worked apart from interfering organization executives who ruin so many routine program releases. He paid especial attention to the minutest details. One member of the cast says he spent an entire day taking one scene at a window in order that it might give him the effect he wanted. He was an entire week taking the classroom scenes, with the result that 'Parentage' has one of the most realistic pictures of 'school days' that has ever been shown on the screen. Those who have seen the picture declare the result has more than justified the weeks spent in its preparation.

"This production is not an attempt to win approval with great crowds and mob scenes, which are so often injected into a picture for advertising and publicity purposes, and which seldom mislead anyone but the producer. It is a simple story of 'Parentage' and the effect of fathers and mothers upon their children. It is a mirror which reflects the truth about conditions which exist today in many households and have been in the world ever since the days of Eden. There is no attempt at thrilling and sensational climaxes, no wild melodrama or murders, but there is a beautiful story of love and devotion running through it which will appeal to every father, every mother, every child and innocent young girl who has faith in the man she loves. It is one of those pictures which sends people out into the world to think—because it touches a human note in every heart. 'Parentage' is one of those productions—in fact, the first—that teaches and entertains at the same time.

"Already innumerable state rights buyers have made application for certain territories without seeing the picture. It will be shown to the trade in the near future."

Market Strong, Says Cinema War News Syndicate

That the state rights market was never in a better condition and was never so eager to absorb a novel offering is proved by the quick and enthusiastic response made to the Cinema War News Syndicate's advertisement in last week's MOTION PICTURE NEWS.

Mail and wire inquiries for territory have flooded their offices since the early part of last week, and they have already closed several of their territories, although the greater part of the country is yet to be sold.

The initial release is going well throughout New York City, and that doubtless stimulated the wide action above mentioned.

Demand for Minter Feature, "Fairy and Waif"

Advertising matter such as posters, heralds, displays and all other helps have been prepared for the exhibitor in making a success the showing of the Mary Miles Minter feature, "The Fairy and the Waif."

The picture will be released on a state rights basis, and although there has been no advertising done, a small reading notice in the trade papers has brought many inquiries from state rights buyers. E. H. Hammons, vice-president and general manager of the Educational Films Corporation, which is releasing "The Fairy and Waif," in speaking of the picture said: "We have so much confidence in this picture as a box-office attraction that we are releasing it to responsible states rights buyers on a percentage basis or outright sale."

"The Crisis" in New England and Canada

The Sherman Film Releasing Company has opened an office at 80 Boylston street, Boston, Mass., for handling the New England release of Selig's "The Crisis." W. F. Jackson is manager and Harry Cohen is press representative.

Canadian rights to "The Barrier" have been sold to Superfeatures, Ltd. Charles Stevens, who represents the firm, purchased the production from M. E. Mauer, Eastern representative of the Sherman-Elliott Company.

No Change of Name

Le Roy Cady, High Art Feature Company, of Lincoln, Neb., desires to correct the rumor that the Missouri Valley Film Company, has changed its name to the High Arts Feature Company. While both concerns are under the management of Mr. Cady, they are distinct corporations. Both concerns are in the same building, at 140 Twelfth street, from which fact the misunderstanding probably arose.

Four Sub-Sea Prints in Michigan

Four prints of "Twenty Thousand Leagues Under the Sea" are working in Michigan at the present time, according to Leo J. Eckstein, manager of the Barnett Film Attractions with offices in the Peter Smith building.

LIVE NEWS FROM THE PRODUCERS

Directorial Reins Again Taken Up by Wm. C. De Mille

William C. De Mille who has been devoting himself exclusively for several months to the scenario activities at the Lasky Studio in Hollywood, is again to take up the work of directing and will have Louise Huff and Jack Pickford as co-stars in his first production "The Ghost House," under the new arrangement. Mr. De Mille first came to the Lasky Studio for the purpose of writing scenarios to be directed by his brother, Cecil B. De Mille and the other members of the Lasky directorial staff. He later directed several productions himself, among them being "The Black List," "Common Ground," "The Clown," "The Heir to the Hoorah," "The Ragamuffin" and "The Sowers."

Selig Announces Comedy Series

William N. Selig announces the forthcoming release in K-E-S-E of a series of farce-comedies, each two reels in length. The first, founded on the Hoyt comedy, "A Hole in the Ground," will be released on May 21. Others to follow will include, "A Brass Monkey," "A Rag Baby," etc. Those who have seen private presentations of these comedies claim they will set a new record in motion picture comedy. Miss Amy Dennis, a brand new comedy star is introduced in these comedies. Others of the funmakers include William Fables, James Harris. The director is Joseph Richman.

Fairbanks Engages Henaberry

Joseph Henaberry, who created the role of Abraham Lincoln in "The Birth of a Nation," assisted D. W. Griffith in the producing of "Intolerance" and recently completed an engagement as a Fine Arts director, has been selected by Producer John Emerson to serve in the capacity of first assistant.

Mrs. Castle Starts Work in Five-Part Subject

"Carroll of the Secret Service" Chosen by Pathe for Star Said to Have Thrilling Action Works of Noted Authors for Following Films

WORK has been started by Mrs. Vernon Castle at the Astra-Pathe Studio on her first five-reel feature for Pathe George Fitzmaurice is directing.

The title of this picture will probably be "Carroll of the Secret Service." As its name indicates, it is a detective play said to be characterized by thrills and fast action.

Mrs. Castle feels that her part in the picture gives her greater opportunity than she has had before, and that she is learning a great deal under the tutorage of George Fitzmaurice.

Under the new administration of Mr. J. A. Berst, the business of Pathe has increased during the last year to a point never before reached in the history of the company, and it is held that the recently announced policy of "Box-office stars only" has been largely responsible for this.

The policy is simple in the extreme. It consists of placing under contract only those players who have definitely proven their worth to exhibitors. Pathe feels Mrs. Castle has done so beyond all doubt. Baby Marie Osborne is now established as a great attraction, and her pictures, "Little Mary Sunshine," "Shadows and Sunshine," "Twin Kiddies" and "Told at Twilight," are in great demand. Pearl White is a leader in the serial field. To see her in "The Exploits of Elaine," "The Perils of Pauline," "The Iron Claw," "Pearl of the Army," etc., the public of the United States alone has paid over $24,000,000. With "The Shine Girl," "Prudence the Pirate," "Her New York" (released) and "The Candy Girl," coming May 20, Gladys Hulette is proving herself a box-office star of the first magnitude.

In addition to the eight box-office stars named above, Pathe has recently engaged Creighton Hale, of "Iron Claw" note, and Warner Oland, who appeared in "Patria."

"These players have proved their popularity, and their right to the unprecedented exploitation made possible by our strong sales organization spoken of as the best in the industry and Hearst Publicity added to Pathe Publicity," said a Pathe official in this connection.

Because Pathe wants to give exhibitors stars that will draw in pictures of uniformly high quality dependable pictures, because of the success of "Patria," and in order to make sure that Mrs. Castle's success in five-reelers will equal that which she made as Patria Channing, Mr. Fitzmaurice was selected as her director, and to Philip Bartholomae, author of "Very Good Eddie," "Over Night," "Little Miss Brown," and many other stage hits, was entrusted the work of editing the scenarios.

Mr. Fitzmaurice was recently announced as head of the Astra scenario department. He wrote the scenario for "Carroll of the Secret Service" from the story of Joseph Trent.

In one scene already taken, Vernon Castle, husband of the actress, is "snapped" with her. He but recently returned from Europe, where he was a member of the aviation corps.

Elliott Dexter, who has been seen in many of Marie Doro's pictures has the leading male role in this picture. Macey Harlan is the villain, and Susan Willa, who created the part of Aggie Lynch in the original stage production of "Kick In," has much the same sort of role.

That the following features will be of the highest class is promised by Pathe in a statement that the works of America's foremost authors will be obtained.



Mrs. Vernon Castle in Scenes from Her First Pathe Gold Rooster Play, "Carroll of the Secret Service"

Universal to Train Women for Men's Places

Carl Laemmle, Following Urgent Suggestion by Motion Picture News Last Week, Starts Preparing for War Draft

CARL LAEMMLE, president of Universal, in a statement sent to various newspapers, further emphasizes the need of immediate preparation on the part of American exhibitors which was strongly urged last week by MOTION PICTURE NEWS.

It is significant that Universal is preparing to train women to step in the places of the men who are called to the army.

The first action came last week when the Universal Exchange manager engaged a New York newspaper woman to start out on the road at once as a film saleswoman.

She will receive the same salary as is now being paid to men in the same capacity, and will employ, as closely as possible, the same selling tactics.

Mr. Laemmle's statement urges exhibitors to begin at once to instruct young women as operators of projection machines.

Following the example of foreign countries at war, women will have to take the places of men in various capacities and in various industries, Universal officials believe. The Universal Company is the first to exploit the training of women so as to be prepared when the time arrives.

In every department of their Eastern, Western, Northern, Southern and foreign offices, young women, starting Monday, will be trained by men to take their places when they are called to the colors. They will, as nearly as is possible, be exempt from their present duties, so as to take advantage of their training, if they are already in the company's employ and young women coming into the company now for training in case of stress, will be paid regular salaries and, when they take men's places, the regular salaries of men.

New Salesmen's Body Expanding

Steps were taken at the meeting of the Motion Picture Salesmen's Association of Philadelphia, on April 28, which will make it a factor in Philadelphia filmdom.

The final adoption of constitution and by-laws was postponed until a later meeting. It was decided to include all salesmen in the territory in those eligible to membership.

The following were elected, bringing the total up to thirty-six: Walter Murray, advance representative, "Civilization"; H. Brinker, General Film Co.; J. J. O'Neill and G. E. Maillard, Pathe; S. Heenan, J. Binns, W. Wilder and J. A. Weist of Vitagraph.

William Hart, Gun-man of Screen, Coming East

Noted Delineator of Western Characters to Confer with Triangle Officials on Contract and Rest a Month—Three Years Since Last Here

FOR the purpose of settling final details of his new contract with Triangle and incidentally to take a month's rest, William S. Hart is coming East, leaving Los Angeles May 8, and arriving in New York a week later.

He will be greeted in the various large cities through which he will pass by local exhibitors, and in Chicago and Pittsburgh, it is reported, extensive plans are under way for his entertainment. A publicity man, cameraman and a small personal staff will make the trip with him.

It is now more than three years since Hart left New York as one of the featured players with Charlotte Walker in "The Trail of the Lonesome Pine" company. At that time he had no intention of becoming a screen actor, and it was not until he reached Los Angeles and came into personal contact with Thomas H. Ince that the possibilities of the motion picture art were presented forcibly enough to arouse his interest and enthusiasm. Since that time, however, Hart has taken a prominent part in the development of screen history, and now ranks as a great box-office attraction. It is perhaps not generally known that Hart has for the past year directed his own plays.

Prior to his entrance into the films, William S. Hart spent over fifteen years on the legitimate stage. He was leading man for Madame Modjeska during her farewell tour, played the heavy lead in the original company of Ben Hur, and created a veritable furor on Broadway in the part of "Cash Hawkins," with William Faversham when the latter produced "The Squaw Man" for Liebler and Company some years ago. Hart was also co-starred with Theodore Roberts in "The Barrier," when the dramatic version of Rex Beach's popular Alaskan novel was presented at the New Amsterdam theatre.

He is a prominent and exceedingly popular member of the Lambs Club, and was one of the men appointed to handle the business details of the rebuilding of that famous Broadway institution.



W. W. Hodkinson, President of Triangle, Eugene H. Roth, of the Portola Theatre, San Francisco, Who Will Manage the New $1,750,000 California Theatre, Now under Construction, and Thos H. Ince, at Ince Studios

Motion Pictures to Popular Song Hits

Universal is out with its latest novelty—the motion picture song successes. Exhibitors throughout the country plan to start song contests with the offering of these films.

Arrangements have been made for the showing of the current song successes, and while the song is being sung, the story that the song tells is being acted on the screen for the audience.

The Universal exchanges are co-operating with the exhibitors and the music dealers, and in conjunction with the publishers of the songs selected, a campaign of publicity has been inaugurated that will give to the popular ballad and patriotic song a new and added recitation.

Scenario from Novel for Gail Kane Production

Gail Kane has started work on her third production for Mutual which is being filmed at the American Studio.

"The Upper Crust," an adaptation of Charles Sherman's novel entitled "The Indiscretions of Molly" has been chosen as the vehicle for Miss Kane.

In this picture Miss Kane will be seen as Molly O'Toole, a sweet village girl, who on account of reverses, goes to the city to seek a broader field of opportunity. Her love of wealth, luxury and position lead her into a series of indiscretions.

Rough and Tumble Vogue

In the Vogue comedy "Flirting with Danger," which is now being shot at the Mutual-Vogue Studios, Larry Bowes appears as a strong man and gymnasium trainer.

There is a rough and tumble fight between Bowes and the assistants in the gymnasium, in which the trainer proves his strength by vanquishing them.

Later there is a real thriller when the gang fills the balls in the bowling alley with dynamite and wrecks the place.



On Either End Are Maxine Elliott and Madge Kennedy, Goldwyn Stars. Center Shows Mae Marsh in a Scene from Her Second Goldwyn.

New Director for Baby Gloria Joy Series

Director Henry King, who has been with the Balboa Company four years, has accepted a position with the American Studio, where he will direct Gail Kane.

Mr. King's successor will be Robert Ensminger, formerly assistant director under Mr. King.

Mr. Ensminger will be assisted in his new duties by Lewis King, Henry King's younger brother. George Rizard will continue in his capacity as cameraman, having officiated throughout the entire "Little Mary Sunshine" series. The first of the new series in which Baby Gloria Joy is featured, was finished prior to Mr. King's departure. Mr. Ensminger will begin immediately on the work of directing the second picture in the baby series, from a scenario written by L. Virginia Waters, a writer on the Balboa staff.

Jackie Saunders' Latest

Director Sherwood Macdonald has finished Will M. Ritchey's latest vehicle for Jackie Saunders, the Sunkist Mutual star. The production was filmed at the Balboa studio and will be released on the Mutual program. Arthur Shirley plays opposite the star and Captain Leslie T. Peacocke, the scenario writer, accepted the role of the father. The balance of the cast includes Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossier, Mignon LeBrun and C. H. Voute.

New Yorke Studio Manager

Wiley J. Gibson has been appointed studio manager at the Yorke-Metro, following the resignation of N. W. Aronson, who has gone to New York. Gibson's first connection with the motion picture business was with the Universal Company several years ago. Later he joined the forces of Thomas Dixon, engaged in putting on The Fall of a Nation. He came with Fred J. Balshofer's producing company in June, 1916.

Rapf Names Essentials for Quality Production

President of To-Day Company Tells of Method Followed in Making "To-Day"—Stars, Director and Strong Supporting Cast Needed

FIRST to get big names, and the ability that went with them, secondly to get a director who was a director and give him a free hand, and, lastly, to compile a strong supporting cast—such was the idea of Harry Rapf, president of the To-Day Feature Film Corporation, when he began to plan production of "To-Day." All this, of course, after he had the story.

In giving his views on the policy he thought best in making this picture, Mr. Rapf said last week:

"There is nothing like starting right. I decided it was more than half the battle to secure people whose names were so potent in the picture world as to need no introduction—names of paramount value, whose worth would be instantly recognized by the exhibitor.

"At that time Florence Reed had scored a sensational success in 'The Wanderer,' following many big screen successes. And when I learned, on securing the rights of the play, 'To-Day,' that the leading part had been originally written for her, and that only other contracts had prevented her playing it during its year's run on Broadway, I knew here was the one woman to play the role of Lilly Wagner. It was not easy to win Miss Reed to the point of signing a contract that would call for her doing such an important picture at the same time that she was playing in the speaking drama. Florence Reed is first and last an artist—a great actress, with temperament, charm, beauty and unparalleled acting skill. It required only one reading of the scenario to win her consent. She declared it the most powerful that had ever been offered to her, and arrangements were promptly concluded whereby Miss Reed would work on 'To-Day' during four days of the week, exempting her for her regular Wednesday and Saturday matinees.

"This seemed a pretty good start, and almost any other producer would have been satisfied to secure a star of such importance. But I wanted a big man to direct the work; there was too much in the play to trust it to any second-rate director. So Ralph Ince was lured away from his own enterprises and given a free hand

"The part of the husband of Lilly Wagner is an intensely strong one, and only an actor of ability and position could do it justice. After considering nearly a hundred names my choice fell on Frank Mills, himself a well-known star in the films and an actor of extraordinary talent and popularity. Then I secured Gus Weinberg, Alice Gale and Kate Lester, all of the original cast of 'To-Day,' and rounded out this powerful ensemble with another strong name, that of Leonore Harris."

Ralph Herz in New Piece

"The Mystery of No. 47," a Selig Red Seal Play, for release by K-E-S-E, on Monday, June 4, has been placed in production at the Selig Studios, Chicago. Otis B. Thayer is the director in charge. Ralph Herz is the star. The Selig Company has engaged a very capable cast to support him, it is announced.

Augment Rialto Program

Joseph De Frenes and Paul M. Felton, who are now associated with C. P. Bosworth in the production of advertising films in Wilkes-Barre, Pa., supplied some excellent travel and cartoon subjects for the Rialto (New York) theatre's first anniversary program.

Edwin Directing Jean Sothern

Van Dyke Film Corporation has engaged Walter Edwin, well-known director, to supervise Jean Sothern's picture activities.

His first picture with Miss Sothern is "A Mute Appeal," released May 28.

Three Stars Signed to Appear in Forthcoming Art Drama

CONTRACTS have been signed by Herbert Blache, president of the U. S. Amusement Corporation, whereby three well-known players will appear in his next picture, released on Art Dramas program, which is entitled "House of Cards."

Catherine Calvert, widow of the late Paul Armstrong, will play the leading female role. Frank Mills appears opposite; Kittens Reichert, the popular child actress, completes the trio.

Miss Calvert is known to theatre-goers far and wide. She has played leading roles in all of her husband's plays, including "Alias Jimmy Valentine," "The Deep Purple," "Woman Proposes," and many others. She has been starred in several big picture productions.

Frank Mills has had a long career with such celebrities as Forbes-Robertson, Sir Herbert Tree, Mrs. Patrick Campbell, Olga Nethersole and Elsie Ferguson, having been leading man for the last three in many of their plays. He has been featured in productions by Belasco, Frohman, the Shuberts, and many others.

His screen career began with Triangle, where he was starred in "The Golden Claw," "The Edge of the Abyss," "The Moral Fabric" and others.

The third acquisition of the U. S. Amusement Corporation, Kittens Reichert, has been with the Fox Company for over a year and has played important roles in nearly all the productions of that company. Although only six years old she has gained a reputation that many older players envy.

Wilbur "Ages" in "The Heirs of Hate"

In "The Heirs of Hate," the production following "The Single Code," one of the "Morals of Men" series being produced by the David Horsley Studios and released through the Mutual Film Corporation, Crane Wilbur, the star and author, is said to have exceptional opportunity to display his versatility.

Mr. Wilbur in this picture has eight different make-ups. The action covers a period of fifty years and the aging processes of time are shown in the life of the principal character, "Morgan Gray," starting him at the age of thirty and showing his death at eighty. Mr. Wilbur also plays the part of "Abel Gray," the grandson of "Morgan Gray," a young man of twenty-one, and both of these characters appear together in a number of the strongest scenes of this powerful drama.

The production is well under way and Mr. Wilbur is most enthusiastic over his success with it. The theme of the story, which carries out most forcibly the title of "The Heirs of Hate," deals, as might be expected with retributive justice.

Jode Mullally has an important role and Harrish Ingraham collaborates in the direction.

Wide Interest in Paralta Plan of Distribution

Numerous inquiries are being daily made to Nat I. Brown, general manager of Paralta Plays, with regard to the Paralta plan of distribution.

Complaint is made in the letters of high rentals charged on feature films and instability of distribution management.

Carl Anderson, the president of the Paralta Plays Corporation, says that the Paralta plan is an equity plan which will protect every exhibitor who becomes associated with this company. It was formulated to help the exhibitor and put him on a solid footing, both in service and in financial results. The working out of this plan in a practical way, Mr. Anderson asserts, will not only substantially aid the Paralta exhibitor, but its influence will be so reflected that the same equitable conditions must in the end extend throughout the industry as the result of the demands of the exhibitors who observe its working.

Animal Life Films Being Made by Selig

The Selig Company has entered the field of educational films, has leased the E. and R. Jungle Film Studio of Los Angeles, and there, amid quiet surroundings and under the direction of Mr. C. E. Edwards, a man who has made a life study and work of wild animals, films are made depicting the life and care of wild animals and birds in their native haunts. Wild animals and their young are shown at close range, and the studies are treated in a way that will hold the interest of the smallest child, yet not detract from the main educational idea.

The Selig Company is peculiarly well equipped to produce such wild animal studies as William N. Selig has one of the most valuable privately owned collections of wild beasts and birds in the world.

Christie Not Directing Rhodes

A report current to the effect that Al E. Christie is directing Billie Rhodes for the Mutual Program is contradicted in a statement issued this week by the Christie Film Company. Mr. Christie is directing at present Betty Compson and Margaret Gibson only.



Alice Howell, Star of Howell Comedies.

Ida Park Now Directing Single Handed

From the time the Bluebird program was established there has been a woman active in the direction of some of the features, and when Lois Weber decided to undertake the production of her own features, Ida May Park was engaged to assume the position Miss Weber vacated. Miss Park had furnished scores of scenarios and had assisted her husband, Joseph De Grasse, in directing numerous Bluebirds, but had never previously undertaken single-handed supervision of any production.

Mr. De Grasse had been directing Dorothy Phillips, with his wife assisting, and when Miss Park was promoted to directorship it was decided that she should alternate with her husband in supervising Miss Phillips and her company. "The Flashlight," to be released May 21, was Miss Park's first Bluebird.

"Fires of Rebellion," in which Miss Phillips will appear July 2, will be a work entirely created by Miss Park in story, scenario and direction. Besides attending to her share of the direction, Miss Park will continue to assist Mr. De Grasse in the pieces he will produce, with Miss Phillips as the star— "A Doll's House," June 11, being the first release under the revised arrangements.

Drug Smuggling Expose in Goodrich Picture

The battle of federal authorities to wipe out opium smuggling is the basis of Edna Goodrich's second star production for Mutual, "Queen X." "Reputation," her first picture, is scheduled for release May 28.

"Queen X" was written by Edwin M. Stanton, assistant United States attorney of New York, who participated in the crusade against opium smuggling and led many of the raids on the gangs which offered desperate resistance to the federal government's attempt to stamp out the drug.

Miss Goodrich appears as "Madame X," queen of Chinatown, a brilliant woman, the victim of the opium habit and leader of the gang which smuggles the drug into the United States.

The story is laid in New York and the time is the present.

Alice Howell, Star

The recent establishment of "Howl Comedies" brings Alice Howell into deserved prominence as a screen star in an unusual field for women—to meet comparison with male bidders for laughter.

Miss Howell has been with L-Ko for several years, increasing her vogue through her remarkable adaptability to comedy as expressed in daring deeds and unusual "stunts" that have provoked laughter every time a laugh was supposed to register. The immediate plans for Miss Howell to be presented in "Baloonatics," followed by "Automaniacs" and "Neptune's Naughty Daughter." Director Blystone has arranged for future releases to keep the Howl Comedies up to standard, and is now directing the fourth issue in the series.

Mary Minter in One of Her Favorite Roles

Mary Miles Minter has another Cinderella role in "Annie for Spite," her latest Mutual-American photoplay, released May 14. Mary's dreams come true in "Annie for Spite" just as they did in "The Innocence of Lizette."

Miss Minter herself is responsible for the motif as well as the title of her new picture. Roles in which she gets "adopted," roles in which she plays a part of vivid contrast make a strong appeal to the little actress.

In the selection of "Annie for Spite" and in carrying out many of the ideas of the play, Director James Kirkwood permitted his youthful star to have her own way to a large degree and as a result she is said to have put into the picture the very best that is in her.

Hard Role for Star of "Little Miss Missionary"

Margarita Fischer is called upon to play a number of exciting scenes in her fifth picture for Mutual, "Little Miss Missionary." Among them is a wild ride in a careening buckboard drawn by Indian ponies, taken when she is supposedly unconscious.

An entire tribe of Indians has been engaged to appear in this picture. They will encamp on the Exposition grounds at San Diego, and will be used in various big scenes.

Farrar's Protege Back

Marjorie Daw, who won wide popularity as a protege of Geraldine Farrar when the prima donna made her debut as a Lasky motion picture star, has returned to the Lasky Studio after a long period of study at boarding school, and is again to appear in Paramount Pictures.

Barriscale and Kerrigan Pictures for Paralta

Carl Anderson, President of Paralta, Makes Announcement Miss Barriscale Starting for California to Begin Work on Subject

CARL ANDERSON, president of Paralta Plays, Inc., last week, announced his company had secured the control of the productions of the Bessie Barriscale Feature corporation. Miss Barriscale, who is now in New York, will return to Los Angeles within a week and will immediately begin the photographic work of her first photoplay, "Rose O' Paradise" in her own studio, under the direction of Oscar Apfel. It is expected that this picture will be ready for release in September.

Mr. Anderson also announced that the Paralta distributing corporation has secured control of the releases of the J. Warren Kerrigan Production Company.

The star has been touring the principal moving picture theatres of the country during the past four months, and is now on the last leg of his itinerary back to California. He will reach Los Angeles about June 1, and will immediately begin work on his first production.

Mr. Kerrigan will make from eight to ten feature productions each year. He will employ three directors, and while one is engaged in the actual photographic work of a feature play, the other two will be working out all the preliminary details of scenes, locations and dramatic action necessary for its fulfillment.

Mr. Kerrigan has selected the first three stories he will present under the auspices of his own corporation.

The pictures of the Barriscale and Kerrigan companies, which will comprise from sixteen to twenty each year, will be the first productions released under the Paralta Plan, an original co-operative system for picture distribution, designed to bring about a more equitable division of profits between the producing, distributing and exhibiting interests.

An exhibitor booking these pictures controls them, absolutely, in his own exhibiting territory, and he can run them the same as any showman might run his own attractions to make money from them. They will become the exhibitor's own property in his own territory, and all he may do in exploiting them will redound to the benefit of his own pocket.

"Argonauts of California," Big Spectacle, Has Showing

EDWARD L. GRAFTON'S "Argonauts of California," was given a trade showing last week at the Mission Playhouse in San Gabriel, a suburb of Los Angeles. The photodrama has much in it of appeal to young and old. Youth is thrilled with the story of a prairie schooner crossing the country through unbroken trails, Indian attacks and the lawless life of California in the period of '49; while the adult who remembers details of the gold find in Sutter's mill, and the famous Vigilante Committee in San Francisco in '58, wonders at the correctness of historical detail displayed in the direction of the ten-reel feature. A pretty romance runs through the story.

Grant Churchill (John Brandon) is made the head of a small bank of New Englanders who set out, when news reaches them of the discovery of gold near what is now Placerville, California, to share in the wealth of the West. Brandon is in love with Marian Stillwell (Gertrude Kaby), and tries to persuade her to join the expedition, but Marian's mother will not consent, giving him only the satisfaction that she will bring his sweetheart to California, around the Horn if John makes a fortune. After the trouble incident to breaking trail across country, the New Englanders reach Sutter's mill, where Brandon strikes gold on his claim. He writes for Marian and enters into negotiations with Benjamin Cress (Robert Chandler), a San Francisco banker, to become his partner. Marian and her mother arrive and the trio set out from San Francisco for the claim. This is at the time the Alcalde, or governmental head of San Francisco (V. O. Whitehead) and his henchman Don Enrico Quadora (William E. Parsons), are heading a lawless element in the Northern city, and sanctioning robbery, gambling and bloodshed. Brandon and Cress defy the Alcalde, and are the target for assassins until the law abiding folk organize the mysterious Vigilante Committee, with Brandon at its head and take the government of the city into its own hands, quelling all disturbances, changing chaos into order, and bringing about a general semblance of peace.

Harry Kabierske directed the production, and Victor and August Scheurich were the cameramen.



Bessie Barriscale Finds Herself in Paralta Land
Bottom, Herman Fichtenberg, Bessie Barriscale, Carl Anderson, Robert Brunton; Top, Oscar Apfel, Nat Brown, Howard Hickman

Rolin Film Co. Succeeded in Hour of Failure

Makers of "Lonesome Luke" Comedies Had Hard Struggle—Hal Roach, President, Once an "Extra"—Business and Artistry Mix

STARTED by a man who broke into the business as an "extra" the Rolin Film Company has in the short space of two years come from the border of "Bankruptcy Land" to the position of a successful venture. It is perhaps due to the fact that its president, Hal Roach, was once an "extra," then a director, that the impetus was given a venture which apparently was on the rocks. Be that as it may, there is little room for argument in the statement that the "Lonesome Luke" comedies put out by Rolin on the Pathe program have won an enviable popularity and firmly established the status of the producing concern.

Mr. Roach is a young man, still under thirty. Before entering the film field he was a mail carrier in Alaska. With ambition stirring, he decided to capitalize his ability after having succeeded as a director, and with a friend, formed the Rolin Company. At the outset misfortune was met. Each distributing company to which pictures were sold by Rolin went broke owing the purchase price. Rolin capital was tied up and things looked black when Roach as a last resort put his company through every funny situation he could think of, titled the picture "Just Nuts" and sent it to Pathe on speculation, and the novelty of the affair saved the Rolin Company.

Pathe asked for more pictures, so to get the proper capital to do things right Dwight Whiting was interested in the struggling company.

Mr. Whiting is a Los Angeles man of a wealthy family and was destined for the law. He acquired a third interest in the Rolin Company and immediately set out upon the task of putting the company's finances, books and systems upon a business basis and called in his assistant, W. H. Doane, to help. Dan Linthicum, the third owner of the business, sold out his share jointly to Whiting and Roach, leaving them the sole owners.

As a result of Mr. Whiting's management, the Rolin Company since he took an interest in it, has discounted every bill presented and the company doesn't owe a dollar.

To-day Mr. Whiting is general manager of the company, Mr. Roach is president and general director. Mr. Widom, the attorney, is vice-president, and Mr. Doane, who recently acquired an interest in the company, is assistant to the manager and secretary.

Arbuckle in "Reckless Romeo" a Scream, 'Tis Said

As a modern Romeo, Roscoe Arbuckle is said to trifle with Shakespeare and in the parlance of the time "get away with it" in his newest Paramount comedy "The Reckless Romeo." Of course the funmaker does not follow the story of the immortal bard, but in heart interest and suspense there is a similarity, and in humor and daring the film say the producers, goes a step further.

Romeo, the reckless, is a bibulous husband, who, to square himself with an irate wife and mother-in-law, plans a day's outing in the park. Here occurs the romantic episode which gives the scenario its title and Romeo is badly beaten up as the result of his amorous adventures. Returning with blackened eyes to his relatives he poses as the rescuer of beauty in distress. All is well until the family goes to the movies and discovers that the true story of "Fatty's" part in the sentimental incident has been transferred to the screen by a busy camera-man.

Commonwealth Star Opens Stage Engagement

Elsie Mackay, who is contracted to appear in pictures produced by the Commonwealth Pictures Corporation of Chicago, has just opened a four weeks engagement at the new Amsterdam theatre in New York as leading woman of Sir Herbert Tree in "Col. Newcome." H. A. Spanuth, president of the Commonwealth Pictures Corporation, states that at the end of this engagement he will start the production of a feature in which she will be starred as the leading woman.

Ziegfeld Corporation in Commodious Quarters

The newly-organized Ziegfeld Cinema Corporation has leased the entire seventh floor of the model Yale and Towne office building at 9 East Fortieth street, New York, and established itself in the quarters last week.

The new concern is capitalized at $3,000,000. William J. Worden, well-known in the world of specialized business, is general manager of the new organization. He is also president of the Worden Efficiency Sales Company and treasurer of the J. T. Mullany Engineering Company of New York City, and the Worden Realty Company of Springfield, Mass.

W. K. Ziegfeld, of the well-known producing family of that name, is president.

Roberts and Reid Renew Lasky Contract

Word has been received from the Lasky Studio at Hollywood that Theodore Roberts and Wallace Reid have signed contracts with Jesse L. Lasky to appear in Paramount Pictures for two more years.

Mr. Roberts before coming to the screen was an acknowledged character actor on the stage, and has supplemented his reputation by similar successes in the silent drama. Wallace Reid, on the other hand, first came to the screen comparatively unknown, having had little stage experience.

During the course of his screen career, Theodore Roberts has either starred in, or taken the title roles in, "Anton the Terrible," "The Circus Man," "Mr. Grex of Monte Carlo," "Pudd'n Wilson," "The American Consul," and many other productions.

Wallace Reid will be remembered for his work as co-star in the following Lasky Pictures: "The Golden Chance," "The House of the Golden Windows," "The Yellow Pawn," "The Golden Fetter," and "The Prison Without Walls." Mr. Reid also appeared as Don Jose in support of Geraldine Farrar when the diva made her motion picture debut in "Carmen."

Big Goldwyn Stars to Be at Chicago Convention

Goldwyn Pictures Corporation will be an active participant in the Motion Picture Exhibitors' League Exposition in Chicago, July 14 to 22, and has taken space for its headquarters on the main aisle of the Coliseum, immediately facing the entrance of the big convention hall.

The Goldwyn display will be designed by three noted painters and scenic artists; Hugo Ballin, Robert Edmond Jones and Everitt Shinn.

Goldwyn officers and stars will be in attendance and a cable received yesterday from Mary Garden, who is now in Paris, brings the news that she will return to America in time to take part in the exposition as Goldwyn's chief representative. Mae Marsh and Madge Kennedy are expected to stop work in the Fort Lee studios long enough to devote several days to the convention.



Expressions of Joy in "An Aerial Joy Ride" (Fox Film Comedy)



Nance O'Neil in a Trio of Striking Scenes from the Mutual Feature, "Mrs. Balfame"

"The Golden God," Wall Street Story, for Apollo

Following the completion of "The Mystic Hour," a drama of the supernatural and the occult, the Apollo Studios at Fort Lee have started work on "The Golden God," the story of which was written by Robert Hage. Frederick Rath made the adaptation.

Alma Hanlon is starred, while Charles Hutchinson takes the leading male role. Florence Short, also has an important part.

The story deals with the effect of money-lust on two happy people. Wealth comes to them suddenly, and nearly ruins their happiness. They learn almost too late that riches do not bring happiness.

Many of the scenes in "The Golden God" depict interesting moments on the stock exchange, and arrangement are being made whereby these parts can be photographed in the exchange itself.

Greene Enthusiastic Over Pickford Offering

Walter E. Greene, president of Artcraft, predicts that Mary Pickford's latest picture, "A Romance of the Redwoods," will prove a revelation. An advance print of the subject was received in the Artcraft New York offices from the Lasky West Coast Studios last week.

"A new Mary Pickford will be introduced to patrons of high-class photoplays on May 14, when 'A Romance of the Redwoods' makes its initial public appearance," said Mr. Greene. "Although I have seen Miss Pickford in parts that demand much of her histrionic talent I have never viewed her in a role that exacts such wonderful dramatic display."

Good Work in "Hari Kari"

Stress is laid by the producers on the work done by Andrew Robson in "Hari Kari," adapted by the California Company from Julian Johnson's play.

Robson played in such stage productions as "The Wolf," "Richard Carvel." One of his biggest roles in pictures was that of Lothario, the demented father in "Mignon."

Mutual Executives Further "Big Stars Only" Plan

Freuler and Hutchinson After New York Trip Report Signing New Contract with Mary Miles Minter and Acquiring Two Stage Stars

TANGIBLE evidence of the activities of John R. Freuler, President of Mutual and Samuel S. Hutchinson, President of American Film Co., in the pursuance of their policy of "Big Stars only for Mutual" is found in the tabulated result of their recent visit to New York. The return of these two film men to Chicago was followed with the announcement that Juliette Day, stage star, has signed a contract for the making of a series of feature pictures for American; that Mary Miles Minter has signed a new two-year contract with Mutual, and that Julia Sanderson, noted legitimate star has been placed under contract in behalf of the Empire All Star Corporation which is making pictures of Charles Frohman stage successes for release through Mutual.

"This is some more evidence of our strict adherence to the policy of 'big stars only' for the Mutual's pictures," said President Freuler. "We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each star. It is a simple matter of business judgment to discover what line of material for each star best satisfies the public and makes money for the exhibitor and after that to use that sort of material for that star.

"In acquiring Miss Sanderson for the Empire we are adding importantly to the start with Miss Ann Murdock, who is now at work on the first series of the Charles Frohman successes at the Empire Studios on Long Island. Other additions to the staff of the Empire are to be announced shortly."

Mr. Hutchinson discussed some of the plans of the American Film Co., Inc., in connection with the addition of a new company for Miss Juliette Day. Miss Day will be directed by Rollin S. Sturgeon, formerly Vitagraph's star director, who has been engaged in the making of Miss Gail Kane's first pictures for the American. Miss Kane's future pictures will be directed by Henry King, the director just now particularly known for his successes in the making of the "Little Mary Sunshine" pictures.

"The line-up at the American Studios is a decidedly satisfactory one now," observed Mr. Hutchinson, "covering as it does four complete lines of well defined dramatic products—William Russell, whom I consider a leader among the male stars of the day; Mary Miles Minter, just put under a new and high priced contract, who has her own special field in the motion picture world; Miss Gail Kane, admittedly one of the greatest of the young actresses in America; and latest, Miss Juliette Day, from whom we may expect a new and valued dramatic product.

"Miss Day, in the opinion of the critics 'does not look a day over 15' although she is considerably older than that and is a finished and accomplished actress. She has appeared in a line of interesting successes indicative of what may be expected of her in the pictures, including 'Blue Bird,' 'Everywoman,' 'Yellow Jacket,' 'Chin Chin,' 'Marrying Money,' and 'Twin Beds,' every one well known and satisfactory to the public which spends its money for amusement.

"With four big companies at work the Santa Barbara studios will be just comfortably busy, with ample facilities for all that the pictures require and a big strong technical staff which means so much in the finish and quality of the delivered picture."

Fox Back from Visit to His Western Studios

After a two month stay in his Western studios, his first visit to his plant by the way, William Fox has returned to New York with many ideas for future activities, gleaned in his eight weeks of close contact with the players and producers on the Coast

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

UNIVERSAL CURRENT EVENTS

Makes Its Initial Bow to Trade and Public

Hundreds of Exhibitors Hail it With Pleasure. Termed a Long Felt Necessity to Exhibitors Throughout the World



THE appearance of the Universal's latest news weekly release, "UNIVERSAL CURRENT EVENTS," has met with hearty response from hundreds of Exhibitors in all parts of the country. It solves the old question of territorial divisions, for hundreds of Exhibitors who have been unable to secure either the Universal Animated Weekly or the Universal Screen Magazine owing to previous bookings in their territory, are now able to secure the "UNIVERSAL CURRENT EVENTS." That this latest single-reel weekly release promises to prove tremendously popular has already been proven by the large number of requests for contract bookings "UNIVERSAL CURRENT EVENTS," which will show in highly fascinating form all the biggest events of the world news that are making history.

It looks as tho' it is going to be a hot race between the Universal's BIG THREE for booking records. Between the Universal Animated Weekly, the Universal Screen Magazine and now the "UNIVERSAL CURRENT EVENTS," Exhibitors have the long looked for opportunity fulfilled, for now Exhibitors can be served with very little chance for cross bookings or infringement in territorial divisions. If you have been unable to secure the U. Animated or the U. Screen Magazine, you now can secure the "UNIVERSAL CURRENT EVENTS," which will afford the public at large the finest opportunity of all new weeklies to view the world's doings recorded in pictures for posterity. "UNIVERSAL CURRENT EVENTS" (one reel each week) can be booked thru any of the 73 Universal Exchanges.



SERIAL ATTENDANCE RECORDS BROKEN

"VOICE ON THE WIRE" GOING OVER BIG IN Hundreds of Houses

Not alone in the entire circuit of Marcus Loew Theatres, but in hundreds of other theatres where "THE VOICE ON THE WIRE" is now being shown, it is drawing capacity houses at the showing of every episode.

THAT "The Voice On the Wire" is proving tremendously popular is evidenced by the throngs that flock to view each succeeding episode. In greater New York in the entire circuit of Marcus Loew Houses—this serial is proving itself a smashing success, and this great popularity is not alone confined to New York by any means.

Reports coming in daily from every quarter of the country telling of the big nights at the showing of each episode. Exhibitors who are tired of the usual serials that contain nary a single element of novelty of thrills will find great cause for elation in the booking of "The Voice On The Wire." Ben Wilson plays the lead, supported by beautiful Neva Gerber, Joseph Girard and a great cast. You can book it thru any of the 73 Universal Exchanges.

UNIVERSAL SCREEN MAGAZINE IN WIDE POPULAR DEMAND

Growing—growing—growing by leaps and bounds is the Universal Screen Magazine, the most interesting release before the trade. If you can book it in your territory, DO SO now.

Everything that's of human interest in Science, Art, Industry, Cooking, Beauty Hints, Fashions, Inventions, Progress, in short in all lines of human endeavor, is shown in the UNIVERSAL SCREEN MAGAZINE each week.



Universal Screen Magazine brings to your public fascinating subjects on interest to all. It puts a snap into any program and makes an ordinary evening of pictures a delightful and refreshing entertainment. Book thru any Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

VARIETY ON UNIVERSAL PROGRAM KEEPS HOUSES FULL FOR EXHIBITORS

Program Pictures Prove Popularity by Growing Public Response

THOUSANDS of Exhibitors are pulling hard for the mighty UNIVERSAL PROGRAM, for it keeps their patrons satisfied and removes the "feature indigestion" that frequently results in an overdose of features. Variety—that's the watchword that puts the mighty UNIVERSAL PROGRAM out in front. Note the subjects below.

Special Releases on the Universal Program for the Week of May 28

NOTE the regulars and the specialties. Book the complete program, or if you book openly get the classy specialties listed every week. You've got to pay more for the specialties, but they're worth more than you pay.

BUTTERFLY—"MONEY MADNESS" (Five-Reel Drama) Mary MacLaren and Eddie Polo.
NESTOR—"TELL MORGAN'S GIRL" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
VICTOR—"THE GUNMAN'S GOSPEL" (One-Reel Drama) Jack Mulhall
L-KO—"ROPED INTO SCANDAL" (Two-Reel Comedy) Harry Lorraine, Bert Roach and Eva Novak.
"UNIVERSAL ANIMATED WEEKLY"—Weekly No. 74.
"UNIVERSAL SCREEN MAGAZINE"—Issue No. 21.
JOKER—"UNEASY MONEY" (One-Reel Comedy) Wm. Franey.
POWERS—"WHEN NOAH'S ARK EMBARKED" (Comedy Cartoon)—and—"PERILS OF THE YANGTZE" (Dorsey Educational) Split Reel.

Regular Releases on the Universal Program for the Week of May 28

THE regular releases on the U. Program bring a series of dramas, comedies, Westerns, society plays and others that always draw the entire family every week.

GOLD SEAL—"THE STOLEN ACTRESS" (Three-Reel Society and Mountain Drama) Ruth Stonehouse.
VICTOR—"AN EIGHT CYLINDER ROMANCE" (Two-Reel Comedy Drama) J. M. Foster and Rena Rogers.
BIG U—"DEFIANCE" (One-Reel Drama) Margarita Fischer.
VICTOR—"BY SPESHUL DELIVERY" (One-Reel Comedy Drama) Zoe Rae.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama) Grace Cunard and Francis Ford.
BISON—"NO. 10 WESTBOUND" (Two-Reel Railroad Drama) Eileen Sedgwick and Kingsley Benedict.
REX—"THE PURPLE SCAR" (Two-Reel Drama) Constance Johnson.

Have you booked that brand new unique novelty, "SONG HITS IN PHOTO PLAY," that has made such a tremendous hit in such theatres as the Harlem Opera House, N. Y.; Proctor's 5th Ave., N. Y., and others? Ask any Universal Exchange for full particulars on this big new winner. It's a cracker-jack and will give your patrons something entirely new, novel and unique.

UNIVERSAL COMEDIES Prove Big Drawing Cards

That L-KOS, NESTORS and JOKERS are the best comedy bets every week is easily proven by the number of bookings reported from Exchanges. With the list of L-KO Stars, and such side splitting actors as Gale Henry, Wm. Franey, Lee Moran, Eddie Lyons, plus all the pretty girls and novelty plots, Exhibitors are "copping the coin" with Universal Comedies. If you can get either L-KOS, NESTORS or JOKERS for your house book them and start a comedy night.



UNIVERSAL ANIMATED WEEKLY

Recognized as the Official War Weekly Always First With Biggest News

Ask any Exhibitor who runs the UNIVERSAL ANIMATED WEEKLY in his house and he will tell you it constitutes one of his biggest drawing cards each week. UNIVERSAL ANIMATED WEEKLY is the oldest weekly in point of War Picture Service produced by a world-wide staff of News gatherers that cannot be equalled by



any weekly or news picture release on earth. Scoop after scoop each week, year in and year out, makes the U. A. W. the first choice of every Exhibitor in the country. If you can book the U. A. W., do it now and give your patrons all the official war news first. All the biggest and best news in pictures each week in the U. A. W. Book thru any Universal Exchange.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

A magazine's success is measured by its advertising. Look at the "News!"

ANNOUNCING

Get It First For Your House In Your Territory



Get It First For Your House In Your Territory

A Pictorial Record of the World's Events that are making history

Released Every Week by the UNIVERSAL FILM MANUFACTURING CO., 1600 Broadway, New York—First Shipment, May 12, 1917

"UNIVERSAL CURRENT EVENTS"

The announcement of the launching the Universal's new pictorial news weekly release will be hailed with joy by thousands of Exhibitors through the world; first, because of many Exhibitor's inability to secure the UNIVERSAL ANIMATED WEEKLY owing to the fact that it is already booked in their territory, and second, because it brings a brand new idea—that of a pictorial record and history of the world's events.

In considering the booking on long time contract of "CURRENT EVENTS," get the fact firmly planted in your mind that "CURRENT EVENTS" has absolutely no connection whatsoever, in any way, shape or form with either the UNIVERSAL ANIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Each is entirely separate and independent in its field. The Universal Animated Weekly will continue as ever to bring the world's news first to thousands of theatres, while the Universal Screen Magazine will likewise continue to present in pictures each week the accomplishments and progress of the world in science, art, industry, inventions, etc., etc., exactly as before.

In "CURRENT EVENTS" each week will be shown those important doings throughout the world that will be recorded in moving pictures similar in method to the records of the world's events that are written down as history for future generations. Instead of posterity reading about the events at this time of the world's history they will SEE in fascinating pictures all the important occurrences that transpire in our day and date.

The first release of "CURRENT EVENTS" will be shipped on May 12th. The handling of bookings on contract basis will be similar to the plan used by Universal Animated Weekly and the Universal Screen Magazine. Thus Exhibitors who cannot now (because of territorial divisions) secure either the U Animated Weekly or the U Screen Magazine will be able to book "CURRENT EVENTS." Eastern Exhibitors who have seen the first release of "CURRENT EVENTS" pronounce it a long-felt want in the field of news pictorial weeklies. Book it NOW on a long time contract for your house while you have a chance. Book through any Universal Exchange or

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Butterfly PICTURES



"Money Madness"

With

Mary McLaren and Eddie Polo

Adapted from one of the famous "Whispering Smith" stories by Frank H. Spearman

Directed by Henry McRae

Produced by The UNIVERSAL Film Manufacturing Co
Carl Laemmle President

Book Through Any UNIVERSAL Exchange

FREE TO ANY BONAFIDE EXHIBITOR. MOVING PICTURE WEEKLY FOR THREE MONTHS



THREE months FREE trial subscription to MOVING PICTURE WEEKLY. No obligation. No cost to you. ABSOLUTELY FREE, to *ANY* Exhibitor in the United States or Possessions, Canada or Mexico, and no strings whatsoever to this FREE three months trial offer. Simply sign your name. name of your theatre also on the coupon below, and mail it in today to MOVING PICTURE WEEKLY, 409 Pearl Street, New York City, and for three straight months you will receive the advice, suggestions on how to run your shows, helps, tips, just the same as over 20,000 other exhibitors are now getting it every week. You will receive ready prepared publicity matter. Plans and schemes to put over productions. Advice and instructions to operators. Tips on what to book and how to book. How to play the proper music. Where to get music, and a hundred and one other highly valuable bits of advice every week. Thousands of Exhibitors have been and are now reading MOVING PICTURE WEEKLY and have pronounced it "The Exhibitors' Bible."

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Signed .....

Theatre Name.....

City .....*State* .....

CHICAGO NEWS AND COMMENT

Reel Fellows Meet and Plan Auto Run

To prove that good fellowship is their aim the Reel Fellows Club, of Chicago, entertained their members and friends with a beefsteak dinner on Friday evening, April 27, at the clubrooms of the organization. About fifty covers were laid and following an informal business session the feast began.

President Ralph Proctor announced that he had selected Joseph Hopp, toastmaster. The following responded with remarks upon Mr. Hopp's call: Walter Early, of Jacksonville, Florida; William J. Sweeney, national treasurer of the Exhibitor's League; Fred Hartman, Lawrence W. Boynton; M. G. Watkins, manager of the American Standard Motion Picture Company; F. M. Brockell, of the Central Motion Picture Company; Jack Haag, newly named secretary of the Reel Fellows; Harry Weiss, H. C. Miller and Daniel Russokov.

During the speeches a discussion arose as to the best plan for an entertainment to swell the funds of the Reel Fellows. The vote for decision lays between a minstrel show and a picnic. It was also tentatively decided to have another auto run into Indiana this summer. Plans are also being arranged for the entertainment of the national convention guests in July.

Impetus Given Convention by Schindler's Activities

Ludwig Schindler, manager of the national convention of the Motion Picture Exhibitor's League of America, to be held in Chicago beginning July 14, is expected back from New York in a few days. Mr. Schindler left Chicago and his headquarters more than a fortnight ago in order to go East to sell space for the exposition.

He reports that he has succeeded beyond expectations and the Eastern companies end exchanges will be represented with a bigger delegation and outlay this year than ever before. Enough space has already been sold to guarantee the expenses of the convention.

The proposition to have the various individual screen stars present at the exposition is being hailed on all sides with favor, and a big quota of the most popular stars of filmland is expected.

Interesting Reel Life

"Real Life in China," an interesting and educational series of pictures describing and showing the mysteries and heretofore unpictured parts of the Celestial kingdom, opened at the Auditorium last week.

The picture was much heralded and because of its special educational advantage and appeal the management is making a campaign to have teachers and school children attend. The teachers are to be admitted free.

LEAKS IN THE LOOP

After attending several sessions of the Northwest Motion Picture Exhibitors' Convention, at Minneapolis, Harry Leonhardt, western manager for the Fox Company, returned to his Chicago sanctum.

"The Crisis" followed "Joan the Woman" in at the Colonial this week. The Colonial and big feature productions have not become synonymous in the eyes of the Chicago fans.

Aaron J. Jones has been made personal representative of the Goldwyn films for Illinois and Indiana. F. M. Brockell, of the Central Film Company, will become local branch manager for Goldwyn when they open their office here June 15.

The first six Goldwyn releases will be shown to Chicago exhibitors on July 1.

Ralph Proctor, manager of the Art Dramas Chicago office, has invented a case in which to ship slides to prevent their breaking. By use of the slide case he has cut the item of breakage off the Chicago office's expense sheet.

President Joseph Hopp, of the Illinois Exhibitors' League, and William J. Sweeney, national treasurer of the Exhibitors' League, attended all of the session of the Northwest convention at Minneapolis.

The Essanay local office have removed from the fifth floor of the First National Bank Building to the thirteenth floor of the People's Gas Building, 122 South Michigan avenue.

(*Continued on page 3152*)



Douglas Fairbanks Greeted by Max Goldstine, Chicago Branch Manager of Artcraft Pictures Corporation, on His Trip to California

Censor Bill Before Legislative Committee

With unexpected suddenness the Guernsey bill, providing for state wide censorship in Illinois, was brought up for action in the session of the license and miscellany committee at Springfield on Friday, April 27. It passed its first reading and was to be brought up for second reading some time early this week.

If it should pass the third reading it will be reported out for action by the Legislature. The opponents of the bill, who are practically all of the exhbitors and motion picture men in Illinois, are striving to prevent its passing the third reading, for they would rather have it killed in committee than take a chance with it in the Legislature.

The Guernsey bill has been vigorously opposed since its drafting by Senator Guy Guernsey. A month ago a special hearing was given the project of state censorship by a sub-committee sitting in Chicago.

Screen News Issue Attractive

There has been no dearth of subject matter for the first issues of the Screen News Magazine, the newest project of the American Bioscope Company, of Chicago. J. E. Willis, general manager, has announced that everything is practically ready for the first release of one reel.

The Screen News is to be made up of diversified subjects. R. R. Beazley and J. Ellsworth Gross have been added to the directorate and they have stated that several thousand feet of negative is already finished.

The contents for the first issue reveals the following subjects: "Diamond Dicky, Dreamer," a cartoon, by Colby; "Rambling Through the Rockies"; "Fads and Fancies in Mylady's Makeup"; "Filming a Film"; "How Everett True Broke Into the Movies"; "Your Flag and Mine." The last named subject is the American Bioscope's adaptation of a star spangled film trailer now being extensively used.

Herrington Stops Off En Route

Fred J. Herrington, national organizer for the Motion Picture Exhibitors' League of America, was in town for a few hours on Friday, April 27. After paying his respects at the Chicago League headquarters he departed for Des Moines. He went from there to the Northwest convention at Minneapolis.

"S. S." and Freuler Return to Chicago

John Freuler, president of Mutual, and Samuel S. Hutchinson, of the Signal Company, have arrived back in Chicago.

Harry Pollard, president of the Pollard Pictures Company, stopped off in Chicago for a few hours on his way east.

NEWSY REPORTS FROM ALL SECTIONS

Draft Stringent Regulations for Film Handling

Ordinance Proposed in Indianapolis, Following Fatal Fire, That All Rooms Where Film Is Handled Be Fireproof—Picture Men Co-operating

MOTION picture exhibitors, film exchange dealers and others connected with the "movie" industry are actively co-operating with public officials in Indianapolis and other cities in Indiana to obtain adequate regulations, governing the storage and handling of films.

Charles M. Biscay, of New York, chairman of the Executive Committee of the Fire Prevention Regulation and Insurance Committee of the National Association of the Motion Picture Industry, made a special trip to Indianapolis a few days ago to investigate the recent fire in an apartment-office building, which is believed to have been caused by a quantity of motion picture films stored in the basement. Six lives were lost in the fire.

While in Indianapolis Mr. Biscay conferred with many persons connected with the motion picture industry and city officials regarding the drafting of a city ordinance for handling films, which is being prepared for consideration by the City Council. Mr. Biscay told the officials he is willing to confer with them on any measure they may decide on. The committee of which he is chairman, he said, has charge of the work of seeing that exhibitors, producers and exchanges make a proper precaution in handling films for life and property.

A tentative draft of regulations for handling films, which the Industry's Committee has drawn up, and which is expected to be approved by the National Board of Fire Underwriters, was brought to the city by Mr. Biscay. The various rules it contains were explained by Mr. Biscay.

The proposed ordinance for Indianapolis, which is being drafted by Jacob Hilkene, Commissioner of Buildings, will contain several provisions similar to those explained by Mr. Biscay. It also will include recommendations made by W. I. Stone, engineer for the Indiana Inspection Bureau, and Paul T. Sullivan, Assistant State Fire Marshal. Before the ordinance is submitted to the Council, the Indianapolis film men will be asked to confer with the Building Commissioner.

Mr. Hilkene says the ordinance will contain a provision that every room in which a film is manufactured, kept or handled, shall be of fireproof construction. Films not so equipped will be barred from any public or semi-public building. Theatres, according to the ordinance, must not have more than four reels of film in the operator's booth at one time.

While there is some talk among film men of the city regarding the erection of a large fireproof building for the exclusive use of the film industry, the more conservative men in the industry say the cost would be too great, and that the building is unnecessary since excellent facilities are already available in the city.

H. H. Friedley, State Fire Marshal, in a public report of his investigation of the recent fire, urged city officials throughout Indiana to enact ordinances immediately prohibiting the storing and handling of films where life and property would be endangered. He declared that if the authorities did not voluntarily comply with the order he would compel them to do so.

The Fire Marshal's report says that Louis R. Sereinsky, president of the Oxon Chemical Company, a film renovating concern, which had quantities of motion picture films stored in the basement of the burned office-apartment building, and "possibly other officers of the company were criminally careless" in handling the material.

Successful Recruiting Tour of Christine Mayo

Christine Mayo, the "vamp" photoplayer at the outbreak of war, offered her services to the War Department and has since been touring the Central States making pleas for recruits. So successful has she been that the U. S. Navy recruiting department sent a detail of marines to meet her train when it arrived in Cincinnati.

At the end of a two-day session at the Alhambra theatre, that city, she was given a detail of navy men to accompany her in all cities where she appears and her pleasing personality and winning ways have already made serious inroads on the otherwise inverse intentions of many who have since donned the uniform.



Christine Mayo "Doing Her Bit" in Cincinnati

Satisfactory Tax Bill Passed in Nova Scotia

A bill has been passed by the Nova Scotia House of Assembly providing for the taxation of the patrons of moving pictures on the basis of one cent on each ticket costing twenty-five cents or less and two cents on all tickets above that amount. Under this law children up to fifteen years of age will be exempted. It provides for the collection of the tax through the exhibitor, who at the time of sale of each ticket will receive the extra cent, and at regular intervals make sworn statements to the government with figures showing the actual number of tickets sold and the amount due the province.

IN AND OUT OF TOWN

W. W. Hodkinson is back in town after a several weeks' visit with various powers-that-be on the Pacific coast.

John R. Freuler and S. S. Hutchinson have returned to Chicago from New York.

Harry Pollard, of the Pollard Pictures Corporation, is in town.

Carl Laemmle of Universal Film Co. left town a few days ago, his intention being to investigate his many interests in the West.

William Esty, who came to New York to labor in MOTION PICTURE NEWS office several weeks ago, went back to Chicago Saturday to fill the shoes of T. S. Mead who has been called to the colors of the Illinois militia.

H. O. Davis, recently of Universal, came to town last week.

JUST FOR FUN

By LONGACRE

HAROLD EDEL, of the Strand theatre, New York, wrote to the General Film Company, praising the Vitagraph Company's picturizations of the works of the late lamented short story king, O. Henry. "I am, indeed, most enthusiastic over your O'Henry stories," said his stenographer, and, again, "These stories by O'Henry, etc." Perhaps the period on the Strand typewriter refuses to work, save at the end of a sentence.

SPEAKING of Mr. Edel calls the fact to mind that he is becoming almost as famous an indorser of pictures as S. L. Rothapfel.

WE for one would like to know that motion picture company for which H. B. Warner has not worked.

JUNE CAPRICE has come out in print as being super-superstitious, and includes the following as some of her strongest superstitutions:

She will not run through a glass door on account of the pane.

She is extremely superstitious about the use of carbolic acid as a face lotion.

She refuses to jump off the Palisades because the wind made by her descent would ruffle her hair.

She will not sit at a table of thirteen persons unless there is something to eat.

She will not open an umbrella in the house unless the roof leaks.

Unlike most persons, she wouldn't dream of picking up a horseshoe, particularly if the latter were attached to the horse's foot.

She refuses to walk under a falling safe, and advances the unique reason for this that the world is losing its population rapidly enough.

She is a firm believer in signs. For example, she never tries to buy French pastry in a shop labeled "Hardware."

She thinks misfortune will overtake anyone wearing an opal if he or she doesn't keep up the payments on it.

THE dinner at Stauch's, Coney Island, tendered by the Brooklyn Exhibitors to the outgoing officers of the local was a gala occasion for many. Not the least of the surprises sprung on the unsuspecting diners was the announcement made by a certain Brooklyn Commissioner that the motion picture business was here to stay. Every one breathed a sigh of relief.

JEROME N. WILSON, whose name has received much prominence of late, is now hanging his hat over in the Fort Lee establishment of Universal, where he is titling and editing Jack Cohn's Animated Weekly and the Universal Magazine.

UNIVERSAL claims further attention this week, centered on the person of P. D. Cochrane, who announced with swelling chest on Thursday, May 3, the arrival of a boy in the family. Of great novelty is the further news that mother and child are doing well.

ANY page of New York doings that omits to mention the fact that J. C. Jessen, of Los Angeles, was in town last week, is not covering the field in the proper way. Although in a serious condition it is thought that Broadway will eventually recover from the ravages wrought by the Red Terror

THE Fox Company writes regarding a "Fox Kiddie Feature" that Francis Carpenter, Violet Radcliffe, Herschel Mayall, Eleanor Washington, Elmo Lincoln, C. Gorman, "and a host of others of the younger generation" are included in the cast. Mr. Mayall and Mr. Lincoln are entering upon their second respective childhoods it might seem.

THOSE little wall safes that are so common in pictures seem to be common in pictures alone. We recently went the rounds of a few houses belonging to our equally few friends possessing valuable jewels and papers, and found not a one concealed anywhere. One of the friends even grew perturbed because we persisted in looking behind all his pictures.

AT that though, the wall safe has nothing on the electric button which is always located underneath the edge of the desk just where the actor wants it to be.

AND while, of course, we know nothing about liquors, we have observed while peeping through the bar room doors at the great beyond that neither Scotch nor rye has suds on the top of it.

JACK KENT, who has charge of the foreign department of Artcraft Pictures Corporation, wishes to deny to all his associates in the motion picture business that he has accepted a position with the General Film Company. It was reported last week that a Mr. Kent had assumed charge of certain duties with General, and consequently Mr. Jack Kent was "deluged with telegrams of congratulations" from his various friends. The congratulatory messages are, however, all to the Artcraft in this instance.

HARRY MOREY nearly caused a riot at the Vitagraph Studios, recently when he announced to the assembled players:

"Well, President Wilson has made a special request that all players enlist in the army immediately. And after we enlist he wants to make soldiers of all the convicts in the Federal prisons."

"What's the answer?" asked Earle Williams.

"Oh, the President wants the stars and stripes to lead the procession to France."

Note: As Vitagraph was the first company to submit the above, versions of the story sent in by other companies will only receive honorable mention.

EXTRA! Extra!! No one took us aside last week and told us "in strictest confidence" about an impending merger.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., May 19, 1917**

EDITORIAL

It is not stretching the point to acclaim the O. Henry Pictures produced by Vitagraph practically the best two-reel subjects on the market. For that matter they are only rivaled by the short subjects of the ever reminiscent old Biograph days. In particular are the adaptations true to the ideals of the author. The scenarios for various numbers of the series were not done by the same person. Up to the present time three or four members of the Vitagraph department have tried their typewriters on O. Henry continuity, and it is a distinct tribute to their ability that all of them have fared excellently. Of course, O. Henry is simplicity, and so at first glance seems particularly easy to scenarioize. But on the other hand the continuity writers have refrained from introducing new stuff, from elaborating the author's work. Most gratifying of all is the fact that they have discarded the cut-back in these pictures. There are several moments when a character relates a few incidents in his or her past life, and one sits in fear and trembling to see whether the continuity writer will revert to type and use the proverbial fade-out back to that past life. But each time the trick has been accomplished by a subtitle and nothing else. These writers have, indeed, succeeded in bringing O. Henry to the screen without detracting from the charm of his printed works.

LOCAL NEWS

—Earl Metcalfe, the w. k. m. p. hero is now in the U. S. A. Well done Earl, is our patriotic sentiment

—Bob Welsh was to the B'klyn Exhibitors' dinner last wk as was ye ed. and many others.

Chas. Moyer, Lloyd Robinson and others of the Paramount p. s. and adv dep'ts acted rather unruly at the B'klyn Exhibitors' dinner last wk. Careful boys is our sentiment of warning.

—F. Hirsch, the w. k. collector of the m. p. news, now lives in Rutherford, N. J., instead of B'klyn. And yet Fritz refuses to believe in the old saying about going from bad to worse

—Geo. Terwilliger went to see B. S. Moss last wk. on bus. Good luck George, is our freely given sentiment.

—Roy Sommerville seems to like B'way after L. Angeles. Roy is renewing old acquaintance and making new ones 2. Welcome back Roy, say we once more in our usual attitude of good fellowship.

—Bill Estey 2nd soon goes back to Chicago, the windy city, as mgr. of the m. p. news office. Ted Mead now being in the U. S. A. So long Bill and well done Ted is our patriotic sentiment.

—H. O. Davis is to New York again these days. Welcome to N. Y., H. O.

—J. C. Jessen, the Cal. comet of the m. p. industry will be train riding back to L. Angeles on date of publication.

AMONG THE EXCHANGES

Vita Exchange Men Must Meet the Exhibitor

Sweeping Order Issued by Albert W. Goff to Branch Managers of V-L-S-E to Acquaint Themselves with Customers in All Territories

AN order was issued last week by Albert W. Goff, assistant general manager of V-L-S-E and active head of the sales force, to the twenty-seven branch managers of V-L-S-E, to become personally acquainted with every exhibitor in their respective territories.

The detail of the plan to make the branch managers acquainted with the men with whom they do business, and with their respective patrons has been intrusted to Edward Auger, traveling manager for the Eastern District, and H. D. Naugle, traveling manager for the Western District.

In issuing the instructions to his direct assistants, Mr. Goff made it plain that he considered the very first duty of the branch managers to know the exhibitors, if possible, well enough to call them by their first names.

"This," said Mr. Goff, "does not apply only to the big first run exhibitors, but to the man who runs a show but twice a week. While we know that our organization, as a whole, is very close to the exhibitors of the country they are not as close as they should be. V-L-S-E business has been built on two things—excellence of production and service to the exhibitor. The latter is just as important as the former.

"In every other merchandizing line a branch manager knows his customer almost as well as he knows himself. He knows the peculiar traits of his customers. He knows if one drinks, and if another is a prohibitionist. He knows just which are single and which are married. He knows the childless from those who have children. He makes it his business to know when there is sickness in the family of any of his customers. As a matter of fact, he knows all about his customers.

"Our branch managers must look at their business from exactly the same viewpoint, but they must go even farther. Not only must they know all about the exhibitor and his family, but they must know the territory in which his theatre is located."

In order to carry out his plan, Mr. Goff has issued instructions to Messrs. Auger and Naugle that in the trip through their territory upon which they are about to start they will remain in each branch office long enough to allow the branch manager to make a complete trip over the entire territory covered by his branch, for he must familiarize himself with its every feature.

In issuing the orders, Mr. Goff was emphatic in saying that it did not forecast any change either in V-L-S-E policy, or in the personnel of the organization, but that the new plan was being put to the trial in order to bring the entire organization to one hundred per cent. efficiency.

Leaks in the Loop

(*Continued from page* 3149)

That the Strand Theatre Company, of New York, are planning the erection of a high-class modern motion picture theatre on the site of the Inter-Ocean Building, West Monroe street, is still in the form of nothing but a rumor here.

The Chateau is the name of the latest theatre opened by the Ascher Bros. last week on the West Side.

Pathe's Chicago offices have answered the call of April and moved into the Consumers Building.

"Dick" Travers, the burly star, now with the Sunshine Film Company, made too short a turn with his newly purchased Locomobile one night last week and clashed with an iron electric light pole. Result: Pole undamaged, machine still in the shop for repairs.

"Joan the Woman" finished its run in Chicago last week. For seven weeks it had been at the Colonial, establishing a record for attendance and popularity that is not expected to be equalled for some time.

"Heroic France," moved from the Strand to the Bandbox, is surprising the "wise-uns" with its continued popularity there after three weeks.

"In Again, Out Again," with Doug Fairbanks, opened at the Studebaker theatre on Sunday, April 29. The turnstile has been kept clicking ever since, even with a top price of twenty-five cents.

New Seattle K-E-S-E Head Arrives

Frank Steffy arrived recently from Salt Lake City, where he was salesman out of the K-E-S-E office, to become manager of the Seattle K-E-S-E exchange, taking the place vacated by Carl Stern, who resigned to go to Denver, where he will have charge of the Denver and New Mexico territory for Pathe.

Promotion of Vita Man

The sales force of Greater Vitagraph's St. Louis branch has been augmented by the recent acquisition of H. E. Strickland, formerly of General Film. Mr. Strickland, a film solicitor of wide experience, will handle for Greater Vitagraph the same territory that he covered for his former employers, which includes portions of Illinois, Kentucky and Indiana

General Augments Boston Staff

J. E. Levine, manager of the Boston office of the General Film Company, has added two new salesmen to his staff. E. M. Franklin for New Hampshire and Vermont territory, and S. R. Stratton for Western Massachusetts and Connecticut. Both are experienced film salesmen.



Men of the Pathe Booking Office in the New York Territory:
First Row, left to right: E. F. Johnson, S. Rubenstein, J. Weinberg, M. Kronacher.
Second Row: W. Weisfeld, M. Westebbe, C. C. Johnson, C. P. Saunders and H. L. Lyons.

THE EASTERN STUDIOS

ALBERT ROCCARDI, who is well-known to Vitagraph fans has returned to his old home, and is once more busily engaged in the making of new productions. He will be cast in Blue Ribbon Features within a short time.

A GIFT in the form of a wrist watch, has been received by Anita Stewart, the popular Vitagrapher, from one of the English Tommies fighting in the trenches He wrote that a short time ago while home recovering from a wound he saw her in a production and was so charmed that he purchased the watch. Miss Stewart hesitated about accepting the gift until the letter explained that the sender wished her to wear it in her next picture. This she is now doing.

THE Bluebird management has received a letter showing just how highly Violet Mersereau stands with Uncle Sam's soldiers in the Philippine Islands. Denton J. Coyne, who signs himself "A Soldier, U. S. A." asks for a photograph of the star, saying:

"We soldiers enjoy the movies immensely, and of all the stars that come to us I like Miss Mersereau the best."

Needless to say several photographic poses of Miss Mersereau are on their way to Corregidor in the far-eastern islands.

FRANK WILLIAMS, one of the first of the Keystone cameramen, is now with Roscoe ("Fatty") Arbuckle at the studios of the Comique Film Corporation, 318 East Forty-eighth street, making the comedy two-reelers, in which the big funmaker will appear on the Paramount Program.

It was Williams who photographed Charley Chaplin's earliest pictures. "The Butcher Boy," first of the comedies to be made by Mr. Arbuckle since he formed his own company, is also his work. Williams only recently returned from the Coast.



Edward Jose, Directing Norma Talmadge in "Poppy"

"THE Princess' Necklace," a charming fantasy, is being produced in three reels at the Edison Studios for release on the Edison Conquest Pictures Program. Among the members of the cast are: William Calhoun, Wallace McDonald and Catherine Townsend.

James Wilder, Boy Scout Commissioner of Hawaii, is the author of "The Grail," a story that has been dramatized in three reels, and that is being produced at the Edison Studios for release on the Edison Conqest Pictures Program.

MAXINE ELLIOTT, who has finished two productions for Goldwyn, is planning to set sail for England, where she will spend the summer before again taking up her war relief work.

One of Miss Elliott's productions is a noted play from the pen of Roi Cooper Megrue, and the other is by Robert H. McLaughlin.

FREDDIE VERDI, who will appear in the Edison production of "The Little Chevalier," played the part of the boy in "The Foolish Virgin," with Clara Kimball Young. The leading role in "The Little Chevalier" will be filled by Shirley Mason, the star of the McClure "Seven Deadly Sins."

Paul Kelly, a former star of the Vitagraph Company, will play the leading role in "The Star Spangled Banner," a dramatization of the little literary classic by Mary Shipman Andrews that is being produced at the studios of Thomas A. Edison, Inc., for release on the Edison Conquest Pictures Program through Forum Films, Inc.

Eddie Kelly, a widely known screen player, will be seen in an Edison production of "The Boomerang Beat," a newspaper story by J. Raymond Eldordico. This picture will be released through Forum Films, Inc., on the Edison Conquest Pictures Program.

GREATER Vitagraph very nearly lost its most recent star on Wednesday morning, May 2, when the home of Miss Mildred Manning at 255 West Seventy-second street, was damaged by fire, and Miss Manning just escaped being a victim of the blaze.

Miss Manning had apartments on the sixth floor of the building. For some time she had been collecting expensive rugs and tapestries with which she was loathe to part even at the risk of her life. After the residents of the house had been aroused, Miss Manning insisted upon remaining long enough to collect her treasures. When she was ready to go the elevator had stopped running and the stairway was a mass of flames. She went back to her apartments where she was found by the firemen. They then brought her to the ground on a ladder.



Corinne Griffith, Now at Vitagraph Eastern Studios, Will Appear with Earle Williams in Blue Ribbon Features

WINIFRED ALLEN will play the opposite role to Jack Devereaux in the Triangle comedy drama now in production at the Yonkers Studio, under the supervision of Allan Dwan. William Riley Hatch, Frank Currier, Bert Starkey, Robert Cummins and Georges Renavent have been engaged for parts in the same production, which promises to be a rollicking vehicle for Mr. Devereaux's own brand of comedy.

Thomas F. Tracey, well-known stage manager and actor, has joined the staff of the Triangle Studio at Yonkers as assistant director to Albert Parker. Mr Tracey will be remembered for his characterization of Julius Cæsar with William Faversham, for his part with Francis Wilson in "The Bachelor's Baby," and as the one-armed soldier in "The Man of the Hour."

BARNEY RANDALL, the "English Eddie" of Greater Vitagraph's screen version of "Within the Law," saw himself as he appears to an audience, at the opening performance of the screened melodrama at the Broadway theatre on Sunday night. Mr. Randall declared that the portrayal was an absolute revelation to him and was more than delighted to have a chance "to see hisself as ithers see 'im."

For nearly a year Mr. Randall played the "English Eddie" of the legitimate stage in the Western company, of which Margaret Illington was the star. For that year he knew that he "was getting across" with his audiences, because the Western company coined money and because of the hisses his acting in the legitimate version caused.

Mr. Randall has applied for enlistment as an officer in the Naval Reserve, and expects to be called any time. He is at present working on a picture, and hopes to be able to complete it before the call to arms.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE Helen Holmes Company returned to the Signal studio this week from a several days' stay in San Francisco, where they made a number of exterior scenes for the tenth episode of their serial, "The Railroad Raiders." The company made daily trips to Sausalito and San Rafael, where much of the work was done. Producer McGowan secured the privilege from officials of the Northwestern Pacific Railway to use the company's trains for picture purposes. The Lagunitas, a train ferry, was one of the props used. The finished episode will be released under the chapter title, "A Water Grave."

During the visit to San Francisco Helen Holmes and two extra men had a harrowing experience. The scene called for dives from the ferry. By the time men outside the range of the camera were at liberty to pick up the swimmers the current had carried them a distance from the scene.

Within two days the company will begin work on the eleventh episode, "The Race for a Franchise." This chapter also calls for a trip away from the studio. In order to secure a number of necessary scenes on shipboard the company will go by boat from San Pedro to San Diego and return. The technical force of the Signal is constructing a railroad bridge across a canyon near South Passadena. The bridge crosses a gully thirty feet deep and approximately seventy feet wide, and will be saturated with oil and burned to the ground in the filming of the eleventh instalment of "The Railroad Raiders."

Helen Holmes made two appearances before audiences at the St. Francis theatre in San Francisco. This theatre is running the Signal serial, and the star made brief speeches of thanks for the reception accorded her and her company.

IN the picturization of the second episode of the Universal "The Mystery of the Gray Ghost," titled "The Pearl Necklace," there was a call for bank vaults in which some of the dramatic scenes were to be filmed. Director Stuart Paton, with his assistant, Martin Murphy, secured permission to use the vaults at one of the large Los Angeles banks, which furnished additional guards, permitting the film company to work after the usual closing hours. "The Mystery of the Gray Ghost" is a screen adaptation of the Arthur Somers Roche novel "Loot," and features Harry Carter and Priscilla Dean, supported by Emory Johnson and Eddie Polo. The third episode will be titled "What Happened at the Theatre."

Ruth Ann Baldwin is at Santa Cruz, preparing her second five-reel feature, an adaptation of the popular novel, "A Rose Garden Husband," in which it is said Irene Hunt and Leo Pearson will star. Her first five-reel feature, "A Soldier of the Legion," starring Mr. Pearson, will be released shortly.

In the five-reel comedy drama, "Little Fairy Fixit," Ella Hall, who is the featured player, plays the part of a little fourteen-year-old girl. The story is by J. Grubb Alexander of the Universal Company, and was prepared for the screen by Fred Myton.

Universal Director Lynn Reynolds is back with his company from Santa Cruz Islands, where he went to film scenes for a five-reel photoplay, "Back to the Primitive." Myrtle Gonzalez is the star, and George Hernandez and Jean Hersholt are the principal supporting players.

"THE IMPOSTOR" is a five-reel drama featuring Molly Malone, which is now in production at the Big U studio. The screen version was prepared by Jack Cunningham, the new scenario editor, from a story by Robert Von Saxmar.

Director Louis Chaudet has just finished the production of a three-reeler, "Little Hero," which has Mignon Anderson and Roy Stewart as leads. The supporting cast includes Charles Mailes and J. Morris Foster. Director Chaudet will next direct Ruth Stonehouse in a five-reel feature which the director and star are busy preparing.

"The Clean Up," a five-reel Universal drama written by Waldemar Young of the Big U staff, has just been completed by Director William Worthington. Franklyn Farnum and "Brownie" Vernon are the featured players.

Director Joseph DeGrasse is producing a five-reel Universal drama, titled "The Rescue," which will star Dorothy Phillips, with William Stowell in the male lead. The supporting cast has not been given out.

MEMBERS of Henry McRae's Universal Company were injured in a runaway at Griffith Park this week. McRae was directing country scenes for his production, "Demster's Return." A stage coach which was being used as a prop was carried by frightened horses to a waiting automobile, and its occupants thrown out. Rex Hodge, McRae's assistant, was badly bruised by broken glass, and Eileen Sedgwick escaped serious injury only by jumping to the road before the crash. Director McRae will next film "His Master's Wife," featuring Eileen Sedgwick and Fred Church. Frank Lanning and Dick LaReno will support the co-stars.

Another Universal Western drama, titled "To Men There Were," is nearing completion at the Big U plant under the direction of George E. Marshall. Janet Eastman is the leading woman.

"We Have the Papers" is the title of a one-reel comedy under production at U City by Director W. W. Beaudine, who has taken over the old Joker Company, with the exception of Gale Henry. The comedy features William Franey, supported by Za Su Pitts and Milburn Moranti. This is the second Universal picture in which Miss Pitts has appeared.

The Universal Nestor Company, with Eddie Lyons, Lee Moran and Edith Roberts, are filming a one-reeler titled "Seeing Things." Roy Clements is directing this comedy. Another comedy in the filming at Universal City is being directed by Allen Curtis. Gale Henry is the leading comedienne, and the one-reeler is titled "A Sleuthy Pair."

DONNA MOON is a late addition to the corps of actresses at Universal City, and has signed a contract to appear in photoplays made by that company. Miss Moon is a native of Salt Lake City and has had three years' experience on the stage and in pictures. She is perhaps best known for her work in "Wrong Bird," which played over the Orpheum circuit.

Thirteen Siberian gray baby wolves arrived at Universal City zoo this week. They intend to use the wolves as Alaskan teams for snow scenes in Universal productions which are now being planned.

B. F. Reynolds, of the staff of Universal Animated cameramen, rendered a service to the government while on an assignment for the news pictorial. Reynolds had photographed the arrival from San Francisco and the departure for Philadelphia of sev-



Burning Barge and Leap for Life in Chapter Nine (Railroad Raiders—Mutual Serial)

eral hundred Filipinos who were to enter the naval service. Shortly after the train pulled out it was discovered two of the men had been left behind, and Reynolds was asked to take the men in his automobile and race the train to San Gabriel, where they might get aboard. Reynolds was successful and handed the men over to the government officers.

ALTHOUGH no definite word has been given out regarding the date of the Signal Film Railroad Raiders Company's trip to Caliente, Nevada, it is generally thought it will take place during the production of the twelfth chapter of the serial.

The entire supporting cast for the Yorke-Metro subject starring Harold Lockwood, titled "Haunted Pajamas" was completed this week by the engagement of Betty Ware, who appears in the part of Elizabeth Billings. Others of the cast are Carmel Meyers, late of Fine Arts, in the lead opposite Harold Lockwood; Lester Cuneo, Ed. Sedgwick, Paul Willis, Harry deRoy and William DeVaull. The picture is being directed by Fred J. Balshofer. Practically all the interior scenes for the subject have been completed.

Wiley J. Gibson, who has been connected with the Yorke-Metro since June, 1916, and was formerly with the Universal and Thomas Dixon, has been appointed studio manager to succeed M. W. Aronson, who has left the company and gone to New York.

THE Christie production in which Margaret Gibson and Neal Burns appear as leads was written by Joseph F. Poland, who has adapted many screen features. It furnishes Margaret Gibson her first opportunity to wear man's attire. The comedy is a tale of mistaken identity and is said to be a laugh promoter. The author's title, "The Fourteenth Man," will be used for release.

Margaret Gibson has accepted a term contract to appear in Christie Comedies. The first Gibson subject, "With the Mummies' Help," will be released May 7, and will be followed with another with this same star.

The last scenes of the big animal feature, "The Lad and the Lion," have been filmed by Director Al Green of the Selig studios, and the picture is now being assembled and cut. Edgar Rice Burroughs is the author of the story, which is said to contain thrilling scenes with the big lion. Vivian Reed and Will Machin head the cast, and are supported by Charles Lemoine, Al W. Filson, Gertrude Ryan and others.

THEDA BARA comes to Los Angeles the fifteenth of May with J. Gordon Edwards, who has directed practically all the Bara productions at the Eastern Fox studio, according to definite information obtained from the Western Fox studios. Miss Bara will star in two pictures to be made on the West Coast, and possibly more. Technical Director Smith is already on the job selecting locations and figuring settings for the coming productions.

Little Virginia Corbin, the baby actress who has been starred in "Babes in the Woods" and "Jack in the Bean Stalk,"



Harry Carey and His Company Suspend Work at Universal City when Motion Picture News Arrives. (Note: Some of These Copies Arrived Several Weeks Ago)

which will be released in June, has signed a year's contract with the William Fox Film Corporation.

The Fox coast studios were the scene of two new productions during the past week. One, a photoplay directed by R. A. Walsh and starring Miriam Cooper, and the other an Otis Turner picture with George Walsh as star. The Walsh photoplay, according to report, possesses human touches strengthened with a story containing a number of live wire punches. Miss Cooper's supporting cast consists of Charles Clary, Jack Standing, Jane Novak, Rosita Marstini, Jennie Lee, W. E. Parsons and Johnnie Reese. Standing played in the Fox Gladys Brockwell picture titled "One Touch of Sin." This will be the first production for Fox in which Jennie Lee, elderly character actress, late of Fine Arts, Jane Novak and W. E. Parson will appear. The photography is in charge of Dal Clawson.

Doris Pawn plays opposite George Walsh in the Turner picture, and the cast includes Hershall Mayall, Velma Whitman, Hector Sarno and Caroline Rankin. The camera work is by R. E. Irish.

DIRECTOR LOU-TELLEGEN, who was recently engaged by the Lasky Company as director, has practically finished his first production for this company. Louise Huff and Jack Pickford appear as co-stars, with Theodore Roberts as the principal supporting player. For leads of his second Lasky production Tellegen will have Kathlyn Williams and Wallace Reid.

Director Marshall Neilan, with a company of Lasky players headed by Sessue Hayakawa and Fritzi Brunette, left this week for the Mexican border, where they will make scenes for a coming production which stars Mr. Hayakawa.

The Lasky Company headed by Kathlyn Williams and Wallace Reid, under the direction of William D. Taylor, are still at the big lumber camp near Fort Bragg, California, waiting for the weather to clear. Since their arrival, over a week ago, it has been raining constantly, and the company has not been able to do any filming.

Vice-President Jesse L. Lasky of the Famous Players-Lasky Corporation, who has been visiting the Hollywood studios, has returned East for a short business trip. While East he will make arrangements for several of the Eastern stars to come to the Western studio, and will return himself to spend the summer in California.

A new film vault, having a capacity for a three years' supply of negatives, is being erected at the Lasky studio. It will be of fireproof concrete construction, with water and air compartments surrounding the vault.

Dent S. Gilbert, cameraman for the Frank Reicher Lasky Company, died at his home, 6538 Selma avenue, Hollywood, Thursday. The funeral was held on Friday afternoon. A wife and baby daughter survive the deceased cameraman.

DOUGLAS FAIRBANKS, with his director, John Emerson, and cameraman Victor Fleming, are somewhere in Arizona, hunting for picturesque Western scenes for "A Regular Guy." The story of this second production for Artcraft opens in New York and closes in the West. Its theme is based on the ambition of every young American boy. Director Emerson, with Anita Loos, scenario writer, are still at work on the scenario writing of the script. Arrangements have been completed for the Fairbanks Company to use the Lasky Hollywood studios, where this subject will be produced. Wilfred Buckland, art director of the Lasky studio, will co-operate with Emerson in the supervision of the Fairbanks settings.

Among the prominent guests of the Knights of Columbus fiesta last Wednesday night were Douglas Fairbanks, Crane Wilbur, Wallace Reid and Max Fisher. The coterie of film stars did much to make the fiesta a success.

THE next Ince-Triangle William Hart release will be "Wolf Lowry," adapted from the Charles Turner Dazey story by Lambert Hillyer. Margery Wilson plays opposite the Western actor, and the supporting cast includes Aaron Edwards and Carl Ullman. In the drama Hart portrays a grim, solitary man, and the story hinges about his one love adventure, which, after calling forth all that is noble in his nature, ends in self-sacrifice. Several realistic effects were obtained by the use of immense herds of cattle. Joe August is the photographer of the production.

Mr. Hart will next appear in an Ince-Triangle subject prepared by J. G. Hawks. This photoplay will contain an unusually typical Western store set of the days of '49. The setting was built and equipped from authentic data obtained by the author, and the customary canned goods play no part in it.

A company of Ince-Triangle players are at Monterey, California, in order to secure scenes for the coming Enid Bennett picture. Miss Bennett will be supported by Margery Wilson, Jack Gilbert, Carl Ullman and Gertrude Claire. Maude Pettis has written the story, and the picturization is by Lambert Hillyer.

CHARLES RAY and a company of 350 players, with Victor Schertzinger as director, initiated the new glass enclosed stage recently completed at the Ince studios. The setting on the stage is a reproduction of a famous roof garden of New York City, and covers every foot of floor space.

Louise Glaum is being featured in a new vampire role story this week at the Ince-Triangle studios. The original story is by John Lynch and is said to be distinctly emotional in its situations.

The first Ince-Triangle photoplay starring Olive Thomas, with Raymond B. West as director, is practically completed. Many of the scenes are laid in a college dormitory.

The Ince-Triangle Company having Bessie Love as star has returned from northern California, where they have been with the Cole Brothers Circus to make scenes for a coming Ince-Triangle photoplay of circus life. The story is by L. V. Jefferson, written especially for the star, and is being produced under direction of Paul Powell.

Every company of the Ince-Triangle studios has been working under artificial light, owing to the continuous cloudy weather during the past week.

THE Bernstein subject, "Humility," the first of the "Seven Cardinal Virtues" series now under production at the studios, will be released about May 20 under the slogan of "pictures for the clean-minded." The story has to do with the struggle of a spoiled daughter of the rich with an ungovernable temper, and how she was taught the lesson of humility. Ruth Chandler, the girl, is played by Betty Brice, co-starring with Murdock MacQuarrie as Stuart Hamilton, the sculptor. The cast includes Charles Arling, Jay Morley, Frances Clanton, Irene Yeager, Alida Jones, Stella Wilson and Edna Mae Wilson. The production is being directed by Jack Pratt, with Arthur Powelson as cameraman.

Hollywood Hookum

May 19; 1917 NEWS MORE NEWS

SEEING AMERICA FIRST

Coming to the conclusion that newses as well as drammer and music may be canned the scribe of this sheet hacked together sufficiency thereof to keep the compos. busy for two or three weeks and went bravely forth to learn something of the in and outs, and view the subtitles and billboards of other fields.

Harry Leonhardt, first lieutenant of the Fox company, as they say in these days of war, was personal conductor of the first limb of the tour that ended when Charlie Pike's special pulled into Salt Lake. Miles Overholt, of Telegram, the outletless lake city's greatest afternoon paper, was the entire reception committee and performed his duty over Mr. Bell's telephone while the porter threw on ice and water.

After being familiarized with the record-breaking screen powers of Bill Farnum, Threda Bara and Hank Mann, we next fell prey to the sales talks of L. Marcus, who succeeds fairly well in making the mountain states' exhibitors forget all subjects but the Paramount's. He has the pleasant task of flitting c. o. d. between the Mile High town and the Morman village, and on top of that claims there is nothing certain in this film world but change. Besides becoming a first-class exchange man Marcus has talented himself with the paste boards, and acquired excellent bridge whist control.

(To be continued)

HOOKUM

Three days of rain.

Sam Rork is back alone—forgot to bring New York along.

Report has it that George Marshall is going to join the motorcycle corps.

Chester Conklin is being directed by Harry Williams, the song writer.

Big Bill Russell's got a new job. He's playing traffic copy for a swarm of goldfish.

Ed Sloman littered up the American studio with cigars last week. The reason—it's a girl.

Charles Hill Mailes of the Universal forces is the father of two boy scouts age nine and eleven.

We can't rout out even a slender bit of news about "Slim" Voorhess this week.

We have accepted a consignment of verse from Ora Carew. It is free verse. That's why we accepted it.

According to Alf Goulding's P. A., he's been thrown into icy waters and never been drowned. We never have accused Alf of being a dead one.

Because Jay Morley was able to get along with a dislocated shoulder in his scenes in "Who Knows?" we're not going to write a story about him.

Report has it that J. Kerrigan, w.k. film star, is still tripping across the country—tripping but not falling.

Ye ed. is in receipt of an essay on the war by Herbert Rawlinson. Ain't this here world struggle terrible.

Joe Moore finds time every day to play ball with school boys. That's the way with us married men. 'Ata boy, Joe, play ball.

"Sammy 'Shorty' Brooks, while on location, got lost behind a week." Sammy was supposed to have sworn off smoking New Year's.

Bill Taylor says he hasn't got time to take off his clothes to sleep. Can he be reported as being, say, "somewhere in pants"?

Mary Anderson's right mean petting those Airdale dogs the way she does. Dogs are just plain dogs, anybody knows that. Why don't Mary share it with us humans?

There's a broad smile on the face of Abraham Carlos these days. His wife and daughter, who deserted him for little old New York, are back again.

Frank Lloyd and Bill Farnum are going to New York and Brooklyn to make some pixturs. Will they come back with another "tale of two cities"?

Would you believe it, Margery Wilson graduated in the domestic science course at high school with a perfect grading in the subject—cooks candy and salad and everything just like a regular chef.

A story came into the HOOKUM office on Marin Sais over at Kalem. It says she swims, dances and what not—without a kick. We claim that, as far as acrobatics go anyhow, Marin is the ninth wonder.

Margaret Joslin, alias Mrs. Harry Todd, alias w. k. Sophie Klutz of Essanay, is working overtime repairing Harold Lloyd's Lonesome-Luke-Comedy-Pants.

We read that George Periolat ran into a thunderstorm in San Francisco without taking his umbrella. Well, nobody takes his own umbrella anyway.

Antonio Moreno's wearing a cowboy outfit of many owners. Bill Duncan boots, George Holt spurs, Mary Anderson cuffs, Fred Burns hat, Carol Halloway shirt, trousers and gun, but the tie—the tie belongs to Tony.

B. Ziedman corresponds that D. Fairbanks is going "Quixote" hunting. We hadn't heard of any row between Doug and De Wolff. Possibly there's a typographical error in Mr. Z's Webster.

Charles Ray is some new man. He's got a new contract, new support, a new director, a new home, new furniture, and a new automobile. What next, C. R.?

Jack Pratt over at Bernstein's is registering anger against the Los Angeles Housing Commission. He says he's spent a week hunting for slums to take a tenement scene in for "Humility," and he can't find em.

Bill Hart's got the latest Ford story. He roped a bronco from a "flivver" while he was in Calexico, on the Mexican border, filming scenes for "Wolf Lowry." Hart didn't expect the machine to stand the strain.

William Duncan and Carol Halloway contend that it isn't always so difficult to register fright. In the eighth episode of the Vitagraph serial, "Hearts of Flame," Duncan had to let two mountain lions loose and there was no make-believe about the commotion that resulted.

"Doug" Fairbanks' favorite axiom runs something like this "a man with a smile is sure to win, for the man who smiles has confidence in himself." If a man's success is as "large" as his smile, you're sure some winner, Doug.

Now that flour has gone up 525 per cent., Tom Ince isn't letting his "horse-opry" troupe in on any more scenes that call for real flapjacks. P.S. He's ordered two bolts of cream-colored flannel and a circle saw.

Charles Clary's back from Barstow where he went to look after his mining interests. Charles is a good scout, however, and confided that said interests were so small that he had to be careful not to overlook them instead of look them over.

Willard Louis smashed his finger this week at the studio, and put so much cotton bandage around the injured member that the proprietor of a small warehouse that Louis drives by every day got out his scale to weigh the bale he thought he saw coming.

Neal Burns is staggering around in a suit of armor in a comedy that Director Al. Christie is putting on at the Gower Street studio. Neal says his long period of training at checkers comes in handy in helping him walk around all day in his ninety pound suit.

Georgie French attended Sunday school Sunday, and came back with a new one. With a mouthful of potato and chicken gravy, Georgia explained that the golden text was "You should worry, you'll get the quilt," and it was only after a hard bit of thinking that Georgia's parents decided that the real text was "Fear not, I shall send a Comforter."

Ben Wilson's in receipt of a letter from a new conquest in a small Ohio town which asks the actor for one of his autographed photographs, and ends with the statement that the writer lives on the Ohio River, and that if Ben's ever around that way he might drop in. B. W.'s of the opinion that he gets all the "water stuff" he needs out here without taking a bath in the Ohio.

Tom Lingham has just bought a Ford's little boy—a twin two Saxon roadster with rubber tires, three speeds, two blow-outs, a piston knock and everything. Tom says its low rakish bothy, one armed top and human cunning are wonderful for dodging under trucks and street cars during heavy traffic. Tom has just returned from a walking tour which he took in his new car. Advt.

SHREDDED WOOFS!

CHAPTER XII.

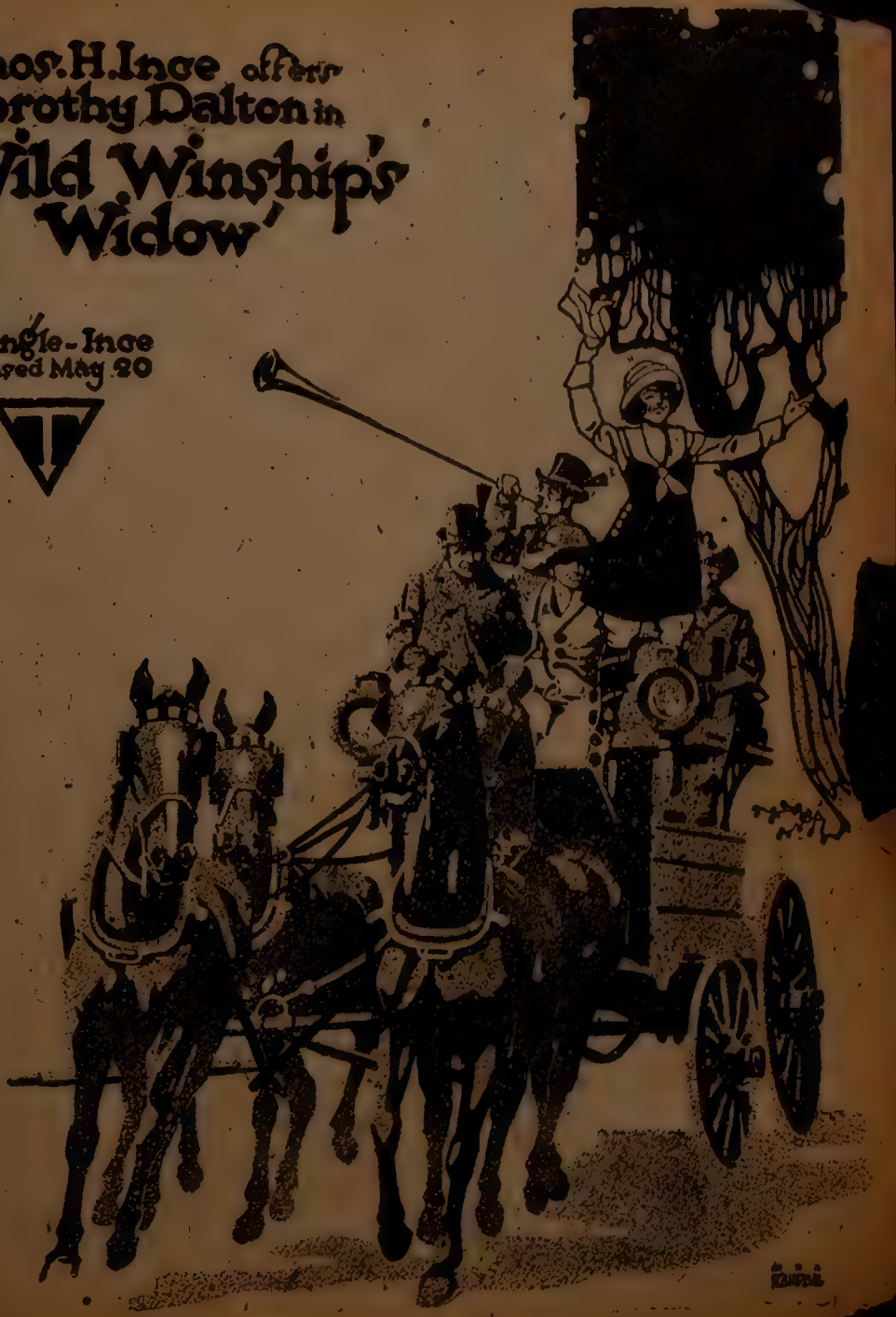
(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

She can write a lyric while you wait, and never change a word.

(To be continued in our next.)

Thos. H. Ince offers
Dorothy Dalton in
'Wild Winship's Widow'

Triangle-Ince
Released May 20





When Wild Winship's Widow discovers a slipper and several other mementos of her dear-departed's city-trips, the action begins.

She throws money to the four winds, throughout a lively plot that is highly spiced with snappy humor.

The scenes are set in wondrous wooded mountains.

Thos H. Ince Studios

SCREEN EXAMINATIONS

"Within the Law"

(Vitagraph—Eight Reels)

REVIEWED BY PETER MILNE

SELDOM does a picturization of a stage success show to such advantage as does Vitagraph's of Bayard Veiller's long, popular melodrama, "Within the Law." The story has proven worth telling both on stage and between the covers of a book and it lends itself with the same adaptability to the films. The career of Mary Turner, falsely accused and convicted of shop-lifting who lives to wreak vengeance on the man responsible for her three years in prison, and the law in general is filled with dramatic moments that thrill to a degree seldom caused by pictorial efforts of the present day.

The scenarioization of the play was done by Eugene Mullen, who has not attempted in any way to improve the work of Mr. Veiller and who consequently has turned out a most meritorious piece of work. Particularly in the series of scenes, based on the last act of the play when Mary Turner, Joe Garson and Dick Gilder undergo the rapid-fire cross-examination of Inspector Burke does the picture rise to unusual heights. The arrangement of the scenes during this episode is skillful. Every bit of latent strength lying in the situation is given life and force. Mr. Mullen has written this scene relying as little as possible on the cutback. It is one continuous, intense scene, unbroken, the power of which is accumulative foot by foot until Joe Garson breaks down and confesses the murder. But for that matter Mr. Mullen's work is good from first to last. No fine point of the play has escaped his eye. With respect to "Within the Law" he has proven a good screen dramatist and Mr. Veiller is a stage dramatist.

The production of the piece which was in charge of William P. S. Earle is indeed excellent. The settings are always appropriate, realistic and well selected. Both scenario writer and director have seen to it that none of the comedy embodied in the role of Aggie Lynch has been lost. Adele DeGarde was a most happy choice to assume the part Mary Nash created on the stage. She is ever the sly but childish habitue of the underworld, and the manner in which she plays the role is highly satisfactory. Mr. Mullen has seen to it that she is aided in her comedy-relief work by subtitles taken from the play. Hers is a character long to be remembered and her comedy is as sharp in contrast to the tenser moments as could be desired. The part further goes to show the technique of the author. The full value of such a contrast in action was never before exemplified on the screen.

Alice Joyce, in the featured part of Mary Turner, and Harry Morey as Joe Garson do work that is satisfactory, particularly in the more moderate phases of the action. Eugene O'Rourke, it must be said, does the best acting in the entire cast as Inspector Burke. Walter McGrail makes a likable hero.

THE STORY AND PLAYERS

Mary Turner (Alice Joyce), sales girl in a department store, is found guilty of shop-lifting and sentenced to three years in prison though the crime was in reality committed by another. During her time Mary studies law and when released and after several futile efforts to gain honest employment she takes up the practice of making a living within the law, but without the bounds prescribed by society. In league with Joe Garson (Harry Morey) and Aggie Lynch (Adele DeGarde), she proceeds to fleece the fleecers of others. In time an opportunity to revenge herself on Gilder (Anders Randolph), the owner of the department store presents itself in the person of his son, Dick (Walter McGrail). Though loving Garson she marries Dick and thus obtains her revenge. Inspector Burke (Eugene O'Rourke), a friend of the Gilders, plans to "get" Mary. Through a stool pigeon he arranges for Garson to attempt to rob the Gilders' home. Mary discovering the "lay" goes to the house in an attempt to dissuade Joe from his purpose, which is plainly without the law and not within it. The frameup is discovered and the stool pigeon killed by Joe. When Dick enters he sends Joe away and for Mary's sake lies to the police saying that she as his wife has a perfect right to be in his home. Then follows their arrest and the various attempts by Burke to accuse Mary of the murder. Joe is finally arrested and that Mary may go free he confesses the deed.

Robert Gaillard, Billie Billings, Bernard Siegel, Bernard Randall, Joe Donohue and Miss Bunce have prominent parts.

"Happiness"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

FOR comedy-drama "Happiness" certainly reaches the high-water mark and occasionally laps over it. It contains many moments that fairly glitter with pure humor, and when it borders on the farcical, as it does in an assuming way a number of times, the audience is sure to derive just as much fun from it as do the certain characters in the story. Written by C. Gardner Sullivan, "Happiness," besides being perfect in point of technique, is oftentimes noticeable because of the manner in which the author has found comedy in the most commonplace of situations. He never goes out of the way to draw a laugh; they all result from natural incidents. Certainly Mr. Sullivan has never written such good subtitles as are inserted in the picture. They, too, follow the same course as the action, always being spontaneous.

"Happiness" also offers Enid Bennett the role of Doris Wingate, the best she has created as yet. As the unassuming girl who is considered a snob, when to the contrary she is fully gen-



The Trust Starts Activities

uine, Miss Bennett makes an appealing and delightful character of the leading role. Charles Gunn, as the poor student, working his way through college, and Thelma Salter, the clever Ince child, have the principal supporting roles, while the other characters are played by players entirely competent. Reginald Barker has given the picture an excellent production.

THE STORY AND PLAYERS

Doris Wingate (Enid Bennett) is the topic of a feature story in a Sunday magazine, conferring on her the title of the most snobbish girl in America. In reality Doris is as democratic as they come, and it is her aunt who makes a business of creating the false impression. Her uncle ships her off to a co-educational college where unfortunately her manufactured reputation has gone ahead of her. She finds all the students determined to outdo her in snobbishness. However, in Bob Hollister (Charles Gunn), who takes in washing to earn his tuition, and in his little helper (Thelma Salter), she finds true friends. How she finally proposes to Bob and overcomes his "conscientious objection," and how she "puts it over on her aunt" and shatters all her false notions complete this delightful photoplay.

"The Candy Girl"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"THE Candy Girl" is another Gladys Hulette picture, this time written by Phillip Lonergan, containing both comedy and drama, but reversing the usual order of the Hulette pictures and placing the stress on the latter element. Mr. Lonergan's vehicle gives the star many an opportunity to put her attractive personality across. She is an appealing figure, as ever, and accepts all her chances with ease. Nor should the pleasant humor provided by the author be overlooked. The scenes in the candy shop, where



Too Many Cooks

the policeman takes refuge from his beat to the feigned wrath of his superior officer, tickle the risibilities to a delightful degree. Mr. Lonergan has also provided homely pieces of comedy from the dinner which Nell gives to her old friends and from the character of the crusty old rent agent. Helen Bonley, the charming Thanhouser kidlet, is also present in a pretty little part.

The comedy of the first half of "The Candy Girl" lays a good foundation for the rather heavy material of the latter part. When Jack Monroe turns out to be a drug addict the aspect of the whole picture is suddenly changed. One might express a mild wish that Mr. Lonergan had seen fit to develop this side of Jack's character a little earlier in the picture and so institute another current of suspense. However, such a small item is not worth quibbling about. As a whole "The Candy Girl" entertains quite as fully as did its predecessors. W. Eugene Moore gave it an adequate production.

THE STORY AND PLAYERS

Nell (Gladys Hulette) forsakes a chicken farm to open a candy store in the city. Customers are not hers until Jack Monroe (William Parke, Jr.) starts to boom trade by sending various children of the neighborhood to her with money to buy. Jack becomes a suitor for Nell's hand, finally marries her and takes her to his home to introduce her to his father (J. H. Gilmour). Old Monroe then tells Nell of his son's curse—that he is a drug addict, and offers to annul the marriage, but Nell prefers to stick it out and eventually cures her young husband.

"Moral Courage"

(Peerless-World—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is an all-around good presentation of a carefully developed worth-while plot. It is the sort of play that has an appeal to audiences that like good, wholesome drama, even without the thrills of improbable "big" situations and melodramatic "shocks." In other words, it is a play that depends on substance of plot and not "frills" to make good, and it will make good in any theatre catering to the "whole family."

Arthur Ashley and Muriel Ostriche as the young lovers fit their roles most capably; Edward Elkas as Joshua Anson is the personification of the mean old man who grinds dollars out of human misery; Robert Forsyth as Angus McClinton, the canny Scotch father of Mary, makes this a leading role in the play. We can best describe this as a play with thoroughly adequate cast, good story and direction, and satisfactory mounting. We think most audiences will be pleasantly surprised as the plot develops that the usual exaggeration for melodramatic effect was not resorted to.

When a plot contains the elements of a poor mill girl, sought by the owner's son, with the owner bribing a villain to betray the girl, you naturally expect class hatred and playing up of the "popular" conception of such situations. Instead, here is fine acting and one of the cleanest plays we have seen this Winter. "Moral Courage" must certainly be put on the "preferred list."

THE STORY AND PLAYERS

Joshua Allen (Edward Elkas) is a miserly mill owner who has lived only for his son, Chadwick (Arthur Ashley), whom he hopes to see marry a "society" girl. Chadwick, however, falls in love with a pretty mill girl, Mary MacClinton (Muriel Ostriche).

Angus MacClinton (Robert Forsyth), being a thrifty Scot, has picked out a mate for Mary, and, dodging this bore, Mary slips out with Chadwick and goes skating with the merry throng. News



The Quiet Wedding

of this travels fast and both parents object, Angus thinking the boy is merely trifling with his daughter, Joshua not wishing his son to waste his time on a poor mill girl, especially in his own mill.

So Joshua "frames up" Mary. Thugs are employed. An attempt is made to drug her in an unfrequented inn. Mary sees in a mirror the drug poured into her cup and gives the thugs a neat slip, marries Chadwick, and they return to beg forgivenness. Joshua offers $100,000 to divorce Chadwick immediately. She accepts, goes to Reno, comes back with her papers, and with the $100,000, cash in hand, defies Joshua to bring further pressure to bear, calling his attention to the fact that his agreement did not require her to promise not to remarry. The old man decides he is glad his son has such a clever wife.

"A Royal Romance"

(Fox—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

THAT inexplicable something which invariably touches a responsive note in the hearts of both old and young, commonly designated by the abstract term, romance, permeates the footage of the five reels of William Fox's latest offering, starring Virginia Pearson, with such a nice degree of thoughtfulness and consideration from Adrian Johnson, who wrote the scenario, that the few oversights in the continuity of its action and the unsuccessful attempt of Miss Pearson to piratically appropriate the child instincts of our Miss Pickford, during the run of the first reel, are quickly forgotten, leaving us greatly refreshed by the nice bits of humor dropped here and there by the Emperor, Miss Pearson's maid and the Duke, who vainly tries to impress her ladyship with his own ideas of sincerity concerning royal courtship.

"Royal Romance" is not new in theme, but it has that touch of the human, in us so often wished for but so seldom realized in the lives of our royalty, that the story it tells is pleasingly accepted as one throbbing with undisguised feeling and that humane instinct which prompts even the most confirmed dignitary to throw reserve to the winds and "cut up."

One would not have to be an acknowledged critic or a so-called close observer to see in "Royal Romance" an inclination, unintended, on the part of the director to pass lightly over detail. After having obviously conveyed the impression that Miss Pearson was very hungry and using this as a means for having the Emperor seek out a near-by hunting lodge to satisfy her hunger from its larder, she fails even to nibble a most enticing roast beef sandwich which he provides for her although the scene with Miss Pearson holding the sandwich runs to some length. But following close upon this is the scene showing the Emperor holding tightly to the tail of a scared cow which he succeeds in milking after a merry chase about the pasture so that the original humor of this situation will save the former detail from other than a fleeting notice by any excepting the most critical. Irving Cummings, as Emperor Maximilian, is fine.

Some emotional acting is required of Miss Pearson, and this she does with such a true artistic touch that the trivial shortcomings which must be attributed to her earnest but unsuccessful attempts at girlish naturalness, are overshadowed and "Royal Romance" profits greatly by her fine characterization of feminine royalty. A review of this picture would not be complete without remarking on the excellent photography and beautiful exterior scenic effects obtained. James Vincent directed.

THE STORY AND PLAYERS

The Princess Sylvia (Virginia Pearson) has cherished since childhood a love for Emperor Maximilian, of Rhaetia (Irving Cummings). His Prime Minister (Alex K. Shannon) suggests a marriage between the two, but Sylvia, believing that the proposal was that of the Prime Minister and not Maximilian, indignantly refuses and she and her mother set out to win the Emperor by real love. Sylvia goes to a mountain village, under an assumed name, where the Emperor hunts incognito, meets him and leaves the impression that she does not know his true standing of royalty.

Maximilian is called to his capitol, and Sylvia and her mother follow arriving at the time of the Imperial reception. She saves the Emperor from the knife of an assassin. He asks her to become his wife, but he meets opposition from his Minister, who believes her to be an adventuress, not Princess Sylvia. Gerald (Boyce Coombe), Sylvia's brother, arrives at the Capitol and is asked by the Minister to compromise the girl by taking her alone to an inn. That evening the Minister takes the Emperor to the inn and shows him the girl he would wed in another's arms. The Emperor becomes incensed but after explanations follow and he is introduced to the Princess Sylvia, and not an adventuress, he is overjoyed and he and Princess Sylvia are betrothed.

Nora Cecil, Grace Henderson, Nellie Slattery, Emil de Varny and Charles Craig complete the cast.

Three Vitagraph O. Henry Pictures

("The Green Door"—Two Reels. "The Marionettes"—Two Reels. "The Guilty Party"—Two Reels)

REVIEWED BY PETER MILNE

THE latest three O. Henry pictures shown by Vitagraph last week have at least one element in common and that is excellence. As two reel pictures run on the various programs of the market, these are so far above the average, so distinctly in a class by themselves, that the review might easily stop here. Their appeal is unlimited, for the appeal of O. Henry was unlimited. Incidentally they put a crimp in the argument that subtlety can not be appreciated on the screen.

It is more than pleasing to note that none of the adaptors of the three pictures here in hand chose to alter the originals. The pictures progress with a rapidity characteristic of the stories, are illuminated by various subtitles containing the philosophy and humor and comparisons of the author. Of no lesser note is the manner in which each one of the scenario writers has refrained from employing the cut-back to refer to or repeat past action. Certainly such an elimination is praiseworthy when it comes to a two-reel picture.

Thomas R. Mills has in each case given the pictures adequate and appropriate production. The atmospheres are always realistic and the scenes well selected, arranged and taken.

"The Green Door" is mainly comedy, and if one is able to distinguish may be termed the best of the three. The story has been followed closely. Romance and Adventure are not yet altogether dead, the author wrote. A person seeking the Great Adventure will find it in all probability, but the trouble is that most of them avoid it. The central character of the story is Rudolph, a fellow who longs for something out of the ordinary to happen and who gets into all sorts of trouble in his quest for adventure. One day as he walks the street a distributor of a dentist's cards hands him a slip of paper on which is marked "The Green Door." He goes back and gets another and then notices that he is the only one so favored. Into the house he goes, to discover a green door and behind it a starving girl. Then there's romance. Rudolph discovers that the house is full of green doors and that the card was handed him to advertise a show. Mildred Manning and Walter McGrail have the leads in this and do exceptional work.

"The Marionettes" is a little tragedy that regrettably is beclouded in some few spots, probably owing to censorship. It is not made clear that the doctor-crook employs the same liquid, nitro-glycerine, to revive his patient-victim as that which he used to blow the safe. However, the story as a whole is bristling with interest. The peculiar situation in which the two criminals find themselves in the latter reel, each despising the other and believing himself so much better is skilfully pictured and well acted by J. Frank Glendon and Frank Crayne. Mildred Manning also has the feminine lead here and plays effectively.

"The Guilty Party" is a little epic of the east side telling the story of a girl who grew up on the streets. Her "steady" is Kid Mullaby and when he to arouse her jealousy takes another girl to a dance she becomes infuriated and after drinking stabs him to the heart. She is pursued and takes refuge in the East River. The way in which O. Henry finished the story was to blame the father of the girl who neglected her in her girlhood and refused to play with her, and the producers have succeeded well in picturizing it. Patsey De Forrest does some of the best work in her career as the girl and Frank Brule is a good type for the part of the Kid.

"Christus"

(Historic Features, Inc.—Nine Reels)

REVIEWED BY GEORGE N. SHOREY

ONE can well understand the difficulty in presenting the life of Christ, in dramatic form, and with this thought we are disposed to offer no prediction as to how Christus will be received by the people of the United States as fulfilling their expectations of a great work of this character.

Vast pains are evidenced in the artistic and beautiful effects gained through marvelously perfect photography in the Holy Land. The poem of Fausto Salvatori is followed, with most exquisite reproduction of many scenes depicted by the great masters of art on canvas. Angelico's "The Annunciation" and "The Flagellation," Corregio's "The Nativity," Michel Angelo's "The Pieta," Rembrandt's "The Descent from the Cross," and Leonardo's "The Last Supper" are graphically pictured with almost divine feeling.

This work has been referred to by foreign critics as the exaltation of the divine in history, imposing, beautiful and artistic, a play that will so impress that a desire is created to see it again and discover new beauties in its unfoldment.

This seems to us a fair criticism of the scenes shown in the American presentation. But as a production, in its entirety, inexcusably protracted titling offers a serious drawback to its enjoyment by American audiences. We are told a "narrative" for the American presentation was specially written by Maurice Samuels, author of "The Wanderer." There were literally reels of narrative—in places more narrative than picture—and for the writer it completely spoiled the dramatic effect that is inherent in the powerfully magnetic situations chosen from the greatest dramatic story in history.

Christus, as shown in its premiere, it not "popular" entertainment, in our estimation. It is educational, inspiring as an artistic achievement, born of indubitable reverence, and an important addition to the world's film library. We believe it will eventually be reassembled and retitled from the original complete footage.

"The Captain of the Grey Horse Troop"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS play from Hamlin Garland's story is an unusually good offering to exhibitors. As an "Indian" it is entirely different, and we believe will please even the most ardent objectors to the wild melodramatic "Westerns" that use red men in feathers and war paint to bolster up improbable stories.

At the beginning Edith Storey makes it rather hard to imagine she is going to be picked out by any self-respecting lover as his heroine, but she shows a spark of human feeling after a few scenes and the story develops very naturally to a strong climax. Mr. Moreno makes an ideal "Captain Curtis," whose life is devoted to seeing that the Indians under his charge get fair play.

What makes this play thoroughly enjoyable is the naturalness of all the parts. William Wolbert in his direction has not sought to glorify the red man or the white man. There is no silly sentiment, but fair play and justice—in other words Americanism as applying to the red man as well as the white man, which cannot fail to appeal to all who like fair play. And we believe American audiences will enjoy this story, even in the far West where the Indian is sometimes considered a lazy, good-for-nothing nuisance. It is a sincere bringing together of the good qualities of both races into a heart-interest drama. The fearless stand of the hero for highest principles of honor wins the girl. The coming of the "Grey Horse Troop" to protect their government from a lawless lynching on United States soil is a thrilling climax well executed.

THE STORY AND PLAYERS

Captain George Curtis (Antonio Moreno) undertakes to see fair play given the Indians on the government reservation. Crawling Elk (Otto Lederer) and his son, Cut Finger (Al. Jennings), welcome the new white chief and his fair methods, but the ranchers and their political ally, ex-Senator Brisbane (H. A. Barrows), and his daughter Elsie (Edith Storey) resent his coming and plan to "get him."

A rancher is killed by Cut-Finger, who confesses his guilt to save his tribe from punishment, but Captain Curtis insists he shall have fair trial. A lynching is planned and averted only by the timely assistance of the Grey Horse Troop. Meantime Elsie loses her prejudice against Captain Curtis when she learns that Lawson (Edward Cecil), his predecessor, had stolen from the Indians for private graft. And when the reputable citizens of the county seat take sides with right and justice, Captain Curtis "wins all around."

"Sacrifice"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THAT Margaret Illington will get close to the hearts of picture audiences, and that very soon, as she has on the speaking stage, is indicated by her first entrance into her new realm of expression in "Sacrifice."

Not only is she given, as a "starter," the longest and most perfectly executed double-role scenes it has ever been our pleasure



Vesta Is Discovered Stealing the Plans

to note, but she is called upon to register every emotion from dancer to the king's guards to murderess.

Her double-role work is perfect. The two sisters do not at any moment seem to be the same person. And the "trick" photography giving the illusion of two different persons in the same brightly lighted room allows no possible detection, for there is no lap or joint, or variation even of shading in the two elements making up the picture.

Miss Illington's personality, as the dancer, which is the colorful role of the two, is fully as magnetic as any screen star we know in pictures with the exception of Miss Clark and Miss Pickford. We somehow do not feel that the play chosen for her debut gave her anything like an opportunity to display this personality that we hope later plays will. Foreign situations, imaginary little countries at war, with the supporting cast all seemingly foreigners, offer fine artistic opportunities for testing the real talent of the artist, but we do not think of this play as a "popular hit." On the contrary we do think Miss Illington will be a great favorite when furnished just the right vehicles.

"Sacrifice" is a well constructed play (specially written by Charles Kenyon), with good measure of dramatic elements. Frank Reicher has made a powerful drama of it in pictures. It ranks with the best Paramount plays, from an artistic standpoint, doubtless even higher than some that have made "big hits." "Sacrifice" will back up the exhibitor's claim that he has secured a great star in a most unusual picture, splendidly staged and acted.

THE STORY AND PLAYERS

Nordhoff and Zandria are enemy countries. Stephen (Winter Hall) and his daughter Mary (Miss Illington) visit Zandria to unearth war secrets. Here Mary meets a young Zandrian captain (Jack Holt) and it is love at first sight. The war issue becoming acute, Stephen returns to Nordhoff and Mary is about to cross the frontier. In the meantime Vesta Boris (Miss Illington), a notorious dancer, in reality Mary's half sister, for her country steals the plans, murdering Count Wenzel (Noah Beery) to get them, and is on her way to Nordhoff, when she is stopped at the border. Seeing Mary waiting in the depot, Vesta induces her to exchange passports and goes on to Nordhoff with the plans traced in invisible ink on her underskirt. Mary is arrested as Vesta and sentenced to be shot at sunrise. Vesta returns and changes places with Mary, receiving the bullets of the shooting squad. Peace is declared and Mary is thus saved to her soldier lover.

Ditmars' "Monkey Capers," "Hermit of Hood," "The Ice Harvest"

(Educational Films Corporation—On Two Reels)
REVIEWED BY GEORGE N. SHOREY

IN "Monkey Capers," a full reel of "The Living Book of Nature" series now being shown at the Strand theatre, New York, Raymond L. Ditmars has given us a semi-comic but scientifically interesting subject that will please everybody. The Celebes ape and the long-armed baboon of West Africa have close resemblances to human types we all know, and their inquisitive nature and seeming ability to simulate even human passions, likes and dislikes by facial expressions clearly brought out.

It will especially tickle the kiddies to see them making grimaces in the mirror at themselves, and carefully investigating their keeper's hair for uninvited guests.

"The Hermit of Hood" and "The Ice Harvest in Wisconsin" is a split-reel of two really interesting subjects. Keeping fire-watch at the highest point in the United States, where as the title ingeniously mentions "Saturday's bath of melted snow has to be planned the Thursday before," must be about the lonesomest job on earth. Cloud-effects are shown in this picture that are marvelous in their beauty and resemblance to a fuming volcano.

Scientific ice harvesting with a mechanical equipment that cleans and planes each cake as it is packed away with the aid of an endless carrier, gives a new conception of the advance in this as a modern industry.

"Her Torpedoed Love"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

FAST and snappy action, much bewildering and hilarious trick work, and clever subtitles put "Her Torpedoed Love" in the best class of comedies of the rough and tumble sort. Considerable crockery is broken, usually over the heads of the principals, but comedy is extracted from even this conventional practice. The Keystone trick work has never shown to better advantage. There is the chase and it is crowded with surprises and weird stunts that are as hair raising as they are uproarious

The cast is headed by Ford Sterling who contributes that sort of work which not long ago was responsible for his great popularity. Louise Fazenda leads a supporting cast of fine comedians. "Her Torpedoed Love" is real Mark Sennett comedy, which after all is praise of the highest sort.

"The Neglected Wife"

(Balboa-Pathe—First Two Episodes)
REVIEWED BY PETER MILNE

RUTH ROLAND is the star and Mabel Herbert Urner the author of Pathe's latest serial produced by Balboa. As the title suggests the first two episodes deal with domestic complications based on the lines of the eternal triangle. It is evident from the first number that there are to be sensational stunts intermingled with the situations arising from the domestic tangle. That peculiar railway running up one of the Los Angeles hills is brought into the first episode as a scene of an accident which is executed in good style. The mechanism of the car goes out of commission and the car itself crashes to the bottom of the hill. This closes the first two reels at the necessary exciting moment.

Mabel Herbert Urner is a well-known newspaper writer. Her serial here picturized bids fair to continue on the original lines it has started. There is no element of mystery or trick stuff. Just plain, straight action with here and there a thrill. From a logical viewpoint "The Neglected Wife" is superior to many other serials. The action is plausible if nothing else, and it is quite refreshing to find no Japanese spies lurking in the offing. The serial must put itself over without recourse to the American flag.

Ruth Roland possesses a certain following concerning the value of which an inventory should be taken. Her work is entirely acceptable in the two numbers already shown. The support which Roland Bottomley heads is competent. The scenarios for the serial were done by Will M. Ritchey and are concise and swift moving as is all his work. The production can best be described as of a typical Balboa sort.

THE STORY AND PLAYERS

"The Woman Alone" introduces Margaret Warner (Ruth Roland), a struggling magazine writer, who obtains secretarial work from Horace Kennedy (Roland Bottomley), a well-known lawyer, who is slowly drifting apart from his wife, Mary (Corene Grant). Kennedy has earned the hatred of another lawyer, Doyle (Neil Hardin) by causing his disbarment. He gradually discovers that Margaret is the girl he loves. The last night of their work he escorts her home, but on the way they are caught in an accident.

"Weakening," the second episode, begins with the accident and shows clearly that Kennedy is in love with Margaret. She, however, looks with some disfavor on his further attentions. Mrs. Kennedy leaves the city and Margaret consents to dine with the lawyer once more. During the meal Doyle throws a flower pot on their table from the balcony above with dire intent but luckily nothing serious happens. He is pursued over the roof and the pursuer falls through the skylight into the fountain of the restaurant. After this episode both Margaret and Kennedy receive threatening letters which disclose the fact that some one has learned of their meetings.

Philo McCullough, as Frank Norwood, a clerk, who is many times repulsed by Margaret has another important role.

"Kidnapped" and Other Pictures

(Conquest-Porum Films—Second Program—Six Reels)
REVIEWED BY JOSEPH L. KELLEY

TO Alan Crosland who directed the production of Robert Louis Stevenson's famous work of adventure, "Kidnapped," is due a lot of credit for the fine picture it presents. Stevenson's masterful use of the English tongue and Scotch dialect is all that seems to be lacking and even nice bits of the dialect find their way into the captions. It presents the genius of a talented artist in a masterful way. There is much of Stevenson's work omitted, necessarily, but the gist of the story, the human side, the adventures of David Balfour, by land and sea, are contained with a touch of reality that only the author's rare gift of imagination could improve upon. The continuity of the story as picturized is remarkable for its smoothness of action. The characters themselves so closely resemble the ones we had pictured from reading the book that we are literally carried back to the times of the brig, "Covenant." "Alan," the gentleman outlaw, and Ebenezer Balfour whose selfishness and sordid propensities fairly lurks in the atmosphere about the picture as presented by Joseph Burke with all the realism of the times. The encounters aboard the brig between the shanghaied lad of the house of Balfour, his newly acquired friend, the Scottish outlaw, and the pirate crew, were staged with the realism of piratical vengeance.

Ray McKee, as David Balfour, is splendid Robert Cain, as Alan Breck, could not much improve his characterization. The photography is up to the minute. The backgrounds are Stevenson's own mental pictures. William Wadsworth, Franklin Hanna and Sam Niblack are others in support Not a woman appears in this picture. The production is in four reels.

"The Portrait in the Attic," a picture drama in one reel, is a touching story of the love of a child for her mother, who is dead, and her new love for a step-mother.

"He Couldn't Get Up in the Morning," a comedy in one reel, featuring Ray McKee, is original in its comedy stunts and will be well received by lovers of the semi slapstick variety.

Official British War Pictures

(Pathe—Third and Fourth Instalments Two Reels Each)
REVIEWED BY GEORGE N. SHOREY

THESE instalments of the pictures taken by the British Government are almost entirely new and not shown before. Interesting views of the British dreadnaughts, the soldiers in the field, and the American organized hospital service.

Mine sweepers, the launching of British dreadnaughts, which we are told are being built at the rate of four a year, and pictures of broadside salvos of these floating fortresses of our big ally against Germany are most impressive.

The commissary department of the British army comes in for some commendation, with views of field ovens baking 172,000 loaves a day, so it is claimed. These pictures are distinctly propaganda now most acceptable in this country, as showing in the most favorable aspect the allied forces working against our enemy.

There are no gory battlefield scenes in this instalment of these pictures, the showing of the ambulance corps being the nearest approach to such.

"American Methods"

(Fox—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS is a hurrah story for American consumption, that we are sure will go over strongly, and we must admit there is considerable meat to the plot, too. George Ohnet's novel, "The Ironmaster," furnished the theme.

There is the usual wrong man chosen by the woman who ought to know better, and the American directness of doing business is applied to love as well as business very attractively.

As William Farnum portrays the role, it is no wonder he wins over the aristocratic false pride of the woman who became his wife through pique. The only wonder is that any woman could fail to see the strength of his love sooner. However, things can't happen this way if dramatic climax is to work its regular plan.

Several stirring titles will give our American pride another swell or two. Frank Lloyd has directed this picture well, and all the principals give excellent support to Mr. Farnum, who rises to the few but well punctuated occasions for heroism with his usual success.

"One Law for Both"

(Ivan—Eight Reels)
REVIEWED BY PETER MILNE

"ONE LAW FOR BOTH" has big advertising possibilities both in its title and its cast, which includes such popular artists as Rita Jolivet, Vincent Serrano, Leah Baird, Pedro de Cordoba, Paul Cappellani, Anders Randolph, James Morrison and Margaret Greene, who have parts prominent at one time or another throughout the picture. But the suggestion of dramatic force created by the title fails to materialize in the picture. It is quite a pity, for Mr. Abramson was possessed of a theme rich in possibilities that showed great promise in his foreword. In the main the fault of the picture can be traced to an overwhelming introduction, in which character planting and hardly anything else occurs. The author might possibly aim to excuse this lengthy

preface by referring to the fact that there are so many characters in his story that three or four reels were actually needed to plant them firmly in the spectator's mind. The excuse might partly suffice, for the superfluous characters in "One Law for Both" are not the least of its faults. Furthermore, each one of them is treated as a principal in the introductory reels, whereas many might be seen and dismissed with a mere subtitle. But the theme and the main plot of "One Law for Both" is never touched upon, let alone developed, in the first episode.

When at last it does appear in the interesting propaganda evolved by Mr. Abramson it fails to get very near the surface, for in his capacity of director he has slighted the high lights of his story and introduced much incident that not only refuses to convince but at times appears ridiculous. The sight of the wife pardoning her erring husband with no more than a smile and welcoming the child of his mistress into her own home with open arms is a tax on the credulity of any audience. The wife of this particular phase of the story is an extremely unnatural figure.

The final preachment, which excuses an erring wife on the same grounds as the erring husband, is the vital point in Mr. Abramson's picture, and it is the only point that approaches conviction. However, the very force of the parallel between the man and the woman is lessened by poor handling of the story. Where a dramatic moment might have thrilled and held the spectator in the greatest suspense, it only mildly entertains and leaves little if any effect because of the poor approach to it and the mediocre manner in which it has been acted. To forsake a constructive ripping apart of Mr. Abramson's picture, its sole value can be summed up in its title. It is a valuable one, and too good to mislead the public into seeing its contents.

In the matter of properties the picture is fair. Expense was lavished in no direction except on the cast, which, however, is capable of better things than it shows here. Miss Jolivet as Elga creates the most favorable impression. She is very much inclined to overact, but manages to put a deal of appeal in her role despite the fact.

"One Law for Both" opens a New York engagement at the Lyric next Sunday.

THE STORY AND PLAYERS

In Russia, Elga (Rita Jolivet) sacrifices her honor to free her fellow revolutionists from jail. She goes to America and marries Hutchinson (Vincent Serrano) without informing him of her past. Hutchinson takes particular pains to patch up the domestic misunderstanding of his sister (Leah Baird) and her husband (Pedro de Cordoba), caused by the latter's mistress (Margaret Greene). Shortly afterwards he discovers Elga's past and denounces her. His sister manages to bring them around to a better understanding by relating her own experience to Hutchinson and dwelling on the fact that if it was right for her to excuse her husband it would be equally right for him to excuse his wife. A reconciliation follows.

"The Mystery of the Double Cross"

(Pathe—Episodes Nine and Ten)
REVIEWED BY PETER MILNE)

EPISODES nine and ten, respectively titled "When Jail Birds Fly" and "The Hole in the Wall," are filled with action that is always interesting and often intense. In both episodes do the heroes, Hale and Annessley, come near discovering the identity of the Masked Stranger, but it is evident the unmasking will not come until the very end. In the tenth number Philippa's father reappears with the discovery that Bentley is a thorough criminal.

THE STORY AND PLAYERS

Hale (Leon Bary) and Annessley (Gladden James) escape from jail and stay out long enough to force a confession from Bentley (Ralph Stuart) as to his various wrongdoings. Later they make their way back to jail and are released, and Bentley is arrested in their stead.

"The Hole in the Wall" brings the return of Brewster to the serial and goes further with the mystery surrounding the peculiar dual personality of Philippa (Molly King).

"Souls Triumphant"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

THIS picture, directed by Jack O'Brien, was finished some time ago as the costumes worn by the players confirm. It was written by Mary H. O'Connor, who based her scenario on a story which appeared in Young's Magazine, entitled "The Little Savior." It is a well evolved version of the eternal triangle, produced in good fashion, but regrettably the acting of the players is somewhat exaggerated so that a good point here and there is spoiled. However, before the audience, which revels in the eternal three-cornered struggle, this should go well. There has been a deal more effort expended on its picturization than there is on many others based on the same situations.

Lillian Gish and Wilfred Lucas are featured. The setting given the picture is of a good order. Realism always dominates, perhaps a little too heavily in the scenes in the disorderly house.

"The Land of the Rising Sun"

Produced by New England Motion Picture Company, Distributed by American-Japan Pictures Company, Presented by Universal—Ten Reel)
REVIEWED BY PETER MILNE

ON Friday evening, May 4, the Japan Society screened "The Land of the Rising Sun" at Aeolian Hall, New York City, in honor of the Japanese Ambassador, Aimaro Sato. The audience was composed of representative people in civic, private and diplomatic circles, who applauded the various episodes of the picture vigorously. Just what disposition is to be made of the pictures was not told. They would, however, make excellent one-reel or split-reel subjects, interesting to the extreme and suited for any program.

The ten reels are divided into episodes. The first, entitled "First Impressions of Japan," follows its caption in detail and shows points of interest in various of the principal cities. "Child Life," "Industries" and "A Wedding Ceremony" offer varied entertaining scenes. In particular is the reel "Industries" worthy of attention. The camera work here is excellent. Views of the fishermen in the surf contain a depth that has seldom been attained in scenic photography. Several of the scenes show the sacred mountain of Japan, Fujiyama, in the background and are unsurpassable from an artistic point of view.

In "Urashima, the Fisher Boy," an interesting little legend about this character, described as the Rip Van Winkle of Japan, is unfolded. "Temples, Religious Processions, etc.," "Artificial Pearl Culture" and "An Englishman's First Night in a Japanese Inn" give more detail of the life in these distant islands.

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MOTION PICTURE REPORTING SERVICE

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Deserted Engine." (Episode of "A Daughter of Daring." Kalem. One reel.)—The thrill in this episode reveals Kalem resorting to tricks which are rather surprising. Helen Gibson, the daredevil railroad girl, is supposed to leap from a trestle to the platform of a flying train. It is obviously "trick stuff." A flash shows her leap behind the train; the next flash shows her on the moving platform.

"The Vanished Line Rider." (Episode of Kalem's "The American Girl," series. Two reels.)—Good, old fashioned mystery of a type which is making Kalem's "American Girl" series quite famous, predominates in this number. The story concerns a rider who has been bound, gagged and hidden by a gang of Chinese smugglers. Marin Sais contributes the main thrill by sliding down a rope into a ravine to save the captured rider, and the thrill goes over finely.

"A Race to the Drawbridge." (Episode of Kalem's "Daughter of Daring Series. One reel.)—As a spine tickler, the thrill is this week's Kalem railroad picture, occupies a place by itself. The story is better than usual, too, dealing with the capture of a band of bank robbers.

One of the band attempts to pass a marked bill and is detected. The detective sent to capture the trio is tied, back down, on a hand car and sent rattling down the track toward the open drawbridge. Helen, the irrepressible, boards a pony and gets to the bridge in time to swing the man free from the car as it dashes into the water.

Mutual Program

"Mutual Tours Around the World, No. 26." (Gaumont. One reel. Tues., May 1.)—This beautifully photographed reel shows the wonders and splendors of Scandinavian scenery from Goteborg to Christiania, then goes to the picturesqueness of the valley of the Lot River in Southern France, then shifts right over to the snow-clad beauties of St. Cirg Lapopie, of Warsaw, Poland, and winds up with a splendid exhibiton of the prowess of the Cossack soldier from the viewpoints of horsemanship and sword skill.

"And In Walked Uncle." (Strand. Wed., Apr. 25. One reel.)—Billie Rhodes, aided by Jay Belasco, makes this one reeler a hummer. Uncle is wise to the tactics of his nephew and newly married wife and, although the former is a pronounced woman hater, he falls an easy mark when Emily Floyd heaves in sight. Mary (Billie Rhodes) and Jack (Jay Belasco), the newlyweds, have tried hard to put one over on "Nunks" and would perhaps have succeeded but for his greeting "after all these years" then they take courage. The whole matter is well conceived, aptly acted and admirably carried out. For a single reeler it carries a bunch of punch and should prove a winner anywhere.

"A Plaster Feud." (Vogue. Two reels. Sat., Apr. 28.) Considerable slapstick effect is brought into play in this double reeler, but then, of course, Paddy McGuire and Rena Rogers are old favorites and they help cover what deficiencies there may be. One thing in particular may be laid great stress upon and that is the unfinished parts of buildings about to be plastered, and the whole theme rests upon the completion of certain works as to which of two plastering concerns gets the big contracts. Police and fire departments are called into play to great effect, and Paddy and his girl work to advantage and win the contract for the "Old Goat." There's plenty of rough humor in the makeup of this film and doubtless it will go through successfully for the most part.

"The Ransom." (Cub. One reel. Thurs., Apr. 26.) George Ovey as Jerry surely makes good here and, although he goes through maelstrom of being handed over to Don Get the Mazuma, a Mexican bandit, he sidesteps all obstacles, rescues E. L. Pickens and caps off the daughter and her papa's thanks. There's more salad and sauce in this one reeler than is to be found generally in so short a run and almost any audience will appreciate it.

Universal Program

"To Oblige a Vampire." (Nestor. Week of May 14.)—Eddie Lyons and Lee Moran encountering the wiles of a vampire all in a dream make this reel excellent from a burlesque point of view. Olive Adair is the vamp. Hoadley and Palmer prepared the scenario.

"The Honor of an Outlaw." (Gold Seal. Three reels. Week of May 14.)—Written and produced by Fred Kelsey this picture centering round an outlaw who reforms and then is forced to give up the girl because of his past is a release of good heart interest. There is a good bit of exciting action and while one or two series of scenes appear rather forced the picture as a whole has merit. Harry Carey brings his attractive personality to the leading role and has support in Claire du Brav, T. D. Crittenden, Kelsey and Jack Leonard.

"A Good Little Bad Boy." (L-Ko. Two reels. Week of May 14.) Phil Dunham once again in a rapid fire frick comedy of unusual merit. Much funny business and original gags such as a shining cover for free lunch make the two reels pass quickly. Dunham is fine and has for support pretty Lucille Hutton, Merta Sterling and Charles Insler.

"Casey's Border Raid." (Bison. Two reels. Week of May 14.) Amusing comedy in which Neal Hart appears as a soldier who captures the entire Mexican army when inspired by the love of a girl. The comedy is quiet but there are many hearty laughs as a result of it. Janet Eastman, Bud Osborne, Joe Rickson and Pedro Leon have other parts. A decidedly worth while picture.

"The Last Scent." (Joker. Week of May 14.) Uproarious burlesque on the vampire plot and the high cost of onions. The vamp has strings of the vegetable and Onion Tim wears onion rings and scent pins. Written by C. B. Hoadley who has instituted much clever business for the Joker players to interpret. William Franey, Gale Henry, Milburn Moranti and Lillian Peacock have their usual parts.

"Fat and Foolish." (Victor. Week of May 14.)—Rather a poor attempt at rough and tumble comedy in which Ed Sedgwick, Belle Bennett, Violet Eddy and Jay Belasco struggle along with parts and business of mediocre quality. Harry Wulze wrote it and Roy Clements produced.

"The Gift of the Fairies." (Rex. Week of May 14.)—One of Matthews' pictures with Baby Early in the leading part. A pretty plot but rather old telling how a poor girl was cured of her lameness by a great doctor. Baby Earle does her usual clever work and the production is of an order consistent with the subject matter.

A. Kay Company

"Golden Spoon Mary." (A. Kay Company. 800 feet. Tues., May 15.)—A cleverly conceived, admirably adapted animated cartoon by Paul Terry, burlesquing the recent success "The Poor Little Rich Girl." The photography throughout is good, the situations decidedly novel, and it is crowded to the full with humorous incidents. As a filler, it's a crackerjack and its superior can scarcely be found.

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FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

Apr. 12. The Inevitable (Anna Q. Nilsson), Erbograph 5
Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3. The Auction of Virtue (U. S. Amuse.) 5
May 10. Little Miss Fortune (Erbograph) ... 5
May 17. The Mystic Hour (Apollo) 5
May. 24. House of Cards (Kathrine Kaelred and Frank Mills), U. S. Amuse... 5
May 31. A Mute Appeal (Van Dyke) 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5
Coming—A Romance of the Redwoods (Mary Pickford) ..... —

Bluebird Photoplays

Apr. 16. A Jewel in Pawn (Ella Hall, Walter Belasco and Antrim Short) 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Mersereau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon) 5
June 11. A Doll's House (Dorothy Phillips). 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5

Fox Film Corporation

Apr. 2. Her Greatest Love (Theda Bara)... 5
Apr. 2. Tangled Lives (Genevieve Hamper) 5
Apr. 9. Her Temptation, (Gladys Brockwell), ... 5
Apr. 16. The Derelict (Stuart Holmes)..... 5
Apr. 23. She, (Valeska Suratt) 5
Apr. 30. American Methods (William Farnum) Special 5
Apr. 30. A Small Town Girl (June Caprice) .. 5
Apr. 30. Royal Romance (Virginia Pearson) 5
May 6. A Small Town Girl (June Caprice) 5
May 13. The Book Agent (George Walsh)... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Apr. 23. Skinner's Bubble, (Bryant Washburn), Essanay 5
May 7. The Saint's Adventure, (Henry Walthall and Mary Charleson), Essanay 5
May 14. The Mystery of No. 47 (Ralph Herz), Selig 5
Apr. 30. The Danger Trail (H. B. Warner and Violet Heming), Selig..... 5
Apr. —. The Trufflers (Neil Craig). Essanay 5
May 7. The Saints's Adventure (Henry B. Walthall and Mary Charleson), Essanay 5
May 14. The Lad and the Lion (Vivian Reed and George Fawcett), Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig 5
June 11. The Ghost of Old Morro (Mabel Trunnelle and Robert Conness), Edison 5

McClure Pictures*

Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 16. The Power of Decision (Frances Nelson), Rolfe 5
Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Greatest Power (Ethel Barrymore), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5

Mutual Film Corporation

Apr. 9. A Daughter of War (May Ward), Mutual Special 5
Apr. 9. Mrs. Balfame (Nance O'Neil), Powell 6
Apr. 9. High Play (William Russell), American 5
Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5
Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frame Up (William Russell), American 5
May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5

Paramount Pictures Corporation

Apr. 9. The Cost of Hatred (Kathlyn Williams and Theodore Roberts), Lasky 5
Apr. 12. Tides of Barnegat (Blanche Sweet), Lasky 5
Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas..... 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players..... 5
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky..... 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5

Pathe Exchange, Inc.

Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Curren, Inda Palmer, Helen Badgley, Boyd Marshall, Ethyle Cook and Harris Gordon), Thanhouser.. 5
Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clugston), Astra..... 5
Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa..... 5
May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eldeen Stuart and Wayne Arey), Thanhouser..... 5
May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra..... 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5

Red Feather Productions

Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5
Apr. 23. The Hero of the Hour (Jack Mulhall) 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick). 6
Feb. —. The Price She Paid (Clara Kimball Young) 7
March —. The Eternal Sin (Florence Reed), Brenon 5
April —. The Easiest Way (Clara Kimball Young) 7
April —. The Law of Compensation (Norma Talmadge) 5
April —. The Silent Master (Robert Warwick) 7
May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Apr. 15. An Old Fashioned Young Man (Robert Harron), Fine Arts..... 6
Apr. 15. Paddy O'Hara, (William Desmond), Ince-Kay Bee 5
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts 5
Apr. 22. The Devil Man (Wm. S. Hart) Ince Kay-Bee..... 5
Apr. 29. Hands Up (Wilfred Lucas), Fine Arts 5
Apr. 29. The Pinch Hitter (Charles Ray), Ince-Kay Bee..... 5
May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6. The Snari (Bessie Barriscale), Ince-Kay Bee 5
May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle..... 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee..... 5

Vitagraph V-L-S-E.

Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morey) 9
Apr. 16. Sally in a Hurry (Lillian Walker).... 5
Apr. 23. The Hawk (Earle Williams)..... 5
Apr. 30. Her Secret (Alice Joyce and Harry Morey) 5
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife? (Peggy Hyland and Marc MacDermott) 5
May 21. Clover's Rebellion (Anita Stewart). 5
May 28. The Soul Master (Earle Williams). 5

World Pictures

Apr. 16. Forget-Me-Not (Kitty Gordon).... 5
Apr. 23. Darkest Russia (Alice Brady)..... 5
Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love)..... 5
May 28. Maternity (Alice Brady)..... 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
June 11. The Moral Angle (Robert Warwick and Gail Kane) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
Apr. 30. The Larger Birds .....500 feet
May 7. Royal Game .....500 feet
May 14. The Small Cat Animals .....500 feet
May 21. Odd Hoofed Animals.....500 feet

Scenics and Educational—Split Reels
Apr. 2. The Sheep of Chelan..... ——
Apr. 9. Our World as it Appears to the Ant, and Study in Sand .....1 reel
Apr. 16. New York to Florida.....1 reel
Apr. 30. Home Aquarium, and Picturesque Dauphine .....1 reel

Foxfilm Comedies

Apr. 23. His Love Fight (Hank Mann).....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 20. His Bomb Policy.....2 C

General Film Company

BROADWAY STAR FEATURES
Past One at Rooneys (1st of O. Henry Series), 2 D.....21850-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY
The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel 21851
Meddling with Marriage (16th of "Is Marriage Sacred? Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel..... 21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAYS
The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM
The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D..... 21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D 21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D..... 21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D..... 21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

SELIG
The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top..... 21870
Selig-Tribune, No. 28, 1 Top..... 21875
Mr. Bingo the Bachelor (John Lancaster), 1 C 21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top..... 21889
Selig Tribune, No. 30, 1 Top..... 21893
Bill and the Bearded Lady, 1 C..... 21894

Metro Pictures Corporation

Monday, May 7, 1917
ROLMA—The Regeneration of Reginald (Ralph Herz) ..... 1 C

Monday, May 14, 1917
Drew—Her Lesson (Mr. & Mrs. Sidney Drew) ..... 1 C

Monday, May 21, 1917
DREW—Nothing to Wear (Mr. & Mrs. Sidney Drew) ..... 1 C

Mutual Film Corporation

Monday, May 14, 1917
MUTUAL SERIALS—The Overland Disaster (Chapter No. 6, "The Railroad Raiders), 2 D.....05511-12
CAHILL—When Betty Bets (Marie Cahill), 2 C 05518-19

Tuesday, May 15, 1917
GAUMONT—Mutual Tours Around the World: Famous French Castles Along the River Loire, Barbadoes—An Island of the British West Indies, 1 Trav.....05520

Wednesday, May 16, 1917
MUTUAL—Mutual Weekly, No. 124, 1 Top ..... .05521
STRAND—Miss Trixie of the Follies (Billie Rhodes), 1 C.....05522

Thursday, May 17, 1917
CUB—Jerry's Finishing Touch (George Ovey), 1 C.....05523
GAUMONT—Reel Life; Speeding the Spoken Word, the Tooth—Some Crab, Beating the High Cost of Furs, a School on the Beach, 1 Mag.....05524

Friday, May 18, 1917
MONMOUTH—The Alibi (Episode 9, "Jimmie Dale" Series), 2 D..... 05525-26

Saturday, May 19, 1917
VOGUE—Caught in the End (Ben Turpin), 2 C 05527-28

Monday, May 21, 1917
ROTHACKER—A Zeppelin Attack on New York, 1 reel.....05529
MUTUAL SERIALS—Mistaken Identity (Chapter 7 "The Railroad Raiders,"), 2D 05530-31
LaSALLE—Chubby Inherits a Harem (Madge Kirby), 2C.....05542-43

Tuesday, May 22, 1917
GAUMONT—Mutual Tours Around the World, 1 Trav.....05544

Wednesday, May 23, 1917
MUTUAL—Mutual Weekly, No. 125, 1 Top.05545
STRAND—Two of a Kind (Billie Rhodes), 1C 05546

Thursday, May 24, 1917
CUB—Jerry Joins the Army (George Ovey), 1C 05547
GAUMONT—Reel Life; Golfing on Wheels, The Sugar Industry of the Barbadoes, Plowing with a Motor Car, Caviare, The Russian Delicacy, A $1,000.00 Playhouse, 1 Mag.....05548

Friday, May 25, 1917
MONMOUTH—Two Crooks and a Knave (Episode 10, "Jimmie Dale" Series), 2D 05549-50

Saturday, May 26, 1917
VOGUE—Flirting with Danger (Paddy McQuire), 2C 05551-52

Paramount Pictures Corporation

Monday, May 14, 1917
BURTON HOLMES—With the Kandy Elephants, 1 Trav.

Monday, May 21, 1917
BURTON HOLMES—Batavia, the Javanese Capital, 1 Trav.
KLEVER KOMEDY—Moving (Victor Moore), 1 C.
PICTOGRAPH—No. 68, 1 Mag.

Pathe Exchange, Inc.

Sunday, May 13, 1917
Mystery of the Double Cross, No. 9 (When Jail Birds Fly), 2 D, Astra.
The Neglected Wife (Episode 1, "The Woman Alone"), (Ruth Roland, Corenne Grant, Roland Bottomley and Neil Hardin), 2 D, Balboa.
Know America, the Land We Love, No. 8 (Central Arizona, Scenic, Combitone, 1 reel.
Florence Rose Fashions, No. 31 (Rose), Fash. and Some Unusual Birds (Pathe), Color, Split reel.
The Delicatessen Mystery (Harry Myers and Rosemary Theby), Myers & Theby, 1 C.

Wednesday, May 16, 1917
Hearst-Pathe News, No. 40, 1 Top.

Saturday, May 19, 1917
Hearst-Pathe News, No. 41, 1 Top.

Sunday, May 20, 1917
Mystery of the Double Cross, No. 10 (The Hole in the Wall), 2 D, Astra.
The Neglected Wife Episode No. 2, "Weakening" (Ruth Roland, Corenne Grant, Roland Bottomley and Neil Hardin), 2 D, Balboa.
Lonesome Luke's Honeymoon (Harold Lloyd, Bebe Daniels, Harry Pollard and Bud Jamison), 2 C, Rolin.
Know America, the Land We Love, No. 9 (Copper Industry), Sc., 1 reel, Combitone.
Jumping Jealousy (Harry Myers and Rosemary Theby), Myers and Theby, 1 C.
The Latest French Creations (Fash.), 1 reel, Marquis de Gialforti.
Jerry on the Job- Quinine (C-Cart) and Seoul, Korea, Sc., Split reel, International.

Wednesday, May 23, 1917
Hearst-Pathe News, No. 42, 1 Top.

Saturday, May 26, 1917
Hearst-Pathe News, No. 43, 1 Top.

Triangle Komedies

Sunday, May 13, 1917
A Laundry Clean-up .....1 C
His One-Night Stand.....1 C

Sunday, May 20, 1917
The Camera Cure .....1 C
Twin Troubles .....1 C

Universal Film Company

Week of May 21, 1917
SPECIAL RELEASES

Week of May 14, 1917
NESTOR—To Oblige a Vampire (Eddie Lyons and Lee Moran), 1 C..... 02410
GOLD SEAL—The Honor of an Outlaw (Harry Carey and Claire DuBrey), 3 D 02411
L-KO—A Good Little Bad Boy (Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling), 2 C..... 02413
UNIVERSAL—Animated Weekly, No. 72, 1 Top 02414
UNIVERSAL—Screen Magazine, No. 19, 1 Mag. 02419
BISON—Casey's Border Raid (Neal Hart and Janet Eastman), 2 C-D..... 02421
JOKER—The Last Scent (Gale Henry and William Franey), 1 C 02422
POWERS—When Does a Hen Lay an Egg (C-Cart), and Dorsey Educational, Split reel 02423
UNIVERSAL SPECIAL—The Voice on the Wire, No. 10 (Ben Wilson and Neva Gerber), 2 D 02425
NESTOR—Moving Day (Eddie Lyons, Lee Moran and Edyth Roberts), 1C.. 02427
GOLD SEAL—A 44-Caliber Mystery (Harry Carey and Claire DuBrey), 3D 02428
L-KO—Beach Nuts (Dan Russell and Gladys Varden), 2C..... 02430
UNIVERSAL—Animated Weekly, No. 73, 1 Top 02431
UNIVERSAL—Screen Magazine, No. 20, 1 Mag. 02435
JOKER—The Boss of the Family (William Franey and Gale Henry), 1 C..... 02437
POWERS—Cupid Gets Some New Dope (Cart-C), and Navigation in China (Dorsey Educ.), Split reel. 02440
UNIVERSAL SPECIAL—At the Poisoned Door (Episode 11 of "The Voice on the Wire" (Ben Wilson and Neva Gerber), 2 D..... 02442

REGULAR RELEASES
VICTOR—Fat and Foolish (Ed. Sedgwick and Belle Bennett), 1 C..... 02412
VICTOR—Breaking the Family Strike (Matt Moore and Jane Gail), 1 C..... 02415
IMP—The Puzzle Woman (Francis Ford and Grace Cunard), 1 D..... 02416
REX—The Gift of the Fairies (Babe Early), Juvenile 2C..... 02417
LAEMMLE—Her Great Dilemma (Lee Hill and Louise Lovely), 2 D..... 02418
BIG U—The Brand of Death (Wallace Reid and Margarita Fischer), 1 D.... 02420
VICTOR—Who Said Chicken? (Ernie Shields and Marcia Moore), 1 C, Reissue 02429
VICTOR—Mary Ann in Society (Ruth Stonehouse), 1 C..... 02432
REX—Unmasked (Grace Cunard and Francis Ford), 1 D, Re-issue..... 02433
LAEMMLE—Money's Mockery (Douglas Gerrard and Francelia Billington), 2D .02434
BISON—Dropped from the Clouds (Eileen Sedgwick and Gypsy Hart), 2 C.... 02436
LAEMMLE—The Light of Love (Jessie Arnold), 1 D, Re-issue..... 02439
BIG U—The Smashing Stroke (Jack Conway), 2 D, Re-issue..... 02441

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chases (Hughie Mack).....1 C

Monday, May 14, 1917
Heavy Hugh and Hula Hula (Hughie Mack).1 C

Monday, May 21, 1917
Gall and Gasoline (Hughie Mack).....1 C

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For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) .....1 reel
Apr. 21. A Forceful Romance (Sunshine) C .....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Release .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
Q 18 .....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
The Bar Sinister.....9 reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa..5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....1 reel

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
Midnight Frolic .....1 reel
Goldie Locks and the Three Bears.....1 reel
Jimmy Gets the Pennant.....1 reel
In the Jungle.....1 reel
Out in the Rain.....1 reel
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—,—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

To-day Feature Film Corp.
To-Day (Florence Red and Frank Mills).. ....

Triumph Film Corporation
The Libertine .....6 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers
Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
The Warfare of the Flesh..... ....

Lois Weber Productions
Even As You and I..... ....

Wharton, Inc.
The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

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TABLE OF CONTENTS

INDUSTRY'S LEADERS ACTIVE AS WAR TAX LOOMS CLOSE 3113
FRANK HITCHCOCK HEADS VITAGRAPH DIRECTORY BOARD 3115
BRADY DECLARES WAR ON MAKERS OF "FILTH FILMS" 3119
MINNEAPOLIS EXHIBITORS HOLD BUSY CONVENTION 3117
"Clean House!" Roars Selznick on Anniversary 3116
Hodkinson Returns from Lengthy Western Tour 3116
Auger Sees Bad Days for Exhibitors Who Scrimp 3116
Pennsylvania Exhibitors Form New Organization 3113
H. O. Davis Resigns from Universal 3113
Frank Hall Uses Strenuous Advertising Methods 3124
Paper Locomotive Opens New Display Field 3124
Popular Art Drama Starts on Schedule for May 3127
Gaumont "Featurettes" on Timely Subjects 3130
Rothacker Produces Something Different in War Specials. 3131
Tense Vitagraph Serial, "Hearts of Flame," Ready in Fall. 3131
Apportion Country on British War Film Prints 3132
Sunshine Completes Multiple Reel Eugenic Film 3133
Hoffman Disposes of "Sin Woman" in 13 States 3135
Mrs. Castle Starts Work in Five-Part Subject 3137
Universal to Train Women for Men's Places 3138
William Hart, Gunman of Screen, Coming East 3138
Three Stars Signed to Appear in Forthcoming Art Drama. 3140
Barriscale and Kerrigan Pictures for Paralta 3141
"Argonauts of California," Big Spectacle, Has Showing.. 3141
Rolin Film Co. Succeeded in Hour of Failure 3142
Mutual Executives Further "Big Stars Only" Plan 3143
Draft Stringent Regulations for Film 3150
Vitagraph Exchangemen Must Meet the Exhibitor 3152

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 3120
Live Wire Exhibitors 3123
Ready-Made Ad-Talks 3125
Advance Offerings of the Programs 3127
Film Specialties 3130
How Pictures are Booking 3132
In the State Rights Field 3133
Live News from the Producers 3137
Chicago News and Comment 3149
Newsy Reports from All Sections 3150
Just For Fun (In and Out of Town) 3151
Among the Exchanges 3152
The East Coast Studios 3153
In and Out of West Coast Studios 3154
Tabloid Reviews 3166
Features—Current and Coming 3167
Short Subjects—Current and Coming 3168
State Rights—Current and Coming 3169

ACCESSORY NEWS SECTION

Editorial 3173
Projection (Union Announcements) (Slides) 3174
The Camera 3180
Music and the Picture 3183
Building and Furnishing (Directory of New Theatres) 3186

SCREEN EXAMINATIONS

"American Methods" (Fox) 3163
"Candy Girl, The" (Thanhouser-Pathe) 3160
"Captain of the Gray Horse Troop, The" (Vitagraph) ... 3161
"Christus" (Historic Features, Inc.) 3161
"Green Door, The" (O. Henry-Vitagraph) 3161
"Guilty Party, The" (O. Henry-Vitagraph) 3161
"Happiness" (Triangle-Ince) 3159
"Her Torpedoed Love" (Triangle-Keystone) 3162
"Hermit of Hood" (Educational Films Corp.) 3162
"Hole in the Wall, The" (Pathe) 3162
"Ice Harvest, The" (Educational Films Corp.) 3164
"Kidnapped" (Conquest Forum Films) 3162
"Land of the Rising Sun, The" (Universal) 3163
"Marionettes, The" (O. Henry-Vitagraph) 3164
"Monkey Capers" (Educational Films Corp.) 3160
"Moral Courage" (Peerless-World) 3162
"Neglected Wife, The" (Balboa-Pathe) 3160
"Official British War Pictures" (Pathe) 3163
"One Law for Both" (Ivan) 3163
"Royal Romance, A" (Fox) 3163
"Sacrifice" (Lasky-Paramount) 3160
"Souls Triumphant" (Fine Arts-Triangle) 3162
"When Jail Birds Fly" (Pathe) 3164
"Within the Law" (Vitagraph) 3164

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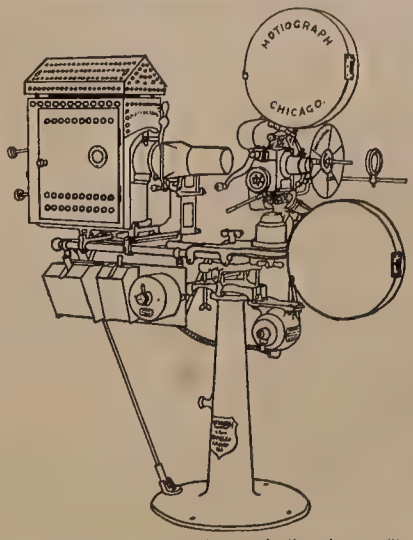
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An experience of vast proportions

HAVING achieved unparalleled success in the various other carbon products, we were compelled by the enormous demand of exhibitors and operators to also enter into the manufacture of "Speer Projector Carbons."

OUR factory was first devoted to the manufacture of high class cored and solid carbons, the styles with which operators are most familiar. The latest developments also produced the famous "Hold-Ark" negative carbons, which are making tremendous strides in revolutionizing the entire motion picture industry.

IN order to produce the best photoplays, high amperages are necessary. The metal coating of the "Hold-Arks" provides the additional carrying capacity and still permits the use of a small carbon in the lower holder.

"HOLD-ARKS" are also manufactured in several different sizes for all operating conditions on direct current.

ABSOLUTE steadiness of arc, the paramount requirement of critical operators is the essential feature of these carbons. The hard core turns the trick.

EXHIBITORS and operators who desire perfect projection should trim with a Speer cored upper and a "Hold-Ark" lower. A mere trial of this combination will afford proof of this statement.

A BEAUTIFUL theatre and elaborate equipment, with inferior carbons in your lamp house is like a ship without a rudder. The start may be ideal, but trouble will soon follow.

WHY have a light with ghosts and flickering shadows when they can easily be eliminated. Speer Carbons are today recommended by projection experts and indorsed by skilled operators and critical exhibitors as a remedy for these ills.

THESE carbons, stamped with the well known slogan, "Made in U. S. A.," have taken their place in the foremost ranks of the carbon manufacturers of the world. That they will remain there is evident, as quality alone is the first consideration.

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SPEER CARBON COMPANY
ST. MARYS PENN'A.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Screen Surfaces

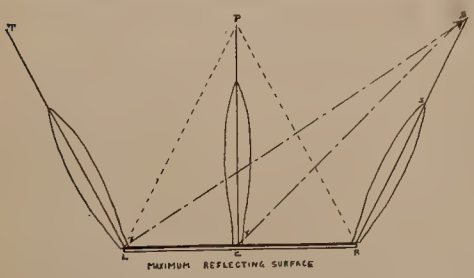
(Continued)

LAST week on this page we advocated the making to order of screen surfaces for given conditions in specific theatres. In order to make the reason for this clear it might be well to compare the two screen extremes—FIRST, the highly reflective surface, and, SECOND, the white plaster wall.

Every ray of light which is thrown on a screen is reflected so that the angle of incidence is equal to the angle of reflection. In the diagrams given, this results in the greatest intensity of reflected light falling along the line of vision from a given point "S" to the screen at the point "R," which reflected ray is the direct reflection of the ray thrown from the projection point "P" to "R." It is understood that the point "R" is movable as the relations of "P" and "S" are changed, the angles of incidence and reflection being always equal.

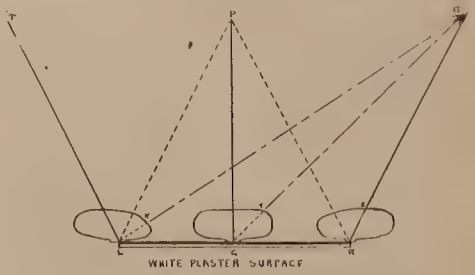
Each reflected ray at any point has its definite reflective value which can be plotted in the form of a curve, which in every case shows that the maximum of reflected efficiency falls along the line of vision. These curves are plotted on both diagrams, the difference in the form of curve being due to the difference in character of projection surface used.

For the sake of simplicity we have taken the two screen surface extremes—the white plaster wall and the mirror,



We have also taken only three definite points on the screen—the left extreme, "L"; the center, "C," and the right extreme, "R." "P" is the lens of the projection machine and "S" is the most extreme seat at the right of the house.

ON the *MAXIMUM REFLECTING SURFACE* we see that the plotted curve value of the light along the lines of vision take the form of a long pencil-like curve, which means that each ray is concentrated and not diffused, so that from "S" the only point on the screen which has any intensity of light is at the point "R." In looking at the point "C" we find the ray reflected back upon itself, so that the only light value at point "C," which is effective at "S," is that shown by that portion of the line of vision from "S" to "C" which penetrates the reflective curve from "Y" to "C." This will be seen to be small. The same condition is found at point "L," except that the light value is still further reduced as the distance from "X" to "L" is even less than that from "Y" to "C." From this it can be seen that the highly reflective surface in this broad house (without balcony) is of absolutely no value.



On the *WHITE PLASTER SURFACE* we find a different condition. Here the reflection curve is like a mushroom. The light when it strikes any point is reflected in every direction, so that its intensity is diffused.

Taking the same theatre conditions as described above we find that from the same seat "S" the light value at "R" is "R"-"S," which is far less than on the highly reflective surface. At "C" the light value as shown by "C"-"Y" is approximately the same as at "R." At "L" the light value as shown by "L"-"X" is approximately the same as at "C" and "R." This proves that in the broad house the light values at all points on the screen are approximately the same from the point "S," which means that from this point all parts of a picture thrown on the screen are plainly visible, which is not the case with the Maximum Reflecting Surface.

The same principle applies vertically as horizontally, for if the projection is raised so that the angle of incidence is increasingly acute, the intensity of the light on the Maximum Reflecting Surface will be such that from a given seat "S" the only point on the screen which will receive maximum illumination, will be the point "R."

It is therefore easily seen in the long narrow houses with one floor and perfectly horizontal projection, that a far more brilliant screen can be used than in the square house. On the same basis in the long narrow house when the projection room is elevated, the highly reflective screen cannot be used.

Therefore the screen surface should vary with the house conditions, for by exactly suiting the surface to the conditions, surfaces can be specified which will save the current bills and produce a better picture for the audience.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. C. SHERMAN

Care of the Projection Machine

A WAY back in the days when motion pictures became recognized as a form of entertainment, the operation of projection machines was shrouded in mystery. Projectors were carefully guarded from view; this was also true of the motion picture camera, so that no layman could find out the means employed to project the picture on the screen. After the show the machines were taken down, packed and locked up, and in some cases even taken home by the operator after each performance. They were then regarded as an expensive piece of mechanism and given the care that expensive mechanisms should receive, such as being kept scrupulously clean and well oiled. As the number of machines and operators increased the mysterious side of the question gradually faded away, and operators, instead of taking special pride in their apparatus, began to look around for machines that were simpler in construction and which would not require any great mechanical ability on their part to take care of. The position of the operator became less lucrative, the machines were more easily handled and kept in order, and as less care and knowledge were needed, the usual result took place: operators became careless and in many cases shifted the work of operating on the shoulders of half-grown boys, known as assistants, these assistants very seldom receiving any emolument other than being admitted to the exhibition without buying a ticket. Gradually the market became surfeited with "operators" (?), and what had once been a profession became a laborious "grind." It is good to note that "history is repeating itself," and that the pendulum is swinging back to the position from which it started, and from day to day improvement is being made on projection machines; operators are becoming more studious and the class of operating is becoming more evident. The reason for this might be attributed to the public; they are becoming more critical. Then, too, competition is more keen, and to satisfy the public taste and keep in the front rank, exhibitors must not only have first-class machines and films, but must also place them in the hands of first-class operators, operators who are both competent and painstaking. For even with perfect mechanisms, perfect pictures, and under the best of operating conditions, unless the operator be competent the performance will, even if good at the start, soon disintegrate into a second-rate one, according to the interest he shows in his work and the care of the apparatus under his control.

A projection machine, if new when first installed, will with reasonable care last for a long time, although in the opinion of the writer no machine should be used for a longer period than two years where the machines are subjected to steady grinds, and where high-class work should be the rule. This refers particularly to the larger theatres where motion pictures make up the entire program. It will not take any great amount of neglect to impair the excellence of the work by the projection machine, one of the chief complaints—unsteady pictures—being caused by *neglect*. Cleanliness of the machine, and of the gate in particular, will prevent wear on the film, and regular cleaning and oiling of the machine will allow the spindles and bearings to retain their good fitting qualities for a long time. A new machine rarely runs quite as well as a machine that has been in use for some time. The spindles and bearings, the gear teeth and other working parts must first be "tuned up," which can be done by several days' use. To hasten this "tuning up" and also prolong the life of the projection machine one should be careful to oil it thoroughly before each day's run, and by wiping off all surplus oil with a clean, soft cloth. At the end of the run the black, dirty oil that has worked out of the bearings should also be wiped off. This should be continued until the oil runs from the bearings almost clean, and when this is the case the machine will probably be in the best condition it will ever experience, for all grit and dirt left from the manufacture will have been washed out, and the spindles and working parts will have worn off the minute irregularities which had been unavoidably left by the tools of the maker, and the fittings of all the parts will not have become loose by the grinding which would have taken place had not the dirty oil containing the fine particles of metal and grit been carefully wiped off. The gate should receive special attention when starting a new machine, especially the tension springs. Although beautifully smooth and highly polished, it is likely that the first few performances will reveal parts of the bearing surface which stands somewhat above the best position. If it is true that only the wearer can tell where a shoe pinches, it is likewise true that only the film can tell where the pressure is the hardest. The gate is a ready collector of dust, dirt and the emulsion from raw film, and if this is allowed to accumulate the film will naturally suffer, but, beyond this, the gate of the machine will suffer too, because the accumulation will protect the high part and it will become still higher in proportion, owing to the wear on the unprotected parts. With a new gate, if extra care is taken to keep it clean it will rapidly settle down and give little or no trouble, because the tension springs will soon be as level and smooth as the film can make them. When emulsion sticks to the tension springs and aperture plate tracks, many operators use a penny or some other coin that has a smooth edge with which to scrape them clean. This is very convenient, because nearly all operators have a coin or two in their pocket, but a much better "tool" for the purpose can be made by cutting a piece of hard sheet brass, about six inches long, to the width of the gate, and carefully squaring and smoothing the end. If made rightly, a single sweep of this along the gate will clean the surfaces, edges and corners much more completely than can be done with a dozen or more rubs with the edge of a coin, the round edge of which will not touch the corners at all. Vaseline is often used on the tension springs after the emulsion has been removed, and is very good if used sparingly. Only a small amount is needed, and however small an amount is applied it should be rubbed off lightly with a clean cloth. Enough will still remain for the purpose required. The gate must not only be kept clean and smooth, but care should be taken to see that it is kept in perfect alignment and adjustment. In order to know how to keep the gate in good condition it is necessary to understand the functions of the gate. It is, first of all, a guide to keep the picture from moving to the right or left during its passage. Its second function is to flatten the film so that the whole of the picture can be focused at the same time. Its third and most important object is to put enough tension or friction on the moving film to cause it to come to rest immediately the intermittent movement ceases to act. Should the tension springs be too lightly set, the film will have a tendency to run a little farther than it has been moved by the intermittent movement. This is known as overshooting. If the amount of this overshooting were always precisely the same no great harm would be done by having the springs weak, but friction is a force which is not susceptible of exact regulation, and the slightest variation in the thickness of film, or of its condition as to dryness, will alter the pull of weak springs enough to allow the film to run forward by its own impetus at one moment and to stop it promptly the next. It is, therefore, necessary to have these springs sufficiently strong enough to stop the overshoot every time. With the Maltese-cross movement the mechanism itself operates to stop the film as well as to move it, consequently the tension springs only act in subduing vibration in the film, and in keeping the gears of the machine in contact, and minimizing back-lash or play among the important moving parts constituting the intermittent movement. The tension springs must therefore be strong enough; but they must on no account be too strong, or damage to the film will be the result. Owing to the tenacious nature of celluloid, there is considerable difference of strength between the "too weak" and the "too strong" condition; still, to adjust these springs to a nicety requires careful manipulation. The best way to make this adjustment is to start off with the springs too weak, when the picture on the screen will have a large amount of faulty registration up and down, and by gradually increasing the tension the jump will be reduced. This should be continued, testing the machine from time to time till no further improvement is noted. Speed may be increased to 90 per minute, and if there is no un-

steadiness to the film then, you will have adjusted the tension springs in the best possible manner. One point to bear in mind is that the friction of the film against the tension springs has a tendency to wear down rapidly, and the springs should be examined quite often to see how far wear has proceeded, and whether the springs by wearing thin and becoming weak are allowing the film to overshoot and spoil the quality of the picture. The springs should be replaced by new ones long before the time when they will wear clear through, otherwise the remaining parts of the spring, being of razor sharpness, may shear off the edge of the film, from end to end, ruining the film, and causing danger of fire, because some of this shearing might become ignited by reason of having become lodged in the path of the light.

Birth of the "Anti-Misframe League"

The announcement made in the department a week or so ago that we were to follow the suggestion of "J. C. P., Gary, Ind.," in regard to the formation of an "Anti-Misframe League" among operators met with a ready response, as is shown by the following telegram received by an operator for whom I feel a great amount of respect, this man is one of the most sincere "union" men that it has been my pleasure to know, and with the co-operation of such men as he there is no reason why the Anti-Misframe League should not grow and become a power for great good in the motion picture industry.

Freeland, Penna.

I. G. Sherman, Motion Picture News:

Leading in all other things your paper now leaves a new opening for the advancement of the industry. Register me a member of your anti-Misframe League. Letter follows.

W. J. Murray.

Here is the letter mentioned in the telegram. The writer is on tour with "Civilization," Ince's big spectacle film, and his words are well worth considering:

Wilkes-Barre, Pa.,
April 26, 1917.

Mr. I. G. Sherman,
Motion Picture News,
New York City, N. Y.

Dear Sir and Brother:

I received my copy of the News, date of May 5th, and was certainly well pleased with same; in fact as well pleased with the old stand-by as I am each week on receipt of my copy.

Now I personally think that the suggestion made by "J. C. P.," Gary, Ind., relative to the "Anti-Misframe League" is one of the best suggestions that I have heard in many a long day, and I am pleased to submit my name as a member of such a movement; in fact, I think that any operator who has any interest whatever in his work should become a member of such a movement, and it will be no time at all until the membership of such an army would embody all operators that think anything of the "goose that lays the golden eggs"—the manager.

I will say that from my observation throughout the country, the GOOD OPERATOR is the man that is wanted, and with such movements as the above the operators throughout the country should appreciate that which your paper is doing in the way of promoting good work, and I extend my thanks to "J. C. P." for his *very good* suggestion. More power to him.

My kindest regards, and with best wishes I am

Fraternally yours,

(Signed) W. J. Murray.

The above letter is only one of many which I have received since the announcement that we would follow out the suggestion of "J. C. P." if enough operators showed any interest in the matter. The formation of such a league, and the getting up of buttons for its members, is not an easy task, but we are willing to undertake it if the operators will only lend their support. On another page is the pledge which operators are to take; after taking this pledge the name of the operator will be published in the Honor Roll, as suggested by Brother J. C. P., and as soon as a suitable design can be gotten up all members will receive the league button. Let us see how many of you are good at designing; send in drawings of what you consider an appropriate button. The design chosen will become the official emblem of the "Anti-Misframe League." Remember, there is to be no expense attached to this whatever; we only expect that those who take the pledge will do their best to live up to it.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all mis-frames, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operator and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil

ROLL OF HONOR

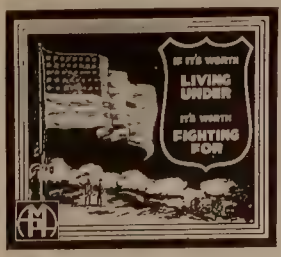
John C. Pastre, Gary, Indiana
Walter G. Murray, Philadelphia, Pa
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.

Editor's Note: To brother Pastre belongs the honor of heading the roll for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Like a Good Boy He Does It

C. E. W., Indiana, writes: "I have been a quiet reader and subscriber of Motion Picture News for the last two years. I was much interested in your article in the April 28 issue, "Film Destroyers," and especially where you mention the misframes. I believe I have more of that to put up with than any other operator in Indiana. (How about this, Scobey?—Ed.) Enclosed you will find some patches I removed from a —— picture we ran yesterday. You can plainly see that they are out of frame. How can an operator do such work? Now you will notice there is no dividing line between the pictures on these pieces of film. I find nearly all —— pictures to be this way. I always take out all misframes after the first show and have found as many as fourteen misframes in one reel. That means lots of extra work, believe me. They always jump at the beginning of the sub-titles or at the end, and sometimes between. I believe if there was a dividing line there it would help a great many operators, and some would-be operators, in making patches, and we would not have so many misframes. Take a film where one scene fades out and the next one in; it will fade out and the film will fade in again out of frame, which would not happen if there was a dividing line; then, too, if there should happen to be a break the average operator will cut and patch without figuring it out, and the result will be—misframe. It seems like it falls to me to fix up all of these kind of patches, and, like a good boy, I do it. I don't have this trouble with other film, so I think it is up to Mr. —— to do something, don't you? Well, Brother Sherman, if this is worth anything, use it; if not, I guess your waste-paper basket will hold it. I'll bet you thought you were getting a love letter from some fair one when you saw the envelope of this letter. Ha, ha."

In reply: Shame on you. An operator writing letters on paper bordered with green. The laugh is on you, though, for the "fair ones" don't like old men, and so I knew it couldn't be that kind of a letter. I don't just get the idea of your being "a quiet reader and subscriber." And now that you have broken the quiet I hope that you will become very noisy; that is, let us hear from you often. The patches you enclosed will be sent to the manufacturer in question and we will see what suggestion he will make. It is indeed almost impossible to make a patch with any certainty that it is going to be in frame where the dividing lines are as faint as in the samples you enclosed. I don't want to think of you as being the hardest worked operator in Indiana, and the fact that you do fix up all this sort of patches makes you eligible for the "Anti-Misframe League," and you will find your name in the Honor Roll.



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Because the ConvarC delivers TRUE DIRECT CURRENT from the alternating current lines producing brilliant, steady, white light of true color value without a flicker or flare, more economically than by using and reducing high voltage direct current. This machine, by generating directly the proper voltage required by the arc eliminates all current-wasting and heat-radiating resistances, and perfect regulation of the arc voltage is maintained by the field rheostat.

The ConvarC is vertical inform, runs in ball bearings, and may be installed directly in the booth.

Write for Bulletin MW.

C & C Electric & Mfg. Co., Garwood, N. J. 221

SLIDES

INEXPENSIVE, patriotic novelties and souvenirs are being distributed by many exhibitors.

An excellent selection can be had of small silken flags, flag bows, the President's message to Congress, also national anthems in booklet form, flag buttons, etc.

The Novelty Slide Company, 115 East Twenty-third street, is sending samples and their catalogues to all interested exhibitors.

New Pennsylvania Law Regarding Operating Rooms

GOVERNOR BRUMBAUGH, of Pennsylvania, has in his hands awaiting his signature, the amendments that have been approved by the Legislature to the law regulating motion picture machines and booths. As there was no opposition to the amendments on the part of the law-makers it is thought likely the Governor will give them his approval.

As under the present plan, the new measure places legislation of booths and machines under control of the Department of Labor and Industry. Permanent booths must be fireproof and at least seven feet high. The floor space for one machine must be 6 x 8 feet; for two machines 9 x 8 and for three machines 12 x 8 feet. The booths must be constructed of structural steel with four horizontal structural members at top and bottom; four corner uprights, and the members supporting the roof must be of angle iron, 1½ x 1½ x ¼ inches. The uprights must be spaced every two feet and may be made either of angle irons or 2 x 2 inch tee-irons. Joints shall be made of steel plates and all bolts and rivets shall have flat heads. The frame shall have a doorway six feet high and two feet wide, and the top and sides of the booth shall be of asbestos at least one-quarter inch thick.

All openings where combustibles are exposed must be plugged with asbestos cement. The floor shall consist of boards at least seven-eighths of an inch thick with an upper floor of asbestos at least three-eighths of an inch in thickness.

It is provided, however, that the booths may be made of concrete, brick or hollow tile. The windows in the booths shall not exceed two for a machine, and the window for the machine shall not be more than six inches high and twelve long. The operator's window shall not be more than four inches wide or more than twelve long. Gravity doors must be furnished for each window.

The door shall be provided with spring hinges and is to be kept closed at all times. Two shelves, two feet long by one foot wide, are permitted in the booth and they shall be of slate, or wood, painted with asbestos paint.

Each individual film must be kept in a separate fireproof metal case, made without solder. Film must be kept in its case when not in the magazine of the machine.

Ventilation is to be provided by fifteen-inch inlets. They shall be three inches from the floor on all sides of the booth. These inlets are to be covered with wire netting. A circular opening, not exceeding twelve inches in diameter, must be provided at the top of the booth, connecting with a vent flue leading to the outside of the building.

Electric wires must be carried into the booths in conduits, and where the house lights are controlled from the booth an emergency control shall be provided near the main exit. The rules and regulations of the National Board of Fire Underwriters shall govern all electric wiring and equipment.

Rheostats shall be mounted and fastened to slate insulators; all machines must be securely fastened to the floor and shall be equipped with automatic shutters. At least one one-quart fire extinguisher shall be provided for each booth.

The new bill provides for portable booths as follows: Portable booths shall be at least six and one-half feet high and five feet square and shall be permitted for the use of one machine only. The structural part is very similar to that of the permanent booths, except that the covering shall be of approved asbestos cloth. The flooring is to be an asbestos mat.

The fines for violation of any of the provisions of this new measure range from $25 to $200 or imprisonment of from ten to sixty days.

Comment: Reading over the proposed new amendments it is quite evident that the operators' organizations throughout the

(*Continued on page* 3187)

UNION ANNOUNCEMENTS

Official Union Slide

AT the last convention of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada, held in the city of Cleveland, Ohio, February 26 to March 2 inclusive, the following recommendation was made for the adoption of a universal slide for motion picture operators locals:

We recommend to the Twenty-third Convention for adoption, that it be compulsory that all M. P. M. O. Locals use the official I. A. T. S. E. slide, said slide to have a small blank space blocked out for register number of members of local unions.

Committee:
W. H. WESTON, No. 170.
R. J. FISHER, No. 253.
C. B. KOCH, No. 228.
G. S. HARRIS, No. 164.
MOREY COHEN, No. 110.

Where previously each local union had their own ideas as to what the slide should look like it now becomes imperative that each local union should purchase their slides direct from General Secretary-Treasurer, Frank G. Lemaster, 107 West Forty-



sixth street, New York. The illustration shows the official slide of the Motion Picture Operators affiliated with the International Alliance, and was designed by the Excelsior Slide Company, of New York City. The I. A. emblem is, as before, surrounded by a circle of red. The emblem has a blank space in the center for the local union number and the smaller blank space is for the card number of the member to whom the slide is loaned. Doing away with a superfluity of lettering which was one reason for objection on the part of exhibitors to having the Union Slide shown upon their screen, this slide should find no such difficulty, and it is to be hoped that ere long it will be shown upon every screen in the United States and Canada, where motion pictures are shown.

Local 323, Springfield, Ill.

BEGINNING May 1, the motion picture operators of Springfield, Ill., will receive an increase of salary amounting to $1.50 per week. Their previous scale was $18.00. The new contract also calls for a reduction in working hours and better sanitary conditions.

306 Growing

THE last two meetings of Local 306, Motion Picture Operators of Greater New York, have been unusually large ones, and the number of new applications for membership have fairly swamped the officials of the organization. Over thirty new members have been admitted to membership since April 1.

Your Patrons' Eyes

The profits of your theatre depend upon your regular patrons—those upon whose attendance you can count for week in and week out.

To build up and hold a regular patronage, you must show pictures that do not strain or tire your patrons' eyes.

Equip your projector with a

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lens and insure clear and sharply defined pictures.

Do not let an inferior lens keep down your box office receipts. Remember the quality of the lens affects every picture you show.

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Has used a RADIUM Gold Fibre Screen ever since it began operation And Now the
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Nothing but the best is good enough for you
Write today for price and further details.

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Leon Schlesinger, Gen. Mgr.,
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International Projection Association, Inc.

THE motion picture employes of the Bronx, desirous of getting together and exchanging ideas, and promoting a spirit of good fellowship among themselves, made application for a charter under the laws of New York State to hold meetings and conduct a club room wherein their members could meet and discuss the many problems with which they are from time to time confronted.

On February 28, 1917, the "International Projection Association, Inc.," received their charter. Charter members of the association are: Al Poland, who is also the president of the association; M. Scherl, vice-president; Marcus Rattiner, secretary-treasurer; Morris "Jay" Rotker, recording secretary, who was insistent that I should not forget the "J," and Edward Stewart, chairman of the board of trustees.

Club rooms have been secured at 652 Bergen avenue, Bronx, New York, and it is planned to equip these rooms with pool and billiard tables, card tables, reading tables, etc. Lectures are to be given the members from time to time on matters pertaining to projection as well as fraternalism. The initiation fee is small and the dues nominal, and there is no reason why the association should not become a means of great good among those who are employed in the motion picture theatres in that part of Greater New York.

While this association is by no means a "union" organization its members comprise a large number of operators who hold membership in Local 306.

I am in receipt of an invitation to visit the International Projection Association, and will do myself that honor at the earliest opportunity. For the present all I can say is, Good Luck, and may success attend you.

"B" Wins

Brooklyn, N. Y., writes:

A claims that if one outside wire of the three-wire system carries 15 *amperes and the other* 18 *amperes, the neutral carries* 33. *He claims this for the reason that where he is working the fuse block for the house lights is fused with* 30 *ampere fuse on the neutral, and* 15 *ampere fuses on each outside wire, and that anything less than* 30 *amperes will blow at the neutral. He claims that the neutral carries the combined amperage of the two outside wires. B claims that the neutral carries the difference only, that is to say, if one outside wire carries* 15 *amperes and the other* 18 *amperes the neutral would carry* 3, *and if both outside wires carry* 15 *amperes the neutral would carry nothing. We await your verdict.*

Answer: Here it is. B wins. Under the circumstances named if a 30 ampere neutral fuse blows there is something wrong. And I would suggest that you examine all connections and see if one end of a wire is not connected to one of the outside wires back of the fuse block, and the other end connected to the neutral ahead of the block, causing a freak circuit somewhere. It does not seem possible, but it is the only explanation I can think of. Nevertheless B is correct in his diagnosis.

Another Operator, Maybe?

THE home of Mr. and Mrs. Morris J. Rotker, 1022 Stebbins avenue, the Bronx, became gladdened on Thursday, May 3, when an addition was made to the family by the arrival of a 7½-pound youngster, who arrived at 8 P. M. The time of arrival will cause many to predict that he will adopt the profession of operating as a means of livelihood as soon as he is able to secure a license. Morris will propose him for membership in Local 306 as well as the International Projection Association, Inc., as soon as permissible. A suggestion for a name has been made by George C. Edwards, president of 306, and if it meets the approval of the fond parents they have our permission to use it. Call him "Wheeler"-"Walker" Rotker.

Another Battleship Takes Power Machine

ONE of the large dreadnaughts of the United States Navy bought a Power's Cameragraph, No. 6B, just before putting to sea last week. Installations of Power machines in Post Exchanges, on battleships, etc., continues in a manner most satisfactory to the Nicholas Power Company.



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Two Sent, Only One Received

THE following letter, received from an operator less than one hundred and fifty miles from New York, and one whom it was my pleasure to meet some few weeks ago, is evidence that there are operators who take pride in their work. This one in particular is, or was, an executive officer in his local, and his sincerity cannot be doubted, for he has ever been one of those whose desire was to see the operators receive better salaries and fully realizes that this will be impossible unless they make themselves worthy by becoming careful, painstaking and capable operators. But here is his letter: "You will receive two letters from me, both dated April 28. This is edition No. 2. The reason for this is that I wrote you the first one without reading the entire department news; just the first column regarding film condition, in which I am much interested. Now, in answer to 'J. C. P.,' Gary, Ind., will say that I have been taking misframes from film received by me for the past four years in the theatre where I am employed, and I will gladly volunteer to become a member of the 'Anti-Misframe League,' so put my name in capitals if you wish in this list which you are to publish, and expect the best help I am able to provide in bettering the condition of film. I will keep on as I have in the past, removing all misframes and bad patches. As I said in edition No. 1, I am experiencing some trouble with —— exchange, New York. Now if you have the spare time I wish you would drop in and ask them why I am receiving film in this condition. I will be more than pleased and will appreciate it immensely. I have in the past experienced this same trouble with the —— exchange, Syracuse; but the trouble has been speedily eliminated, due to numerous communications from me to them, and with the assistance of my employer. In a —— film some time ago, namely "A Wife's Sacrifice," I removed forty-eight misframes and twenty-three two and three hole splices, working nearly the whole day on this particular film, so you see I have had my troubles, too. This is all for the second edition of the first letter to you. I hope that these messages will not prove to be a bore, as I have not written them to receive praise or to have my name published, but with the sincere hope that some good may result from the forming of such a league as the brother from Indiana has suggested."

In reply: There is an old saying, "The first shall be last and the last shall be first." This applies to your first edition, which has not put in its appearance yet. Your letter did not give me the idea that you were seeking praise, but you certainly deserve it. Any one that takes the time to remove FORTY-EIGHT MISFRAMES in ONE subject, let alone the two and three hole patches, is worthy of more than praise. The exchange should pay you for work such as this. I will take up the matter of poor condition, with the exchange you mention and let you know the results later. Why don't you send in some news regarding the progress of your local? Let the rest of the world know what you are doing. Here's hoping that your next will contain much good dope for the benefit of the "boys" throughout the country.

Evansville's Fireproof House

THAT modern conveniences, building improvements and worthwhile motion pictures are sound investments has been eloquently proved by the Evansville, Ind., theatregoers in the manner in which they respond to the attractions offered by the Novelty theatre, Seventh and Main streets.

Among the number of exclusive features boasted by this popular theatre is the fact that the Novelty is the only absolutely fireproof theatre in the city. Another point believed to have found favor among the patrons is that the Novelty is the only moving picture theatre in Evansville with a five-piece orchestra.

With hundreds of fine, comfortable, wide seats, a cooling system without an equal, one may spend as pleasant an hour amid as varied a performance of music and the best feature moving picture productions as is possible in the largest cities of the country.

The Novelty is strictly a union house.

Samuels Back in Town

MR. M. J. SAMUELS, vice-president and general manager of the American Fotoplayer Co., has just returned from Lancaster, Pa., where he was a guest of J. George Kruper, manager of the Hamilton theatre. Mr. Kruper has just installed an expensive pipe organ, manufactured by the American Photoplayer Co.

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THE CAMERA

A Photographic Bibliography

(Continued from last week)

Optics

SO important is the application of correct optical theory to the production and projection of motion pictures, that it is desirable to give special attention to this section of the Bibliography. Considerable experimenting has been done upon the optics of cinematographic projection, and some inaccurate and misleading efforts have been made to explain the theory of optical imagery for the benefit of cameramen, but it appears that the various "projection engineers" and "motion picture experts" (*so called*) have had very little education in the real fundamentals of optical imagery or the nature of light and the action of lenses and optical instruments.

There will in the future be no excuse for the issuance of articles or communications of empirical and misleading nature upon the optical aspects of cinematography or cinematographic projection, because we take the opportunity to place upon record in the Camera Department, for the benefit of all technical workers in the industry, a descriptive list of the basically and historically important works upon the theory of optical instruments and the optics of photography.

We are aware that some of the works here mentioned are of a deeply mathematical nature, and that in order to successfully negotiate them some of the "boiler-maker" projection-engineers and self-styled "film experts" might have to take a course in school, but nevertheless, the laws of optics and the exact performance of optical instruments are authoritatively treated in the books we mention, and in publishing the subjoined list as part of "The Photographic Bibliography" we believe that we have supplied the motion picture industry with the first correct data upon the optical phases of photography and optical projection.

Although a pretentious array of important works is here described we make no claim to absolute completeness, because the description of certain important volumes is reserved for subsequent bibliographies upon subjects to which such treatises are more relevant.

The following works may be divided, roughly, into two classes, *e. g.*, theoretical optics (treated mathematically) and photographic optics. We shall designate the former of these two categories:

———OPTICAL INSTRUMENTS———

19. "Handbuch Der Angewandten Optik"
by A. Steinheil & E. Voit.
Publisher G. Teubner—Leipzig, 1891
Price $4.00

This is one of the classics on the subject of practical lens computation, and its pages reflect the learned mind of Dr. Adolph Steinheil of the celebrated München optical firm which bears his name. In addition to laying down the principles of optical image formation, this work treats in comprehensive manner the actual computation of lens systems (such, for instance, as telescopic or photographic objectives). Considerable space is given to some actual lens computations, a feature of these sample computations being a simplified (although now generally superseded) system of computing marginal rays which do not intersect the lens axis. Steinheil and Voit's treatise is much esteemed by practical lens makers.

20. "Winkelmann's—Handbuch Der Physik"
Part 2—"Optik"
Publisher———Edward Trewendt
Breslau, 1893
Out of Print

This is a large and comprehensive treatise covering the entire field of optics, the various ramifications of the subject being dealt with by upwards of fifteen noted German physicists and optical experts. The feature of the volume is the section on "The Theory of Optical Instruments According to Abbe," which was prepared by Czapski (see later). In addition to important chapters on photometry, spectroscopy, etc., we can especially commend to optical students the chapters on Refractometry, by Dr. Pulfrich, of Jena. It would be good news to optical manufacturers and students to see certain sections of this work translated into English.

21. "Müller—Pouillet's Lehrbuch Der Physik"
9th Edition
Part 2 Optik—by Otto Lummer
Publisher—Friedrich Veiweg & Son
Braunschweig, 1897
Out of Print—May be consulted
at Libraries and Colleges

For a comprehensive, accurate and readily understandable treatise covering the entire domain of optics we doubt if Professor Lummer's "Optics" in the ninth edition of the Müller—Pouillet Physics has ever been equalled. The theory of optical instruments is particularly well treated, while photographic lenses are given a masterly exposition.

It is, as has often been remarked, surprising that large portions of Lummer's work have never been translated into English, although his diction is so clear that even an elementary German student could get on with it. The diagrams and illustrations are exceptionally fine and very plentiful, and in this work also some specimen lens computations are given. We could get along fairly well in our optical studies with the aid of Lummer's "Optics" alone, if some one were to take away all our other books upon the subject.

22. "Jena Glass"—by Dr. H. Hovestadt
Translated by J. D. and A. Everett
Publisher—Macmillan & Co., Ltd.
London 1902
Price $4.50

Here, fortunately, is an important German work which has been done into English. As is generally known the introduction of the so-called "Jena Glass," by Abbe and Schott, has made possible the present-day corrections of photographic lenses. Jena Glass is commonly spoken of by all photographers, but very few are acquainted with the nature of its difference from ordinary optical glass. While it is believed by most photographers that Jena Glass is merely a highly, refined grade of optical glass, it is, as a matter of fact, not this respect in which Jena Glass differs from other optical glass, but rather the Schott works, where the Jena glasses are made, have succeeded in producing optical glasses having entirely different physical characteristics from the conventional crowns and flints from which "old achromats" were constructed.

In Hovestadt's book these differences are gone into at length, in addition to the true history of the Abbe-Schott researches being chronicled. About 150 pages are devoted to the subject of lens corrections by the use of the Jena glasses, and this subject is well treated—many references to important literature being given.

The book is not, however, given over to lenses and optical considerations entirely, for many other characteristics and applications of Jena Glass are treated in other chapters.

The appendices present further interesting data to photographers and optical students, for here is given a copy of the Schott catalog of optical glasses (1902 edition), and in addition some notes on some of the colored varieties of Jena glass which may be used as light filters in color photography.

It is indeed a fortunate circumstance that an English version was prepared by Dr. Hovestadt's work, and no student of photographic optics should neglect to study the text of "Jena Glass."

23. "The Theory of Optics"—
by Paul Drude.
Translated by C. R. Mann and R. A. Millikan
Publisher—Longmans, Green & Co., New York, 1902
Price $4.00

This translation of Drude's "Lehrbuch Der Optik" falls into two main divisions, *e. g.*, geometrical optics (theory of optical instruments) and physical optics (the nature of light), and is

mathematical almost from the first page in its treatment of the subjects. On the whole it is fortunate that this work has been translated, for we have found many good points in Drude's exposition of optical theory. The first section, on optical instruments, will prove most useful to the student of lens optics, and in these pages the subject of optical image formation is developed after the fashion of the best authorities and with as much simplification as possible.

Some very interesting considerations upon the Lippmann process of interference color photography are to be found on pages 156 to 158, and while a tolerable training in mathematics is required in order to negotiate Drude's treatise successfully, this English translation is a valuable aid in the negotiation of some other works in German.

24. "Grundzuge Der Theorie Der Optischen Instrumente nach Abbe"—by Dr. S. Czapski
2nd Edition—Edited by Von Rohr and Eppstein
Publisher—Johann A. Barth, Leipzig, 1904
Price $4.00

When Czapski's treatise on optical instruments first appeared (in Winkelmann's Physics), in 1893, is was at once appraised as the master work on optical instruments, and it holds first place, now as then, as the basic treatise on the theory and construction of optical instruments.

The original text has not been altered to any noticeable extent in the succeeding editions, but the edition here mentioned has been improved in the hands of Von Rohr by valuable additions from his own pen and from that of A. König.

Holding, as it does, first place among the literature on lenses and optical instruments it is surprising that Czapski's "Theory of Optical Instruments" has never been translated. Some other workers have endeavored to present the best portions of the Abbe-Czapski doctrines in their English treatises, but we are inclined to think that on the whole their time might have been better employed in rendering parts, or the whole, of Czapski into English. A remarkable work.

25. "A System of Applied Optics,"
by H. Dennis Taylor
Publisher—Macmillan & Co., Ltd., London, 1906
Price $10.00

Here is a power in the hands of the student who aspires to a real knowledge of the theory and proper function of lenses and lens systems. The name of H. D. Taylor is sufficient guarantee for a rigorous and efficient treatise, but since Taylor's book has been rightfully designated as the foremost of the English works on optics the following review is in order.

As the basis of his "System of Applied Optics," Taylor has taken the theorems and formulae of Airy and Coddington (Coddington's "Treatise on the Reflection and Refraction of Light" Cambridge, 1829), and expanded and improved upon them in extensive and elegant manner. Although Taylor's work is as prominent in English optical literature as is Czapski's among the German treatises, Taylor has evolved his entire system without recourse to the higher mathematical formulary of the continental opticians, and a tolerable mathematical knowledge will enable one to negotiate this work.

We long ago adopted Taylor as our standard reference on lens problems and data, and we recommend the study of this work by photographers and those interested in the action of lens systems.

26. "Outlines of Applied Optics,"
by P. G. Nutting
Publisher—P. Blakiston's Son & Co.
Philadelphia, 1912.
Price $2.00

This instructive and valuable treatise is a truly American creation and is the work of one of our best optical authorities. Dr. P. G. Nutting is well known for his researches at the United States Bureau of Standards and his present connection with the Kodak Research Laboratory, and he has endeavored in his book to outline the attractions which the scientific student can find in the field of optical work.

A wealth of oft required information upon lenses (of all kinds), the correction of aberrations, the eye and vision, color, refractometry, photometry and sensitometry is to be found in Nutting's treatise, a copy of which should be the cherished possession of every photographer.

We believe that the author's description (in chapter XI) of the principles of the H. & D. method of sensitometry has never been



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equalled in clarity and simplicity, while his methods of investigating the resolving power of photographic emulsions (detailed in the same chapter) are also of interest and importance. Scientific photographers as a class are eagerly awaiting the publication of Dr. Nutting's further researches upon photographic resolving power.

A feaure of this work is the diagrams, all specially drawn, with which it is illustrated. These in connection with the text make "Outlines of Applied Optics" a work of especial value to the lay student. Some knowledge of mathematics and physics is essential to a thorough appreciation of this treatise.

27. "Principles and Methods of Geometrical Optics"
BY J. P. C. Southall
Publisher—The Macmillan Co., New York, 1913
Price $5.50

Here is another American work of high merit, and we mention it here more as a tribute to its compiler than as a recommendation to its perusal by photographers. Southall has endeavored, in the main, to treat in English the theory of optical instruments along the lines followed by continental authorities. The result is an acceptable exposition of the theories and methods of Petzval, Von Seidel, Czapski, Lummer, Abbe and others, and this work will essentially find its adherents among manufacturing opticians. It is evident that Southalls' task in compiling his book was a large one, and our only comment is that a section on refractometry would have been desirable in a work of this type.

28. "Das Zeisswerk,"
BY Felix Auerbach
Fourth Edition
Publisher—Gustav Fisher, Jena, 1914.
Price $1.00

It is always interesting to study the historical development and methods of a large and successful manufacturing concern, and in this fascinating volume is presented the story of the world-famous Carl Zeiss optical works at Jena, Germany. The author, Dr. Auerbach of the University of Jena, is well qualified to prepare such a work as he is an accomplished physicist and was for years in intimate touch with Abbe, Czapski, Schott, Zeiss and others identified with the Zeiss works. Although not much data of a technical nature would be expected in a book of this type, there is, in fact, considerable information of value to the optical student. The illustrations are exceptionally fine and very plentiful in Auerbach's book, and the frontispiece is a portrait of Dr. Ernst Abbe in photogravure. Were it not for the fact that this work is in the nature of advertising the book would doubtless cost several dollars more than the price mentioned.

(*To be continued next week*)

Valuable Camera Publication

THE D. Van Nostrand Company, of 25 Park Place, New York City, have just put on the market Luckiesh's book, entitled "Light and Shade." This book is of particular value to cameramen and it gives very valuable information on the application of light effects in photography.

This book retails for $2.50 and should be in the library of every motion picture producing company, as well as in the library of every individual cameraman, as there are practical and scientific helps given which will materially help both the amateur and professional cameraman.

Eastman Fire Protection Book

EXPERIMENTS have just been completed by the Eastman Kodak Company on the storage and handling of motion picture film. These experiments have extended over a period of more than a year, and are as complete a combination of facts on this subject as can be found anywhere. These facts have been carefully edited in a book issued by the Eastman Kodak Company under the title of "Suggestions on Fire Protection." It is well worth the attention of every motion picture film executive in the country.

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MUSIC AND THE PICTURE

Popular Music for Pictures

HAZLETON, PA., March 14, 1917.

Editor Music Department:

I have read with much interest the letter of Mr. G. Pinkerton, criticizing my view of playing pictures, published in your issue of March 17. Allow me to say before answering his criticisms, that my reply is written in the same friendly spirit in which he declared himself.

However, I am forced to believe from the way Mr. Pinkerton writes that he belongs to that class of musicians, who are not "born with music in their souls," but who have by long and diligent study acquired a good knowledge of the fundamentals of music; and not having what we are usually pleased to call "musical souls," can only appreciate the mechanical side of the art of music, that is, they delight in compositions that give them an opportunity to display wonderful technique. This class of musicians have unfortunately gotten into the habit of calling "popular music" "trash."

I could never be convinced that popular music is trash.

To show Mr. Pinkerton that he is wrong in his supposition that organists who play popular music lack a real library. I will say that my library contains some 5,000 compositions, and mostly consists of standard music by recognized authors. I have all of the compositions named in his letter. It has taken me then years to accumulate my library. I play the classics, and thoroughly enjoy them. But we are not discussing personal taste. The subject is "What do the audiences appreciate most, in the interpreting of motion pictures with music?"

My contention is that the type of picture show decides the kind of music. If a western picture is on and a number of the proverbial "western dance-hall" scenes are shown, I would like to ask Mr. Pinkerton what classic he would use in playing that part of the picture. If popular music is cheap and "trashy" then it should never be used. But how would Mr. Pinkerton play the Mr. and Mrs. Vernon Castle Picture, "The Quest of Life" with *"To a Wild Rose"* and *"To a Water Lily"* or any other classical piece of music? The picture is full of fox trots, one steps and waltzes. If he didn't play popular music with such a picture what would he play? This is only one instance, I could name a million.

It is the duty of the organist to fit his music to the picture or, as D. W. Griffiths says, he must "create the proper atmosphere." In doing this I must insist that an organist must play popular music. Mr. Pinkerton should remember that a picture audience is usually widely different from a good opera audience. If he adheres strictly to classics and ignores the "trash" his "atmosphere" won't help the picture any.

Yours very truly,

HAROLD PRICE

Coufal Thanked by Navy

Josephus Daniels, Secretary of the Navy, has wired Joseph F. Coufal, the head of the Novelty Slide Company of New York, thanking him for his patriotic offer of the use of their slide manufacturing plant.

The Naval Publicity Bureau has accepted the offer and the Novelty Slide Plant is now partly devoted to Government work.

"THE CLOCK"

(Bluebird Photo-Play)

"Atonement" (3/4 Andante) by Zameznik is the Theme

1—"Good Popular Song" until—T: "Good night, ladies."
2—"Good night, Ladies" song until—S: "At gate."
3—"Violetta" (4/4 Allegretto) by Herman until—T: "Bob Barrett, Jack's Rival."
4—"Canzonetta" (2/4 Allegretto Moderato) by Godard until—T: "And the next evening."
5—"Theme" until—T: "The next day."
6—"After Sunset" (4/4 Moderato) by Pryor until—T: "Mr. Morgan's interests, etc."
7—"Clair de Lune" (4/4 Andante) by Thome until—T: "The Bachelor dinner."
8—"Illusion" (Intermezzo) by Bustanoby until—S: "On beach."
9—"Silvery Brooks (waltz)" by Braham until—S: "Wireless station."
10—"Siate" (4/4 Lento) by Laurens with effects of wireless tickers until—S: "Ship in distance."
11—"Theme" until—S: "In Bedroom."
12—"Serenade" (4/4 Moderato) by Widor until—T: "Graham offers Jack, etc."
13—"Theme" until—T: "On his way home."
14—"Piano solo" improvised to action until—S: "The fight."
15—"Good Agitato" to action until—T: "Brandon to the rescue."
16—"Serenade" (6/8 Andantino) by Czerwonki (ad. lib. Tympany rolls during flight until)—T: "Several days later."
17—"Berceuse" (4/4 Lento) by Karganoff until—T: "In the country."
18—"Lunita" (Intermezzo) by Loraine until—T: "That evening."
19—"Dawn of Love" (Moderato) by Bendix until—T: "And that night."
20—"In Cupid's Net" (4/4 Andantino) Amoroso by Armand until—T: "Jack's early morning job."
21—"Dolorosa" (4/4 Allegretto Moderato) by Tobani until—T: "And then—an his business."
22—"Souvenir" (3/4 Moderato) by Drola until—S: "Burglar comes on."
23—"Good Mysterioso" until—S: "The fight."
24—"Good Agitato" until—T: "Half an hour later."
25—"Fantasia" (Maestoso) by Bach until—T: "Regular little Cupid."
26—"Theme" until— * * * * * * END.

"THE WOMEN AND THE BEAST"

(Graphic Pictures)

(Reviewed on page 3014)

"On Wings of Love" (4/4 Andante Sostenuto) by Bendix is the Love Theme

1—"Springtime Overture" by Ziegler (note—first movement only) until—T: "A Religious Fete Day."
2—"Good Processional March" until—T: "Rosa is a Widow, etc."
3—"Pastel Menuet" 3/4 Allegro giocoso) by Paradis until—S: "Flashback to Procession."
4—Continue "Processional March" until—T: "Big Frank is the one."
5—"Sweet Ponderings," A Melodic Sentiment (2/4 Andante) by Langey until—T: "Will you listen to my music?"
6—"Maria Marie," Neapolitan Song by Di Capua Note as a Vocal Solo with Guitar accompaniment until—T: "You are welcome, my son."
7—"Venetian Serenade" by Kretschmer until—T: "Before many weeks."
8—Love Theme until—T: "The Following Day."
9—Illusion 2/4 Moderato) by Bustanoby until—T: "John attends Church every Sunday."
10—"Organ Solo"—improvise to action until—T: "There are others who think him, etc."
11—"Dramatic Tension No. 1" by Reissiger until—S: "John near stream."
12—"Lunita Intermezzo" (2/4 Moderato) by Lorane until—T: "Would you love me always?"
13—"Love Theme" until—T: "The next Day."
14—"Dramatic Tension No. 1" by Ascher until—T: "So amid great festivities."
15—"Credo" from the "St. Cecilie Mass" by Gounod until—T: "John's gentle nature, etc."
16—"Dramatic Tension" by Winkler until—T: "If you were only a man like him."
17—Love Theme until—T: "Whenever John is called away."
18—"Dolorosa, Poeme D'Amour (4/4 Moderato) by Tobani until—T: "So you bought it for Rosa."
19—Continue to action until—T: "When the Circus comes to town."
20—"Good March" to action until—S: "Little girl near Animal Cage."
21—"Canzonetta" (2/4 Allegretto) by Godard until—T: "Keep out of here, you bums."
22—Good Agitato pp until—T: "Stand back, you fellows."
23—"Continue ff" until—S: "After the fight."
24—"Adoration" (4/4 Andante Moderato) by Barnard until—S: "Lion escapes."
25—"The Lion Chase" (Grand Galop) by Koelling until—S: "Boy Fishing."
26—"Silvery Brook" Waltz by Braham until—S: "Flashback to hunt after Lion."
27—"Olympia" (Dramatic Overture) by Ascher to action pp or ff until—S: "Child is carried into the house."
28—"Broken Melody" (Dramatic) by A. Van Biene until—T: "Go stay with the child."
29—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "We have not seen your husband."
30—"Prelude" (Dramatic Lento) by Rachmaninof until—T: "Rosa! Rosa! Where are you?"
31—"Erl King" (Dramatic Agitato) by Schubert until—T: "Let me go, you beast."
32—"The Tempest" (heavy Dramatic Agitato) (Watch for explosion as big rock rolls down from hill) until—T: "The Saints be praised."
33—"L'Adieu" (12/8 Dramatic Andante) by Favarger until—T: "John, I'm proud of you."
34—"Love Theme" until— * * * * * * *END.

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"AMERICAN METHODS"

(Fox Special Release)

(Reviewed on page 3163)

American Method Theme—American Comedy—Overture by Puerner. Love Theme Revery (4/4 Lento) by Rissland

1—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "The former home of the Armstrong Family."
2—"Intermezzo Francaise" by Hammer until—T: "The Aristocracy of Point Avenue."
3—"Valse Poudree" by Poppy until—T: "The newly rich family of the next Estate."
4—"Beau Brummel" (Gavotte) by Bendix until—T: "The American Invasion."
5—"American Method Theme" until—T: "Where are the Iron Works?"
6—"Among the Lilies" (4/4 Moderato) by Frey until—T: "When would the bees call?"
7—Continue to action until—T: "Some results of the American Methods.
8—"American Method Theme" (Watch Steam Whistle—'tis an important effect) until—T: "I would be remiss, etc."
9—"Dramatic Tension No. 1" by Ascher until—T: "You did not kill him."
10—Continue pp until—T: "He must be handled with tact."
11—"Moon Moths" (Melodies) by Kuessner until—T: "Thursday another American Invasion."
12—"American Method Theme"—to allegro Movement only—if too short continue with
13—"A La Bien Amie" (Valse Lente) by Schuett until—T: "In Paris."
14—Continue to action until—T: "The hurt of wounded pride."
15—"It was a Dream" (9/8 Andante Sostenuto) by Lassen until—S: "Farnum with girl in park on bench."
16—"Love Theme" until—T: "With the knife ready to thrust."
17—"L'Adieu" (12/8 Andante) by Favarger until—T: "You have done me the honor, etc."
18—Repeat "Love Theme" until—T: "May I introduce my Fiancee."
19—Continue to action until—T: "The wedding of the Ironmaster."
20—Organ solo to action until—T: "Village Scene—Carriage arrives."
21—"American Method Theme." Note—About first 16 bass ff—then pp until—T: "At the beginning of part 4—bride standing near window."
22—Romance from "Concerto No. 2" by Weiniawski (12/8 Andante non troppo) until—T: "Don't touch me."
23—Continue "ff" until—T: "Morning the delirium hysteria."
24—"Love Theme" by Herzberg begin ff then to action until—T: "Shortly afterward the De Bligny, etc."
25—"Canzonetta" (6/8 Andante tranquillo) by Schuett until—T: "How dare you kiss me?"
26—Continue "ff" until—S: "In the garden."
27—"In a Garden of Melody" (4/4 Allegretto) by Sudds until—T: "I have greatly changed."
28—"Em Marchen" (4/4 Maestoso) Fantasia by Bach until—T: "Oh, I know these mercenary Americans."
29—Continue "ff" until—T: "I was blind, selfish, etc."
30—Continue to action "pp" until—T: "The Battle of Love."
31—"Love Theme" until—T: "Betty's Surprise Party."
32—"Velvet of the Rose" (Waltz) by Barnard until—S: "De Bligny kisses Farnum's wife."
33—"Herodiade Fantasia" (Dramatic) by Massenet until—T: "So you still carry on."
34—Continue "ff" until—T: "Leave my home."
35—Continue "ff" or "Tremoto" if possible until—S: "Farnum in a close-up with his guest."
36—Silence until—T: "My Wife's request is Law."
37—"Short Agitato" to action until—T: "With the duel arranged."
38—Repeat "Herodiade Fantasia" by Massenet. Note—Begin with letter "B" until—T: "My willfulness, my pride—are all swept."
39—Continue "ff" and to action until—T: "Promise you won't fight that duel."
40—"Love Theme" until—S: "De Bligny loading pistol."
41—"Credo" from "St. Cecilie Mass" (Dramatic) by Gounod to action until—S: "De Bligny struggling with woman."
42—"Heavy Agitato" until—S: "Farnum enters."
43—Silence until—T: "I should kill you now."
44—"Agitato" pp until—T: "The shot."
45—Produce effect continued by
46—Same "Agitato" ff until—T: "No, I have not killed him."
47—Continue "pp" until—S: "Farnum and his wife."
48—Love Theme until— * * * * * * END.

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"ROYAL ROMANCE"

(Fox Production)

(Reviewed on page 3160)

"Nocturne in G Minor" (2/4 Moderato by Krzyzanowsky is the Theme

1—"Pansies" (6/8 Andantino) from the Floral Suite by Bendix until—T: "In the neighboring Kingdom."
2—"Dramatic Maestoso No. 3" by Ascher until—T: "At the same hour."
3—"Intermezzo" by Pierne (3/4 Allegretto) until—T: "The Emperor's annual visit at the Monte Cappo."
4—"Chant du Voyageur" (Melodie) by Paderewski until—T: "A message from the Prime Minister."
5—"Theme by Moskowski" (6/8 Andantino tranquillo) until—T: "While at the capital of Asteria."
6—"Mysterioso No. 28" by Lake until—T: "An unromantic beginning for a romance."
7—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—S: "Young lion in view."
8—"La Chasse" (Hunting Song) from the Seasons by Tschaikowsky until—T: "And in return he should be rewarded."
9—"Very short organ to action" until—T: "Hunting the big game."
10—Continue "La Chasse" until—T: "Help! Help!"
11—"Love Theme" begin ff—then to action until—T: "We have discovered a plot against the Emperor."
12—"Very short Mysterioso" until—Flashback to interior scene of Inn.
13—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth—watch shot until—T: "Isn't it odd, Max, how much, etc."
14—"Whispering Flowers" (Characteristic) by Blon until—T: "In heaven's name, where did you find that?"
15—"Cupid's Pranks" (4/4 Allegretto Moderato by Stahl until—T: "Moonlight music love, etc."
16—"Piano solo"—improvise to action until—T: "Mother, let's sing their National Air."
17—"Vocal solo and piano"—NOTE—As no particular air can be played for this purpose, suggest that the Piano Player improvises on some Maestoso until—Exterior Scene.
18—"Theme" until—T: "At the Capital."
19—"Ninia" (2/4 Allegretto) by Von der Mehden until—S: "Guards walking up and down."
20—"Maximilian Overture" by Ascher, first movement only, repeat if necessary until—S: "Guard attempts to murder the Emperor."
21—Cymbal and Tympany Roll—followed by——
22—"Organ to action" until—T: "An hour of triumph."
23—"Theme" until—T: "A Morganatic Marriage, etc."
24—"Adagio Pathetique" by Gogard until—T: "Gerald arrives to represent, etc."
25—Continue to action until—T: "I have evidence, etc."
26—Continue ff-Tympany Rolls during exciting scenes until—T: "The Prime Minister receives a letter."
27—"Dreams of Love (6/4 Poco Allegro) con effect—by Liszt to action until—T: "Look, your Majesty."
28—Silence until T—: "I fear we intrude."
29—"Theme until * * * * * * * END.

"THE BIRTH OF PATRIOTISM"

(Butterfly Pictures)

(Reviewed on page 3016)

"Nocturne in F" (Andantino) by Krzyzanowsky is the Theme

1—"Ye Old English Waltz" by Tobani until—T: "The Private Bar, etc."
2—"Violette" by Tobani until—S: "Woman fighting."
3—"Agitato" to action until—T: "Mary Holmes."
4—Piano solo improvise to action until—S: "Interior of office."
5—"Melody" (4/4 Moderato) by Kretschmer until—S: "Interior of Barroom."
6—"English Patriotic Air" until—T: "Flashback to Office."
7—"Melody" (Moderato) by Trinkaus until—T: "After the Ceremony."
8—Organ to action (SOLO) until—T: "Their New Home."
9—"Intermezzo" (3/4 Allegretto) by Pierne until—T: "Sam Peters, a coster."
10—"Ye Old England Waltz" by Tobani until—T: "The first shadow of War."
11—"Dramatic Tension" by Reissiger until—T: "In the early days."
12—"Doloroso" (4/4 Allegro Moderato) by Tobani until—T: "As I say."
13—"Fantasia" (4/4 Maestoso) by Bach until—T: "It's a long way."
14—"It's a long, long way to Tipperary" song until—T: "You looked right, etc."
15—"Theme" until—T: "You can sleep here."
16—"Dramatic Tension" by Funck until—T: "Aimlessly wandering, etc."
17—"Adoration" (4/4 Moderato) by Barnard until—"WAR!"
18—"Battle Hurry" to action until—T: "In the weeks that followed."
19—"Theme" until—T: "The first partial list."
20—"English Patriotic Air" until—T: "Winter was here."
21—"Amo" (Dramatic) by Robyn until—S: "Soldiers leaving."
22—"It's a long, long way to Tipperary" until—T: "Ann's home."
23—"Dramatic Andante" by Ascher until—T: "A baby, a blessed baby."
24—"Theme" until—T: "The counter attack."
25—"Battle Hurry" to action until—T: "Night on the battlefield."
26—"Pathetic Andante" by Margis Berger until—T: "The Compact of Home."
27—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "The Aftermath."
28—"Pathetic Andante" with ad. lib. Tympany Rolls until—T: "A letter from Mrs. John."
29—"Longing" (Andante) by Bendix until—T: "During Ann's convalescence."
30—Piano solo to action until—T: "Interior of saloon."
31—"Good" (4/4 Moderato) until—T: "Out of the night."
32—"Dawn of hope" (Andante) by Casella until—T: "Did you want anybody?"
33—Theme until— * * * * * * END.

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BUILDING AND FURNISHING

Attractive Indiana Theatre

THE Amuzu Theatre Corporation, which owns and operates the Amuzu theatre at Oakland City, Ind., has a house noted for its simplicity in construction and attractiveness. Robert B. Crow, of Columbus, Ind., was the architect who was responsible for the plans and specifications of the structure, which was completed during 1916. The theatre has a frontage of 34 feet 8 inches and a depth of 135 feet. It is constructed of concrete and brick.

The front is of Oriental rug brick with white stone trimmings. Two display frames which are enclosed in glass have been built into the front wall on either side of the entrance to the lobby.

The lobby, in the center, is finished in rug brick. It measures 10 feet by 12 feet. The box-office is centered between the two doors leading into the theatre proper. The semi-indirect lighting



Amuzu Theatre, Oakland City, Ind.

system is used in the lobby, the fixture being of the opalescent bowl chain suspended type. Several display frames on easels and some which have been fastened to the wall add a great deal to the attractiveness of the exterior of the theatre.

The interior is neatly decorated and has a seating capacity of 500, comfortable opera chairs having been furnished by the American Seating Company. Steam heat and indirect lighting systems are used here.

The projection booth, which is constructed of metal and concrete, contains two Power's 6B projectors and a Fort Wayne Compensarc. The length of throw is 65 feet onto a Radium Gold Fibre screen. The theatre is also equipped with a stage large enough to accommodate 125 people. This stage is equipped to present vaudeville acts if the management so desires.

The Marquette Piano Company of Chicago have installed a Marquette electric piano at this theatre, as the management decided that this would meet their requirements the best.

Triangle and General Film Service share the honors of the weekly program. There are two performances daily, consisting of from six to eight reels each, with admission prices at five and ten cents.

The McHenry, Baltimore, Opens May 19

BALTIMORE'S newest motion picture theatre, The McHenry, on Cross street near Charles, will be formally opened on May 19. This structure, which cost $75,000, has been built by the Southern Amusement Company. The latter corporation is closely identified with the Parkway Theatre Company, and the new theatre will be under the control of the Parkway Corporation. Bernard Depkin, who has successfully managed the Parkway and the Strand theatre, will be the directing manager of the new venture. H. W. Webb, president of the Parkway Theatre Company, is also president of the Southern Amusement Company.

The McHenry will seat 1,000 persons and will have facilities for handling 400 more. The musical features of the performances will be unique, and are intended as a surprise for the opening audience. In addition to an orchestra, a Moeller organ has been installed. The facade of the new structure will be of art buff brick. The design will be plain, but very artistic. Adjoining the theatre building arrangements have been made for an airdome with a seating capacity of 600.

Indiana Theatres

THE Strand theatre, situated on South Harrison street in Shelbyville, Indiana, is owned by W. C. Meloy and operated under the management of P. H. and J. B. Meloy. Plans and specifications for the theatre were drawn up by Hoagland and VanMeter, architects, with offices in Indianapolis, Indiana. The theatre is constructed of concrete, steel and brick, measures 40 feet in width by 139 feet in depth. The building was completed in 1916.

The lobby is 30 feet in width by 14 feet in depth. Display fixtures were furnished by the Newman Manufacturing Company of Cincinnati. The box-office contains a National Cash Register Ticket Selling Machine. The interior of the theatre is beautifully decorated in Tiffany sky blue, with floral decorations in the panels.

The theatre has a seating capacity of 800; there are 550 seats on the main floor and 250 on the balcony. Heywood Brothers and Wakefield furnished the opera chairs. The indirect lighting system is used exclusively. The theatre is heated by steam and a blower ventilating system with mushroom ventilators in the floor is used.

The projection room, in charge of Albert Bright, is equipped with two Power's 6B projectors used in conjunction with a Fort Wayne motor generator set. An F. J. Rembusch Mirror screen has been installed. The length of throw is 117 feet.

The music for the picture is furnished by a Chickering Concert Grand Piano and a Wicks Pipe Organ.

Triangle, World, Vitagraph and Art Drama features are shown at this theatre. There are three performances daily, consisting of six reels each. Admission price is ten cents for both matinee and evening performances.

The theatre is located in the business district of the city and advertises extensively in the daily newspapers, on billboards and by distributing heralds and programs.

"War Brides" had a successful run at this house, and many of the stars, such as Alice Brady, Clara Kimball Young, Douglas Fairbanks, Anita Stewart, Norma Talmadge, Ethel Clayton, Carlyle Blackwell, Frank Keenan and William S. Hart have large followings here.

THE Kentland theatre, of Kentland, Indiana, located in the heart of the business district, is owned and operated by R. A. Shobe.

The theatre was completed in 1912; the plans and specifications were drawn up by J. A. Bruck of that city.

The building measures 36 feet in width by 100 feet in depth and is constructed of concrete block and brick, making it absolutely fireproof.

The lobby measures 12 feet by 30 feet, is neatly decorated, and contains several brass display frames taking one and three sheet posters.

The interior of the theatre has a seating capacity of 411, is plainly but attractively decorated. The seating capacity of the main floor is 336, the balance being balcony seats.

The house is heated by steam used in connection with electric forced draft ventilating system. This system serves the same purpose as a more expensive outfit, and keeps the theatre well heated and ventilated at all times. The semi-indirect electric lighting system is used.

The projection room contains two Edison projectors, model "D." The length of throw is 60 feet onto a Silver Fibre screen.

Music for the picture is furnished by a piano, drum and traps. Triangle, Paramount, Pathe and Mutual pictures are shown. There are two performances daily, consisting of from five to six reels each. Admission prices range from five to twenty cents, according to the feature picture being shown.

The theatre advertises in the daily newspapers and by distributing heralds among the patrons.

New Pennsylvania Law

(*Continued from page 3176*)

State of Pennsylvania have been caught napping, otherwise this joker could not have been slipped over on them. Dissecting it by paragraphs we will pass over the first and second which are all right in their way, and take up the third. "It is provided, however, that the booths may be of concrete, brick, or hollow tile." There can be no cry now that the manufacturers of booths have a monopoly on the situation in Pennsylvania. And surely a concrete, brick, or hollow tile operating room is as absolutely fireproof as any booth constructed of asbestos. Another thing in favor of booths of the former construction is that they eliminate all objectionable sound and noises which emanate from an asbestos booth to the distraction of that portion of the audience seated in close proximity. The second and third sentences in the third paragraph prove by their utter ridiculousness that a practical operator had nothing to do with making any suggestions to the honorable law-makers, for, if he had the words "shall not be more" would have read *shall not be less*. The size of ports *must* be regulated according to prevailing conditions in the theatre itself, and if gravity doors *must* be furnished for each port we cannot see where there can be any objection to a port twice as large as that mentioned. From practical experience the writer does not believe that good results can be obtained upon the screen when one is forced to gaze through a slit *four inches in width*. But perhaps the honorable members of the Legislature care nothing about "good results on the screen," or it may be they are to make another amendment requiring the presence of two men in the operating room at all times. If so we withdraw our objections to the four-inch ports. If not then they should be made at least not less than twelve inches square. The gravity doors will offer as much protection to the larger as to the smaller openings.

In the fourth paragraph we cannot see why it is not as practical to use metal shelves as well as those of slate or wood; they are surely cheaper than the former and certainly more fireproof than the latter.

The fifth paragraph is a safety first measure, and we have nothing against it, but would call attention to the fact that no consideration is given to the rewinding of films.

The sixth paragraph shows that whoever sponsored the bill gave very little thought concerning the health of the operator; for if he had the clause reading "a circular opening, not exceeding twelve inches in diameter must be provided at the top of the booth," would have read a circular opening, not less, etc. The larger the opening, provided it leads direct to the open air, the sooner would smoke be carried away should a film fire occur, and the more fresh air would be furnished the operator when everything was running smoothly. An adequate vent flue in conjunction with the proposed inlets will insure an ever changing current of air in the operating room at all times, but the Lord knows, in an operating room with three machines in operation during the months of July and August a vent "*not exceeding*" twelve inches in diameter will never carry off the intense heat generated fast enough to allow the operator to wear a boiled shirt and a starched collar.

We can only comment on the seventh paragraph by saying we think that a fire extinguisher should be located near each machine used, in easy reach of the operator.

The portable booths are of ample size for the use required of them.

The fines for violation are just, but we sincerely hope if any further amendments are to be made the legislators will ask for suggestions from some official of the many operators' unions throughout the State of Pennsylvania.



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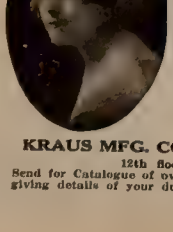
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DIRECTORY OF NEW THEATRES

ALABAMA

The old Bijou theatre at Birmingham has been completely and thoroughly remodeled. From the front to the rear everything is new, and in its freshened aspect opened recently to capacity business.

In the main lobby entrance a number of wreaths of fragrant flowers, received by the management from friends in expression of a hope for good, continuous business, were placed. Marcus Loew, well-known vaudeville magnate of New York, together with his Southern representative, E. A. Schiller, were at the front watching the happy crowds entering and leaving the theatre, and listened with evident pleasure to the many nice things said of the improvement of the theatre and of the entertainment.

ILLINOIS

Workmen are busy excavating prior to the erection of a motion picture theatre on Main street. The Wyatt-Holcom concern is behind the project, and it is intended to construct a thoroughly modern building.

East St. Louis is to have another theatre. The plans have been drawn by Architect George Pfeiffenberger, and the bids for its erection were opened last week, and the contract awarded Monday. Maurice V. Joyce is building the theatre, which has already been leased for a term of years. It will be a steel, stone and concrete structure 50 x 110 feet, and located on Main street, near Broadway, just back of the Joyce building on Broadway. It will be two stories in height, with a stage and everything necessary for a first-class vaudeville and moving picture show shop. The cost is estimated at $25,000. It will be as near fireproof as it is possible to erect a building, Architect Pfeiffenberger states, with exits on all four sides. The entrance will be on Main street. It is expected to have it completed and ready for occupancy about Sept. 1.

The opera house building which is being constructed at Harvel by E. H. Brown will be completed about the middle of May, as George Neunaber, who has the construction contract, is pushing the work as rapidly as possible. The building is the property of E. H. Brown, who will use the greater part of it for a motion picture theatre and hall which can be used for dances and public gatherings of various kinds. The people of Harvel and community are delighted over the prospect for a more modern and more commodious place for public gatherings, and especially over the motion-picture feature of the enterprise.

The theatre will have a lobby at the center of the front and on each side will be small rooms for ticket-selling offices and kindred uses. There are two side doors which will be used as exits and there is a stage entrance in the extreme rear. A roomy stage will be built and Mr. Brown says that if the people give enough encouragement in the motion picture project he will also have regular traveling troupes give shows at the theatre. At first he will have a motion picture show every Wednesday and Saturday night.

INDIANA

An effort is being made to organize a moving picture theatre company here to erect a building on the lot at the southwest corner of Mulberry and Charles streets, Muncie, on the site of the Rowlett department store which burned down. If the plans of those promoting the project materialize, it would be a mutual concern with an auditorium capable of seating 1,200 persons. Cano Kiplar, a local architect, is drawing plans and an effort is being made to interest a number of business men in the matter. The plans as proposed would call for one of the largest picture theatres in the state.

The opening of the new Crown theatre at Crown Point took place a week ago under most auspicious circumstances. The new theatre, with a seating capacity of over 530, was filled to overflowing twice during the evening and loud were the patrons' praises of the new theatre. Everything for the convenience and comfort of the theatregoers has been installed, the heating and ventilating systems being the very latest that could be secured. The decorations are especially pleasing, making a beautiful and harmonious interior. The owners and management were greatly pleased with the reception given their new house by the public and assure Crown Point and vicinity the best there is to be secured in the line of moving pictures and vaudeville. The architects, Smith & Wright, the owner, Cyrus Haydon, and the management, Fred Bartholomae, are to be congratulated upon their efforts in furnishing and planning such a model place of entertainment, and it is safe to say that a paying patronage will be accorded them.

A new $125,000 motion picture theatre for Muncie is planned by the Muncie Theatre Building Company, with offices at 443-45 Johnson Block, Muncie. Stock, all common, fully paid and non-assessable, is being sold by the company at $10 a share. The company's officers say there is no stock promotion in the corporation, but that the company is buying, not leasing the site, and will erect and pay for the theatre building, making the investment safe.

Terre Haute: The Bankers and Merchants Theatres Co., a corporation with headquarters in Chicago, is building a $70,000 motion picture theatre here. This corporation, aiming for a chain of picture houses, started with the Orpheum at Fort Wayne and will gradually increase its sphere. The Varieties theatre, at the corner of Main and Eighth streets, recently demolished, will be the site of their latest venture, and this new theatre when finished will be one of the most beautiful motion picture playhouses in Indiana as the Bankers and Merchants executives have expressed a determination to make it so, no matter what the cost. The manager of the new house will be C. W. Mason, who is at present actively associated with Mr. A. L. Brentlinger in the management of the Orpheum at Fort Wayne. Mr. Brentlinger is general manager of the Bankers and Merchants Theatres Company. He was former owner of the Orpheum Theatre here and prior to that owned the Orpheum theatre in Terre Haute. Incidentally he is one of the best-known exhibitors in Indiana.

TEXAS

Plans are being made for the construction of a $250,000 building for the Majestic theatre at Dallas, Texas. An option for a ninety-nine year lease for the theatre site, 100 feet wide, extending from Elm street to Pacific avenue, has been procured from the owner, J. Fred Butler, of Chicago. Plans for the new theatre are being promoted by Karl Hoblitzelle of the Interstate Amusement Company.

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THE WILLIAMS PRINTING COMPANY, NEW YORK

The State Rights Picture

TO THE EXHIBITOR: Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

We have this information for you, *complete* and *ready*.

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makes her debut in Paramount Pictures in a powerful drama of Egypt.

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MAY 26, 1917

Motion Picture News

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VOL. XV-NO. 21

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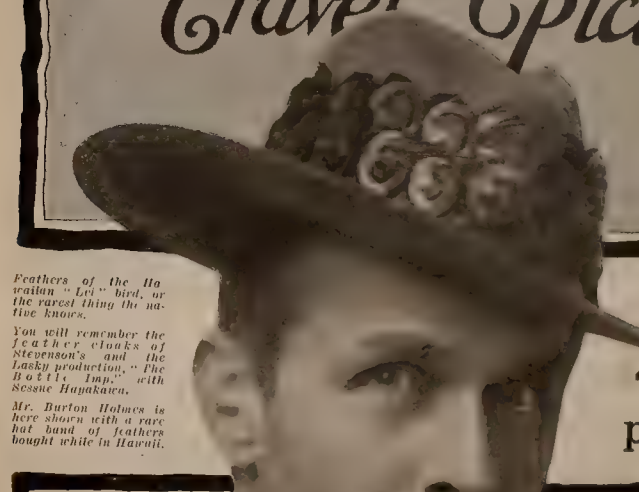
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Mr. Burton Holmes is here shown with a rare hat band of feathers bought while in Hawaii.

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This dainty little star's next picture, now in preparation, will be her greatest screen success to date.

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Billie Burke



Coming in
the first of her
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Paramount Pictures
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"The Mysterious Miss Terry"
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Produced by Famous Players

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" Fatty " Arbuckle's second two-reel " screamer " in which he plays the dutiful but erring husband, is the latest " thing " in comedy—it is a smashing, howling comedy, but the " pie is silent as in Paramount "

"A Reckless Romeo"

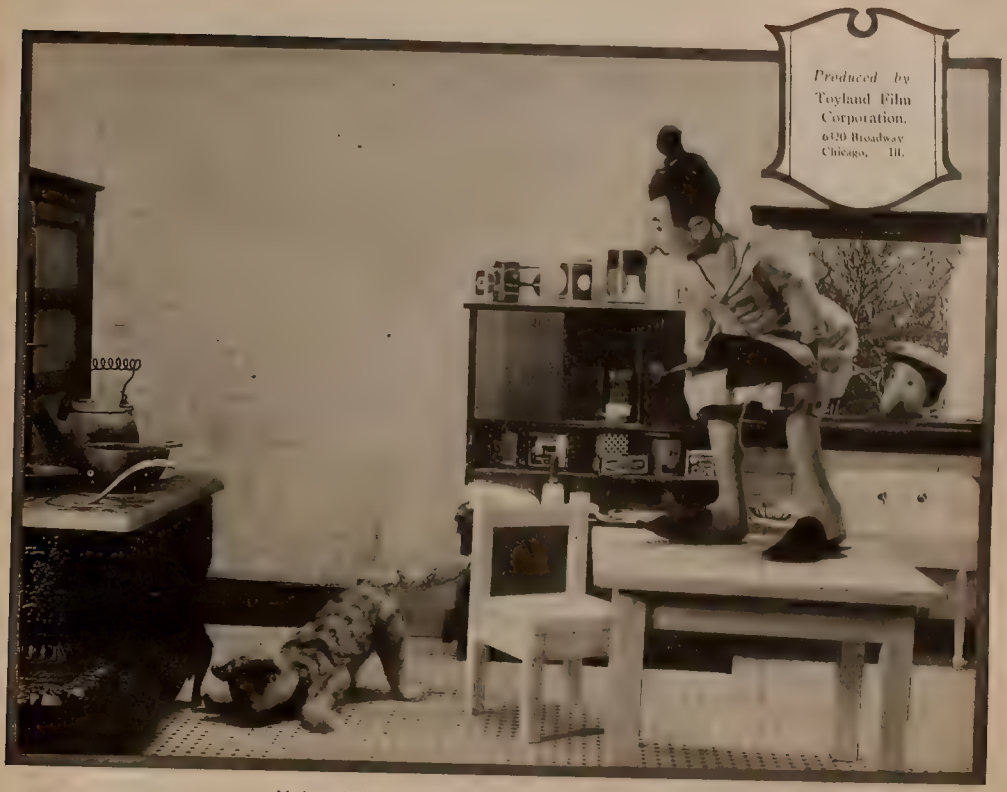
although a riotous, roaring rough-house, makes the " old boys " wish they could get in it, and sends everybody home laughing, satisfied, rested and happy.

Released May 21st

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Madame Dolly Sees a Mouse (from "A Kitchen Romance")

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The Exhibitor

Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
Upper Peninsula.

National Film Booking Service, Inc., 804 Penn Ave., Pittsburgh, Pa.
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By James Oliver Curwood — Directed by Wilfrid North

THESE MEN KNOW A GOOD PICTURE MAKES A GOOD PROPOSITION FOR THEM

the WHIP

DIRECTED BY MAURICE TOURNEUR

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At the highest price ever paid for a feature picture in the territory, Marcus Loew has just bought the rights to "The Whip" for New York State. Mr. Loew, who owns many theatres in New York City, knows that a picture which can make a real run in the metropolis to capacity business, as "The Whip" did at the Park Theatre, is the thing not only for him and for the patrons of his houses, but also for theatres throughout the state.

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The rights for the great North-west have been bought by the De Luxe Feature Film Co. of Seattle. This Company takes it for Washington, Oregon, Montana and Idaho. The men in charge know their territory thoroughly, and a picture as good as "The Whip" is what they want.

SOL LESSER

At the Cort Theatre in San Francisco, "The Whip" has started off to a run with phenomenal success, and its reputation is spreading so quickly that Sol Lesser, who bought the rights for California, finds an unusual demand for the spectacular picture in other cities of the state. Mr. Lesser has also bought the rights for Nevada.

ONLY A FEW MORE STATES LEFT. GET BUSY.

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All twenty-six Goldwyn productions made in our first year of operation are booked under this contract for presentation in *the largest picture theatre in the entire world.*

That one of the ablest and keenest exhibitors in the industry should demand Goldwyn Pictures for his tremendously successful institution proves to *all other exhibitors* that Goldwyn productions have the quality claimed for them.

The Strand is one of the greatest of all the picture theatres—and the pioneer quality house in America. It has given faith and courage to all producers with ideals. It has educated a vast public to demand motion picture superiority.

Into this splendid house, beginning in September, come *Goldwyn Pictures*—with their beauties, their dramatic values, their refinements and their remarkable stars.

Is there any exhibitor *anywhere* who requires greater proof of Goldwyn quality than this?

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OFFICES OF HAROLD EDEL MANAGING DIRECTOR

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May 7, 1917.

Mr. Samuel Goldfish,
President, Goldwyn Pictures Corp.,
16 East 42nd Street,
New York City.

Dear Mr. Goldfish:

From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertness and thoroughness upon your company.

As you know, we have seen but portions of your four completed pictures -- untitled and still unassembled -- but on the basis of what these revealed to us we have been willing to close an annual contract for what we consider to be truly remarkable pictures.

The quality of your photography is undeniably beautiful. The novelty and fineness of your settings introduce a new note into pictures. The cleanliness and strength of your stories is another thing to be commented on. We are convinced that you will still further uplift the motion picture art.

The contract we have signed for The Strand Theatre is the best proof of our belief in Goldwyn. If there is value to Goldwyn in linking our names or the prestige of our theatre with your organization, this letter is at your disposal for that purpose.

We do not hesitate to tell you that the quality and excellence of your productions will further stimulate the Strand to maintain the high levels of picture showmanship which we are known to have established and for which we have received credit throughout the industry.

Sincerely.

MHM:K.G.

, President

H. Edel., Managing Director.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

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ROBERT WARWICK

in

"THE SILENT MASTER"

By The Master Story Teller
E. Phillips Oppenheim

Directed by
LEONCE PERRET

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

THERE ARE A HUNDRED REASONS WHY YOU SHOULD BOOK

CLARA KIMBALL YOUNG

in

"THE EASIEST WAY"

By Eugene Walter

FIRST: BECAUSE IT IS A PICTURE THAT WILL PACK YOUR HOUSE TO THE DOORS

NEVER MIND THE OTHER NINETY NINE

Directed by ALBERT CAPELLANI

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HAVE YOU APPLIED FOR
"THE BARRIER" by REX BEACH
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SELZNICK PICTURES

HOW'S THIS FOR A THRILLER?

IT'S ONLY ONE OF HUNDREDS IN

HERBERT BRENON'S

GREAT PHOTO-MELODRAMA

"THE LONE WOLF"

By Louis Joseph Vance

With

HAZEL DAWN and BERT LYTELL

ACTION! ACTION!! ACTION!!!

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE





PANTHEA AND THE LAW OF COMPENSATION WERE GREAT HITS BUT WHEN YOU SEE

NORMA TALMADGE

in

"POPPY"

YOU WILL AGREE THAT IT IS THIS CHARMING STAR'S FINEST CONTRIBUTION TO THE ART OF THE SCREEN

Dramatized from Cynthia Stockley's fascinating Story of South African life By Ben Teal and John P. Ritter Directed by EDWARD JOSE

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

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WIRE THE NEAREST SELZNICK EXCHANGE NOW

Better to read fifty advertisements than to miss the one YOU need.

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 26, 1917

MARJORIE RAMBEAU HAS EXTRAORDINARY ROLE IN "THE MIRROR"

MARJORIE Rambeau is the star of one of the two Mutual Star Productions released the week of May 21st. This is the fourth Rambeau-Mutual Picture released to date. The others are "The Greater Woman," "Motherhood" and "The Debt." The new one bears the title "The Mirror." It is in five acts. Clara S. Beranger wrote it. Frank Powell directed the production.

Story of Theatrical Life.

"The Mirror" is a story of theatrical life. It offers Miss Rambeau a most extraordinary role—one remarkably well suited to her talents. As an ingenue with ambitions Miss Rambeau comes to New York to win fame and fortune on the stage. The picture has to do with her struggles to secure a hearing, and what happened after she was given "her chance." It is lavishly mounted—superbly costumed. Some of the scenes are laid in the famous big restaurants and cafes that make Broadway what it is. The costumes worn by the feminine members of the cast will prove of exceptional interest to women. It is in every respect an unusual attraction—one that will draw big houses.

Directed by Frank Powell.

Frank Powell directed "The Mirror." Marjorie Rambeau, the star, is drawing houses of $10,000, $12,000 and $15,000 per week on Broadway in "Cheating Cheaters." And now any exhibitor can offer this popular Broadway star in his theatre. The nearest Mutual Exchange can arrange bookings on the whole Rambeau Series of Mutual "Big Stars Only" Pictures.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th.	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st.	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane

Juliette Day Now American—Mutual Star

American Film Company Inc., Signs Famous Star of "Chin Chin," "Upstairs and Down," etc.

Juliette Day has just been signed by the American Film Company, Inc. She has enjoyed a continuous series of triumphs on the speaking stage. She has been cast in principal roles in such productions as "Chin Chin," "The Yellow Jacket," "Marrying Money," "Twin Beds" and "Up Stairs and Down." She is noted for her beauty and talent. Now, in films, she bids fair to duplicate her speaking stage triumphs. Vehicles especially written for her will be provided. She will work at the Santa Barbara studios of the American Film Company, Inc. Rollin Sturgeon, the famous director who has been supervising the Gail Kane-Mutual Pictures, will be in charge of production on the Day Pictures, thus insuring their artistic excellence.

Miss Day began her stage career at the age of six; in fact she is scarcely out of her teens at present. After playing under the management of Charles Dillingham, she toured the country with the Ben Greet Players—appearing as Puck in "Mid-Summer Night's Dream."

Winthrop Ames became her manager and her first decided triumph was scored in the role of Plum Blossom in "The Yellow Jacket." Exhibitors may be sure she will be cast in roles specially suited to her ability. All the productions in which she appears will be of the super-de luxe sort released under the Mutual's "Big Star Only" policy. Reservations on the Day-Mutual Pictures may be made now at all Mutual Exchanges.



Juliette Day

JACKIE SAUNDERS' THIRD MUTUAL FILM IS "THE CHECKMATE"

The third of the Jackie Saunders Series of Mutual Pictures will be released the week of May 21st. "The Checkmate" is its title. Capt. Leslie Peacock wrote the story. Sherwood McDonald directed it. It is in five acts.

Star in Dual Role.

Miss Saunders appears in a dual role in "The Checkmate." She plays the part of a country lass who goes to the city, as well as that of her sister. The roles are of a widely different type but Miss Saunders succeeds in interpreting them wonderfully. In one she is sweet and winsome but mature. In the other she is younger, more unsophisticated and inclined to be reckless. The older sister in the city discovers that men are inclined to take advantage of her beauty and inexperience. In terror she flees to her country home and resumes her old life. Shortly afterward she discovers her sister is enamored of the same man who, in the city, had attempted to mislead her. Then and there the older girl sets about a plan to checkmate the man who would wrong her sister. For a time it seems her plan may fail, but at the critical moment she succeeds in carrying it out in spite of all opposition and both girls find happiness as the picture ends.

Released May 21st.

The week beginning May 21st is set as the release date of "The Checkmate." This is the third Jackie Saunders-Mutual Picture. Those now showing to capacity business are "Sunny Jane" and "The Wildcat." Exhibitors who have shown any of the Saunders-Mutual Pictures do not need to be reminded of the drawing power of this star. They are eager for other releases of the same series. Bookings on all of the Saunders productions can be made now at your nearest Mutual Exchange.

Two Big War Specials Are Now Available

Mutual now has ready for release two big new War Specials—pictures which are particularly timely and up-to-the-minute. They are entitled "Manning the Navy" and "A Zeppelin Attack on New York." Each is a single-reel subject. Both should prove unequalled attractions now when the whole country is throbbing with patriotism. These pictures will enable you to "do your bit" to aid recruiting. Your nearest Mutual Exchange can arrange bookings on either or both of these one-reel subjects. Be the first in your territory to show them.

Frank Powell *Presents*

MARJORIE RAMBEAU

in

"THE MIRROR"

A story of theatrical life by
Clara S. Beranger. Five Acts.
Released the week of May 21st.

Moving Picture World, reviewing the last Rambeau-Mutual Picture said: "In this five-reel production the exhibitor will find the highest standard of merit."

Marjorie Rambeau, who is drawing houses of $10,000, $12,000 and $15,000 ***every week*** in "Cheating Cheaters" on Broadway, will bring big business to your theatre with this new series of super-productions. Exhibitors who have shown "The Greater Woman", "Motherhood" and "The Debt" are eagerly awaiting "The Mirror." It's the fourth Rambeau-Mutual success. You can book it at any Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere





E. D. Horkheimer *Presents*

JACKIE SAUNDERS

IN

"THE CHECKMATE"

By Capt. Leslie Peacocke. In Five Acts.
Directed by Sherwood McDonald.
Photographed by William Beckway.
Released the week of May 21st.

"It is a good, wholesome, entertaining film play. It is a film that will make the public enjoy pictures better than ever and will swell box-office receipts," says *Exhibitor's Herald* of "Sunny Jane," a recent Jackie Saunders-Mutual Picture.

By showing Jackie Saunders-Mutual Pictures you are assured capacity houses. You give the fans the star they enjoy seeing. "Sunny Jane" and "The Wildcat," featuring Jackie Saunders, are now playing everywhere to big business. "The Checkmate" is the third Saunders-Mutual release. The series is comprised of six big box-office winners. Your nearest Mutual Exchange can supply you.

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere



Samuel S. Hutchinson *President*
AMERICAN FILM COMPANY, Inc., *Announces*
The Acquisition of

JULIETTE DAY

To Appear in

MUTUAL STAR PRODUCTIONS

Juliette Day, noted stage beauty and star of "The Yellow Jacket," "Chin Chin," "Marrying Money," "Twin Beds" and "Upstairs and Down" will soon appear in a series of feature productions to be made at the Santa Barbara studios of the American Film Company, Inc., and to be released through the Exchanges of the Mutual Film Corporation.

The plays in which Miss Day will appear will be especially selected and will be produced under the direction of Rollin S. Sturgeon. This announcement marks another step forward in the march of *Mutual Pictures—"Big Stars Only."* Exhibitors can secure detailed information about the new Day pictures and can make reservations at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in People's Magazine

Starring
E. K. LINCOLN
DORIS MITCHELL EDNA HUNTER
PAUL PANZER



"Action, pep, snap, mystery, these are the things that make popular 'Jimmie Dale, alias The Grey Seal,' says the *Salt Lake City Republican*.

Sixteen Mutual Featurettes - each complete in two reels. A new one every week. They ginger up business - satisfy patrons - make regular patrons out of "now-and-thens."

Produced by
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HARRY McRAE WEBSTER, President
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Directed by
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Booking NOW At All Mutual Exchanges

MUTUAL

VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"CAUGHT IN THE END"

TWO REELS **RELEASED MAY 19th**

FEATURING BEN TURPIN

Moving Picture World commenting recently on a Vogue Comedy said:—"The action is light and diverting. The photography is clear and pleasing. It is well suited to the ordinary audiences."

For putting laughs into a program Vogue Comedies are hard to beat. Many exhibitors find them just the spice needed to balance their show. There's a new Vogue each week. Ask for them at your nearest Mutual Exchange. "Caught in the End" is released May 19th. Directed by Robin Williamson.

Slapstick with a Reason

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VOGUE FILMS, Incorporated

General Offices: 6235 Broadway **Chicago, Illinois**

RELEASED MAY 24, 1917

"JERRY JOINS THE ARMY"

A CUB COMEDY

featuring

GEORGE OVEY

An up to date one reel subject dealing with a short man who is "long" on troubles in his efforts to fight for his country. And when he finally "gets by" the recruiting officer he has more troubles as a "rookie," but ends by winning fame and a pretty girl.

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

MUTUAL



"CHUBBY INHERITS A HAREM"

FEATURING THAT NIFTY LITTLE COMEDY STAR

MADGE KIRBY

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES MAY 21

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GEORGE H. WILEY

PRESENTS

"A SONG OF SIXPENCE"

The Life Story of a Mercenary Woman

PHOTODRAMATIZED FROM THE CELEBRATED NOVEL OF THE SAME NAME

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PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1018 Main Street.
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Power of Paralta Plan

THE cry of the times is—**PREVENT WASTE!** Make 100% efficiency your mark and shoot straight at it.

Any product that is not kept directly moving develops **WASTE,** for every potential dollar-making quality in it that is not worked to its limit means loss. This is particularly true of a moving picture film.

A successful production on the regular dramatic stage, playing twice in a day in a theatre of 1,250 capacity, can show to but 2,500 people.

On the other hand, **a successful photoplay may be shown to a million people for every thousand who may see a regular, old-time dramatic play. It is only a question of intensive development of exhibiting possibilities.**

It is not incredible, when one indulges in a little calculation based on well known facts, that a single successful photo-drama could be developed in its exhibiting possibilities so as to be seen by 20 millions of people. That's 100% exhibiting efficiency.

Every day a successful production lies in a can on the shelf means loss of rental—loss in its earning capacity. If this be not developed to the limit and the picture is not constantly kept running till its exhibiting possibilities are exhausted, *there is waste.*

ACCORDING to conservative calculation, the fullest possible exhibiting limit of a successful picture is presentation to over 20 millions of people. If this be true, **the greatest element of waste in connection with any picture is represented by the difference between the number of people who actually see it and the number who possibly could see it, and who would see it if given opportunity.**

This difference represents a tremendous waste, which could, under favorable conditions, be turned into cash.

Why not do away with this waste and develop a production to its full exhibiting possibilities, as far as practicable? **That is an essential part of the Paralta Plan.**

There is more money in making a really great artistic production and exploiting it to the limit of its exhibiting possibilities—for, perhaps, the entertainment of the larger part of 20 millions of people—than there is in a production distinguished mainly by "footage," which attracts but passing attention, meets mainly with but faint praise and soon passes to the film scrap heap.

Both may have originally cost about the same, but the income to the exhibitor and producer is not to be compared, especially if the exhibiting possibility of the "better than ordinary" one is developed to its full limit.

Real merit in a picture assures its booking. The greater the booking the lower the rental; the more constant the booking, the smaller the percentage of waste and the greater the profit to both exhibitor and producer.

THE Paralta Plan stops waste by turning it into cash to the benefit of the exhibitor in the form of lower rentals, exclusive exhibition territory and repeat runs without charge.

The Paralta Plan does not maintain idle prints; it supports no "deadwood"; doubt has no place in it, and certainty, to the limit of human knowledge, is its foundation.

The sense of doubt—uncertainty—is one of the greatest evils the exhibitor has to face. Under the present **"System"** of distribution he doubts the quality of the picture he books; he is in constant doubt as to what his rentals are going to be next week or next month, and he is always in doubt as to whether or not next month he will have the program he has been pushing. He can never forget that cancellation clause in his contract.

STUDY!!!

THE PARALTA PLAN -- AN ORIGINAL SYSTEM FOUNDED ON PRINCIPLES OF FAIR PLAY TO ALL EXHIBITORS IN DISTRIBUTION OF PARALTA PLAYS.

Absence of All Doubt

TO eliminate every possible doubt and element of uncertainty from the Paralta Plan of distribution its founders worked and investigated for two years before they formed Paralta Plays, Inc.

They had to know every point of certainty or uncertainty in relation to star-value, individual drawing power in different localities, the sectional popular likes and dislikes as to form of production and where thrills are most wanted and laughs are best liked.

They had to know every detail of distribution and exhibition in every centre of the country; rentals charged in different localities on the same productions, or otherwise; and every influence that had any bearing on the booking and exhibition of films, general or specific, from Maine to California.

All this labor was to eliminate doubt and uncertainty—to prove the Paralta Plan and establish it free from known existing evils. The Paralta Plan is as clear from doubt as any business proposition ever conceived, for it is based on the surest possible foundation—exact knowledge and actual experience.

Its success naturally depends on the merit of the productions it releases, and to this end it has sought to eliminate all doubt by seeing to it that Paralta Plays shall actually be of the highest class in every feature in stories, stars, supporting casts, details of production and in technical and dramatic direction.

ALL Paralta Plays will be notable stories by notable writers—there will be no doubt of their merit. The principal roles will be played by widely known and well established artists who are screen stars of great talent. There is no doubt of their ability and drawing power. They will be supported by players who are well known and have large personal followings. This eliminates another element of uncertainty.

The productions will be as well made as a liberal outlay of money can insure, and the direction, both dramatic and technical, will be in the hands of directors who have been identified with many of the most successful photo-dramas ever presented on the screen. *Even these directors have established box-office value.*

There is not an inexperienced person connected with the development of the Paralta Plan or Paralta Plays—everyone is seasoned timber; his ability and experience are essential elements in establishing the absolute absence of doubt and uncertainty in every part of the Paralta Plan.

In distribution the Paralta Plan will have the co-operation of the ablest and most experienced men in this work men who really know the needs of the local exhibitor through years of intimate association with him. These men will honestly co-operate with him in securing the best results for all concerned, for their success depends entirely on the exhibitor's success.

Devoid of all uncertainty, the Paralta Plan stands a tower of strength, unshakably founded in that most powerful of all human motives—self-interest and co-operation for greater personal financial gain and benefit than can be had in any other way, or from any other source, in the moving picture industry.

That's absolute absence of doubt.

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JAMES OLIVER CURWOOD

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One of the most fascinating stories ever screened. A handsome young rector of an ultra-fashionable church reads a newspaper report of his own death while on a vacation in the North woods. Indignant because his church appeals to the rich instead of the poor, he disguises himself as a laborer in order to aid them. A woman of the slums mistakes him for her missing husband. Together they carry on the work of aiding the people of the tenements. Love and happines follow for them. Rapid action and beautiful scenic effects make this picture of Fate's playthings wholly delightful.

Screen time 1 hour, 15 minutes

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A PLACE IN THE SUN	THE BRIDGE OF FANCY
WHERE IS MY MOTHER?	THE KINGDOM OF HOPE

WRITTEN BY CHARLES MORTIMER PECK

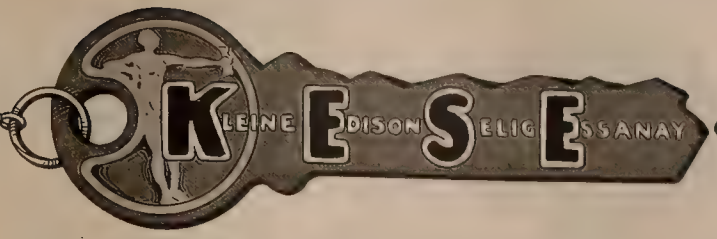




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SHIRLEY MASON

IN

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have attained and will maintain a uniformly high standard. Not only are the stories written by the best authors but the production is of the very best. The recent engagement of

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The best known woman in America

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Real box office value

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will be paid in cash prizes to the persons who, seeing

The Neglected Wife

send the best solutions of life's greatest problem, the neglectful husband, the neglected wife, and the other woman. Everybody in your audiences will want to win one of these prizes. For details see the newspapers of your own city.

Produced by Balboa

Pathé



The problem of the day put into the motion picture serial of the year

The Neglected Wife

Hundreds of thousands of readers of Mabel Herbert Urner's famous novels will want to see it

Starring

Ruth Roland

A box office attraction everywhere

Booking now

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There are more runs of
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MYSTERY OF THE DOUBLE CROSS

than on any previous serial.
Exhibitors and public alike
have recognized the extra-
ordinary merit of the pro-
duction, the interest and sus-
pense of the story and the
charm and talent of

Mollie King
The star

Produced by Astra
Directed by Wm. Parke



Pathé



The following are just a few
of the houses which are showing

MYSTERY OF THE DOUBLE CROSS

for three days or more.

Pantages, Minneapolis, 7 days	Hippodrome, San Diego, 4 days
Palace, Los Angeles, 7 days	Park, St. Louis, 4 days
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Colonial, Utica, N.Y. 3 days	Orpheum, Allentown, Pa. 3 days
Metropolitan, Cleveland, 3 days	Proctor's, Elizabeth, N.J. 3 days
Abeles Opera House, Easton, Pa. 3 days	Proctor's, Newark, N.J. 3 days

Coming soon!

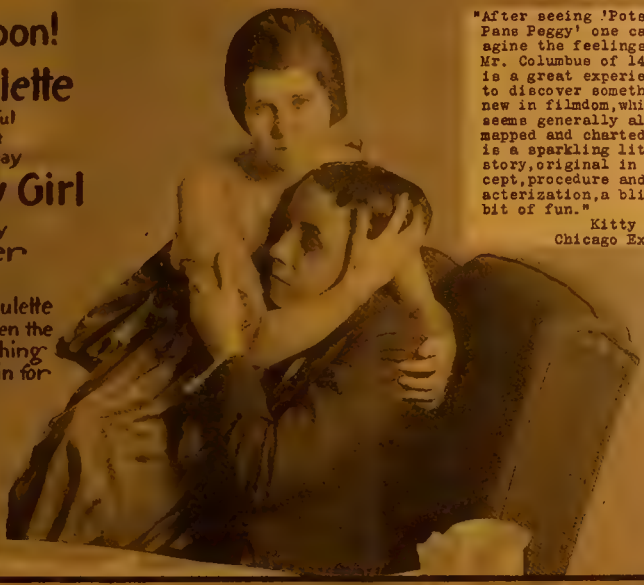
Gladys Hulette

in the delightful heart interest Gold Rooster Play

The Candy Girl

Produced by Thanhouser

These Gladys Hulette pictures have given the Exhibitor something new. They cash in for him.



"After seeing 'Pots and Pans Peggy' one can imagine the feelings of Mr. Columbus of 1492. It is a great experience to discover something new in filmdom, which seems generally all mapped and charted. Here is a sparkling little story, original in concept, procedure and characterization, a blithe bit of fun."

Kitty Kelly,
Chicago Examiner



Coming soon!

Another Gold Rooster Play of solid worth

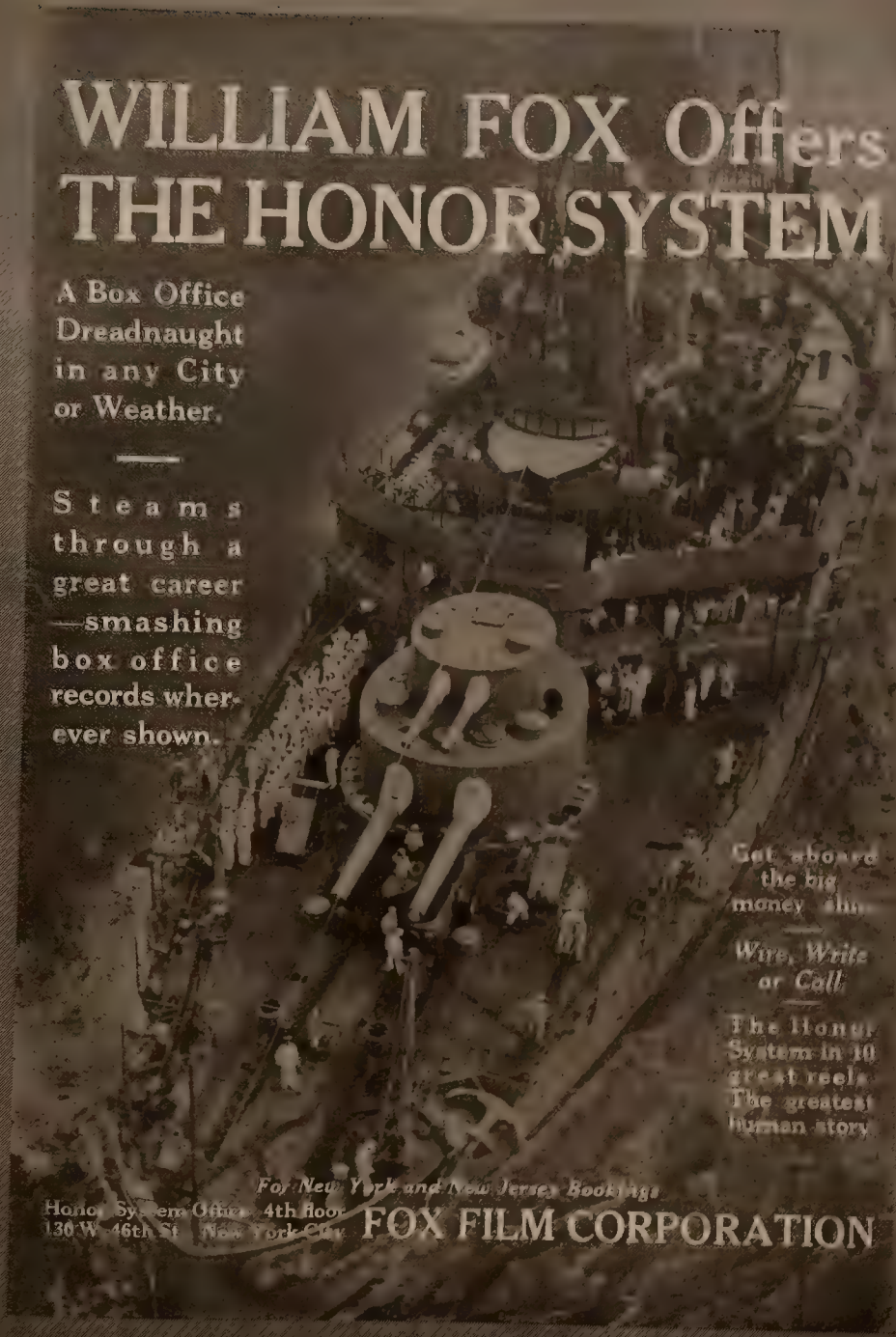
The Iron Heart

with

Edwin Arden

A play of strong story, fine acting and excellent production.

Produced by Astra
Directed by George Fitzmaurice


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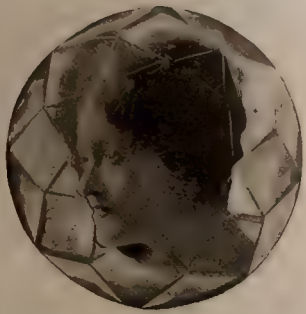
GLADYS BROCKWELL, THE BRIGHT WILLIAM FOX SCREEN



INNOCENCE



JEALOUSY



PLEASURE

"THE SILENT LIE," NEW R. A. WALSH DRAMA, IS STELLAR PROGRAMME ATTRACTION

Director Who Made "The Honor System" Completes Notable Production.

"The Silent Lie," an R. A. Walsh drama, and a coming William Fox release, is one of the greatest programme attractions any exhibitor could desire. Mr. Walsh, who directed it is, of course, known throughout the country as the genius who staged the stirring cinemelodrama, "The Honor System."

The cast of "The Silent Lie" includes such noted players as Miriam Cooper, Charles Clary, Ralph Lewis and Monroe Salisbury. Larry Evans wrote the story.

"The Silent Lie" is Mr. Walsh's first cinema since "The Honor System." He has also made such sterling photoplays as "Carmen," "Blue Blood and Red," "The Serpent" and "The Regeneration."

JEWEL WAS AT HOME

Jewel Carmen was right at home in the French atmosphere of "American Methods," the Fox feature starring William Farnum. Jewel taught the "Parlez vous" language for two years before entering filmdom.

MARY MARTIN MAKES HIT

Mary Martin, who played opposite Stuart Holmes in "The Derelict," a recent William Fox photoplay, has just returned from Philadelphia, her native heath.

Miss Martin, a veteran Fox player, made personal appearances at several theatres showing "The Derelict." She and her talk upon motion pictures were received enthusiastically.

REMARKABLE TRIBUTE PAID TO "THE HONOR SYSTEM"

Big Theatre Plays Fox Film Two Weeks for First Time

"The Honor System" deserves thoroughly its title of "the heavyweight champion of the box office." It was booked for a week at the Academy of Music, one of the country's leading photoplay houses. Although the doors opened daily at 10 a.m., the crowds seeking admission were so great that the Academy retained R. A. Walsh's master drama another week. This is the first time in the theatre's long history that any production ever played there for two weeks.

"The Honor System" was also held over for more "time" by three other big theatres in New York City.

SCREENING "KIDDIE FEATURE"

No more is heard the dramatic tones of actors and actresses who once held sway in one of William Fox's Fort Lee, N. J., studios. In their stead is the childish treble of many youngsters. These are being directed by Kenean Buel, who is filming one of the "Fox Kiddie Features" soon to be released.

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy!"
Virginia Pearson in "Wrath of Love."
William Farnum in "When a Man Sees Red."—Special

FOXFILM COMEDIES

Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM COR

NEWS

An electro of this series of Brockwell pictures will be supplied free to any Fox exhibitor upon request.

STAR WHOSE BRILLIANCY IS LIKE THE DIAMOND



REMORSE



FEAR



PASSION

PEARSON WASN'T THIRSTY AT THE END OF THIS SCENE

Virginia Pearson has declared in favor of films without a headache.

The statuesque William Fox star had an experience in "Royal Romance," her most recent release, which resulted in this declaration. Miss Pearson had one scene in which she drank wine. For one reason and another it was necessary to have six re-takes of the wine-imbibing act. Each time the star had to drain a glass. Tableau!

BARA WEARS SCARAB RING

Theda Bara, the incomparable William Fox artiste, soon to be seen as Cleopatra in a film classic made by J. Gordon Edwards, wore throughout the picture a scarab ring which archæologists declare to be an antique of extraordinary value.

Eighth Caprice Photoplay

June Caprice, William Fox's "Sunshine Maid," is now acting before the camera for her eighth photoplay. John G. Adolfi, who screened "A Small Town Girl" and Miss Caprice's other subjects, is the director.

Violet Palmer Cast

Violet Palmer, co-star in "The Blue Streak," is in Valeska Suratt's supporting cast in "The Slave," a coming William Fox release. Miss Palmer is an accomplished pianiste and did concert work for several years.

William Farnum Back East With Director

William Farnum, the notable William Fox star, returned to New York City last week from Hollywood, Cal., to make films in the East. The screen's pre-eminent fighting man comes back after ten tremendously successful productions in the West. His initial screen drama on the Coast was "Fighting Blood;" his last, "When A Man Sees Red," is based on Larry Evans's well-known Saturday Evening Post story, "The Painted Lady."

Frank Lloyd, who has directed Mr. Farnum's super productions, came with the star and will continue to stage his photo-dramas.

FIRST SUNSHINE COMEDY

In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm programme, Billie Ritchie is supported by Gertrude Selby and Victor Potel. Miss Selby has the feminine lead in "The House of Terrible Scandals." Mr. Potel will be recalled for his fine work in "Hearts and Saddles." For laughs, thrills and surprises it is one of the most unusual pictures ever screened.

Reminiscent Note

Velma Whitman, appearing with "Smiling George" Walsh in "Some Boy!" played with Corse Payton's company when a child.

BROCKWELL SUPREME IN EMOTIONAL WORK

Has Won Reputation For Strong Screen Portrayals

Gladys Brockwell has come to the fore as an actress of unquestioned versatility and dramatic talent in the comparatively short time since she allied herself with the William Fox forces.

She has been aptly termed "the girl of a thousand expressions" because of her remarkable facility in interpreting emotions. The Fox star always plays with admirable repression—witness her work in "Her Temptation"—and never acts "all over the shop."

"WHITE WAY" IN PICTURES

You'll see some of the most famous places in New York's Great White Way when "The Broadway Sport," with Stuart Holmes in the title role, is flashed upon the screen. Contrast with rural scenes earlier in the film adds to the effect. The subject is a forthcoming Fox production, directed by Carl Harbaugh.

Owns Expensive Airedales

Miriam Cooper, who plays in R. A. Walsh's drama, "The Silent Lie," is the owner of some of the finest Airdales in the West. They are the envy of Miss Cooper's companions in the Hollywood, Cal., film colony.

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Peggy Hyland

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in

"Ballonatics"

DIRECTED BY

J.G. Blystone

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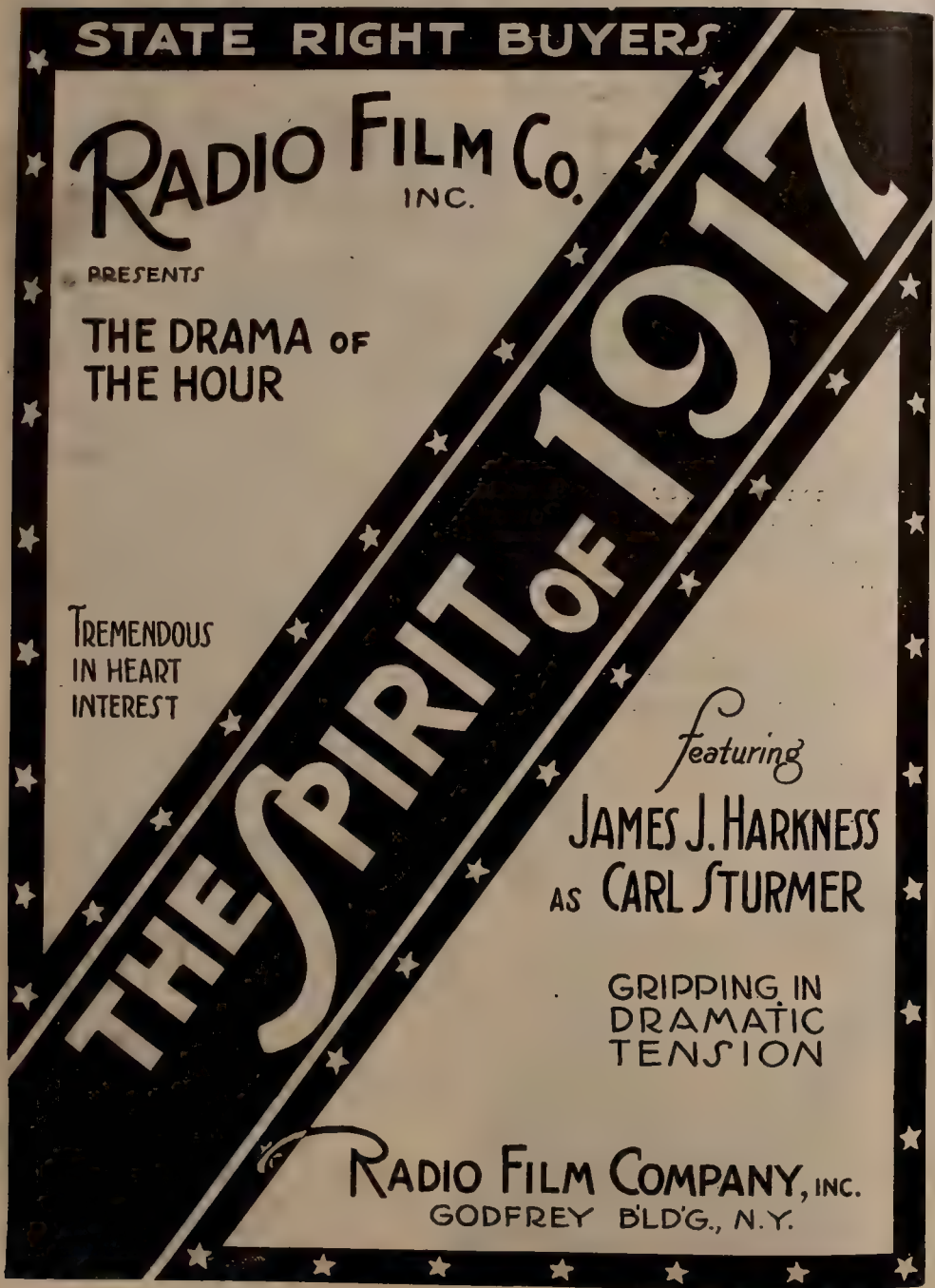
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and JUNE ELVIDGE
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and MONTAGU LOVE
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FLORA THE SCHOOL TEACHER
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FLORA THE MANICURE GIRL

Flora's all wound up now, and going like what war is said to be! When you see "The Internationl Spy," Flora'll Floorya—she will!

WARNING!

Having nothing to put under this heading, and not knowing any new jokes, we are just writing this to fill up the space.

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DIST. BY H. GROSSMAN 729 7TH AVE N.Y.





"Welcome, Wholesome Films"

From Exhibitors Herald, May 12, 1917

Volume IV MAY 12, 1917 Number 20

Welcome, "Wholesome Films"

THERE has been born into the motion picture world a company committed to the policy of publishing pictures that are scrupulously clean in theme and in presentation.

It is the Wholesome Film Corporation and its plans contemplate interest only in such productions as will be thoroughly consistent with the name of the company—wholesome productions.

The birth of this company can justly be acclaimed a great step forward in promoting the best interest of this business as the purveyor of wholesome, inspiring and educational entertainment for the masses.

The logical future of the motion picture is not to be the purveyor of erudite plays for the sophisticated few, nor morbid dramas for the lovers of sensationalism, but to be the purveyor or the clean, wholesome picture to that vast army of amusement-seekers whose own lives are tempered to the dictates of decency and who will not tolerate moral filth in whatever form it may be presented.

The "Exhibitors Herald" has frequently pronounced its conviction that the risque picture is commercial suicide and that the best interests of the business are entirely away from that type of picture and toward the goal of the wholesome film, depending for success not upon cheap sensationalism or the delinquency of society's unfortunate few but upon the ability of its author, the art of its players and the judgment and capability of its director.

Hence, we welcome the Wholesome Film Corporation as a great, potential force for the advancement of the high ideals of this art industry.

This clean cut, unqualified endorsement, coming from Exhibitors Herald, proves Wholesome Films have met the crying need in the business of motion pictures.

Wholesome Films mean greatly increased box office receipts. Prepare now for the Wholesome landslide.

Watch for our announcements

Wholesome Films Corporation

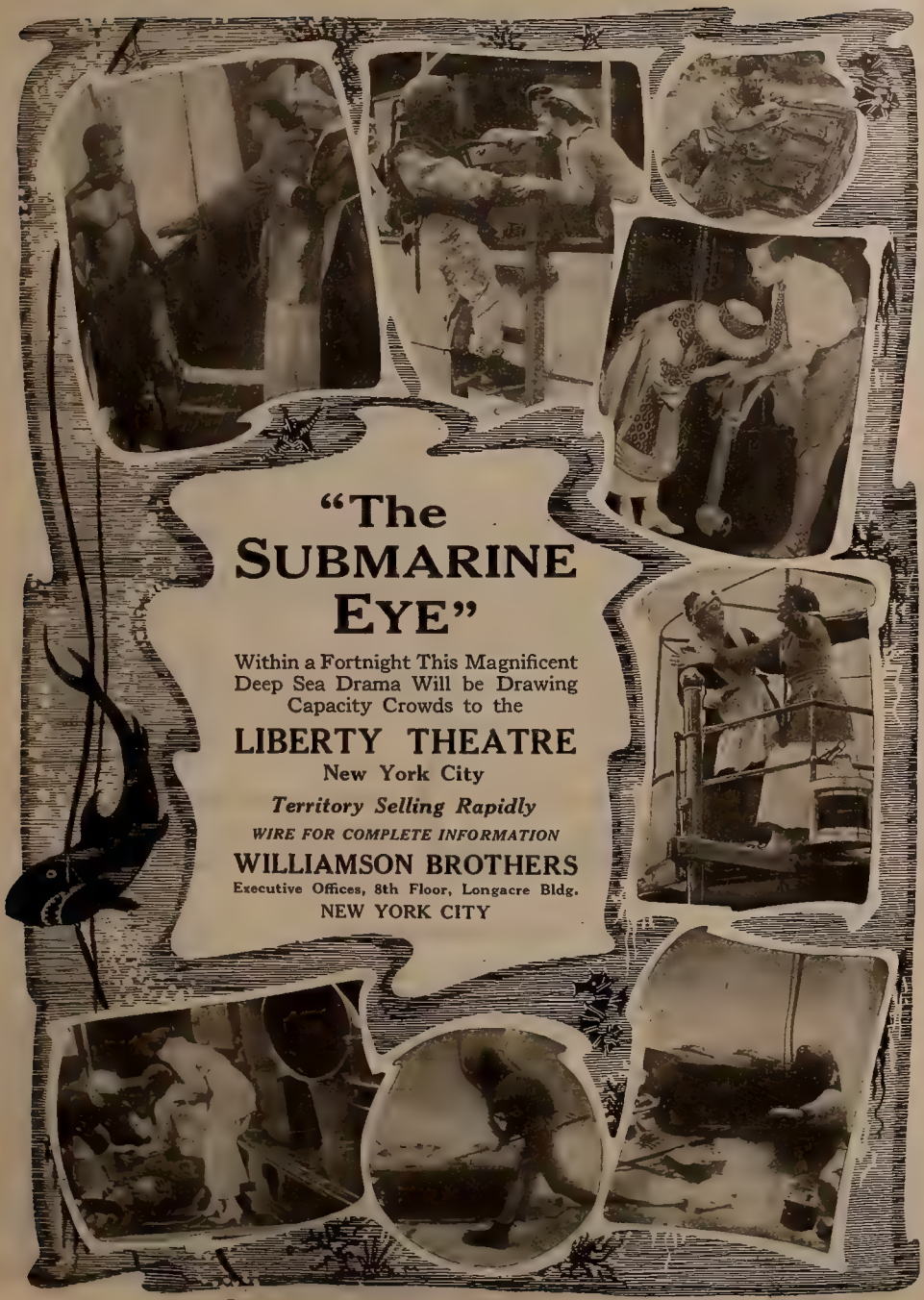
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Seven Smashing Acts of drama, novelty beauty, romance and power

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American Feature Film Co., Boston, Mass.
NEW ENGLAND STATES

Zenith Feature Film Co., Minneapolis, Minn.
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729 7th AVENUE NEW YORK, N.Y.

"The crowds flock to the LaSalle to see 'Should She Obey?' It is a sensation." — *Louella O. Parsons in the Chicago Herald.*

"Teeming with human interest. . . . It will help newly married persons to avoid some of the pitfalls of life."—*Oma Moody Lawrence in the Chicago Post.*

The 5 Point Picture with a PUNCH

"The crowds come to see 'Should She Obey?' as never since 'The Little Girl Next Door.'"—*Kitty Kelly in the Chicago Examiner.* (N.B. "The Little Girl Next Door" played to the biggest business ever shown in Chicago.)

SHOULD SHE OBEY

"It is a picture that tells a story, that carries a message, that preaches a sermon, more powerfully than the best of any of these has ever been done before."—*Rev. John P. Brushingham, celebrated clergyman.*

"I know of no other factor that will do more to unsnarl domestic tangles and prevent their cause than this great motion picture epic."—*Judge Marcus Kavanagh, Illinois Divorce Commission.*

"It means better manhood and better womanhood."—*Superintendent of Chicago Schools, John D Shoop*

"Photography, directing and acting are on a par with the high standard set in story interest —Worthy of double success."—*Rob Reel in the Chicago American.*

State rights reservations now being granted. Don't miss this chance to get hold of this proved money-making winner. The picture that is pulling the biggest crowds to the LaSalle Theatre, Chicago, since "The Little Girl Next Door." Hits the bullseye in every locality. Grips the very heartstrings of every human being that sees it. Gets more mouth to mouth advertising than any feature picture ever filmed, bar none. Don't *think* about it. You've got to act smash bang without an hour's delay. It's a big wide open door of opportunity for wide awake exhibitors. For open territory, wire at once.

Point 1. An official document sanctioned by the Society for the Preservation of the American Home co-operating with the Nevada Legislative Committee on marriage and divorce, with the assistance of Barratt O'Hara, former Lieutenant Governor of Illinois and Chairman of the historic Illinois Vice Commission.

Point 2. Directed by George Siegmann, associated with D. W. Griffith in the direction of "The Birth of a Nation" and "Intolerance." Written by Walter Rowey, celebrated Chicago newspaper writer and editor. Introduced by personal presentations of the governor, Lieutenant Governor and other Nevada notables, the Nevada Legislature in session, Judge Kavanagh of Chicago, Barratt O'Hara, John D. Shoop, Superintendent Chicago Schools and other nationally famous characters. Professional cast headed by Billie West, Alice Wilson, J. Webster Dill, Norbert Myles and Gene Genung.

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H B

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"WHO KNOWS"

a five-part drama of the Golden West full of mystery and healthy suspense, featuring BETTY BRICE. And

"HUMILITY"

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CINEMA AD-ART SERVICE L.A.

H B



"GUARANTEED TO SATISFY"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S

latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked

"MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies. EACH ONE IS A SCREAM!

K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 15 MAY 26, 1917 No. 21

Chicago — And You!

TO Alfred H. Black, president of the Maine Theatres, Inc., we are indebted for a concise statement that we believe represents the opinion of many exhibitors regarding organization.

Writing to Fred Herrington, National Organizer of the League, Mr. Black declares:

"There is not the slightest question but that Maine should have a strong organization. But whether right or wrong, I have never had the confidence in the National League that one should have.

"I don't know anything about the rights or wrongs of your affairs, but I do believe that something is wrong when a large majority of exhibitors lack the confidence so necessary in such a movement."

* * *

IT is true that National exhibitor organization in the past has been, too largely, a pettifogging political institution, an up hill and down hill organization commanding neither power nor respect. Every exhibitor knows this.

It has gone up hill just before the holding of each year's convention and down hill immediately afterward—down hill and into complete disintegration.

It has been nothing but a crest upon a piece of paper. Upon its own face it has done nothing but let a few members hold an exposition annually, of which no financial report has ever been published.

In all fairness we exempt from this statement the Presidential year of Fred. J. Herrington, who took over a debt saddled and all but dead organization and brought it free of debt and up to the very creditable showing made last year at Chicago.

Only to have it once more resume its downhill course. Once more confessing to a bankrupt treasury—once more begging vainly the confidence of representative exhibitors.

* * *

SO it is that in the minds of theatre owners of Alfred H. Black's type the issue has been squarely defined: "Exhibitor organization versus the National League.

They believe in organization.

They are confident that the exhibitor's protection lies solely in effective organization.

They realize that effective organization must ban politics and bar personal aggrandizement.

They are anxious to co operate in securing that end.

But—and here is the point of these words—they will not succeed until they *do* co-operate, until they *do* jump in and fight, until *they* make of the League a League that will command their confidence.

* * *

IT can be done. The opportunity lies clean-cut and open at Chicago this year

But side-line criticism will not do it.

You—Mr. Exhibitor outside the ranks—must turn to and help the active, energetic State organizations already in the League, the hundreds of progressive members hungering for real organization.

Decide—now and absolutely—that you will be on the firing line in Chicago.

If you are not a League member make your application to-day. If your state is not organized get busy at once. Say the word and we will help you.

See that uninstructed delegates are sent from your state—free to choose the man worth the job, not one who merely wants the job.

Let your voice be heard in forming an organization in which politics will play no part—one designed to be active and permanent, one so arranged as to be constantly and closely in touch with the state units.

Then let there be a budget sufficient to hire men—outside men if necessary—experienced and capable enough to represent the exhibitors' interest, at Wasington, before any state legislature and within the industry throughout the year.

* * *

CHICAGO is the do or die opportunity. It remains for you to pronounce the verdict.

You have no right to pass the work to be done at Chicago on to the other fellow. You have no reason to expect anything to be done at Chicago unless you yourself go there.

If you have any criticism of the League then it's up to you to create the right kind of organization; otherwise you will have to stop criticising and blame no one but yourself when legislative and business injustice oppresses you.

Wm. A. Johnston

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

Speaking Editorially:

The Public Be Taxed

IN our opinion there are just three things to do about the War Tax.

First accept it as inevitable—namely as a ten per cent. tax added to the admission price.

Secondly, to endeavor to have the tax collected in the shape of a separate ticket, this ticket to indicate clearly to the patron that the government is levying the tax, and that the exhibitor is not raising his admission price.

Thirdly, to endeavor to have the tax measure make impossible the giving away of these tax tickets by any exhibitor.

Again, we reiterate, this is a tax upon the public, not upon the exhibitor. And it should be so levied, and collected, and so made clear to the public.

Congratulations, Mr. Lasky

WE frankly regard Mr. Lasky's announcement in last week's MOTION PICTURE NEWS as one of the most important ever made in the field.

In effect he said: "We have decided to give each director of Paramount pictures free rein—to the end of securing the highest individual expression he is capable of. He will have his own writing staff and the author's constant co operation. The central scenario bureau policy will be discontinued."

This is *specialization* in production—the *proper* recognition of production and the *way* to achieve production.

It is also the recognition of *longer runs* and the *proper* way to achieve longer runs.

The Voice of the Industry

"WHOLESOME Films" are announced. Another trade slogan reads "Pictures For The Clean Minded Millions." A prominent producer of comedies announces that his productions will be "Clean Comedies for Children."

We welcome these names, slogans, and announcements, as the real voice of the industry. They deserve and shall have our support. They deserve and should have the support of every exhibitor in the country.

Welcome the day, and we believe it is fast approaching, when most any family in the United States can decide to go, one and all, to their nearest theatre without first investigating its program to see if a picture made by the scurvy one-half per cent. of producers has found its way by chance into the neighborhood.

Money in the Movies!

AGAIN the stock-jobber!

One of the too few documents in the hands of the Ways and Means Committee at Washington to guide its efforts to lay an equitable war tax upon motion pictures was a large advertisement clipped from a Pittsburgh newspaper, of a new stock-jobber in the motion picture field.

The stock-jobber, we presume, said, as is customary, that the industry was reeking with huge profits; thirty thousand picture theatres in the country were wallowing in wealth, etc., etc.

Here's another individual to join the man who makes filth film—we hope, in jail.

Each is in the same striking minority, but each is a damnable and deadly enemy to the industry, each is a huge drain upon its legitimate profits and its logical future.

National Advertising

THERE has come to our attention a letter written to exhibitors by the motion picture representative of a string of prominent daily newspapers. The letter details the advantages of national advertising of pictures by the manufacturer and asks the exhibitor to O. K. the idea.

This strikes us as a captious proceeding.

We believe heartily in the national advertising of pictures.

And we believe that newspapers are decidedly the logical mediums; so also many exhibitors believe.

But we doubt if any exhibitors will obey the newspaper agent's request to O. K. the proposition offhand. They will first want to know who pays for the advertising, what papers will be selected, what rates are to be paid, how the advertising matter is to be prepared, and a few other pertinent and important phases of the matter.

Step Aside, Gentlemen

AND now Pennsylvania looms up with a threatened tax of $450,000 a year upon the producer of motion pictures.

We take pleasure in calling the attention of the patriotic politicians of Pennsylvania—and all other states to a large and pertinent fact:

Uncle Sam is going to tax industries and amusements just about all they can limp along under. The tax is for war:

The States will have to devise other ways of helping out sadly deficient budgets and of creating new jobs for ambitious office seekers.

Let this business stop! Sweep the State Legislative decks clean of this nonsense and iniquity. Practice economy; stop grafting.

One argument alone is enough, namely: We are facing War—not politics.

Camel's Backs and Last Straws

JUST a word in passing—at a time when patriotism demands that one say as little as possible.

Has it occurred to the committees toiling over war schedules at Washington that the picture exhibitor is already paying without a whimper the war tax levied close to three years ago?

Has it occurred to them that the telephone and telegraph companies and other industries have long since been absolved from the taxes imposed for the self-same purpose?

We are willing to bear our share of straws, but will someone please label the last one?

Just a word in passing—that is all.

The Doomed Daily Change

THE threatened sidetracking of express shipments, the countless proposed tax measures—State and Federal—the atmosphere of "ruthless economy" which is creeping over the country—all of these elements are forcing the daily program change relentlessly against the wall.

It will mean less production and better production.

Eventually it will mean fatter profits to the overburdened exhibitor.

The downfall of the daily change is as inevitable as the downfall of Prussianism.

Ochs Absent as Crandall Fights Exhibitors' Tax Battle

With Exhibitors of Nation Facing Possible Confiscatory Tax, National League President's Whereabouts Are Unknown—Harry Crandall Spends Toilsome Week Aided by Charles C. Pettijohn and P. A. Powers

HARRY CRANDALL, the prominent Washington exhibitor, had a problem on his mind last week, which he believed of paramount interest to the exhibitors of the country. Between the light task of managing five prosperous capital city theatres and fighting a valiant and almost single-handed battle on behalf of exhibitors before Administration leaders and Senate and House committees, he was engaged until Friday in a vain search for Lee A. Ochs. He had two equally strong reasons for believing that Lee Ochs could be found in Washington.

In the first place, Lee Ochs is president of the National Exhibitors' League, and with possible confiscatory taxes being framed by the Senate and House, there could be no other place for the League's head but Washington. In the second place, Mr. Crandall had as long ago as Saturday, May 5, read in Lee Och's own organ, the the following glowing description of the publisher's activities in the capital:

NATIONAL LEAGUE PRESIDENT GOES TO WASHINGTON FOR WAR TAX CONFERENCE

Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, left Minneapolis at the close of the Northwest Exhibitors' Convention, Thursday, for Washington, to take an official and active part in representing the interests of the exhibitors in the conferences at the capital for the purpose of determining the best method of raising the motion picture's share of the war tax.

Armed with the protests of various Western organizations against the ten per cent gross receipts tax now being considered by the House Ways and Means Committee, Mr. Ochs's endeavor will be to arrive at a satisfactory substitute which will attain the government's ends, without injury to the exhibitor.

Upon his arrival in Washington, Mr. Ochs joined Harry Crandall and other District of Columbia exhibitors. A number of prominent exhibitors from other parts of the country are expected to reach Washington shortly to join forces with the leaders already there.

Harry Crandall was sure that he had not been joined by Mr. Ochs, and as for the fate of the "protests of various Western organizations" he feared the worst. And day by day he was becoming increasingly wrathy at the apathy of the industry in the face of an appalling situation.

Early Thursday morning a MOTION PICTURE NEWS representative interviewed the Washington exhibitor in his office above the Crandall theatre, Ninth and E streets.

"Have you ever seen such utter indifference as is being displayed toward a tax that may easily wipe out the business of half the country's exhibitors," he declared. "Here we are with House and Senate committees, especially the latter, who are working entirely in the dark on tax schedules that affect the pockets of every exhibitor of pictures. They are open to suggestions, to advice and co-operation—more open and anxious to safeguard the interests of an industry than any legislative committees I have ever seen. Yet not a word has been heard from the elected representativs of the industry."

"Where is Lee Ochs?" he was asked.

"Don't ask me," snapped the reply. "I read last Saturday that he was conferring with me, but it's Thursday morning now and I have yet to see him. There's a stack of mail on the desk before you waiting for me. Over in the corner are some telegrams. And if the girl in the booth had time between selling tickets to make out records there would be a pile of telephone slips for Lee O. Ochs from exhibitors who have been calling ever since Sunday. There's been a good bit of long distance telephone money squandered.

"On Monday Charles Pettijohn, attorney for the Indiana Exhibitors' Association, arrived here to aid in our fight. So that we might adopt a definite plan of campaign we called up Ochs' New York office, but were told that they did not know where he was."

Harry Crandall is termed by all who know him as live wire exhibitor of highest voltage. The phenomenal success of his theatrical ventures is one evidence of this, his untiring efforts on behalf of exhibitors last week another. But of the latter he is slow to speak. Crandall modestly tells you at length of the wonders wrought by Attorney Pettijohn during his stay in Washington. The Hoosier, on his arrival in New York last week, spoke in glowing terms of the hustling Capital exhibitor's efforts.

"The Indiana exhibitors," declared Mr. Crandall, "through sending that man Pettijohn, did more for theatre owners than any other factor in the business. He started by laying our case before Vice-President Marshall, and on our Monday tour we then went clear down the line, seeing every one who could be of help to us and ending with Senator Simmons, chairman of the Finance Committee, which has the tax draft in charge. Pettijohn is certainly the sort of man exhibitor organization needs.

"P. A. Powers, of the Universal Company, representing the National Association, arrived Wednesday, and put his shoulder to the wheel. These are the only representatives of the industry who have been on the job. Our main trouble has been the lack of a definite plan to suggest to the committees, a schedule and method satisfactory to all exhibitors. It is this that the National League should have been able to form. But it is now Thursday, the House has made its recommendations, and the National League has not been heard from. We are now left to make a last stand before the Senate."

So the question remained as the MOTION PICTURE NEWS representative left the Crandall theatre office.

"Where is Lee Ochs?"

Lee A. Ochs Sued for Conspiracy by Frank

President of Exhibitors' League and Others Are Named Plaintiffs by Louis J. Frank in $50,000 Suit Revival of Factional Fight

THE fight within the circles of the Chicago Motion Picture Exhibitors' League has been once more resumed and the belligerents are the same two factions that caused all the excitement and upheavals during the period between last November and the past March.

Louis J. Frank, who at that time was forced from his appointed berth as manager of the coming National Exhibitors' Convention and Exposition, has begun suit for $50,000 damages against Peter J. Schaefer, Joseph Hopp, Ludwig Schindler, Lee Ochs, Alfred Hamburger and Thomas Furniss charging libel and conspiracy.

Schaefer, who is chairman of the convention Finance Committee and auditor, has been charged with libel and the other five with conspiracy.

In short, the suit is merely a revival of the unpleasant and bitter factional fight that was waged within the Chicago League and the National League, beginning last November and which ended in March with the resignation of Frank.

According to Frank and his adherents, the move against him started when Peter J. Schaefer in November sent a form telegram to National President Lee Ochs, and the other defendants named, demanding the resignation of Frank.

In this telegram Frank and his attorneys also allege that Mr. Schaefer sought to convey the impression to the recipients that all was not right in his (Frank's) handling of the funds of the 1916 convention and exposition. To further foster this impression it is declared that Schaefer, as auditor, withheld the books and reports of the convention until after Frank had been ousted as manager of the coming convention.

After Frank had been forced out he threatened the league with injunction proceedings averring that his removal was illegal. He was then reinstated and asked to resign which he did. Since that time, early in March, all has been quiet in Chicago and National League circles.

Preparations for the coming convention have been going along, with Ludwig Schindler as manager in Frank's stead. Now, unexpected, comes the suit, and all is in a turmoil again.

National President Lee Ochs is the only one that has been served with papers thus far. Upon his arrival in Chicago from the Northwest Convention at Minneapolis and just before his departure for Washington on Saturday, May 5, the papers were served on him. All of the others, with the exception of Thomas Furniss, a Northwest exhibitor, reside in Chicago.

"We are in no hurry about the others, we always know where to find them," is the answer of Frank's attorneys, Adler and Lederer, when asked when the others would be served. They will be reached when occasion demands.

Industry's Leaders Before Senate in War Tax Hearing

Tax Certain, Film Men Seek Only Equitable Treatment—Aim to Have Patron Bear Ticket Tax—Producer's Levy Means Ruin for Many, Says Powers

REPRESENTATIVES of the National Association of the Motion Picture Industry received their opportunity to go before the Senate Finance Committee and present the motion picture's case in regard to the proposed War Tax at 11 o'clock Monday. The chance to be heard came after an exasperating all-day wait on Saturday, only to have the Senate hearings close just as the film men's turn was about to come.

William A. Brady, of World; P. A. Powers, of Universal; Harry Raver, of Art Dramas; Paul Cromelin, of Cosmopolitan; Walter W. Irwin, of Vitagraph; Lucien Wheeler, of Selig, and Hamilton Smith, of Sanger, were among the representatives of the manufacturers on hand Saturday for the hearings. Lee O. Ochs, Ernest Horstman, of Boston; Isador Stern, of Philadelphia, were the visiting exhibitors, while Harry Crandall headed a delegation of Washington theatre men.

The expectation of film men is that following Monday's hearing the fate of the tax provisions will rest in the hands of a Conference Committee of Senators and Representatives. The War Revenue Bill reported from the House Ways and Means Committee calls for a ten per cent. tax on all admissions, a flat one-cent tax on children, and exemption of five-cent houses. For the manufacturer, a raw stock tax of one-half cent a foot and a positive tax of one cent a foot, is provided. The exhibitors' tax is an addition to the present seating capacity war tax, which has been paid since the outbreak of the war in Europe, and the manufacturer's tax will be a burden additional to the corporation and excess profit taxes provided by other sections of the War Revenue Bill.

For this reason the industry's leaders made their appearance before the Senate Committee with a campaign mapped along these lines: First, that the law should make it obligatory that the ten per cent. admission tax be paid by the purchaser, either by the use of separate tickets or the affixing of stamps. Secondly, since the manufacturers' tax, resulting in a levy of fifteen dollars on every reel in use, would in the end find its way to the exhibitor, every effort possible be made to secure the removal of this provision of the bill.

Further, it is the belief of the film men that in the elimination of the five cent house, some point of difference should be made in regard either to seating capacities or the age of film shown. Complaints received from exhibitors throughout the country operating ten-cent theatres in competition with five-cent first-run houses were numerous during the week since the first exclusive announcement in MOTION PICTURE NEWS that the legislators contemplated the elimination of the five-cent theatre from the provisions of the bill.

Exhibitors have found it extremely difficult to agree on a universally satisfactory method of taxation to submit to the Senate. Many prominent exhibitors have stated that they would rather pay a flat percentage tax on gross receipts than risk the possible losses in admissions and other certain troubles incidental to the collection of one and two cents from each patron. This applies, however, only to exhibitors certain of large profits. In most cases, the theatre owners see their only salvation in a tax placed squarely on the patron, and phrasing of the bill forbidding any exhibitor from seeking an unfair advantage through not charging his patrons the tax.

In this respect Harry Crandall, the Washington exhibitor, raised an interesting point, with the query as to what would prevent some exhibitors employing a subterfuge by nominally reducing their admission prices two cents, so that the present fifteen and twenty cent admission prices would include payment for the war revenue ticket. It is certain that the Government cannot attempt to regulate admission prices.

Regarding the manufacturer's tax, P. A. Powers, of Universal, was emphatic in his protests. "Should the proposed levy of fifteen dollars a reel be carried out," he declared, "it will make little difference whether the five-cent theatre is taxed or not. For there will not be any five-cent theatres. Such a tax would eliminate the program and the moderate priced feature and leave the market entirely to the feature beyond the reach of the five-cent house.

"But what is worse, it would also take an increased levy from the better class houses. Is it not reasonable to expect that with the costly feature alone in possession of the market rentals will take a sky-high jump?

"Mind you, this is considering the fifteen dollar tax from the exhibitor's viewpoint alone. I am not discussing what it means to the manufacturer. That can, perhaps, be told very plainly on the face of the figures."

The following telegram was sent to MOTION PICTURE NEWS by Frank J. Rembusch, of Shelbyville, Ind.:

A tax of 10 per cent on gross receipts figures twenty-five times more than present capacity tax and under present conditions will ruin and close up 90 per cent of motion picture theatres. Hearing today in Washington did not give exhibitors time to express their views; therefore we should ask for another hearing. Three per cent would be enormous, or better treble our present capacity tax. Please advocate a hearing where all exhibitors can be present.

Mr. Rembusch addressed another telegram, as follows, to Lee A. Ochs, at Washington, D. C.:

Ten per cent will bankrupt all but large theatres. Canada tax unfair. Hearing should be held so that all states can have opportunity to be present. Ask for later hearing.

Reel Club Holds Gala Ball

The Reel Club members and hundreds of their friends thronged Palm Garden on Saturday evening for a most successful ball. The Reel Club, whose membership is recruited from those engaged in the sales end of the industry in New York, are officered by Morris Eisner, president; John N. Weber, treasurer, and William V. (Pop) Hart, secretary. John J. Brown was chairman of the reception committee.

Among the stars in the grand march were, Sidney Drew, Wilton Lackaye, Hughie Mack, Florence Labadie, Mother Maurice, Hortense Alden, Catherine Page and Bobby and Helen Connolly.

Nebraska and Iowa Theatres Boost Prices 100%

"Because of War," Increase in Film Rentals, and War Tax Given as Reasons—Five-Cent Houses Now Ten Cents—Others Proportionately

A GRADUAL increase in admission prices to motion picture theatres in Nebraska and Iowa culminated in a sudden jump upward within the last two weeks. Theatre after theatre announced it was increasing its general admission price. "Because of the war," was the reason given. Increase in film rentals and other expenses were reasons given by the exhibitors.

The war tax of 10 per cent was another reason. Some of the theatre proprietors are hesitating, but by fall every house in the two states is expected to increase. A very small percentage still charge five cents. Most are ten and fifteen cents, and a rapidly increasing number are ten and twenty cents. The latter figure is the one reached within the last few days.

The Diamond, Franklin and Alhambra, all within one district in Omaha, Neb., agreed to increase the price from five to ten cents and did it. At Sioux Falls, S. D., the New Strand, Colonial, Olympia, Princess and Jewell have gone to ten and twenty cents. Bob Wall of the Wall, and W. J. Thomas of the Lyric, Fremont, Neb., announced in the newspapers the other day they had increased their general admission to fifteen cents "on account of the war." The Empress, at Kearney, Neb., is now getting ten and twenty, while the Crescent, in the same city, is getting five and fifteen cents.

The Brach, at Hastings, Neb., has added a special musical feature two nights a week and charges twenty-five cents. The Majestic, at Grand Island, charges ten cents for matinees and fifteen cents in the evening.

Davis Not to Join Ince

Published reports to the effect that H. O. Davis would soon be working in cooperation with Thomas H. Ince in the Triangle organization were denied by Mr. Davis to a MOTION PICTURE NEWS representative on Monday. Mr. Davis is considering several tempting propositions, but has not yet decided on his future plans. It is understood that Triangle is among those dickering with him.

Wheeler Bill Dies as Tax Plan Is Born in Pennsylvania

New York State Senate Witnesses Death Struggles of Tax Measure—Pennsylvania Lawmakers Planning to Measure Off Usual Amount of Red Tape with View to Burdening Film Men

JUST when the film business is preparing to applaud its successful efforts in defeating the Wheeler Tax Bill, in New York State, the news comes from Pennsylvania that a $450,000 tax measure is under consideration in that State.

The Wheeler bill died a painless and lingering death in the New York State Senate chamber on the evening of May 10. The night before, in Harrisburg, Pa., Frederick K. Beyer, a representative from Philadelphia, took the floor of the Pennsylvania Lower House, and introduced a bill providing for a State tax of one per cent. per foot on all motion picture films passed by the Pennsylvania State Board of Censors.

Last year, the censors passed 45,000,000 feet of film, the tax on which, under the proposed plan, would have amounted to $450,000.

This Pennsylvania tax proposal is part of a revenue raising measure designed to help meet an estimated $12,000,000 increase in the State's general expenses for the next two years.

The Smith Bill, prohibiting the showing of motion pictures in any place licensed to sell liquors was passed by the Lower House.

It is announced that a bill prohibiting admission of children under 16 to picture shows unless accompanied by an adult will be strenuously opposed by the motion picture interests when it is brought up for hearing on May 15.

The Wheeler Picture License Tax Bill which went down to defeat in the New York Senate last Thursday was the result of a deliberate and exhaustive investigation of the film industry which covered a period of months.

The measure had been passed by the Assembly early in the week, but was forced out of the Judiciary Committee of the Senate as a result of the caucus of the Republican members and sent to the Committee on Rules, where it was never called out owing to the fact that Majority Leader Elon R. Brown could not muster together sufficient votes to pass the bill in the Senate.

Senator Brown felt very keenly his inability to pass the so-called Wheeler bill as it was a pet measure of his, having been introduced by him on the second day of January scarcely before the Legislature had been organized. The National Association has been on its guard during the entire session, and it was the belief at Albany that there were so many objections to the bill in the Senate that it would probably never reach the floor for a vote. This situation would undoubtedly have prevailed had the measure not been caucused for the purpose of passing it.

On Tuesday night an S. O. S. call was sent out from Albany with a result that representatives of the National Association hurried to the Capitol and immediately set about to secure enough votes to defeat the bill in the event that it should be brought up for a vote. The Senate was in session almost continuously from Monday night until final adjournment on Thursday at midnight, and it was not until eight o'clock on Thursday evening that Majority Leader Brown reluctantly admitted his defeat, and so informed Senator Walters who had been leading the forces against the measure.

Much credit for the downfall of the Wheeler bill is due Grant Anson, legislative representative of the Exhibitor League, whose zeal day and night was unflagging.

The National Association was represented at Albany during the past week by Frederick H. Elliott, executive secretary who marshalled the forces in opposition to the Wheeler bill, Arthur S. Friend, of the Famous Player-Lasky Corporation, J. Robert Rubin, Metro, members of the Legal and Legislative Committee of the association, Grant W. Anson, representing the Exhibitors' League; William Brandt, president of the Brooklyn Exhibitors and a member of the Executive Committee of the association, who also rendered valuable assistants. Samuel H. Trigger, president of the Exhibitors' Organization in Manhattan; Earl L. Crabb, manager Strand theatre, Buffalo; Valentine O'Grady, secretary, Buffalo Theatrical Managers' Association; Theodore Wharton, Wharton, Inc.; L. Weill, president Motion Picture Exhibitors' League, Syracuse, N. Y.; A. N. Wolff, president Rochester Exhibitors' League, and David Cohen, Binghamton, were all active in securing support against the bill.

Following the defeat of the bill, Assemblyman Wheeler, after the adjournment of the Assembly on Thursday night, publicly announced that he would not return to the Legislature next year, and said good-by to his associates.

Organizer Herrington Reaches Milwaukee

Enthusiastically Undertakes Revival of Defunct State Organization Arranges Convention Dates for May 30 and 31 with Bright Prospects

"THE exhibitor all over the country is waking up to the necessity of a real organization free from politics."

In these few well chosen words Fred J. Herrington outlined to the MOTION PICTURE NEWS representative at Milwaukee the conditions of things as he has found them in his whirlwind swing through the East and Middle Western states.

According to Mr. Herrington, the threatened war tax and the general unrest throughout the country has awakened the exhibitor as nothing else has ever done to the absolute necessity of presenting a strong, unbroken front to the world.

Mr. Herrington received a most enthusiastic reception when he arrived in Milwaukee Saturday. A special meeting was held by the Milwaukee exhibitors Monday, at which time it was arranged to hold a state convention in Milwaukee, May 30th and 31st, and to send an uninstructed delegation to the Chicago convention July 14th. At the same time the Milwaukee exhibitors filed an emphatic protest against the proposed Federal tax on the gross receipts.

The Milwaukee exhibitors have practically perfected their plans for the resurrection of the defunct state exhibitors' association, and from all indications at this writing, the state convention should be a large and enthusiastic one. The Milwaukee exhibitors are profuse in their praise of Mr. Herrington's activity, and it is to him that the credit should go for bringing back to life the state organization.

"I feel," said Mr. Herrington, "that there will be lots of pep put into the organization in the Northwest through the election of several of the live wires whom I met at Minneapolis. Among them are Al Steffes, Mr. Green and Mr. Campbell. In Editor Tom Hamlin, of Amusements, the exhibitors have a friend and champion whose value they cannot too greatly estimate. Dave Rogers, is another splendid worker, who stands for no politics in a business organization and who insists that the delegates to the National Convention be uninstructed."

While in Milwaukee, Mr. Herrington went into detail and explained to local exhibitors exactly what conditions were confronting them. He also met Mayor Hoan, and was greatly impressed with his friendliness to the local exhibitors. "It is difficult for me to say," said Mr. Herrington, "what branch of the industry is making money. I am sure from my observations, that it is not the exhibiting end. In many states that I have been in, I find the exhibitors in the small towns and suburbs, where the houses are only open evenings are employed during the day in other positions working for wage."

War Tax Measure Fought by Cleveland Theatre Men

Strong feeling against the proposed War Tax was evinced at the meeting of Cleveland Local No. 1 on Tuesday, May 8, when for three hours this measure was the principal topic of discussion. As a result, the Sawyer preamble and resolution protesting against any tax whatever upon tickets or patrons by the coupon system, but favoring a direct income tax upon the owners and managers as the only clean cut way to get revenue was passed.

Infliction of the ten per cent. tax upon gross receipts would, it was pointed out, close half of the Cleveland theatres, inasmuch as they are not making ten per cent. upon their investment. The same effect in similar proportion, would be felt throughout the state of Ohio, it was said.

Unanimous support was offered by Cleveland Local to any direct income tax proposition, though the exemption clause might be made as low as $1,500 for single men and $2,500 for married men; the contention being that where mothers and fathers are willingly giving their sons for service they should not be further taxed while visiting the movies to relieve their "mental stress" due to war conditions.

Goldwyn Analyses Complaints of Exhibitors

Complaints In Answer To Requests For Advice How Exchange and Exhibitor Co-operation Can Be Brought About Are Far-Reaching

ALTHOUGH Goldwyn Pictures Corporation is as yet a company without a production, so far as releases are concerned, the interest which the announcements of this company have aroused among the exhibitors of the country has been great. The Goldwyn offices have received very many letters from exhibitors of every class throughout the United States, in which are discussed the intimate problems which affect both the producing and the exhibiting end of the business.

Many phases of these problems have been very frankly stated, with an expressed desire that the operation of the new concern could be so framed as to eliminate or avoid the friction spots. In a statement from the Goldwyn offices, analysis of this constructive criticism reveals the fact that the relations between exchanges and exhibitors is by far the chief source of trouble. That exchanges either are not run on hard and fast business principles, do not do business in a businesslike manner, are not efficient, are not prompt, are not courteous, or are short-sighted and do not have the ultimate good of the exhibitor, who is their customer, at heart, and frequently descend to petty methods for revenging themselves on exhibitors who have incurred their displeasure, are the complaints most commonly met.

"Give us business men—not overgrown office boys," pleads one. "Give us gentlemen to deal with," pleads another. Looking closer, we read that delay in shipments of film from the exchange to the exhibitor is a frequent complaint, and the shipment of film in a bad condition is another.

The question of paying express both ways on film shipments is constantly discussed by the men who run picture houses.

Aside from the kicks over advance deposits with the exchanges, another source of trouble is found in the lack of a hard-and-fast scale of prices for pictures. Exhibitors have complained that they have had offers turned down by the distributor only to find, later on, that the same picture has been sold at a lower price to a rival. The exchange has, as he naturally concludes, double-crossed him. There are many complaints of this.

With the buyers of regular programs the "fighting phrase" seems to be "special release." "There are weak sisters in most programs," they argue, "and if we run these we are entitled to all the strong pictures at the regular price. Having to pay extra for so-called special releases, we have to charge advanced prices to our patrons, with a resultant backfire of kicks at the box office. It is not a fair proposition."

And allied to this is the great dissatisfaction many exhibitors have voiced with the State-rights system. Many contend that the pictures are sold at such high prices as to make the permanent showing of State-rights pictures a ruinous proposition for the exhibitors, since regular patrons are driven away by the resulting advance in admission charges, and others complain that the people who exploit State rights often have no far-seeing policies for good of the business.

Abrams Gives Portland Its Baseball Team

Producer's Home Town Turns Out to Greet a Favorite Son—Galaxy of Film Men Take Special Train for Ceremonies

HIRAM ABRAMS' home town, Portland, Maine, turned out in fine style last Friday to greet one of its favorite sons, who came up all the way from New York on a special train to open the baseball season, his own team playing the opening game.

About seventy guests of Mr. Abrams left New York at noon Thursday on a chartered train, which comprised three Pullmans and a buffet car. The only stop made was at Lawrence, Mass., where Mr. Abrams picked up his team of ball tossers who had that day whipped Lawrence. A mob of children clamored for Fatty Arbuckle, and were given a chance to swap grins with the weighty comedian.

A larger mob met the train at Portland, where the party was conducted to the Congress Square Hotel by Mayor Chapman. Here Mr. Abrams was presented with a handsome loving cup, the gift of a dozen or more of his intimate Portland friends.

A crowd of 8,000 turned out with overcoat collars turned up for the flag raising and the opening ball game.

Unfortunately, Mr. Abrams was called out of town on business that evening, so he could not attend the banquet given in his honor by the Elks. After the dinner, Mr. Lasky told the diners how much respect the film industry had for Mr. Abrams. Mayor Chapman assured the gathering that New Yorkers have no better liking for Mr. Abrams than have Portlanders.

Fatty Arbuckle is said to have studded his crown with a few more gems as an after dinner speaker.

Walthall Leaves Essanay

Henry Walthall, popular character actor, has left the Essanay Company, under whose brand he appeared in many of his best known productions. Mr. Walthall's contract expired last week.

He has not decided as yet, where he will center his future activities. It is said that he will not begin active work for some time. His latest picture with Essanay was "The Saint's Adventure," about to be released.

Get Mo-Toy Comedies

The Standard Film Co., Peter Smith Building, Detroit, has secured the Michigan rights to the Mo-Toy comedies, and announces having secured a first-run account at the Majestic theatre, Detroit.

Exchange Employes Arrested

Report was made by General Film last week that the energetic campaign against film thieves had resulted in the arrest last week of two men, said to be former employes of a prominent film exchange, as they were leaving the premises of the World Film Corporation, New York.

The prisoners, who General alleges are connected with disappearances of valuable film, gave their names as Alex Wolfheimer and James McSorley. The men pleaded not guilty and were placed under $1,000 bail for grand jury action.

It is estimated by General in the epidemic of thievery which has been country-wide in the past year losses have reached $500,000.

Artcraft Reports Griffith Returning from Abroad

A statement was issued from Artcraft Picture Corporation last week to the effect that D. W. Griffith, who left the country for England several months ago to secure picture records on the Western battle front in France, is shortly expected back. Upon his return, says Artcraft, he will immediately commence activities on his initial production for the company.

The cablegram issued reads that Griffith has finished all scenes taken in connection with the war office and received excellent co-operation from the authorities.

Fast Action by Hearst-Pathe on Joffre Reception

Within four hours after the scenes of the reception tendered in New York to Marshal Joffre had been taken, Hearst-Pathe News released the finished pictures at ten of the leading houses on Broadway. On the following day, May 10, the pictures were shown in the large theatres in Boston, Philadelphia, Buffalo, Washington, Baltimore and other nearby cities.

South American Sale of Chaplin Pictures

The rights for the showing of the Mutual-Chaplin specials, the present series of two-part comedies, in Argentine, Chile, Uruguay, and Paraguay have been sold to Max Glucksman of Buenos Aires, Argentine, by the Oceanic Film Corporation, the overseas agents for Mutual productions. The price paid has not been announced, but it is admitted to run into five tall figures. The prints to be used will each be separately purchased on a footage basis.

The negotiations between the Lone Star Corporation, owners of the pictures, and Mr. Glucksman were conducted by the Oceanic's manager, B. J. Brandon, and Frederick H. Knocke, New York purchasing agent for Mr. Knocke.

Globe Films Handling Ivan Product in Canada

Arthur Cohen, president of Globe Films Limited, Toronto, Ont., announces through the New York office of Ivan Film Productions, Inc., that the Canadian distribution of Ivan films is successfully launched. M. Fischer, manager of Globe Films, will shortly make a business trip to the outlying provinces.

Exhibitors Face New Crisis in Threatened Express Tie-up

Slowing Up of Express Service Likely, Due to "Ruthless Economy" of Railroads and Urgent Demands for Freight Trains by War Council— Post Office Gets Order to Expedite Film Delivery

EXHIBITORS of America are facing a possible new crisis, brought about by America's plunge into the war: Express shipments of film, unless the railroad congestion is relieved soon, may be absolutely uncertain. Express service in the near future threatens to be paralyzed.

Every railroad company in the country is taking off trains, some of which are express carriers, and putting the locomotives to work hauling freight. Railroad service, for economical reasons too, is being sliced everywhere.

Monday, May 15, the Erie Railroad discontinued 65 trains.

Railroad executives, when interviewed for MOTION PICTURE NEWS admitted that affairs are in bad shape.

One official stated that the lack of mechanics had partly paralyzed the railroads.

"The excessively heavy traffic of the past winter," he said, "has left the locomotives weakened for this spring's haulage. A locomotive is like a human being. It has to have a rest. Not only have the engines had no rest but the engine houses are exhausted of good mechanics by the munition factories."

Another railroad man said:

"Economy—ruthless economy—is to be practiced from now on. Useless passenger trains (and express trains among them) are to be taken off at once. That means a discontinuance of many so-called theatre specials."

The theatre specials are very often the means by which the exhibitor ships his film by express, after the show, to the next town.

Edward Hungerford, of the Wells-Fargo Express Company, and a prominent industrial writer, takes a more optimistic view, although he admits that the express service will suffer.

"Many short runs to suburban communities will be decreased," said Mr. Hungerford to MOTION PICTURE NEWS. Probably the express service will be injured somewhat. I won't say that it will be crippled—not as far as the exhibitor is concerned. I estimate that the decrease in express company service will not amount to more than 10 per cent."

There are many who do not share Mr. Hungerford's optimism.

At the New York offices of the Railway Executives' Advisory Committee members there admitted that the whole railroad situation is serious. The railroads of the entire country are in charge of a "Committee of Five," who exercise complete jurisdiction, composed of the following:

Chairman, Hale Holden, President of the Burlington; Howard Elliott, Chairman of the Northern Pacific; Fairfax Harrison, President of the Southern Railway; Samuel Rea, President of the Pennsylvania Railroad; Julius Kruttschnitt, Chairman of the Executive Committee of the Southern Pacific system.

This committee has charge of routing and shipments of all kinds. In case of necessity the "Committee of Five" will use their dictatorial power as they see fit. In case of railroad congestion nothing but absolute necessities will be carried, such as food and munitions. All "superfluous" matter, as one official expressed it, will be put aside until the congestion is relieved.

The Committee on Car Service, which recently was absorbed by the National Defense Committee, has been sitting in Washington for the past four months deciding upon what will be considered "superfluous matter" and what will be deemed "necessities" should the time for decision come, C. M. Schaefer is chairman of the committee.

TIME TO WAKE UP!

Don't wait until the express companies are tied-up.

Get in touch now with the postmaster of your town and find out about parcel post shipping.

The postal authorities are anxious to serve you; they will do all in their power to expedite film shipments.

Experts agree that the railroad situation is serious.

What are you going to do about it?

Mr. Schaefer and others are behind the movement to increase the number of freight trains running on the trunk lines with a decrease of the number of express-passenger trains.

If the express companies fail to maintain their schedules the exhibitor, so transportation experts agree, has but one alternative: He must use the parcel post.

Frederick G. Mulker, Superintendent of Second-Class Matter, New York Post Office, in an interview for MOTION PICTURE NEWS, said that everything to speed up parcel post service for the exhibitor is being done.

The following order has been issued to all postmasters:

"Office of First Assistant
"Postmaster General,
"Washington, D. C., April 16, 1917.

"Complaints received at the Department indicate that packages containing motion picture films are not being delivered as promptly as possible at all offices.

"The use of the postal service for the transmission of motion picture films depends largely upon the confidence on the part of the shipper that the parcels will be handled expeditiously. This is essential to the efficient exchange of films.

"To the end that prompt delivery shall be effected of this kind of mail postmasters at city-delivery offices will please give special attention to the receipt, dispatch, and delivery of motion picture films. Whenever it is impracticable to effect delivery by letter carrier the addressee should be notified of the fact that a parcel containing motion picture films has arrived at the post office and will be delivered upon call.

"At non city delivery post offices special attention will likewise be given to the receipt, dispatch, and delivery of this kind of mail, and postmasters will please transmit to addressees by such means as may be available, without expense to the Department, prompt notification of the arrival of parcels containing films.

"J. C. KOONS,
"First Asst. P. M. Gen."

This notice, according to Mr. Mulker, effectively answers the criticism, outlined to him, of a certain Southern exhibitor who pointed out that in shipping films by express the exhibitor could deliver them by hand to the express messenger of a train and that the exhibitor at the next express stop could receive them, also by hand, from the messenger.

"It is not possible to hand a parcel post package containing films or anything else to the man in charge of a mail car of a train," said Mr. Mulker. "But one of the swiftest branches of our service is the delivery of mail from the post office to the trains. We are very strict on that point. As soon as a mail train comes in the bags are sent right up to the post office. There is no delay."

Mr. Mulker believes that the point of greatest interest to the exhibitor in the order from the First Assistant Postmaster General is the clause:

". . . That addressee should be notified . . . that a parcel containing motion picture films . . . has arrived."

This notification, said Mr. Mulker, must incur no expense to the post office. In other words, if the exhibitor will get in touch with his post office, very likely the postmaster will notify him by telephone when films come in, provided the exhibitor defrays the telephone cost.

In view of the impending seriousness of the express situation it is deemed advisable by many that such an organization as the National Association of Motion Picture Industry should immediately get in touch with the First Assistant Postmaster General in Washington to devise means of further expediting film shipments by parcel post.

Postal authorities are anxious to secure film shipments because of the revenue they bring in, and they would undoubtedly be willing to consider all sound schemes for speeding up film handling.

Friedman in New York

Ben Friedman, president of the Friedman Enterprises, Inc., controlling the world rights of the feature "The Mormon Maid," has arrived in New York from a trip throughout the West. He will attend to further business connected with the exploitation of the picture.

Selig-Tribune Displaced by Screen Magazine

General Film's Twice Weekly Release Supplanted by a New Series, "The Selig World Library"

THE Selig-Tribune, the news weekly which has been a regular feature of the General Film Program for nearly two years, was discontinued Thursday, May 10, according to an announcement from the Selig Company last week.

Embodied in the announcement is the statement that the news weekly is to be supplanted by a new type of magazine on the screen, called "The Selig World Library." The first release is May 16.

The reason given for dropping the news reel is that Mr. Selig considered the topical weekly field overcrowded.

Discussing "The Selig World Library," Mr. Selig said:

"We need more pictures of the educational variety.

"I receive many letters from educators pleading for more pictures beneficial from an educational standpoint. They ask for motion pictures which they can recommend in the class room. 'Give us a service so we can inform our pupils that a picture thus-and-so is advertised for the theatre this evening. I want you all to go and see it and we will discuss tomorrow in class what the picture presented.'

"That is the kind of stuff I am going to try and present in 'The Selig World Library.' Take the question of Universal Service of Economics in connection with our food supply, of other great problems of our National life. These will be adequately 'covered' in 'The Selig World Library' as will the more vital news pictures of this and other countries."

The film will be released every Wednesday instead of twice weekly. The Selig Company announces for the first release, "The Granite Dells of Arizona," "Big Moments in Our Everyday Life," "Secretary of the Treasury McAdoo Turning Over Two Billions of Currency to the Allies," "The Cultivation of Tea," "In the Public Eye: Champ Clark, Mayor Thompson, Congresswoman Rankin and others," and "The Birth of a Butterfly."

Lionel Barrymore Deserts Stage to Direct Ethel

Legitimate and Screen Actor Will in Future Care for Production of Metro Plays Starring His Sister. Lavish Presentation Promised

ACTING in the spoken and silent drama has been renounced by Lionel Barrymore, in favor of direction of his sister, Ethel Barrymore, in Metro productions, according to announcement made last week by B. A. Rolfe, general manager of Metro Studios.

Mr. Barrymore has been the hero of many Broadway productions, and has starred in numerous notable photoplays. For the past several months Mr. Rolfe has endeavored to get him to throw his experience and acting power into directing. He will direct only those Metro productions in which his sister is starred.

The coming together of the Barrymores is claimed by Metro to be the first instance on record of brother directing sister in big productions. Mr. Rolfe has announced that every production made by this noted combination will cost not less than $100,000.

"Yes, it is true," said Mr. Barrymore when asked if he was leaving the stage to direct Miss Barrymore. "I believe the motion picture industry is getting bigger and better with time, and that the most successful artists will be those appearing on the screen.

"It took me a long time to decide to give up my work as a star. Now, I will put forward all my energy as a director."

Miss Barrymore is greatly pleased at the arrangements made, and is confident of successful results.

Short Film Comes Back Strong, Says Bolster

Vice-President of General Film Gives Interview and States That Short Subject Will Continue to Grow in Popularity

HAROLD BOLSTER, the vice-president and general manager of the General Film Company is optimistic regarding the future of the short picture and he points with enthusiasm to the results that are now being achieved with what he calls the "short feature."

"A feature today," says Mr. Bolster, "is a film of any length that causes people to sit up and take notice. I know this, since the arbitrary dominion of the 5,000 foot picture is being upset by every short picture that is intrinsically just as good or better.

"It is a fact that the public is demanding and appreciating short length pictures. General Film sells them, and if sales were not conspicuously increasing a doubt might remain. However, nothing has impressed this organization with such force as the unmistakable stampede for one-reel, two-reel and other subjects less than five reels in length.

"A picture, no matter how brief, finds itself elevated into a feature if it possesses quality. This condition has been brought home to us by the unparalleled success of our best short releases. Again and again our two-reel O. Henry pictures have been treated by exhibitors and patrons alike as pictures having the rank of features. So have done the reviewers, especially in the larger cities.

"It is not out of the way to refer to a typical compliment paid a two-reel picture, 'The Green Door,' in the New York Times of May 7. The critic chose to give his space to the smaller picture at considerable length and to commend it greatly, leaving only casual mention for the other, though it was a five-reel 'feature' of undoubted merit."

"Long Runs Best," Says L. J. Selznick

Lewis J. Selznick last week came out with a strong statement impressing the value of the long run to the exhibitor.

"It is surprising," says Mr. Selznick, "that in New York, for example, there are only two houses in the down-town section, where pictures are given a week's run. And it is still more astonishing that in these two theatres no photoplay, no matter how excellent, is permitted more than its seven days. Yet in Los Angeles, with only a fraction of the population to draw from, there are six houses in the business section where no picture goes on for less than a week, and if business warrants continuance, they are kept for two, and three weeks at a stretch.

"Now every time I mention reforms, I have to mention the program system for contrast, and so I cannot be accused of standing alone, I want to quote what Julian Johnson, editor of Photoplay Magazine, says about long runs and programs in an editorial in the June issue.

"There is no reason why a photodrama should not be as carefully made as the best play you ever saw," he said, "but patience and diligence are not worth while when the affair is flung into the projection booth at noon and yanked out at midnight.

"Good plays and their endurance on the screens are demolishing the program's last strongholds in this country."

Actors Combine and Produce First Picture

Not to be outdone by the combinations of producers, State rights buyers and exhibitors, which have followed each other in quick succession, a number of well-known actors have formed a combination to produce their own features and market them through State right buyers under the brand name Fraternity Films.

The plan originated last December. Charles Abrams and Arthur Werner, of Abrams and Werner, worked out the details, and the first picture, which was started on Jan. 1, has just been completed. It is a modern drama of Broadway life, in nine reels, entitled "The Devil's Playground," written by Dallas Tyler and Harry McRae Webster. Miss Tyler also appears in the picture, while Mr. Webster was its director.

The idea of actors sharing in the profits of pictures which are financed and produced by themselves is, in itself, an innovation, but an added interest attaches to "The Devil's Playground" because of the fact that four months were given to its making instead of the usual few weeks.

Among the names prominent in Fraternity Films, Inc., are Vera Michelena, William H. Tooker, Robert Cummings, Harry Spingler, George Trimble, Dallas Tyler, and Abrams and Werner, who are looking out for the business interest of the organization.

Look for U. S. Carbon Embargo

Canadian exhibitors are laying up moving picture carbons in the expectation of an embargo from the United States, due to the fact that the United States has entered the war.

New Tax Bill Arouses British Columbia Exhibitors

The Provincial Government of British Columbia has introduced an amusement tax bill which has caused consternation among the theatre men of the province.

The bill provides a tax of 5 cents to be levied on each admission ticket costing 15 cents, and it is claimed by representative exhibitors that the attendance will thereby be decreased to an extent that will not only cripple the theatre seriously, but will fail on this account to bring the government the revenue which they expect.

They point to cases where the admission has been raised and extra large attractions furnished and the attendance at once dropped in numbers and also in the total receipts as compared with the cheaper admission fee.

The different amounts to be levied are as follows: When the admission fee is 10 cents or under the tax will be 2 cents on each ticket; when the admission fee is over 10 cents and not over 50 cents, the tax will be 5 cents; when the admission fee is over 50 cents and not over $1 the tax will be 10 cents, and when the admission fee is over $1 the tax will be 15 cents.

The onus of collecting the tax will be on the exhibitor, and both he and the person who enters a place of amusement without paying the tax will be liable to a fine of not less than $10 and not over $100.

Sunshine Film Company Formed at $100,000

Among the corporations of the week reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey is the Sunshine Film Co., of New York City, which has been formed with a capitalization of $100,000 by Maurice Lefert, Edmund Field and Emil Harder, all of New York.

Other new corporations reported are:

Educational Feature Company, New York City, formed at $5,000 by Louis B. Bloom, Wm. A. Shilling and Jacob Ginsburgh.

Sidney Olcott Players, Inc., amount of capitalization unstated. The organizers are: R. B. Seymour, J. J. Gallagher and Sidney S. Bobbs.

Robspierre Films, Inc., $10,000, formed by Helen Posner, Henry Margoshes and Allan A. Deutsch.

Nostrand Photoplay Co., Inc., $8,000. Incorporators: Ellis Eisenberg, Anna Eisenberg and I. H. Markowitz, all of Brooklyn.

The Titan Pictures Corporation was formed in Wilmington, Del., for $100,000, by E. B. Brennan, R. B. Marlowe, Clarence F. Hoy and F. R. Clark, all of Chicago.

Lack of Certainty in Tax Causes Building Abandonments

The refusal of the Fredericton, New Brunswick, city government to name a just and equitable tax for the motion picture houses doing business in Fredericton has caused George W. Fenety and A. J. Gregory, promoters of a $20,000 house, to abandon their plans for constructing this Summer and may mean that a bill will be introduced in the 1918 legislature asking that the city be empowered to name a stipulated fee for all motion picture houses.

British Commission at Benefit War Film Showing

Arthur James Balfour and Fellow Members at Carnegie Hall Exhibition for British Red Cross Benefit—Society Enthusiastically Out En Masse

AS the main part of a benefit in aid of the British Red Cross, at which the Right Honorable Arthur James Balfour and other members of the British Commission attended last Saturday night, at Carnegie Hall, New York, were five reels of new official war pictures to be handled by Pathe Exchange. These were shown before an audience comprised for the most part of New York society people and representatives of the allied governments. They brought forth cheer after cheer from the packed house, one of three largest in the city, and served to put the audience into just the right mood to extend a most enthusiastic welcome to Mr. Balfour when, later in the evening, he entered his box.

The pictures were taken under supervision of the British Government and present certain scenes, such as the firing of big guns, troops on the march, hospital work and trench life that have held prominent place in other war topicals. But in addition there is a series of scenes showing a Scotch troop leaping from the trenches and running quickly on over No Man's Land, some falling on the way, others keeping on until the goal—the German trench—is reached. These scenes alone are worth much. There are others showing the British tanks in action. These implements of modern warfare have been talked of considerably since the British first used them successfully against the enemy, but this is the first time that one has been photographed in various stages of activity by the moving picture camera.

Previous to the showing of the pictures, Major Charles Gordon of the 43rd Cameron Highlanders of Canada, known in his literary work as Ralph Connor, spoke concerning the authenticity and exclusive pictures to be seen. Major Gordon, who himself appears in several of the scenes, told of the complaints that the commission had received against the showing of the pictures in that, due to their realism in point of showing all sides of war, probable recruits to the army might have their ardor dampened. He said that he didn't believe the citizens of the United States were cowards and consequently held the complaint with little regard.

Major Gordon in speaking thus, touched on an important question before the trade—the barring of war films either topical or dramatic from the screens of picture theatres in this country. Certainly the audience at Carnegie Hall, appreciating every scene shown, displayed more enthusiasm at their end than at their beginning.

The rest of the evening's entertainment consisted of the singing of national anthems by members of the New York Metropolitan Opera company and chorus, and recitations by E. H. Sothern, Julia Marlowe, Julie Opp Faversham, and Laurette Taylor, the last-named giving her famous recruiting speech from the Broadway play "Out There." A great demonstration greeted the arrival of Mr. Balfour, the cheering lasting a full minute.

"Poll Librarians as to Stand on Ahern Attack"

Edwin Thanhouser Suggests News Canvass Members of Class Miss Ahern Represents—Declares Opinions Would Be That Pictures Aid Libraries

EDWIN THANHOUSER has come forward with the suggestion that MOTION PICTURE NEWS take a poll of librarians of the country as to their stand on the attack of Miss Ahenr on films.

"I am sure such a canvass would show that Miss Ahern's views did not represent those of the class she is assumed to represent," he said.

"Every wide-awake public librarian in the country knows that when a well-known book is screened the libraries are flooded with calls for the particular work. The age of the book doesn't matter, either. Interest in some of the oldest authors has been revived in this way, and the libraries of the country know it and can tell Miss Ahern so.

"One reason is the screen is a great advertiser. It will project the work of some forgotten, but worth-while, author and fill the papers with the news, the billboards with posters, and the mail with announcements. Libraries feel the call instantly. The progressive ones are quick to develop it by special cards—during the screen run of a particular adaptation—advertising the writer's works and stating they can all be supplied.

"This applies to publishers, too. The Appletons have just made an arrangement with a film concern to feature O. Henry's works in the book stores while the films of this writer's stories are being shown. The late Jack London's publishers 'cashed in' on the films the same way. To bring my illustration up to date, 'The Deemster' and 'The Barrier' may serve. Hundreds of thousands of dollars are being spent to advertise them throughout the country, and you will notice that the author's name in each case eclipses the rest of the advertising. The result is just so much propaganda for Hall Caine or Rex Beach, and the public libraries, as the main depositories of their works, are the first to feel the benefits—before even the photoplay houses, in whose chief interest this stupendous campaign is conducted.

"Speaking for ourselves, we know that our 'Vicar of Wakefield' created an almost brand-new American interest in Goldsmith, and we have only the public librarians of the country to go by. In fact, the picture is reviving Goldsmith in England today.

Hunt Arrives in New York

Jay Hunt, who was for three years co-director with Thomas Ince, putting forth some good work in the land battle scenes in "Civilization," is now in New York. His plans for the future are undecided, although several offers have been tendered him.

Strand Contracts to Take Goldwyn Pictures

Mitchel H. Mark of Strand Theatre, Signs Contract for First Run of Twenty-six Goldwyn Features, Year's Output

BEGINNING in September the Strand theatre, one of New York's largest photoplay houses, will present Goldwyn Pictures taking the entire year's output of twenty-six productions, showing one every second week in the year. This was announced by Goldwyn Pictures Corporation after a contract to that effect had been entered into and signed by Mitchel H. Mark and his associates, owners of the Strand, Harold Edel, managing director of that theatre, and Goldwyn Pictures Corporation. This means that Goldwyn Pictures will be shown first to the New York public at the Strand theatre.

This alliance is significant in the motion picture world, and its importance can be summed up best by extracts from a letter to Samuel Goldfish, president of Goldwyn, written by Mitchel H. Mark, of the Strand, as follows

"From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertness and thoroughness upon your company.

"The contract we have signed for the Strand theatre is the best proof of our belief in Goldwyn. If there is value to Goldwyn in linking our names or the prestige of our theatre with your organization, this letter is at your disposal for that purpose.

"We do not hesitate to tell you that the quality and excellence of your productions will further stimulate the Strand to maintain the high levels of picture showmanship which we are known to have established and for which we have received credit throughout the industry."

It is announced that the Goldwyn organization, beginning with the first showing of their pictures by the Strand will take an active part with the management of that theatre in devising a particular type of exhibition to accompany the showing of Goldwyn pictures. This alliance will give to the Strand the screen ideals of Goldwyn stars, and Goldwyn's staff of specialists.

Greater Vitagraph Hard Hit by War Call

Irwin Estimates Loss of 50 Per Cent of Organization—Women Said to Be a Failure—Men Who Stay Promoted

FOLLOWING in the wake of MOTION PICTURE NEWS' warning, of the severity with which the war call would hit the ranks of the film business, comes a report from the New York office of V-L-S-E, in which it is stated that that organization will lose at least 50 per cent. of its men.

The V-L-S-E auditing department at 1600 Broadway, New York, alone loses six employes, all of whom already have enlisted They are William H. Willis, Officers' Training Camp; David McBeath, First Field Artillery; Charles McGovern, Naval Militia (battleship); John Marck, Naval Militia (submarine chaser); William Munn, Naval Militia (submarine chaser), and Frank Hladik, Hospital Corps. This comprises more than half of the auditing department, which is under A. C. Wyckoff.

Walter W. Irwin, general manager of V-L-S-E, believing the situation to be serious, sent out a list of questions which every V-L-S-E employe will be compelled to answer. With the questions, which inquire into the physical ability and domestic obligations of the men, was a letter stating that the charting was necessary in order that V-L-S-E might protect patriotic employes on their return from war should any be called to the colors.

"In the meantime we will advance in position the employes who for any reason are unable to respond to the call," said Mr. Irwin.

The suggestion that women be trained to take the places of the men is said to have been met with skepticism. They were given a two weeks' trial. "Two weeks," says a statement from V-L-S-E, "proved beyond all doubt that women as motion picture sales agents are an error. They may be fit in some other portion of the motion picture organization, but in the direct selling branch they are an error."

Moreno Resigns from Vita—Chas. Chaplin May Make No Change

The news that Antonio Moreno had resigned from the Vitagraph Company, and the prediction that Charlie Chaplin would retain his present connection, was news growing out of the visit to Chicago of an unusually large number of film celebrities last week

Besides Moreno the stop overs included Mack Sennett, Sam Rork, H. P. Caulfield, manager of Chaplin, Hobart Henley, William S. Hart and Mrs. Charlotte Selby, mother of Mary Miles Minter.

In confirmation of his resignation, Antonio Moreno showed a telegram of acceptance from J. Stuart Blackton.

Mack Sennett said he was merely going East on a little business trip and for a rest. Mr. Caulfield was the authority for the prediction that Chaplin would remain with Mutual.

Garfield Has "Submarine Eye"

Herman J. Garfield, a state rights buyer of the middle west, has just closed for "The Submarine Eye" for the states of Ohio, Indiana and Kentucky. Mr. Garfield expects to open up larger offices in a more favorable location which will probably be Keith's Hippodrome.

Mr. Garfield has handled Dante's "Inferno," "Neptune's Daughter" and other large productions.

Warren and Palley Active

The Warren and Palley Film Company, Campau Building, Detroit, have made a number of important purchases during the past thirty days, all of which will be controlled by them for the State of Michigan. These pictures include "Web of Life," feature; Billy West Comedies, and the Ivan productions.

Broadway Run for Williamson's "The Submarine Eye"

Within the next two weeks Williamson Brothers will present their third sub-sea drama "The Submarine Eye" at the Liberty theatre, New York, for an indefinite run. The fact that Klaw and Erlanger have sufficient confidence in this feature to book it indefinitely, was taken by the producers as a big tribute to the artistry shown in filming, and a hearty endorsement of the picture itself.

Aside from the producers claim that "The Submarine Eye" is a super-dramatic story of intense interest, the particular appeal of greater import than mere entertainment, lays according to Williamson Bros. in the revelation of an inverted periscope that points the way to effectual preparedness against skulking submarines. It may be, they say that a variation of it will be soon employed in the big sub-sea conflict.

Buys World Rights to "Her Fighting Chance"

Frank G. Hall, who recently bought the world rights to Edgar Lewis' "The Bar Sinister" has acquired the world rights to "Her Fighting Chance," a seven-reel drama depicting life in the Canadian Northwest, and starring Jane Grey. Thomas Holding, who has appeared in many Paramount productions has the principal male role. Territorial rights to the photodrama will be marketed by Frank Hall Productions, Inc., of the Longacre Building.

Big Central Studio Taken by Mayfair Company

Mayfair Film Corporation has taken a long period lease on the studio situated at 515-517 West 54th street, New York, in accordance with the desire of President M. A. Schlesinger to have a roomy plant readily accessible to all members of the company.

Extensive alterations are being made at the present time under the supervision of experts in studio lighting. Many extra banks of Cooper Hewitts, Wohl Broadsides and Kliegel lights are being installed.

An extra loft has been secured away from the studio proper and here the scene banks will be erected and the carpenter and work shops housed so that no noises will interfere with the work of the players. With the idea of giving the studio an atmosphere of newness and conducive of pleasant surroundings the entire plant is being repainted and renovated.

These alterations will be completed by the 21st of May when Miss Peggy Hyland, under the direction of Mr. Charles J. Brabin will commence work on her first Mayfair production.

Hall in New Suite

Frank Hall Productions, Inc., through which the territorial rights to the new Edgar Lewis drama of race equality, "The Bar Sinister" will be distributed, is established in a suite of offices on the seventh floor of the Longacre Building.

In addition to marketing productions Mr. Hall will direct his chain of theatres in New Jersey, and also the affairs of the Civilization Film Corporation of Newark, from the New York headquarters.

Wilk on Intrinsic Value of Picture Publicity

Jacob Wilk, of the firm of Hiller and Wilk, State rights film brokers, says that publicity in picture promotion should equal, for successful results, the actual value of the production.

"That is to say," said Mr. Wilk, "that, however good a motion picture production may be, it should have a sum of publicity value equal to its own intrinsic dramatic excellence. Suppose you spend $50,000 on a production, then you should give it publicity to the estimated value of $50,000 before you really make your picture the asset that it should be.

"'A Mormon Maid' is remarkable in these days for the enormous publicity value that it has received since its initial trade showing on Feb. 1 at the Strand theatre, New York City. The theme is being discussed in the newspapers on both sides of the Atlantic.

"Mormonism is one of the developments of theology which is so new, and which had so many primitive practises associated with it on its inception about fifty years ago, in Utah, that the world still talks about it, and still contemplates with awe, wonder and possible horror the alleged mysterious rites that were associated with this form of religion.

"'A Mormon Maid's' high dramatic qualities, careful direction and superb photography (it is one of the best pieces of camera work seen in a decade) focussed universal attention upon it so soon as it was first shown to the public. It began to be talked about, admired and appreciated. State right men bought; and state right men are still either buying or negotiating for the picture at the present time.

"Now comes its presentation at the Park theatre, Columbus Circle, New York, and there it has drawn large and appreciative audiences. In its way, it has had more valuable publicity than most pictures of recent prominence."

Linder Better—May Soon Work Again

Essanay last week stated that Max Linder who was several weeks ago reported stricken with a touch of tuberculosis is greatly improved, and should his health permit would launch into the production of his fourth comedy for Essanay, the script of which is already prepared very shortly.

Big Deal Closed for Art Dramas In Northern Territory

Following a hurried trip West on the part of George Wiley, president in the Art Dramas organization, comes the announcement that long-pending negotiations between that company and the Standard Film Corporation were closed for the States of North Dakota, South Dakota, Minnesota, and Upper Wisconsin.

R. C. Cropper, president and general manager of the distributing organization, took advantage of the recent Exhibitors Convention in Minneapolis and spent several days there for the purpose of studying conditions in the territory and to make arrangements for the location and opening of new offices.

Fox Gives Ogden Exhibitor Newspaper Boost

Orpheum Theatre Manager Induces William Fox to Stop Over in Ogden and Give Out Newspaper Interviews

NEWSPAPERS almost without exception are willing to throw open their columns to genuine news stories, even though the stories are inspired by some live-wire press agent or exhibitor. That was one reason why Manager Joseph F. Goss of the Orpheum theatre, Ogden, Utah, had no trouble in getting columns of publicity in the Ogden and Salt Lake papers a few days ago, when he induced William Fox of the Fox pictures to stop over a short while in Ogden on his way back to New York from Los Angeles.

Manager Goss rounded up a few newspaper reporters, informed them that William Fox, one of the foremost producers in the country, was to stop over in Ogden for a short time, and suggested that they might get a good story from him on the effect the war would have upon the motion picture industry in the United States. Realizing the interest the reading public would take in the views of a man of Fox's prominence, the newspapermen were only too glad to avail themselves of the opportunity.

When asked what effect the participation of the United States in war would have upon the motion picture business, Mr. Fox said:

"I don't think the war will have any effect whatever upon the motion picture industry. For that matter, I don't believe it will have any particularly bad effect on business conditions in this country at all.

"You will remember that when the President called out the National Guardsmen last spring and ordered them to the Mexican border, there was a temporary panic on the Stock Exchange—nothing of any great importance, but just a reflection of the feeling of the people throughout the country. The same condition obtains at this time.

"Things have been a little panicky for the last few days, there have been some depressions in stocks, and some people have foolishly withdrawn their deposits from the banks. This will all pass over in a week or so, however, and things will continue as before.

"Even though the United States decides to send an expeditionary force of a million men to Europe to participate in the actual fighting, the United States, with its hundred million population, will hardly feel the loss. With such resources as the United States possesses it is very foolish to become panic stricken at this time."

The rejorters played the interview up big and made it of local interest by telling how Manager Goss had been congratulated by the film magnate for having been one of the few exhibitors in the country to show at his theatre every picture ever produced by the Fox Corporation. The articles in the newspapers also went on to tell of Mr. Fox's plans for the coming year, how he intended to produce a number of "super-de-luxe" pictures to be released in competition to the high-priced features released by independent companies, and a lot of other good news stuff which gave the Orpheum theatre a deal of splendid publicity without the outlay of a cent.

Boy Scouts in Forum Film by Richard Harding Davis

About fifty boys from various Boy Scout units throughout the Bronx were used in the Edison-Conquest production just completed, of "The Boy Who Cried Wolf," which will be released through Forum Films, Inc.

The story—which came from the pen of the late Richard Harding Davis—has to do with a Boy Scout's adventure in running down a German spy.

Franklin K. Mathiews, Chief Scout Librarian of the Boy Scouts of America, witnessed an advance screening of this production recently and he, in an interview, expressed himself as highly pleased with the film interpretation of Davis' idea.

McRae "Manager of Production" at Universal City

Published statements that Harry McRae had succeeded H. O. Davis at Universal City were straightened out by the announcement by Universal that he had been appointed "Manager of Production."

Exhibitors' League Moves

The Chicago Exhibitors' League have moved their offices to 1416 Masonic Building. The suite formerly occupied was only two doors away, but did not afford as much room as the present quarters.

Frank Woods on Way East

Frank E. Woods, for the past four years general manager of production at the Griffith Fine Arts Studios, and right-hand man for the producer of "The Birth of a Nation," has finally completed his connections with Triangle, and is expected in New York toward the end of this week. Following the recent Triangle reorganization Mr. Woods was urged to continue with that company. He consented only to remain until the completion of the pictures then under way at the Fine Arts Studios, and is now looking forward to a much-needed vacation, although having several propositions under consideration.

'Round World in Three Years Lorimer Johnston's Record

Lorimer Johnston, producer, has returned from Africa's diamond region, having been away from his native heath since 1914. Much of his time was spent in Africa near Johannesburg, Transvaal, and in the wild districts to the north.

A "Patria" Ball

At the presentation of "Patria" in Portland, Ore., the Ladies' Auxiliary of the Spanish War Veterans gave a "Patria" ball. More than four hundred persons including many regular Army officers, Spanish War Veterans and members of the National Guard were present.

WITH THE EXHIBITOR

South Carolina Assn. Celebrates First Year

Business Meetings and Barbecue at Columbia with New and Important Plans Under Discussion for Strengthening Organization

FORTY-SEVEN highly enthusiastic exhibitors from many sections of the state attended the first annual session of the South Carolina League at Columbia, May 9. A feature of the day was a barbecue served at Irwin Park by by the Columbia exhibitors. The next meeting will be held at Wrightsville Beach, June 14, 15 and 16, with the North Carolina association.

Officers elected were: George C. Warner of Columbia, president; Albert Sottile of Charleston, C. L. Henry of Spartanburg and J. M. O'Dowd of Florence, district presidents; R. Capers Haselden of Georgetown, secretary, and H. B. Wells of Newberry, treasurer. The directors include the officers and the following: S. W. Craver of Columbia and S. A. Miller of Sumter.

Several business sessions were held at the Jefferson Hotel, the address of welcome being delivered by Lewie A. Griffith, mayor of Columbia. R. B. Anderson of Charlotte introduced all of the speakers.

Percy Wells of Wilmington, president of the North Carolina League, discussed the value of organization and of the results which have been secured in his state.

A. F. Sams of Winston-Salem, attorney for the North Carolina State League, spoke of the value of harmony and good-will. H. B. Warner, secretary-treasurer of the North Caroline League, sent a paper on the value of organization.

U. T. Cook read a paper on the relation between the exhibitor and the exchange. James Kelly of Atlanta told of early experience of the Texas state organization. A. H. Livezey, the Pathe Gold Rooster man, formerly a resident of Columbia, told of the experience of a young salesman in the film business.

George Warner of Columbia, who was re-elected president, was given a beautiful electric brass lamp by the members of the association.

Telegrams were sent to Washington to the state representatives, protesting against the proposed war tax as prohibitive and certain to drive many exhibitors out of business. It was suggested the tax be on gross profits.

Michigan Convention Plans Maturing

The annual convention of Michigan Branch No. 4, M. P. E. L. of America, will be held at Grand Rapids, Mich., June 12 and 13, with headquarters at the Hotel Pantlind.

President Kleist and Secretary A. J. Moeller have not yet announced the complete program of the meetings, but a very rigid business program is being outlined.

It will be to the interest of every exhibitor in the State of Michigan to make an earnest endeavor to be in attendance. Grand Rapids was selected on account of the complaints from exhibitors in the central and northern part of the state, that the distance to Detroit was too far, and it is expected that these sections will be well represented. In view, of the fact, that the censor bill was defeated and that the Sunday closing bill was not put over, it is none too early to prepare for the renewal of the attack at the legislative session two years hence.

Personal assurances from several of the largest exhibitors in the state have been received, that they will take an active interest, which is very encouraging.

The following telegram has been received from Washington by Secretary Moeller:

"Your telegram received, I shall oppose the assessment of tax being placed on gross business of theatres, it is an unjust tax and I shall oppose it vigorously.

"(Signed) WM. ALDEN SMITH."

Joins Universal Office

W. H. Teeple is a new addition to the Sales Staff of the Canadian Universal Film Co., at Toronto, for the Ontario Territory. Mr. Teeple was formerly with the Mutual Film Co., and for a while will handle Bluebird Photoplays.



Pioneer Exhibitor, P. S. McMahon, of New Britain, Conn.

Cropper Urges Des Moines Exhibitors to Organize

R. C. Cropper, president of the Standard Film Corporation, Art Dramas distributors, made an inspection tour of the Des Moines and St. Louis offices of his company last week, arriving in Des Moines at a very opportune time. Mr. Cropper had formerly been an active leader in that territory, and his local manager, Mr. Williams, had tipped off some of the prominent local exhibitors to his visit. The result was Mr. Cropper laid aside all other business to help these men form an organization, and gave them one of the best straight-from-the-shoulder get-together-exhibitor talks ever listened to by them.

ON THE FIRING LINE

Mary Pickford, Bessie Barriscale, Douglas Fairbanks and Bill Hart, are the favorite stars of patrons of the NUSHO AND COLUMBIA THEATRES, Anadarko, Okla., reports MANAGER W. H. MOORE, who dates back six years in the game in the same place and has always banked on the efficacy of a varied program. He has used a selected program picked from the first-class pictures available in his territory. "A little of everything" as he expresses it.

"SHE'S A PEACH."—We are telling you about the new ELBERTA THEATRE, BRIGHAM, UTAH. W. R. DREDGE, manager, says this peach of a theatre, named after the crop that makes Brigham City famous, has a "peach" of a sign seven feet in diameter, which we can picture in its attractive coloring true to nature's glory of blushing tints. Metro and Vitagraph pictures make a "peach of a program"—and prices are always the same, 5 and 10 cents. No "specials" are used that require price raising to make money for the house. Building reputation for consistently good pictures is the aim.

THE STRAND THEATRE, ALTOONA, PA., was built May 21, 1916, and has just completed a successful first year, absorbing and closing the PASTIME THEATRE on April 1 last. This is a strictly "open booking" house, operated by SILVERMAN BROTHERS, who report "business getting better weekly." The Strand is a fireproof structure with all modern improvements seating 1,600.

E. E. BRADY is a newcomer breaking into the "movie game." He is using many years' experience on the road to put ginger into the FAMILY THEATRE, ALTOONA, PA., and reports good business so far. He finds he has to keep his eyes wide open with road attractions, but those who have tried to "get him" have found his eye-teeth pretty well cut.

Exhibitors are Organizing —Are You?

Maine has sent in a call for the services of Fred J. Herrington, national organizer. Virginia exhibitors have also asked for his presence and a Virginia convention has been set for May 25th at Richmond. A big turnout is promised. Virginia exhibitors want to organize.

South Carolina exhibitors held their State Convention at Columbia on May 9th. Other exhibitors, Branch No. 1, will hold an important pre-convention meeting in Cleveland May 15th. Big state conventions to follow are: Texas, June 12th and 13th; Michigan, Hotel Pantlind, Grand Rapids, June 12th and 13th; North Carolina, Wrightsville Beach, June 14th and 16th.

Leaving Kansas City, Mr. Herrington's present itinerary takes him through the South. He will gladly arrange to visit any Southern State. Write or wire us and we will wire him.

Many states have joined the national organization which have never been in before. Every state will probably send a delegation to Chicago.

Every state *should*. Right now a huge annual war budget of more than twenty million dollars faces the exhibitors of the country.

This budget must be collected equitably. Only one thing will assure every exhibitor of just treatment this year, and that is his membership in a national organization capable of protecting his interests.

You *must* join the League this year. You *must* go to Chicago.

Fred J. Herrington will help you organize. His services are at your disposal.

Let us know when you want Mr. Herrington and we will advise him at once.

Send this coupon in to MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

----------COUPON----------

Are you a League member? If not, why not?..... **Will you attend the National Convention in Chicago—**
Do you favor instructed or uninstructed delegates?..... **July 14-22d?.....**
..... **Who is your choice for President?.....**

Remarks .....
.....
.....
.....
.....

Signed .....
Theatre .....
City .....

Millenium for Exhibitor Not Yet Here

Advises Leander Richardson in Illuminating Examination of "Philanthropic" Claims for Open Booking and Bonding

SOME strong points are made in the accompanying letter from the subtle pen of Leander Richardson, from which we quote

"Mr. Tanktown X. Ibitor,

"My Dear Tank

"After looking the ground over, rather thoroughly in this large city, I have reached the conclusion that the place of origin, the home, the permanent roosting place of pure philanthropy is in the motion picture business—some parts of it in particular. The more you contemplate it the more wonderful it becomes.

"Take the open booking system of Supermount for a starter.

"As far as any of us know at present, the new Supermount plan is to issue the pictures of the various stars 'in series.' If you do not snap up this precious privilege intended for your permanent emancipation it will be passed along to your competitor, because it is not you alone but the whole business that is to be set free by these public spirited citizens.

"But at that, Supermount will not act with unbecoming haste. It will hold on to the regular program system until August 5. Not because it is just as well to hook up to a regular income through the hot weather! Of course not! But only so as not to submit the objects of its philanthropy to too much of a mental strain at the first shot.

"And now, by easy, graceful stages let us proceed to the heaven-born proposition of Circle to do away with the wicked, soulless, oppressive and corrupt advance deposit system and substitute the bonding plan. I wonder if you get all the advantages, blessings and benefits of Circle's proposition at first glance. If not, take another look, and a good one.

"Circle bestows upon you the privilege of having your whole business career scrutinized and gone over with a fine tooth comb as is the custom of bonding companies before they assume responsibility. It graciously allows you to pay the bonding company considerably more for this service than the interest on your advance deposit would come to.

"But Circle, through oversight, I presume, neglects to tell you that the bonding company does not become liable until you are sued for non-fulfilment of your obligations; that in buying a bond you are making a bid for a lawsuit; and that the minute the bonding company is called upon to make good, whether you are right or wrong your credit is impugned and you sustain the stigma of having forfeited your bond.

"The discovery of these carefully thought out cureails for the ills of yourself and your brother sufferers has had a tendency to disturb my previously cherished views of the relationship between manufacturers on one hand and exhibitors on the other. The only concern I know of that does not indulge in these practices, is World Film

"This concern, it is quite evident is flying in the face of Providence. It actually has the corrugated nerve to believe that all the exhibitor needs in order to be within reaching distance of health, wealth and happiness, is less philanthropy and more square deals.

"I had always looked upon the 'program' as an instrument of mutual insurance—insurance to the exhibitor, that upon the day, days or week for which he has contracted to take the service he will have a dependable picture, not alone keeping his house open but acting as a guarantee against loss; insurance to the manufacturer that his output will have a place to go, where the earnings will be sufficient to meet the production cost. But it seems this is out of date—all wrong. The manufacturer should take all the risk, complete and deliver the goods and assume the chance that I may meet with reverses in the interval which will prevent me from using them.

"Indeed, it seems to me to be extremely strange that all business relations in every walk of life have not been readjusted long since in a manner to change an investment into a bet.

"Yours in deep concern,

"O. N. LOOKER."

EXHIBITOR PERSONALS

ILLINOIS.—Evanston: G. F. Teetzel, the new manager of the Triangle theatre on Chicago avenue, has quite a task confronting him. Among his plans for improvement will be an effort to gain a contract for higher class pictures than have been shown for some time. Other improvements which the old management did not thought of will be put in operation as soon as possible. Teetzel knows the business in all its details, since he managed three show houses in Chicago before coming to Evanston. He lives at 559 East Sixty-third street, Chicago.

Hooperston: A. M'Kellar, owner of the Princess and Lyric theatres, is having erected an electric sign 13 x 8 feet, on which messages will be projected by machinery.

Benton: Manager Clovos, of the Mars theatre, is remodeling to increase the seating capacity to 700. His plan is to remove a part of the partition between the theatre and the room formerly occupied by Woolard's grocery, and remove the box office, lobby, etc., into this room, leaving the entire floor space in the Mars room for seats. Mr. Clovos was in St. Louis several weeks ago buying additional seats and furnishings.

Among other things, an up-to-date cooler system is to be installed so as to make the place comfortable through the heated season.

The room is to be thoroughly remodeled and redecorated throughout, making it the prettiest and most comfortable picture house in Southern Illinois.

In the meantime the place will be closed and the Auditorium used until it is ready to reopen with the special feature, "God's Country and the Woman," a great Northwestern picture produced by the Vitagraph people in eight reels.

Hardin: Pete Caselton was here last Thursday and purchased an engine and dynamo of A. B. Campbell with which he will run a picture show in Batchtown. He may later light up the village. Pete is an enterprising fellow and a help to any community. He was accompanied by Mac Loyd, one of Batchtown's merchants

INDIANA.—Goshen: Ezra Rhodes, proprietor of the LaSalle theatre at South Bend, has leased the Jefferson theatre at Goshen from the Allardts of South Bend for a period of five years. He will take possession next Monday. The Allardts purchased the theatre about 18 months ago and it has been used for moving pictures. This policy will probably be continued.

IOWA.—Oelwein: The Orpheum theatre, managed by Laramore & Eller, has been rechristened the Plaza. This popular house runs Paramount pictures every Wednesday and Friday.

KANSAS.—Hiawatha: Roy Sweetland, manager of the Sixth Street theatre, Hiawatha, Kan., has just recently given the school girls' basketball team a benefit, at which time the Famous Players-Paramount production, "Hulda from Holland," was the attraction. The girl members of the team were dressed like the little Dutch girls from Holland and acted as ticket sellers, takers and ushers, besides they sold several hundred extra seats. Altogether, the affair was highly successful and Mr. Sweetland has favored us with a photograph showing the girls who were so active on this special occasion.

Plainville: W. R. Howat, manager Airdome theatre here, has arranged to give a series of benefits for the boy scouts. These are given every Thursday night, at which time the Paramount pictures are shown. Mr. Howat also has two other Paramount pictures during the week, one on Friday night, at which time he shows a Paramount feature production and Burton Holmes travels. The other on Saturday night with a Paramount-Bray Comedy Cartoon.

Kansas City: Dr. C. W. Wyman has purchased the Mozart theatre from B. W. Blewitt. The Wymans have recently moved to Kansas City from Kirksville and the doctor is ably assisted in the management of the Mozart by his wife.

MICHIGAN.—Ironwood: The Rialto theatre opened its doors for its initial show a few days ago. The entire interior of the house has been remodeled and redecorated. The floor has been raised and the seating throughout the house completely rearranged. A. L. Picker is manager of the Rialto, and the best talent obtainable has been procured to furnish the music under his direction for each night. Only the highest class of pictures will be shown at the Rialto and it is already assured that the owners, Fulton and Peck, will make a success of their new venture.

Sault Ste. Marie: New motion picture machines have been installed in both the Star and Temple theatres by Messrs. Cook and Beardsley of the Soo Amusement Co. The new machines are a fine acquisition to the already up-to-date equipment of the theares.

Two new Powers 6A machines have been placed in the Star theatre while a new Powers 6B machine, the latest and most complete on the market, has been installed in the Temple theatre.

Port Huron: Herbert Weil, a newspaper man of Port Huron, has leased the Bijou theatre in that city. Mr. Weil also will manage the Majestic as he has been doing for some time. When he isn't handling theatrical affairs, Mr. Weil is managing editor of the Port Huron Times-Herald.

Royal Oak: The Royal Oak theatre has been sold to Edward Beardslee, who plans to enlarge the house and transform same into a practically new theatre.

MISSOURI.—Paris: Nipps and Sebastian, managers of the Opera House here, have been compelled to close their theatre because of contagious diseases. The officials of the city thought it best to close all public gathering places, even including the schools and churches for a short time.

NORTH DAKOTA.—Fargo: McCarthy Bros., owners of the Isis theatre here, and other moving picture houses in the North and South Dakota cities, have leased the Strand theatre from Ed. Nelson, and take charge May 15. The Strand will be operated in connection with the Isis. A number of improvements are contemplated.

PENNSYLVANIA.—West Philadelphia: Stanley V. Mastbaum has just purchased the Globe theatre, West Philadelphia, from Charles Cunningham for $150,000. This theatre, which has a seating capacity of over 1,500, is one of the recently-built picture houses and is well equipped with modern devices. Although Mr. Mastbaum is an individual buyer, the house will be conducted by the Stanley Company, of which he is the head, as a photoplay theatre. This adds another to the already large circuit of picture and vaudeville houses now controlled by the Mastbaum interests.

WISCONSIN.—Boscobel: V. M. Smrcina, of Prairie du Chien, formerly manager of the Metropolitan theatre in that city, has purchased the interests of J. F. Williams in the picture show business and management of Hurd's Opera House in this city.

Hayward: A deal was consummated last week whereby Arthur Hanson and Ray Olson came into possession of the Grand moving picture theatre. Henry Ernst, the retiring owner, intends to move West in the near future. As yet he is undecided as regards his cigar factory. In Messrs. Hanson and Olson the city has two wide awake, energetic young men and without a doubt their new venture will prove a financial success. It is their intention to continue the present program of pictures for the time being and will aim to give the theatre patrons of Hayward the best that can be secured in screen productions.

LIVE WIRE EXHIBITORS

"Beware the Snake"

The engagement of Mrs. Vernon Castle in "Patria" was given some clever advertising in Robinson, Illinois. The Strand management placed a barrel in front of a local store. The barrel was covered with a heavy netting and a sign reading, "Don't feed the snakes," was placed on top of it.

Noble Steel, a Robinson youth, stood nearby and cautioned passersby. They made it a point to get a peep into the barrel, but no snakes were visible. A sign in the bottom of the barrel advertised Mrs. Castle. Needless to say a record business was done.

Elmwood Stops Mailing List Waste

The Elmwood theatre, Buffalo, has an ingenious way of stopping the waste distribution which occurs in any mailing list. In sending out its announcements for the forthcoming week, the Elmwood uses an envelope with the words in large type: "Is this your correct address?"

The Elmwood's leaflet, incidentally, is attractively arranged. It is a folder with three leaves. Besides the news of coming events, the manager, E. O. Weinstein, finds room for a small advertisement which probably offsets the cost of printing considerably.

Wholesale Use of Billboards for O. Henry Films

The new Rialto theatre, San Francisco, has gone in whole heartedly for 24-sheet posters in connection with the O. Henry pictures, which are being released on the General Film Program. The Rialto is using forty-four stands of 24-sheets. The advertising is said to be drawing very well.

HOW IS BUSINESS?

We know that you are an extremely busy man, and that the time you can spare to devote to mapping out advertising, programs, etc., is extremely limited. Is your advertising expenditure earning what it should? We will be glad to study your programs and advertisements, to criticise and to make helpful suggestions. It won't cost you a cent.



Next to informing the audience, a program's duty is to earn its living. Let the program pay its own printing bill! This program is two-thirds advertising.

Economize on Programs

A prominent publisher told us recently that the war is sure to double the cost of print paper. That means, for one thing, that programs will cost more than ever. Programs in most cases are necessary. The weekly program is popular, but we urgently recommend the monthly program, provided you can secure your release dates ahead of time.

On this page is reproduced a four by six-inch program, published in Buffalo, which earns its own living. The advertising it carries more than pays for the paper and printing. Probably there is a fat little margin of profit, too.

The program is such a logical advertising medium—there is no reason for advertisers to "hold out."

When you first bucked the don't-want-to-advertise-in-your-program bugbear in your town, you had a hard time making them see things your way. We would like to know your experiences in getting program-advertising accounts. Please write.

Another Recruiting Booster

L. A. Sheridan, manager of Des Moines Pathe Exchange, to demonstrate his belief that motion pictures can be utilized effectively to promote recruiting, has arranged a campaign to be carried on in connection with the Des Moines Navy Recruiting office. Ensign E. J. Gillam, U. S. N., officer in charge of that station, sends two uniformed representatives over the state, spending from two to seven days in each town, distributing literature and urging enlistment of all eligible young men. Mr Sheridan and Mr. Gillam have arranged to show the two-reel Pathe Picture, "Our Fighting Forces," displaying in detail the life of our sea fighters, in the leading moving picture theatre during the stay of the navy representatives in each town. The managers of the theatres will co-operate with the navy by advertising the film widely and by displaying the regular naval display boards in the lobby, the jackies talking with the patrons personally.



M. Kashin believes in the power of "single idea" in lobby display. This design, which was used with excellent results in connection with Fox's "The Scarlet Letter," is built about a single brilliant red capital "A." Decorations in the rear emphasize it. Red predominates in the color scheme

Armored Car Timely in Parade

The big gray car built to resemble an armored automobile which helps keep "Civilization," the Ince film, before the public every day while it is being shown in various towns, was used to unusual advantage in Hazleton, Pa.

It struck that city just as Battery A, Third Pennsylvania Artillery, one of the last commands to leave the Mexican border, reached home.

Hazleton gave the boys a great welcome and there were over 5,000 men in line in the parade tendered in honor of the militiamen. The "Civilization" car was at the end of the parade and made a fitting climax to the array of three-inch cannon which the battery boys handled in the procession.

Giant Flag Draws Mob

The second largest flag in New England was raised by Manager Pinanski of the Modern theatre, Boston, before hundreds of people last Thursday afternoon. City and state authorities including Mayor Curley were loud in their praise of the patriotic spirit shown by the management.

The flag 100 by 75 feet was flown from a wire cable strung from the roof of the Modern theatre to the R. H. White Company store, 40 feet over Washington street. More than 10,000 shoppers, patrons of the theatre and business people witnessed the demonstration.

Mayor Curley in his address from a large platform at the front of the theatre declared that the management of the theatre should be commended on their magnificent showing of patriotism. He declared that if every business house would only declare themselves in a like manner, Boston would be a better city to live in.

Patriotic and popular music was played during the demonstration by the Sixth Regiment M. N. G. band, which had been delegated to the theatre by Major-General Sweetser in charge of the Massachusetts troops. Singers from the Remick Music Agency led with the mayor in singing the Star Spangled Banner, after Mayor Curley had announced that everybody should bare their heads.

"If the man next to you does not doff his hat, tap him on the shoulder, and request him to honor the flag, if he still persists in being obstinate, knock it from his head," declared Mayor Curley.

Other speakers included Judge Robert Harris, A. E. Pinanski of the Boston Elevated and W. T. A. Fitzgerald.

"If You Like Us, Tell Others; If You Don't, Tell Us"

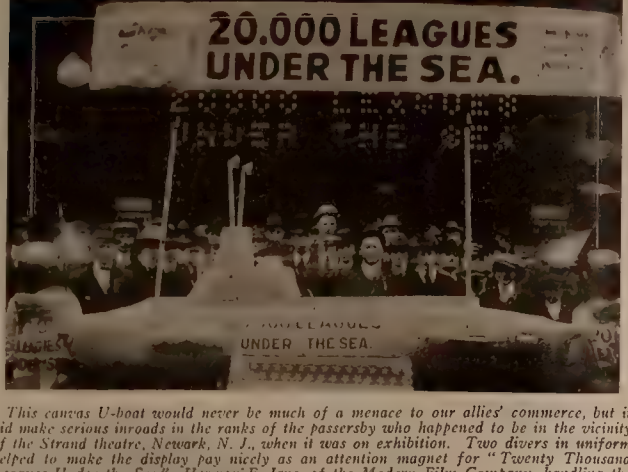
Between shows at the Clemmer theatre, Seattle, after the slides announcing the next three or four pictures have been thrown on the screen, a few of the most exciting scenes from the feature which is to follow immediately after the present program is shown. Then a slide announcing that "The Clemmer theatre shows the most consistently good pictures of any theatre in Seattle," is the next to appear, followed by a second which asks, "Why not tell your friends how good our shows are and how good they are going to be?"

This is a new version of the familiar line "If you like us, tell others; if you you don't like us, tell us."

Some doubt still lingers in the minds of expert advertising men as to the judgment of using this catch line.

Brings Part of the Forest to His Theatre

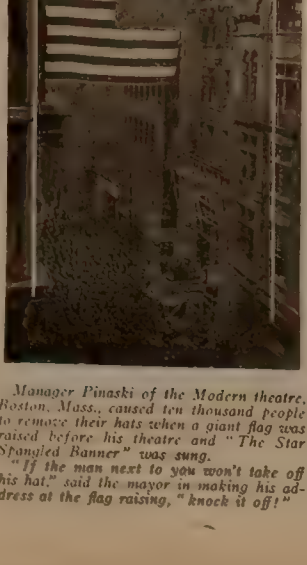
H. O. Mugridge, manager of the Movcum theatre, Atkin, Minn., recently had a load of evergreen trees hauled into town and erected tastefully before his theatre, to draw attention to the fact that he was playing "A Lass of the Lumberlands" at that particular time. The ticket window was banked with green sprigs, and the impression of a patron on the act of entering was that of walking straight into a dense forest.



This canvas U-boat would never be much of a menace to our allies' commerce, but it did make serious inroads in the ranks of the passersby who happened to be in the vicinity of the Strand theatre, Newark, N. J., when it was on exhibition. Two divers in uniform helped to make the display pay nicely as an attention magnet for "Twenty Thousand Leagues Under the Sea." Herman F. Jans, of the Modern Film Company, handling the film for the Selznick Exchange, originated the novelty.

DON'T BE BASHFUL!

Our ambition in life is to make this department for, of and by you. In order to show us how much in earnest you are, whenever you hatch a good, live idea, let us have it to help the other fellow.



Manager Pinaski of the Modern theatre, Boston, Mass., caused ten thousand people to remove their hats when a giant flag was raised before his theatre and "The Star Spangled Banner" was sung.

"If the man next to you won't take off his hat," said the mayor in making his address at the flag raising, "knock it off!"

Gift Gardens Win Children and Grown Ups

Mildred Champagne, playwright and author, who is manager of the Mildred Champagne theatre on Berkley street, Boston, has been securing space in Boston and Cambridge daily papers by a unique application of the "Do your bit" idea.

Miss Champagne has nearly an acre of land around her theatre, and has offered the use of it free to the children who patronize her Saturday afternoon matinees. Further than that, Miss Champagne will provide seed, gardening tools and everything necessary to make gardens on this land. The vegetables raised will be the property of the youngsters by whom the plots are held.

Miss Champagne is the only woman theatre manager in Boston, and through her writing ability and knowledge of the value of constructive publicity is conducting a publicity campaign that makes the managers of other Boston houses sit up and take notice. Miss Champagne's campaign is not solely confined to the newspaper space, but she gets close to her audience by appearing on the stage in person on Saturday afternoons and speaking to the boys and girls about the gardens.

Her speeches have a patriotic tinge, and are always applauded. The garden idea has made a big hit with her Boston audiences as was evidenced last week, Saturday, when first applications for garden plots were received. Two hundred youngsters, ranging between 8 and 15 years of age, applied for plots, and this number has been subsequently increased to nearly 500.

Work on the gardens will start within a few days. Seed has been ordered, and Miss Champagne is awaiting its delivery before proceeding further with the idea. In her address from the stage last Saturday Miss Champagne said, "Each and every one of us must do his bit for the country now. You children who are too young to go on the farms can help here."

READY-MADE AD-TALKS

FEATURES

"Souls Triumphant" Screens Lillian Gish In All the Beauty of Youthful Love

(Triangle-Fine Arts Five Reel Production)

There is no more effective way of exposing the morbidness of the human parasite, no more convincing way and no more entertaining way than on the screen. Only the actuality itself could be more impressive, and since there is but a small number of us who have the opportunity of seeing life as it is actually lived—life that forms part and parcel of this world, however misfortunate it may be for the community at large, we should all seek to know the faults of these unfortunates in order that their faults may be rectified in others and perhaps the reputation of a friend saved. This is the attitude Lillian Gish has taken in Triangle-Fine Arts entertaining picture-drama, "Souls Triumphant." In this picture Miss Gish presents the part of the daughter of a curate whose youthful innocence prompts her to do good, and whose beneficence extends even to a chance of self-sacrifice that she might assist a man whose love is his worse enemy. It is a battle of wills and as will the curate's daughter dominates, defeating the hand of a destiny that was gradually drawing the man whom she worked to save into a life of a human parasite. The events leading up to a strong climax and the clever acting of a talented screen artist will be seen on the screen of the ——— theatre on ——— of ——— week, when Lillian Gish, supported by Wilfred Lucas, Spottiswoods Aitken and Louise Hamilton, appear in "Souls Triumphant."

Girlish Simplicity Plus Human Tragedy —"The Candy Girl" With Gladys Hulette

(Pathe Five Reel Production)

"The Candy Girl"—Gladys Hulette is everything that the term implies in this picture. She makes fudge; her fudge is liked and so is she. She lives in the country until her fudge becomes so well known for its sweetness that she moves to New York, opens a store and meets with all sorts of romantic adventures. Not only one man but two men enter into the candy girl's life before she is long in the big city. The title does not indicate that there is tragedy to follow in its footsteps, but there is in the guise of a young millionaire, who is addicted to the drug habit. All known methods have been employed to cure him of this habit, but they have all failed, until Nell, the candy girl, meets him. There is such a nice mixture of girlish simplicity and human tragedy injected in this picture that you will have to see it in all its five interesting reels to appreciate its appeal. It has a particular interest for children and a strong appeal for grown-ups. Gladys Hulette in the role of Nell, the candy girl, has never been seen in a more fitting part. Helen Badgley, the child actress, has a prominent role in this picture. In support of Miss Hulette are William Parke, Jr., J. H. Gilmour and Thomas H. Curran. Philip Lonergan, who has written many screen successes, wrote the story.

"The Candy Girl" will be at the ——— theatre on ——— of ——— week.

"The Beautiful Lie"—Adapted From A Poem By Ella Wheeler Wilcox—Frances Nelson, Star

(Metro Five Reel Production)

In the current magazines and Sunday papers you have all at one time or other read one or more of Ella Wheeler Wilcox's poems. These poems deal with the human in us—that yet-to-be defined something called love, which is the very soul of us all. She tells in poetry what O. Henry told in prose. His stories as picturized are now causing a sensation in the motion picture world. Why, then, should not a screen adaptation of Miss Wilcox's poems arouse a new interest—an interest not to be lent by other pictures? "The Beautiful Lie" is an adaptation of the poem by Miss Wilcox, "A Reverie in a Station House," a station house for women—unfortunate women—whose past looms up on the cell wall visualizing the mistakes of well-meant love. Frances Nelson portrays Louise Joyce, the leading character, with a realism so strong in its appeal that you are brought for a time to the very environments of the story and as an intensely interested bystander wonder at the weaknesses of some and the strength of others. It is a story with a lesson that will never be forgotten and with a human touch that only the reality could reveal. With Miss Nelson in the cast are Harry S. Northrup, Edward Earle, Elsie MacLeod, Sally Crute and others, all well known on the screen.

"The Beautiful Lie" will be seen at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS, GIVEN IN LAST WEEK'S ISSUE

Dated May 19, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
Annie-for-Spite	Mutual	5 reels
Book Agent, The	Fox	5 reels
Happiness	Triangle-Ince-Kay Bee	5 reels
Lad and the Lion, The	K.E.S.E.	5 reels
Man Who Made Good, The	Triangle	5 reels
Moral Courage	World	5 reels
Marcellini Millions, The	Paramount	5 reels
Phantom Secret, A	Universal	5 reels
Romance of the Redwoods, A	Artcraft	5 reels
Record, The	Pathe	5 reels
Sixteenth Wife, The	Vitagraph	5 reels
Silent Partner, The	Paramount	5 reels
Soul of a Magdalen, The	Metro	5 reels

SERIALS

Little Miss Fortune	Art Drama	5 reels
Mystery of the Double Cross, The	Pathe	2 reels
Neglected Wife, The	Pathe	2 reels
Railroad Raiders, The	Mutual	2 reels
Voice on the Wire, The	Universal	2 reels

Theda Bara- "Heart and Soul" With Her Audience In a Romance of Hawaii

(Fox Five Reel Production)

In Hawaii there is opportunity for romance, tropical laziness, mid-day siestas, moonlight revelry and all the light, care-free amusements of a sunny clime. These we associate with the island of Hawaii, even though we have never experienced the actual sensation of being one of its care-free peoples. There is another side of Hawaiian life—the sugar plantation—which in itself might be suggestive of this tropical isle, but when serving as a stage for the soul-stirring Theda Bara to enact the entrancing role of a sister who sacrifices not only love but the very fountain of love—the soul—that her sister might realize her dreams—then it is that we cannot imagine the connection but will have to be convinced by the reality. The next thing to reality is a picture, and in this picture Theda Bara is seen in all her attractive personality, her magnetic temperament, her soulful side, her charming ways and mannerisms — herself. "Heart and Soul" is adapted to the screen from Sir Rider Haggard's novel, "Jess," by Adrian Johnson, who has injected an up-to-date patriotic thrill and a human touch which give Miss Bara an opportunity to display her wonderful talent to please and to hold.

Theda Bara will be seen in her latest picture, "Heart and Soul," at the ——— theatre on ——— of ——— week.

"The Flashlight," Assisted by Dorothy Phillips And Wm. Stowell, Solves Strange Murder

(Bluebird Five Reel Production)

With all the mystery that we might associate with the imagination, Sir Conan Doyle, when he immortalized the clever and scintillating detective, Sherlock Holmes, "The Flashlight" is thrown on the screen and from its initial flash to its broad, sweeping rays of the climax, there unfurls before your wondering eyes a mystery of the mountains, whose plot is carried along by its alternate flashes with the swiftness of the mountain torrents themselves, which serve as a background for the solution of one of the most fascinating mysteries ever seen on the screen. Most of us can associate the "flashlight" only with the last banquet which we attended, when at its conclusion we were all requested to "look pleasant" in the face of a sudden explosion. In this picture we see the flashlight playing the part of an inanimated sleuth that holds a silent watch in the mountain forests until, driven to tell-tale action by the commission of a murder in the stillness of the night, in the heart of a wilderness and away from the eyes of man, it solves the murder almost before the smoke from the weapon used had cleared away, unassisted by the hands of human agency. An innocent party is accused, a girl is suspected, a trial is had, and "The Flashlight" goes on the stand as the "star" witness and tells—what?

You will receive the decision of the court at the ——— theatre on ——— of ——— next week.

Tragedies of the Dark Night Told by "The Night Workers" Marguerite Clayton

(K-E-S-E Five Reel Production)

The reporter is the medium through which the news of the world is conveyed to us. Over the coffee cups his personality, his opinion, his words give us the impetus which starts us from our homes to the world outside, and none can say that his word could be eliminated from our lives without taking from it that which has become to be indispensable—news. The doings of our neighbors, both domestic and foreign, the happenings of the dark and silent night, the human tragedies of the streets while others sleep, the darkness made light—all brought to our doors by "The Night Workers," a story of the reporter. The night life of the "arm" of the newspaper—the arm that stretches to the innermost recesses of the habitat of that humanity which invests the night with terror and meets the dawn with a slinking, scared look that has taken on the characteristic of the owl that blinks in the sunlight because the environment knows not the frankness of the day. "The Night Worker," with Marguerite Clayton in the role of a girl reporter, and Jack Gardner, portraying the night worker (reporter), is the arm of the newspaper personified. The story depicts the temptations which are ever confronting the night reporter, who accepts them as diversions from the grind through the night.

"The Night Workers" will be seen at work on the screen of the ——— theatre on ——— of ——— week.

"Yankee Pluck" Ethel Clayton, Montagu Love Washington's Official Life Picturized

(World Five Reel Production)

Official Washington, on which the eyes of the world are now focused because history is being made there with every tick of "Eastern Time," was selected by Willard Mack as a setting for his story, "Yankee Pluck," advisedly. There is not a colony of people in America that furnishes a more cosmopolitan aspect than does the official colony of Washington, D. C., unless perhaps it is New York. "Yankee Pluck" is a story of these people interpolated with the intrigue of a designing society leader, the wily attempts of an attaché of a foreign embassy to obtain valuable government plans, the weakness of a proud father, the manly character of a West Point graduate, and the constancy and pluck of a girl. It holds from the introductory caption announcing that the picture is Brady-made until the final flash on the screen. Ethel Clayton has the role of Polly in "Yankee Pluck," and has innumerable surprises in store for you. Montagu Love, whom you have all seen on the screen, always to advantage, is seen in the principal supporting role. Many of the exterior scenes were taken in the Capitol City. You should see "Yankee Pluck" for its timely appeal at the ——— theatre on ——— of ——— week.

Kathlyn Williams House Peters Depict Days of "49" In "The Highway of Hope"

(Morosco Paramount Five Reel Production)

The human touch that usually accompanies a picture of the gold fields and the life in a mining camp is contained in this presentation with a strength that seldom finds its way into a picture of this character. There is a fascination about this sort of life which seems to hold with a triple strength when transferred to the screen, Kathlyn Williams and House Peters are co-starred in "The Highway of Hope," a photodrama of unusual appeal, greatly augmented in its attractiveness by the presence of these two stars, who make their initial appearance together in this picture. All the romance of the expansive West is unfurled before your eyes with the realism of the days when Death Valley was literally "dug up" by the thousands in quest of gold. The life of the "desert rats," so called because of their persistency in remaining in the lonesome places in the desert regions of California and Nevada in the days of the gold rush is told in pictures, and the characterizations given by the exceptionally strong cast in this Morosco-Paramount production are true to the actuality of this life. Willard

Mack, who is responsible for many of New York stage successes, wrote the story.

If you want to feel the thrills of the days of "49," come and see "The Highway of Hope" at the ——— theatre on ——— of ——— week.

A Widow's Devotion To A Memory Portrayed By Dorothy Dalton in "Wild Winship's Widow"

(Triangle Five Reel Re-Issue Feature Production)

The story of a pretty young widow who during the few short weeks of her happy marriage was devoted to her husband, and because of this devotion was blind to the fact that he had his faults, is told in "Wild Winship's Widow," a drama featuring Dorothy Dalton in such a touching manner and with such a nice degree of thoughtfulness for the human tendency in us all to give up what was thought to be impossible to live without—the memory of one close to our hearts—that we are surprised to find that at some time in our lives we have been called upon to relinquish a similar memory that was thought at the time to be indispensable to our misconceived idea of loyalty and faithfulness. So it is with Catherine Winship in "Wild Winship's Widow." Dorothy Dalton, who has this role, could not have found a more fitting vehicle in which to display her remarkable ability to please from the screen. As the young widow who settles down in devotion to the memory of her departed husband, and who afterwards sees what in her blind devotion was obscured from her vision, leaving her to pursue the road of happiness with one whom she could not love because of her blindness, Miss Dalton will leave you all so well pleased with "Wild Winship's Widow" that you will pronounce her the most entertaining widow on or off the screen.

Dorothy Dalton in "Wild Winship's Widow" will be seen at ——— theatre on ——— of ——— week.

Life's Drama Unfurled In All Its Reality By Pauline Frederick in "Her Better Self"

(Famous Players-Paramount Five Reel Production)

There is always an immense amount of pleasure derived from the knowledge that we have accomplished "big things" in this life. The "big things" of life are not what we do for ourselves, but what we do for others. They form the stepping stones to happiness, the pinnacles from which we who are secure in the knowledge that something big has been done, look down on the world beneath and brighten the lives of others by the radiance of our own. It is a self-action the genuineness of which covers a multitude of sins and leaves us immune from the many hard knocks of this life—all of which is in praise of Pauline Frederick and "Her Better Self," a picturised version of the three momentous phases of life: the arrogance of the rich, the philanthropy of the unselfish and the devious ways of the sin woman—all three are placed side by side—given a fighting chance and the best wins. Pauline Frederick, whose forte on the screen is commonly expressed by emotion, is seen in the leading role, with Thomas Meighan in chief support. Margaret Turnbull, one of the best known writers for the screen, is responsible for the story. There is a heart interest contained in this picturized drama which holds your attention from the opening of the initial reel until the final run.

Pauline Frederick in "Her Better Self" will be seen at the ——— theatre on ——— of ——— week.

Mysteries of the Occult Revealed In "The Mystic Hour" Study In Psychology

(Art Dramas Five Reel Production)

Dreams are said to be the result of suppressed desires which become obsessions if actuated by a strong stimulating agency. Love is perhaps the strongest agency known—strongest in the sense that a person will go to most any extreme to reach the call of this unseen agency. "The Mystic Hour" reveals in pictures what results when a person allows a strong desire to fill his every moment, to accompany him in his work, and to disturb him in his dreams. The love for a girl who is unhappily married, but who places principle above her own desires, is ever present before the mind's eye of an artist, and he frames mental pictures of the various methods by which he can remove the man who stands between him and the one he loves. These desires become obsession and the mysterious manner in which his wishes are gratified form the theme of this, one of the most gripping mystery stories which has ever been thrown on the screen. It is a fascinating drama of the occult and mental psychology which carries us into the realms of the invisible workers—the desires of human kind. There are many persons gone to a murderer's grave because they were overpowered by morbid thoughts which they allowed to run rampant in their brains. Charles Hutchinson, Alma Hanlon and John Sainpolis are the leads in this strong mystery drama.

"The Mystic Hour" will be seen at the ——— theatre on ——— of ——— week.

"Like Wildfire"—It Flashes on Screen The Story of Love and Keen Competition

(Universal-Butterfly Five Reel Production)

When you want a real bargain you go to the nearest "five and ten-cent" store, but would you think of going there to see life's drama enacted in a way that will make you all wish that you were the owner of the Woolworth building, one of the sights of New York. Its notoriety has spread "Like Wildfire" will spread after you see it on the screen. The son of wealth is sent to improve a mining interest which the owner thinks worthless, to the Mexican ranch and to the wilds of Alaska to make a man of himself, but never has he been sent to the "five and ten" store to accomplish this work. "Like Wildfire" tells the story of a millionaire's son who is sent to a small town to report on the advisability of opening a "five and ten" in opposition to the one there. His father thinks him worthless, but sends him that he might be kept busy. A pretty girl is manager of the store in opposition. If you can guess how the situation develops, then there still remains the happy quality of realizing all that you have guessed and more. However, there is not much chance of you guessing what happens, so that you had better make arrangements to see Hoot Gibson, Ruth Rawlinson and Neva Gerber in "Like Wildfire," to be shown at the ——— theatre on ——— of ——— week.

"The Mirror" Reflects Marjorie Rambeau In All Her Stage Attractiveness

(Mutual Five Reel Production)

Marjorie Rambeau has pleased thousands by her fine work on the stage and came into especial prominence because of her excellent work in "Cheating Cheaters," one of the real big stage successes of the winter season in New York. In "The Mirror" she has a role which allows her a breadth of expanse for her wonderful dramatic talents and an opportunity to display those characteristics which made her so popular with those who saw her in the New York success. In this picture Miss Rambeau has the part of an artist's wife who is lured away by the promises of a moral leper that she shall be a sensational stage success. She succumbs to the lure of the night life on the Great White Way, until she is awakened to the fact that it is all false. How this is brought about and the manner in which she is made to appreciate the love of a worthy husband presents a picture strong in itself but greatly augmented in attractiveness by the presence of Miss Rambeau in the leading feminine role. In support Miss Rambeau has Robert Elliott, Irene Warfield, Raul Everton, Aubrey Beattie, Frank Ford and T. Jerome Lawlor.

You will see a picture worth while in "The Mirror," with Marjorie Rambeau reflected in all her beauty, at the ——— theatre on ——— of ——— week.

Anita Stewart Defeats Schemes of Social Climbers in "Clover's Rebellion"

(Vitagraph Five Reel Production)

Most of us have never imagined the cold, unrelentlessness of great wealth; how it often acts as a curse to the beneficiary of its possessor and very often the possessor himself. It is made to serve various purposes, the most common being to satisfy a selfishness of its owner. Imprisoned in the cold halls of this sort of wealth, Anita Stewart, who has served entertainment to millions of motion picture devotees, herself as Clover Dean in "Clover's Rebellion," Vitagraph's spectacle of lavish, social drama. Miss Stewart has never been seen in a more fascinating role than the one she is called upon to present in this drama depicting the ends to which a socially-mad relative will go to realize her idea of the social status. There is a mad desire on our parts to rush in and free the pretty prisoner whose vivacious nature places her in a different world from that occupied by the keepers of the social prison, who seek to gain their own selfish ends by "marrying off" their prisoner to an insipid member of the royal blood, who has nothing in common with a real man excepting a name. The manner in which the prisoner defeats the schemes of her keepers and the happy ending of it all will be seen in "Clover's Rebellion," to be shown at the ——— theatre on ——— of ——— week.

Eternal Triangle of Domestic Relations Defined by "Neglected Wife"—Second Episode

(Pathe Serial—Two Reels)

Those of you who saw the first episode of this most appealing serial, "The Neglected Wife," need not be reminded that in this second chapter there is awaiting you a personal interest, whether you are the man, the wife, or the one living in expectancy of the bridal day. The most loving couple find that their happiness isn't ideal—in fact, true happiness is seldom experienced by the human being or beings. If the inconsistency does not arise from their marital relations it does in other phases of our lives. Much of the unhappiness springs from our domestic relations and this subject is treated throughout the serial, "The Neglected Wife," laying bare the cause and effect of the inconsistencies in our marital careers. The second episode of this series is titled "Weakening." Ruth Roland, in the part of the "third angle" of the "eternal triangle," which always gives rise to real human interest and directly responsible for much of the unhappiness in married life, tries in this episode to persuade Kennedy that his affections belong to his wife. There are strong scenes, and life's drama is enacted for you on the screen.

The second episode of "The Neglected Wife" will be seen at the ——— theatre on ——— of ——— week.

Realistic Encounters and the Unsuspected Happen in "Voice on the Wire" Episode

(Universal Serial—Two Reels)

"The Voice" marks Welsh for a victim in this the eleventh episode of "The Voice on the Wire," tingling with renewed interest, bristling with the revengeful spirit of the "gang" and vivid in its exposition of the baser qualities of the human race. The realism of the fight scene screened in this episode could not be equaled by the levy of true vengeance itself and the excitement to which we are keyed in following the covered tracks of the crooks is interest in the ideal. Shirley is told by Reynolds that Polly has gone to meet Welsh and his suspicions are aroused. When he inquires for Welsh he is informed that he is with Polly and his suspicions become convictions. In disguise, Shirley goes to the cafe where Polly and Welsh are and deceives Cronin and Reynolds, who have waited outside for him. Shirley pretends to be one of the entertainers and locates Polly and Welsh. Of a sudden the lights go out and what follows is the real "punch" of this episode, which augurs well for more interest to come. The "Hand" appears into a most unexpected manner.

The eleventh episode of "The Voice on the Wire" will be shown at the ——— theatre on ——— of ——— week.

Thrills Plus Brilliant Ball Room Scene in "Railroad Raiders"—Helen Holmes

(Mutual Serial—Two Reels)

The heroine of "The Railroad Raiders," Helen Holmes, is seen so often in the unconventional dress of the telegrapher and the sporting habit of the horsewoman that we should be somewhat surprised to see this daughter of daring in the very formal attire of the ball room. In the seventh chapter of "The Railroad Raiders," "Mistaken Identity," in addition to accomplishing some unusual stunts of daring, "the little thriller" in way of diversion and incidentally for a purpose spends a few hours at a social function given by Lord and Lady Melbourne, and affords you one of the few opportunities of seeing this "wonder girl" in all the pretty girlishness of a leading ingenue and the stateliness of ideal womanhood. But unfortunately Miss Holmes spends only a few hours in the ball room, for something happens which requires her presence in an exciting and thrilling chase for her arch enemies, the "raiders," who mistake the royal hostess for her and excitement a-plenty follows in the wake. Before the events in the ball room Helen falls into the hands of the gang, and what follows her capture and the events leading up to her release form more than mere excitement—they give rise to thrills.

The seventh chapter of "The Railroad Raiders" with Helen Holmes in more thrills will be seen at the ——— theatre on ——— of ——— week.

New and Unexpected Turn Given to "Double Cross" Mystery in Late Chapter

(Pathe Serial—Two Reels)

Escapades of Philippa Brewster in the "Mystery of the Double Cross" have afforded tense excitement for millions via this remarkable Pathe serial. With every episode there comes the unexpected in mystery, and we are all looking forward to the events that will solve one of the most intensely interesting mystery stories that have appeared on the screen. In this late offering, entitled "Love's Sacrifice," we are drawn more securely into the web which is gradually but surely drawing the mystery to the point of revelation. In this chapter Bentley is jailed, bailed out and makes an unsuccessful attempt on Peter Hale's life. Why Philippa persuaded to shield Bentley in her own home from the hands of his pursuers still remains a mystery. While Bentley is concealed in the Brewster home he overhears a conversation between her father and a business associate which alters the complexion of the entire situation. With the facts revealed in this conversation, Bentley attempts to force Philippa to marry him. The cub reporter sees Philippa hurrying to the home of Bentley and, heart-broken, abandons the investigation. There is a new turn given to the episode which will sharpen your interest to a keener edge.

Molly King in the eleventh episode of "The Mystery of the Double Cross" will be seen at the ——— theatre on ——— of ——— week.

ADVANCE OFFERINGS OF THE PROGRAMS

Washburn in "Filling His Own Shoes," June 11

June 11 has been fixed for the release of Bryant Washburn's next Essanay feature. "Filling His Own Shoes" is the title. It is an adaptation from the novel of that title by Henry C. Rowland, which was one of the "six best sellers" a year ago. The Kleine-Edison-Selig-Essanay Service will handle the film.

Filming of this feature has practically been completed. It will be on exhibition for exhibitors at all K-E-S-E branches shortly.

The story has to do with an American shoe clerk in Paris, France. He loses his job, joins a Red Cross corps in the Balkan Wars and during an engagement, saves an aged Turk, who had been wounded. The Turk dies, but in gratitude bequeaths him a fortune of nearly $2,000,000, not to mention his harem consisting of three beautiful Turkish maidens. What the ex-shoe clerk does with his harem is said to form a decidedly promising picture.

Hazel Daly, the creator of the role of "Honey" in Mr. Washburn's Skinner Pictures, again appears as his leading woman in this production. Also there is a woman in the cast who actually weighs 285 pounds, and provides some excellent comedy, so it is reported.

Amusing Triangle Release with Bessie Barriscale

When "Bawbs o' the Blue Ridge," the Triangle-Kay Bee production, in which Thomas H. Ince will present Bessie Barriscale, is released June 3, admirers of the versatile actress will find her in the role of an untamed mountain girl. They will also find J. J. Dowling, the character actor, in the part of Phineas Bradley, aged and crusty miser.

Phineas has already buried three wives, as a result of his close-fisted policy in providing, but when he hears that Bawbs has been left a tidy fortune through the accidental death of her guardian, the old skinflint arrays himself in his best bib and tucker and creaks his rheumatic way to the girl's cabin, determined to win her love and money by the suddenness of his attack.

The scenes in which the miser gets in his heavy work as a homespun Lothario are said to be the most amusing that have ever been shown in a Bessie Barriscale production.

First Myers-Theby Comedy

The week of May 13 will signalize the release of the first Myers-Theby comedy on the Pathe program. It is expected that "The Delicatessen Mystery," as it is called, will be well received by all admirers of "legitimate" comedy and that the many exhibitors who have played Harry Myers and Rosemary Theby in the past will find that the new brand shows marked improvement over the old.

Two Features and Four Comedies on Mutual List

Marjorie Rambeau and Jackie Saunders Presented Week of May 21 Usual Surrounding Features, Including "Reel Life" and "Mutual Tours"

JACKIE SAUNDERS in "The Checkmate" and Marjorie Rambeau in "The Mirror," are the two Mutual star productions scheduled for week of May 21.

Miss Rambeau's vehicle is a story of New York cabaret life. Miss Saunders in her picture plays a dual role of twin sisters. There are farm scenes similar to those which were popular in "Sunny Jane."

"Mistaken Identity" is the title of Chapter VII of "The Railroad Raiders," featuring Helen Holmes. In this chapter Helen is booked to make a leap from a bridge onto the top of a speeding passenger car, makes her way along its sloping roof and reaches the vestibule by a risky bit of climbing. She has a desperate struggle with Burke on the edge of an abyss. There are more than a score of Chinamen in native costume working in this picture.

"Two Crooks and a Knave" is the title of the next of the "Jimmie Dale Alias the Gray Seal" stories released May 25, in which the Gray Seal upsets the plot of two crooks to steel the chart of a mine and $30,000 from a charwoman.

On May 21 will come to the screen the second of the La Salle Comedies, "Chubby Inherits a Harem," and Chubby has untold troubles trying to live in the harem and supporting the inmates in the luxurious style to which they have been accustomed.

"Two of a Kind" is the Strand Comedy in which Billie Rhodes and Jay Belasco appear. This will be released on May 23.

The Cub Comedy contribution on May 24, featuring George Ovey, is "Jerry Joins the Army." "Flirting with Dander" is the Vogue scheduled for May 26. Paddy McQuire, John Oaker, Harry Huckius, Myrtle Lind, Mary Jones and Larry Bowes appear in the cast.

"Mutual Tours," ready May 22, is an echo of the war showing the great fortress, the British guardian of the gate between the Atlantic and the Mediterranean; river life on the Marne before the war; Cadiz, Spain; and Martinique, West Indies. "Mutual Weekly" will come to the screen on May 23.

"Reel Life," scheduled for May 24 has five sections: "The Sugar Industry of the Barbados," "Plowing with a Motor Car," "Caviare," the Russian delicacy that now commands such a high price, is shown in "its native haunts," "Golfing on Wheels" shows how the autoped is being used to take players over the course, and "A $1,000 Playhouse," picturing the diminutive home of a fortunate little girl and her dolls.

Screen Magazine Story

A Selig Red Seal, "The Lad and the Lion," released by K-E-S-E is from the story written by Edgar Rice Burroughs, and appears in the All-Story Magazine for June.



Susan Grandaise in the French Picture, "A Naked Soul," Handled by World Film

More Bluebirds Scheduled for Summer

Although abundantly supplied with features for many weeks to come, Bluebird received more subjects from its West Coast Studio during the past week, and they have been listed for release in July. "The Code of the Klondyke" will have a new title, when it is distributed week of July 16, but "The Car of Chance," set for July 9 will go out under the title originally announced.

Myrtle Gonzales, George Hernandez, Gretchen Lederer and Jean Hersholt will have important roles in "The Code of the Klondyke," a Lynn F. Reynolds feature, that will bring the snows of the Sierra Nevadas into picture houses in mid-summer. Franklyn Farnum and Brownie Vernon will be the featured ones in "The Car of Chance," a comedy-drama with the jitney bus as its basis.

The July 2 release will have Dorothy Phillips featured in "Fires of Rebellion," a Bluebird, written and directed by Ida May Park as her second contribution to the program. Another feature, starring Miss Phillips, has been produced by Joseph De Grasse, under the title of "The Vengeance of the West." There is also another Lynn F. Reynolds story in the making, to be called "Back to the Primitive," and ready for August delivery to exhibitors.



Fatty Arbuckle in Scenes which Bespeak of the Excellent Character of His Next Paramount-Arbuckle Comedy "A Reckless Romeo"

Three Lasky Productions in June for Paramount

Margaret Illington, Fannie Ward and Sessue Hayakawa Star in Stories from Pens of Writers George Middleton and Basil King

JESSE L. LASKY has completed three productions to be released by Paramount during the month of June, starring Margaret Illington, Fannie Ward and Sessue Hayakawa. The literary talent represented in these three productions includes the novelist, Basil King; the playwright, George Middleton, and such photoplay technicians as Beatrice C. De Mille, Leighton Osmun and Charles Maigne.

Margaret Illington will appear in "The Inner Shrine," an adaptation of Basil King's well known novel. Fannie Ward will star in "Her Strange Wedding" and Sessue Hayakawa will appear in "The Jaguar's Claws."

"The Inner Shrine" is the story of an American girl who married a French nobleman and later became involved in numerous Parisian scandals until her husband fought a duel in protection of his own name. Upon the death of her husband she came back to America, where she met a man who had been in love with her before her marriage. The struggle which this girl makes against popular scandalmongers and her efforts to check the influence of the deliberate lies told by her husband's adversary form the crux of the story. Elliott Dexter and Hobart Bosworth are in the supporting cast. The picture was adapted from Basil King's story by Beatrice De Mille and Leighton Osmun and was directed by Frank Reicher.

"Her Strange Wedding," in which Fannie Ward stars, relates the dramatic adventures of a girl who marries the younger and weaker of two brothers because of her failure to realize the powerful character of the elder and less impressive brother. Jack Dean and Tom Forman appear as the elder and younger brothers respectively. The production was directed by George Melford and adapted from George Middleton's original story by Charles Maigne.

"The Jaguar's Claws," starring Sessue Hayakawa, was prepared for the screen by Beatrice De Mille and Leighton Osmun. It is the thrilling story of a Mexican bandit which relates the adventures of a party of Americans who fell into his vicious clutches. The picture was staged by Marshall Neilan and is particularly interesting because it marks the return of Geraldine Farrar, after a long absence at school. Tom Moore, Tom Forman, H. B. Carpenter, Mabel Van Buren and Fritzie Brunette are other important players of the cast.

Metro-Drew Comedy, Late Release, "Nothing to Wear"

The Metro-Drew comedy scheduled for release the week of May 21, is entitled "Nothing to Wear." Mr. and Mrs. Sidney Drew, the stars, adapted the scenario from an idea as suggested by Berty Badger Moyers. The story hinges on the extravagance of Henry's wife who has a complete wardrobe, but complains of not having anything to wear. Henry has to donate a check frequently. He teaches her a lesson by removing the gowns from her wardrobe and when he has made her realize her extravagance, he writes her a check for a golfing suit and invites her to join him.



Bettie Brice in the Bernstein Production, "Who Knows?"

Theda Bara in "Heart and Soul" on May 21

Two William Fox productions will be released on May 21. In one, "Heart and Soul," a super de luxe picture, Theda Bara will star. In the other film, "The Final Payment," Nance O'Neil will play the stellar role.

"Heart and Soul" is founded on Sir Rider Haggard's novel "Jess." Director J. Gordon Edwards and Adrian Johnson, who scenarioized the novel, are said to have given this story an up-to-date patriotic thrill.

In this photoplay Miss Bara is seen in a struggle of love and duty. Grown to womanhood on a Hawaiian plantation, she is true to a promise to protect her younger sister, Bess, who is wooed by a cruel planter. She chooses John Niehl, a young American, however. There is a revolution and a number of stirring complications, according to Fox, in which Miss Bara, as Jess, saves the life of her sister's lover, whom she really cares for, but dies at the hand of the enraged planter.

Jungle Story Told in Late K-E-S-E Release

Selig's Red Seal Photoplay, released through K-E-S-E May 14 is titled, "The Lad and the Lion," is a story of adventure, and presents something a bit different from the usual run of adventure stories. Miss Vivian Reed is in the featured role, and is supported by Will Machin, Charles Le Moyne and Al W. Filson. It was written by Edgar Rice Burroughs. Al Green directed.

It is essentially a jungle story. A lion and lioness play important parts in the production. It is the story of a lad who is shipwrecked and looses his memory. He makes friends with a lion and wanders aimlessly about Africa, where he meets an Arabian Princess, whom he loves and marries. A shipwrecked scene is shown.

Next "Lonesome Luke," May 20

"Lonesome Luke's Honeymoon," the two-reel comedy announced by Pathe for release on May 20, is the third of the new "Luke" comedies to be released, the others being "Lonesome Luke's Lively Life" and "Lonesome Luke in Tin Can Alley."

Triangle Releases May 27 Feature Charles Ray and Seena Owen

CHARLES RAY and Seena Owen are the stars of the Triangle feature productions released May 27th. Thomas H Ince will present Charles Ray in a social drama of deep contrasts, entitled "The Millionaire Vagrant," written by J. G. Hawks and directed by Victor L. Schertzinger. Mr. Ray is supported by a large cast, including Sylvia Bremer, J. Barney Sherry, Dorcas Matthews and Jack Gilbert. Seena Owen is being starred in an O. Henry story, "Madame Bo-Peep," taken from "Madame Bo-Peep of the Ranches," one of his best-known Western stories. Chester Withey is the director of the production, which will probably be the last filmed at the former Fine Arts studio.

As the hero of "The Millionaire Vagrant," Charles Ray takes the part of a wealthy idler who pledges himself, as the result of a wager, to live for a certain time among the slum-dwellers of a great city on $6 a week. In carrying out his end of the bargain, he is thrown into contact with a strange assortment of human beings and meets with many startling adventures. He is metamorphosed in short order from a handsomely groomed product of the leisure class into a half-shaven tramp, but as a result of his inherent manliness rises to the surface, and when the big test comes it finds him fully equal to the occasion.

Seena Owen's vehicle is a story of the Texas sheep ranches, with a love theme as the main ingredient.

Joffre and Viviani in Mutual Weekly No. 124

Mutual Weekly No. 124, has a notable series of pictures of Joseph Joffre, Marshal of France, and Rene Viviani, vice-president of the Council of Ministers of France, taken by a big staff of cameramen under the direction of Pell Mitchell, aided by Lawrence D'Armour. A number of exclusive pictures were secured.

New York on this gala occasion, presented dense crowds which congregated to welcome the hero of the Marne and his distinguished compatriot. Mr. Mitchell had a cameraman stationed upon a skyscraper to get pictures that would give some idea of the mighty tides of humanity that surged through City Hall Park. A close-up of General Joffre is particularly effective.

Other pictures in this issue of the Mutual Weekly are also devoted to the war. Since a million men and more will be fed in the field by Uncle Sam when our forces are a year older, pictures of the new field kitchen will interest every one. The parade of the New York Home Defense League, designed to take the place of the police, should they be called out for an emergency, is another picture that has a martial flavor.

Unique Selig Shows Player in Daring Feats

The Selig Polyscope Company announces a multiple reel release in General Film Service for Monday, May 21, under the title of "Movie Stunts by Tom Mix." The cowboy, it is announced is introduced in a series of daring performances.

Universal Offers Five Part Butterfly Feature

"Like Wildfire," with Neva Gerber and Herbert Rawlinson, Tops May 21 Program; Several Unusual Comedies and Dramas Are Also Heralded

"LIKE WILDFIRE," a five-part Butterfly Picture, directed by Stuart Paton, is the chief feature of Universal's Program for the week of May 21. Louis Writzenkorn wrote the story, and Herbert Rawlinson and Neva Gerber head the cast which includes L. M. Wells, Howard Crampton, Burton Law, Johnnie Cook and Willard Wayne. The release date is May 21.

On the same day the Nestor one-act comedy "Moving Day," with Eddie Lyons, Lee Moran and Edith Roberts will be shown.

The feature for Tuesday, May 22, is the Gold Seal three-act Western drama, "A 44-Calibre Mystery," in which Harry Carey and Claire DuBrey have the leading roles. This picture was written by T. Shelley Sutton and produced by Fred. Kelsey.

The other Tuesday offering is the Victor comedy, "Who Said Chicken?" featuring Ernie Shields and Marcia Moore.

"Beach Nuts," an L-Ko comedy, in two reels, in which Dan Russell and Gladys Varden have the chief opportunities for laugh-making, will be released Wednesday, May 23. Gladys Varden was known to movie fans under the name Gladys Roach, and this is the first comedy in which she appears under her new name. Issue No. 73 of the Universal Animated Weekly will make its regular Wednesday appearance.

Ruth Stonehouse is the star in the Victor comedy drama, "Mary Ann in Society," which appears Thursday, May 24. The Rex drama, "Unmasked," featuring Grace Cunard and Francis Ford, is the other Thursday release.

On Friday, May 25, the Laemmle two-part society drama, "Money's Mockery" in which Douglas Gerrard and Francelia Billington have the leading roles will be released. The story was written by E. Magnus Ingleton and produced by Douglas Gerrard. Issue No. 20 of the Universal Screen Magazine, will also appear Friday.

The Bison two-part comedy drama of Saturday, May 26, entitled "Dropped from the Clouds," is said to be novel in conception and execution. The principal roles are played by Gypsy Hart, Eileen Sedgwick and Kingsley Benedict, supported by the Universal cowboys. The story was written by W. B. Pearson and the picture was produced under the direction of Henry McRae.

The Joker comedy, "The Boss of the Family," with Gale Henry and William Franey will also appear on this date. Other Saturday releases are the second edition of Universal Current Events, and the Laemmle one-act drama, "The Light of Love," featuring Jessie Arnold.

The feature for Sunday, May 27, is the Big U two-part war drama, "The Smashing Stroke," with Jack Conway, and the Powers' split-reel, "Cupid Gets Some New Dope," an animated cartoon, and "Navigation in China," a Dorsey Educational.

During the week, the eleventh episode of the great mystery serial, "The Voice on the Wire" entitled "At the Poisoned Door," will be released.

Gladys Hulette Shines on Pathe Program May 20

Appears in "The Candy Girl," with William Parks, Jr., Opposite--Two Chapters of "Neglected Wife" Serial—Other Surrounding Subjects

WITH four big stars and a comedy team of the first magnitude, Pathe announces a strong front for the week of May 20. Gladys Hulette, in what is looked upon as her best Gold Rooster feature to date; two episodes of "The Neglected Wife" and "Mystery of the Double Cross," a two-reel Lonesome Luke comedy, and a Myers-Theby one-reel comedy, are features of the program.

"The Candy Girl" is a Gold Rooster play, produced by Thanhouser, written by Philip Lonergan and staged by Eugene Moore. Gladys Hulette stars. "The Candy Girl" is said to be a strong, interest-compelling story from beginning to end, and it gives Miss Hulette a wonderful opportunity, while William Parke, Jr., plays opposite her as a boy who fights and wins against a terrible craving for drugs.

The second episode of "The Neglected Wife," in which Ruth Roland is the star, is entitled "Weakening." A crisis in the lives or the beautiful and innocent young girl and the married man, who, despite himself, has fallen desperately in love with her, is reached in this episode.

Mollie King is starred in the tenth episode of "Mystery of the Double Cross," entitled "The Hole in the Wall." Fast action and thrills are the keynote of this episode, produced by Astra, under the direction of William Parke, photodramatized by Bertram Millhauser, from the original story by Gilson Willets.

The third of the two-reel Lonesome Luke comedies is entitled "Lonesome Luke's Honeymoon." It tells even more of a story than either "Lonesome Luke's Lively Life" or "Lonesome Luke on Tin Can Alley." The attempts of an heiress to marry Luke in order to destroy the chances of a wily villain form the crux of the fun-making.

Harry Myers and Rosemary Theby appear in "Jumping Jealousy," a one-reel comedy, in which each member of the marriage partnership attempts to make the other jealous, and succeeds beyond his or her fondest hopes.

The combitone scenic pictures are represented by the ninth release of the "Know America, the Land We Love" series, entitled "The Copper Industry." It shows scenes of the great copper mines at Bisbee, Arizona, the greatest copper producing state in the Union.

The International cartoon and scenic split-reel release is made up of "Jerry on the Job," "Quinine," cartoon, and "Seoul, Korea," scenic.

Hearst-Pathe News No. 42 and No. 43 complete the program.

Film Specialties

Gaumont Cameraman Returns

Despite the fact that he was hampered in many places by conditions created by the war, Edward Guethem has returned to the Gaumont Studios at Flushing, N. Y., with many thousands of feet of film which is the cream of his motion picture work in the tropics. Mr Guethem was sent south specially for "Reel Life" and "Tours Around the World," the popular Gaumont single reels which are released through Mutual

"Although I have not been arrested as often as Mr Van der Veer, who is taking Gaumont pictures in the West Indies," said Mr Guethem in discussing the war as it affects Central America, "I was arrested at Cartago and at Asseri.

"At San Jose the government supplied me with such pack animals as I required, as well as riding horses, and everywhere I was accorded that gracious hospitality which one always associates with the people of Spanish America. After visiting San Jose and Port Limon I traveled across to Bocas del Toro From Bocas I sailed for Havana. In the Cuban capital I encountered difficulties because the nation is also on a war basis

"The delights of travel as a cameraman do not blind me to the inconveniences and hardships, yet the romantic side of the calling appeals the stronger, and I am now ready for another trip. Inconveniences consist of the daily rain at this season, primitive means of travel when you get off the main highways, and the overwhelming desire of the small boy to get into every picture."

Mr. Guethem is now engaged in cutting and titling his various pictures. It is planned to incorporate them in early issues of "Reel Life" and "Tours Around the World."

Copper Industry in Arizona Combitone Pathe Feature

The theatre which overlooks the timely little featurettes coming out now through Pathe, modestly named "combitones," passes up a good bet. The latest of these is a showing of the great copper industry at Bisbee, Ariz. The beautiful colors for which the State of Arizona is noted are due to the richness of copper, iron, and other ores in this arid State, whose wealth is underground. With copper fast climbing in value towards classification as a "precious metal," the copper industry is extremely active just now, and these pictures of the developments at Bisbee give a comprehensive idea of what is going on in this richest "war industry" in the richest mineral State

Naturally beautiful colorings and impressive contrasts make these pictures as beautiful artistically as they are interesting in subject-matter, in the perfect stereoscopic photography of the "combitone" process



Educational Releases Quality Short Reel Pictures

"Royal Game," picturing the two extremes of every well-equipped zoo in "action," heads the week's releases from Educational Film Corporation. One would not imagine the bulky rhinoceros would prove so agile and playful as he is seen in this newest of the extraordinary Ditmars series. The graceful giraffe is shown as the other extreme, with the ingenious ways in which his inordinate height is compensated for in adapting him to his artificial surroundings.

"The Heart of Vesuvius" is a reel of unusual interest. The first shot shows the Bay of Naples, with Vesuvius in the background, and a few glimpses of the ruins of Pompeii and the Forum. The main part of the reel was taken around the various craters of the volcano, and undoubtedly shows views never before seen on the screen. The whole ranks 100 per cent. in entertainment value as well as instructive interest.

"Manning Our Navy" From Mutual

The motion picture is "doing its bit" in the present national crisis.

"Manning Our Navy," a patriotic and instructive film which is to be released by the Mutual Film Corporation, May 14, shows recruiting in Chicago, and the training of newly enlisted seamen at the Great Lakes Naval Training Station.

Great Lakes Naval Training Station has, since the declaration of a state of war with the German Empire, become a most important place in preparing young men for service aboard American men-of-war.

The picture was produced by the Rothacker Film Manufacturing Company of Chicago

Cartoon "Awakening of America" Feature of Paramount Pictograph

The cartoon section of the sixty-eighth release of Paramount-Bray Pictographs, entitled "The Awakening of America," is claimed to be the most remarkable piece of animation ever produced. It is the sort of a picture that will create a patriotic response such as will make any exhibitor feel that he is helping his country's cause in this time of the nation's peril.

The artist employed on this work spent six weeks in completing it, although it is but 200 feet in length. Parts of it show thirty-six separate actions, an achievement which was considered almost impossible in animated cartooning.

It opens with a scene showing America at work. Farmers are plowing and reaping. Great factories are busy, freight trains and vessels are hurrying on their peaceful errands, when suddenly the call to arms sounds, and at once intense activity is seen; all drop their tools of peace to take their place in the forces of the United States. The great armies are seen mobilizing from all quarters, and the final "punch" shows America bristling with bayonets and cannon ready for any "foe," and over all waves the starry emblem that spells "My Country, First in Peace or War."

Training the Yale eight-oared crew, with a thrilling boat race as a climax, and the Lloyd Picto-Puzzles, starting the special contest for theatre patrons, are other important features of this issue.

Patriotism Keynote of Universal Current Events

Patriotism is the keynote of the first issue of the Universal Current Events, the latest specialty reel presented by the Universal, which is devoted exclusively to commemorating on the screen the most important happenings in all parts of the world.

No phase of the historic trip of Marshal Joffre and the French Commission escaped the Universal cameraman. Every occasion where the illustrious visitors appeared in public has been photographed. The famous French General is shown on his whirlwind trip through the West, and a great part of the reel is taken up with the celebration in New York.

Other timely subjects are the preparations being made by the shipbuilders of the country to turn out vessels for trans-Atlantic service, the drilling of recruits at various points, an excellent close-up view of President Wilson and Vice-President Marshall, and an intimate view of Thomas Edison, who is working on a new invention that may determine the outcome of the war.

A decidedly novel method of titling has been adopted for the Universal Current Events. The main titles are introduced in the form of newspaper heads in large type, which tells the audience at a glance the subject-matter to follow.

HOW PICTURES ARE BOOKING

"Hand That Rocks the Cradle" Opens at Broadway

Lois Weber and Phillips Smalley's "Hands That Rocks The Cradle" produced for Universal opens a limited engagement at the Broadway theatre, New York, May 13. The play says Universal deals with the questions of motherhood in a tensely dramatic, yet dignified way, suggestive of neither preachment nor propaganda, yet decidedly effective as a lesson. Contrast between the rich and the poor mother, the one able to afford nature's richest gift, yet spurning it; the other bravely facing her almost insuperable problems as the heroine. Miss Weber, as the wife of a physician, who believes motherhood must be protected before everything else, finally succeeds in convincing her husband that wisely directed efforts will bring about new standards leading to this ideal.

New "Black Cat" Pictures from General. Well Received

"Black Cats" are already big pullers on the General program, it is announced from headquarters of that company. These two-reelers from Essanay, the General Sales Department finds are exactly what the trade demands. Marguerite Clayton, Edward Arnold, and Virginia Valli, Roderick LaRoque and Ernest Maupain, are seen in recent releases, "Pass the Hash, Ann," "The Clock Struck One," "Local Color," and "Much Obliged."

An excellent standard of variety and entertainment value, running from comedy to tense drama, has been maintained in these pictures according to many exhibitors.

Big House Raises Admission on Fairbanks Showing

For the engagement of the initial Douglas Fairbanks-Artcraft release, "In Again—Out Again," the Coliseum in Seattle raised its admission price from fifteen to twenty-five cents. This is the first time in the history of the million-dollar playhouse that it has changed its admission price schedule, the other Seattle theatres charging no more than fifteen cents for all seats except boxes. A record-breaking attendance was reported at the Coliseum as a result of the Fairbanks engagement.

Big Demand Reported for Official War Pictures

The Pathe Omaha office reports that within the short time in which they have had the official Government war pictures to offer they have secured bookings for thirty-six days' solid run. Among the theatres which have taken the pictures for more than a day are the Empress, of Omaha, four days; Muse, Omaha, four; Palm, Omaha, two; Nicholas, Council Bluffs, Iowa, two; Lilly, Lincoln, Neb., two; Platte, North Platte, Neb., two, and the Majestic, Cedar Rapids, Iowa.

Seven Big Circuits Book "Within The Law"

New York's Largest Houses in Competition Will Show Vitagraph Picture 120 Days Within Week After First Presentation Long Runs

EVERY big New York circuit of theatres last week booked "Within the Law," the Vitagraph version of the stage success. This fact is said to establish in a measure a record, inasmuch as the big New York theatrical men have heretofore refused to book any picture taken by a competitive house.

The circuits that have booked "Within the Law" are those controlled by Marcus Loew, S. Poli, William Fox, B. S. Moss, F. F. Proctor, Meyer and Snyder, and B. F. Keith. The presentation of "Within the Law" on these circuits will start on May 21, and the booking contracts call for the presentation of the picture for 120 days, to be played within the week after the first showing of the picture. This long run will probably be extended considerably, as several of the circuits have reserved the privilege of lengthening the runs.

It is believed by experienced motion picture men that this unprecedented booking of "Within the Law" is the forerunner of longer runs of pictures and the preliminary death struggle of the daily change of program which has been fought by many of the wiser men in the business.

Through the booking by the big circuits "Within the Law" will be playing in approximately sixty of the largest motion picture houses in Greater New York at the same time. Not one of the houses seats less than 1,200 persons, and several of them will accommodate 2,000. Conservatively estimated, 90,000 residents of Greater New York will be able to see the picture at the same time in sixty houses. As many as three of these houses are grouped so that they are within a stone's throw of each other. It has been the history of the business in Greater New York than when one syndicate house owner made a success of a certain territory that territory was invaded immediately by another syndicate owner. A third soon followed, and in some cases five syndicate house owners have invaded the same district, and all of them will show "Within the Law."

In booking "Within the Law" the syndicate house owners agreed to carry on a big advertising campaign so that all may share in the return from the cumulative advertising.

The Marcus Loew circuit alone has agreed to use not less than 220 four-sheet stands, and also will send nearly 100,000 postal cards to persons whose names appear on their lists. All of the other circuits will do their share of the advertising.

Augurs Success for "Night Workers," an Essanay

Strong prerelease bookings everywhere are reported for "The Night Workers," the Essanay feature, which is scheduled for release through the Kleine-Edison-Selig-Essanay Service May 21. Trade showings of this picture, which presents the serious side of the fascinating night life of a big city, are now in progress at all K-E-S-E branch offices.

From early reports of these trade showings, Marguerite Clayton has done the best work of her picture career in the role of a girl reporter on a metropolitan newspaper. Miss Clayton won many admirers for her characterization of the princess in "The Prince of Graustark."

"The Night Workers" introduces to filmland for the first time, Jack Gardner, the musical comedy star.

Cincinnati Manager Lauds "The Crisis"

Word was received last week from C. Hurbert Heuck, manager of the Lyric theatre, Cincinnati, that because of "sold out" houses for the run of "The Crisis" at his theatre, he is negotiating for an extended engagement of the picture which he highly indorses. A singing chorus and pretentious stage settings have been employed as a part of his advertising program.

Big Money Results on Showings of Official War Films

"No motion picture director's conception of battle gives you one hundredth part of the thrill that Pathe's Official Government Pictures of the War give you," says Robert Courtney, in a two-column story in the Denver Post. "Though they are grim and terrible they are fascinating, too, and if you see the first episodes you will want to see them all."

"It is the truth," says Pathe, "that these pictures are creating a sensation, and playing to very large business. The Boston Opera House box-office statement shows one day's receipts of $4,066.50, and a sold out house. Chicago reports an opening night's sale of $10,000. The Metropolitan Opera House of Philadelphia playing at a lower admission price was entirely sold out at $3,367, and equally encouraging reports have come in from other quarters.

Rialto Engagements

The name of George M. Cohan has been added to the list of stars whose forthcoming photoplays will be seen first at The Rialto. Through arrangement with the Artcraft Picture Corporation, Mr. Rothapfel has secured the rights to the premier presentation of Mr. Cohan's next picture, as well as those of Douglas Fairbanks, Geraldine Farrar and Elsie Ferguson.

STATE RIGHTS—CURRENT AND COMING

Ivan's Late Production Opens Strong at Lyric

"One Law for Both," a Study in Sociology—Timely Story—Well Conceived, of Russia

"ONE Law For Both," Ivan Film's late production, had its premiere at the Lyric theatre, Broadway and Forty-second street, New York, on Sunday May 13, and is scheduled for an indefinite run. Following close upon the showing of Ivan's "Enlighten Thy Daughter" which had an extended run at the Park theatre, New York, this latest offering will, it is thought meet with equal success. "One Law For Both" was producted by Ivan Abramson who wrote also the scenario.

The plot is laid in Russia and its plea is for the equal consideration for the two sexes, better economic and social conditions and a more tolerable law for the lower classes. The question of equality is taken up in a fair-minded sense and draws comparisons between the above mentioned conditions as they were in Russia and similar conditions in our own country. The story opens in Russia, where the workings of the revolutionary society are exposed. The work of unscrupulous Government officials, the Black Hundreds under the direction of a monastic and the secret service are all taken up and reproduced on the screen.

The producer seeks to bring out conditions as they really are in Russia and he has chosen his cast of characters with that end in view. The theme of the production is timely and the characters are representative of those men and women who accomplished the freedom of the newest Russia.

In "One Law For Both," the producer sought to bring out social conditions. Throughout the story there runs an underlying thread of realism which tends to the human. It reaches into the recesses of social and economic conditions in Russia and demands one similar law for both the sexes.

Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capellani, Pedro De Cordoba, Margaret Greene, Andera Randolf and Helen Arnold comprise the cast of leads.

Standard Film Company Wants to Help Exhibitors Advertise

THE Standard Film Corporation, distributors of Art Drama films in Iowa, Kansas, Missouri, and Nebraska, desires to call attention to the thoroughness of its publicity department.

M. C. Cropper, president of Standard Film, said in an interview:

"Particular attention is being paid to the matter of mailing lists as a desirable medium for the theatre manager to utilize. The publicity department of this company has, through systematic records, proven the profitable results that can be had through the use of a well-kept mailing list.

"This department works solely for the exhibitor in assisting him to put over his pictures. Special literature, copy for newspapers, novel stunts, etc., are extended as a part of the service free, but particular attention is given to the preparation of mailing matter. No profit is figured on printing—in fact, a multigraphing department makes it possible to reduce the cost to a point below which the exhibitor cannot have the work done in his own city."

"The point is this," added Phil L. Ryan, sales manager. "We know that a good circular letter or an attractive piece of small mailing matter advertising a certain production can be placed in the hands of the people whom the exhibitor wants to reach at a very cheap cost, and always where we are successful in encouraging our friend manager to utilize this media his results are paying. For instance, one of our representatives recently induced a new customer to announce the presentation of his picture by a circular letter, at the bottom of which read 'this letter and 15 cents (the regular admission price) will admit you to the theatre without extra charge.' Result: Two hundred and fifteen letters alone, to say nothing of those attending who did not present the announcement. The total cost, including the mailing, of 500 was under $10. The results were not only immediate for that night's business, but in a general way gave further publicity to the theatre as a popular center."



Arthur D. Gans, Manager, American Standard Standard Film Service

"Who Knows?" Completed; Will Soon Be Released

The first Isadore Bernstein production, "Who Knows?", which is to be distributed by M. H. Hoffman, according to negotiations completed in Los Angeles, last week, has been completed, and showing is shortly to be made in New York for the trade.

The slogan adopted by Mr. Bernstein—"Pictures for the Clean-Minded"—is said to be followed in this film. It is adapted from the story by Ethel and James Dorrance. The adaptation was in charge of Rosalie Ashton and Beatrice Morse and the text of the story which is of a mystery character was closely followed in the photoplay. To insure that the picture would be popular with the classes that have set about to improve the quality of film, producer Bernstein sought to keep every reference of crime out of this picture, and in addition to succeeding in this he has proven that an interesting subject may be made from a story of this quality.

The film will serve as a debut vehicle for Betty Brice as a screen star. Previously, she has appeared in a number of stage successes and the film shows she registers as well on the screen as before the footlights.

The supporting cast includes several well-known players of the screen, including Charles Arling, who takes the character lead; Jay Morley as juvenile and two child players—Edna May Wilson and Dorothy Clark.

Alice Howell Pictures to Be Known as Century Comedies

Julius Stern has decided to adopt the title and trade-mark of Century Comedies for the Alice Howell pictures, to be released through state rights channels. Another name for the pictures in which Miss Howell will star has been announced, but the decision to change to Century Comedies is now final and definite.

J. G. Blystone, general director of L-Ko Comedies, will personally produce all comedies in which Miss Howell will appear. With several manuscripts accepted, and in the work, three releases have been made ready to go out under the Century brand: "Neptune's Naughty Daughter," "Balloonatics" and "Automaniacs." In all Century Comedies Miss Howell will be the star, her name having the benefit of principal display in the advertising.

Radio's Big Production

"The Spirit of 1917," the latest achievement of Charles Penser, secretary and moving spirit of the Radio Film Company, Inc., is well on the road to success according to reports from the producers.

This subject is to be sold on the state right plan. Mr. Penser's associates in Radio are all well known in the trade.

Better Territorial Knowledge Needed, Say Independents

Motion Picture News Sets on Foot Plan to Effectively Map Country to Aid Seller in Securing Efficient Distribution Through Knowledge of Buyer's Territorial Requirements

S a proper knowledge on the part of the seller of the most effective state rights territorial divisions the one factor now most urgently needed for the improvement of jobber distribution?

Two prominent independent distributors have within the week written to MOTION PICTURE NEWS declaring that it is. Our representative on his tour of the country in the interest of the independent buyer and seller heard similar declarations in every city. Exchange owners throughout the country echoed this one sentiment:

"It is because the makers and handlers of special state rights features are not thoroughly familiar with the various territorial divisions, with the abilities of the different exchanges to handle efficiently the different territories that they do not secure the proper return for their product in many cases, and that in others they ask ridiculous prices. Less long range guessing and more intimate acquaintance would quickly bring about one hundred per cent. distribution for the manufacturer, and satisfaction for the distributor."

MOTION PICTURE NEWS has set itself the task of aiding in the solution of this pressing problem. We want to hear from every independent exchange in the country. From time to time we will publish the opinions of the various jobbers regarding the proper territorial divisions. As speedily as possible the results will be tabulated—and, carrying out the suggestion of R. O. Proctor, of the Art Dramas Service, Chicago, MOTION PICTURE NEWS will see that "an accurate state rights territorial map is drawn up, listing each of the buyers and the territory they are equipped to handle to the best advantage." This map will be placed on the desk of every seller, constituting the last word in service to the independent market.

Mr. Proctor and Ernest Boehringer, of the Boehringer Amusement Company, New Orleans, have started the ball rolling. Will you do your share?

The Louisiana buyer was first to step to the front. "We believe," he writes, "that the concerns who are going into the selling end of the states rights field are misinformed on territorial divisions. We believe there is a chance for you to do a real service by arranging a chart of the country with the proper subdivisions.

"For instance, this morning we received a letter from a comedy company, who in a reply to a telegraphic inquiry (they mislaid our letter), offer us comedies for the states of Texas, Arkansas, Oklahoma and Mississippi—but do not mention Louisiana. Texas, Oklahoma and Arkansas are commonly designated Texas territory, and usually handled from Dallas. Louisiana and Mississippi, with the cities of Mobile, Ala., and Memphis, Tenn., are New Orleans territory.

"It is true that some buy both Dallas and New Orleans territory just as some buy both New Orleans and Atlanta territory. But the real New Orleans territory, and that in which we are interested in the purchase of comedies in Louisiana and Mississippi, with Memphis and Mobile."

Following this came an exhaustive discussion of the territorial division question from R. O. Proctor. The Chicago film man declares:

"I believe there is room for big improvement in the division of state rights territory. As it is now the territory is sold in a great many cases without any regard to the ability of the local exchange to handle it to the best advantage.

"Chicago can conveniently and easily handle Southern Wisconsin, Northern Illinois, Northern Indiana and a good portion of Michigan, and can operate under nominal express charges in this territory. Anything beyond this puts a burden on the exhibitor, which he should not be forced to pay.

"I think if all the picture men were consulted as to the territory they could handle to the best advantage, and then a state rights territorial map were drawn up on this basis—listing each of the state rights' buyers in the territory, it would materially assist the purchaser and the state rights' distributor when he came to subdivide his territory. The exchange man could then purchase an allotment of territory such as he could serve to the best possible advantage.

"A canvass of the state rights people will prove, I believe, that there is certain territory which each cannot dispose of to advantage. A map made up (as outlined above) for ready reference in the offices of every exchange and distributor would be a great advantage to offset this."

AT YOUR SERVICE!

¶ Motion Picture News maintains a card catalog system comprising the most complete record of movements in the State rights field in existence.

¶ This information is at your command.

¶ If you want information on any picture, merely drop us a post card, and we will give you the name of the buyer in your territory, together with the cast, a condensed review and any other information desired.

¶ Bear in mind that our service costs you nothing.



Charles Penser (Radio Film Co.)

"Uncle Sam" Now Boosted by Peerless

Peerless Productions, of Boston, finds itself in an enviable position with the present war interest. This independent organization is handling "The Battle Cry of War," formerly the "The Battle Cry of Peace," in its territory and "How Uncle Sam Prepares." The latter production has just completed two weeks' run at the Tremont Temple. The advertising matter boosts it as "Not a rehash from any of the weeklies; not a single scene has been duped or lifted from any previous production, but it is an accurate and complete portrayal of the actual methods of training our country's defenders."

Lea-Bel Territory Goes Fast

From H. E. Belford, of the Lea-Bel Company, of Chicago, comes word that he has already disposed of several territories on the five-reel production, "Modern Mother Goose." Lea-Bel is withholding Illinois, Indiana, Wisconsin and Michigan, which are being successfully handled from the Chicago office.

This corporation has also just completed a contract with the Peter Pan Company to handle Motoy Comedies for Illinois, Indiana and Southern Wisconsin.

Wharton's "Great White Trail" to Have Trade Showing Soon

A trade showing of the Wharton Brothers' first independent picture, "The Great White Trail" will be given within the next three weeks.

The picture, which is in eight parts, was directed personally by Leopold Wharton and stars Doris Kenyon. She is supported by Paul Gordon, Hans Robert, and Edgar L. Davenport. The greater part of the story is based on conditions found in the Klondike days of "ninety-eight."

"Overflow" State Rights News will be found on Page 3268.



Florence Reed and Scenes from the Picture, "Today," in Which She Stars. It Is Controlled by the Today Feature Film Corporation, of Which Harry Rapp Is President

"God's Law" Used in Fight Against Capital Punishment

THE Universal film "God's Law," which was recently changed from "The People vs. John Doe," was the instrument used a few days ago by a group of Pennsylvania State legislators to drive home the injustice of the death penalty as punishment for crime.

The film, which is said to be a powerful lesson to those who still cling to the belief that capital punishment is just, was projected on a private screen in the Pennsylvania house.

The next day the Philadelphia Public Ledger published a two-column story on the first page calling attention to the ingenious use to which the film was put. The Ledger was instrumental in securing the film and arranging for the projection.

A Universal official, speaking of the performance, said: "Many of the representatives went out of their way to speak to me following the performance."

Representative Lex N. Mitchell, of Jefferson County, declared that he was very deeply impressed by the film. "I am against capital punishment," he said, "and this picture only confirms my belief. It also exposes another horrible fault in our system of dealing with persons charged with crimes. That is the third degree. I believe it should by law be abolished and a heavy penalty inflicted upon detectives who practice it."

Representative Isadore Stern, of Philadelphia: "I was never more antagonistic to capital punishment than I am since seeing the 'John Doe' picture. It is the most wonderful motion picture I have ever looked at. Since I looked at that picture tonight I say that I would rather 999 guilty men escape punishment than one innocent man suffer unjustly. The picture was a tremendous argument for the bill to abolish capital punishment."

Representative Leopold C. Glass, of Philadelphia, said: "It is the most convincing reason I have had advanced to me for the bills to abolish the death penalty."

Big Plans in Announcement of Corona Company's Policy

CONVINCED that there is a tremendous demand for multiple-reel features through the medium of the open market and in the State-rights field, due to the avalanche of inquiries he has received from every section of the country regarding the forthcoming presentation of the ten part drama "The Curse of Eve," F. E. Keeler, president of the Corona Cinema Company, this week announced the future policy of his organization.

Corona will be a permanent producing company, and plans are now being perfected which will enable the production of eight big subjects a year measuring from seven to ten reels. Two companies will immediately start work, and the aim will be to complete four plays each in twelve months.

Negotiations have already been started with several of the best-known writers of fiction for the outright purchase of their efforts for screen purposes. All of the Corona productions will be picturizations of popular novels and photodramatized by established and successful scenario writers.

The architect's plans for an immense motion picture plant have been accepted by Keeler and acreage in the Hollywood section of Los Angeles, close to other studios in the vicinity of Santa Monica Boulevard, has been bought.

Enid Markey, long prominent as a member of the Thomas H. Ince forces, has the stellar role in "The Curse of Eve," playing the part of the modern Eve. Jack Standing and Ed Coxen share equally in the leading male characterizations, and others included in the cast are Elsie Greeson, Eugenie Besserer, Clarissa Selwynne, William Quinn, G. Raymond Nye, and Arthur Allardt.

Third "Cardinal Virtue," "Justice," by Wilbur Hall

Wilbur Hall has been engaged by the Bernstein Film Productions, to write "Justice," the third of "The Seven Cardinal Virtues." Word to this effect was received by W. A. Bach, sales manager of M. H. Hoffman, Inc., New York office. Mr. Hall is well known for his stories which have appeared at times in the Saturday Evening Post.

Mr. Bernstein has disposed of "The Seven Cardinal Virtues," and his first picture, "Who Knows," in eleven Western States including Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico. The states rights represented by above territory were purchased by the Supreme Photoplays Co. of San Francisco.

"Hate," Big Fairmont Film, Ready for Marketing

A seven-reel picture "Hate" has been completed by the Fairmont Film Corporation, of which William A. Mooney and Robert Bolling are the leading officers, and will be marketed on a state right basis.

The subject was long in the making, and the scenes were for the most part taken in and around Savannah. Walter R. Stahl was director, and Adelaide Holland and Morgan Jones had the leading parts. J. Walter Mead was responsible for the story.

"Her Fighting Chance" Premiere

A special screening of the latest A. H. Jacobs Photoplays, Inc. production of Jane Grey in "Her Fighting Chance," will be given at the Broadway theatre, New York, Wednesday, May 16th, at ten in the morning.

"Gettysburg" in Ohio

Hiller and Wilk, Inc., Longacre Bldg., New York City, announce the sale of the Ohio rights of the "Battle of Gettysburg" to Harry F. Grelle, of Pittsburgh, Pa.



Bud Fisher (Now Marketing His Own Pictures)

Bud Fisher Wants Exhibitors to Give Suggestions

Bud Fisher whose active entrance into the business department of the Mutt and Jeff cartoon enterprise was announced in MOTION PICTURE NEWS last week, has issued an invitation to exhibitors, as follows:

"Since taking over the business management of "Mutt and Jeff," I realize the help an exhibitor can render to the manufacturer by any suggestion he may desire to communicate, because it is the exhibitor who caters to those for whose satisfaction we all strive.

"When a man can truthfully say, 'well, I'm pleasing the public,' he has attained a success to be proud of. With this end in view, I solicit any suggestion that any exhibitor may see fit to submit to me which he believes will boost my comedies.

Brackett with State Film

The State Film Co., of Detroit, announce the appointment of Harry D. Brackett as manager in the upper peninsula, with headquarters at Escanaba. Mr. Brackett previously represented the Universal Exchange in Northern Michigan. He has already secured sixty-two days' booking on "Civilization."

Initial Public Showing of "The Bar Sinister," May 27

The first public presentation of Edgar Lewis' new nine-reel drama of race equality, "The Bar Sinister" will be given on Sunday, May 27, at the Broadway theatre by Frank G. Hall, who controls the world rights to the production. The picture will have an indefinite engagement at the Broadway, where Mr. Lewis' "The Barrier" also had a protracted run several weeks ago.

"Idle Wives" Opening

"Idle Wives," for which Al. Brandt, 707 Columbia Building, Cleveland, has the states rights for Ohio, Kentucky and Indiana, opens in Indianapolis, at the English Opera House, May 6. The theme of the picture is "Discontent."

Spitzer Demands No Contracts for King-Bee Comedies

NAT H. SPITZER, vice-president and sales manager of King-Bee Film Corporation announces that King-Bee comedies may be rented without the usual franchise rule, by which a buyer is compelled to take every picture of a series, after signing.

Speaking of the plan, Mr. Spitzer said: "The proposition the King-Bee establishes is a new one in the State Right field and one of the few in the industry that absolutely insures the buyer against loss.

Instead of assessing the State Right buyer for the franchise rights of a territory, thereby compelling him to accept all pictures released whether good or poor, King-Bee asks *nothing* for rights and are only paid for those pictures accepted; this always gives Mr. State Right buyer value received for his cash and the privilege of discontinuing, when pictures are *not* up to the standard we have now established; it throws the burden where it belongs—*on the producer*. If we cannot keep on making comedies that will be in demand, there is no sane reason why the State Right buyer should finance experiments. We stand or fall by the merit of our productions and not by the franchise money we may have collected in advance from the exchange man—it's up to us and realizing this, we will release "nothing but the best," we want the public to "laugh with us" not "at us."

Meaney in New York to Arrange Western State Rights Branch

Don Meaney, well-known in Western motion picture circles, visited New York City last week to make arrangements for the opening of a state rights branch office in Los Angeles.

There are at present no state rights offices on the Western Coast.

Mr. Meaney told MOTION PICTURE NEWS that labor conditions are serious in the West. He said that blond ingenues are impossible to secure, and that leading men are scarce, also juveniles. The lack of blond ingenues, explained Mr. Meaney, is caused by a prevalence of leading men and women who are brunettes, and who need blonds for support.

Mr. Meaney will open his state rights office in Los Angeles, upon his return from New York.

Leah Baird Pursued by Polite Villain—Eludes Him

Leah Baird, who is starring in a photoplay the name and distributors of which are to be announced soon, has an exciting story to tell of a Turkish nobleman. It happened during Miss Baird's stay in Bermuda, when she was appearing in one of Herbert Brenon's pictures. Each evening after work she had dinner in the Hotel Cecil with Mr. and Mrs. Brenon. Here she attracted Hassan el Bay, a Turkish diplomat. He succeeded in gaining an introduction, and in a few days costly presents were being delivered to Mrs. Brenon and Miss Baird.

Shortly afterward the film company received orders to go on to Paris, and Miss Baird breathed a sigh of relief, believing she was rid of her swarthy admirer, who, while a most distinguished cavalier, impressed her with a peculiar feeling at times. Only a few days passed in Paris before he turned up again, following the sending of a beautiful diamond bracelet. This had come to Miss Baird's hotel addressed to "The Sister of Venus." Miss Baird adopted the subterfuge of telling him that she was engaged to an American who was a noted athlete and football player; furthermore, that he was extremely jealous and was en route to her, arriving in a few days and this ruse was effective for Miss Baird was left with nothing more to bother her than her conscience.

"Mormon Maid" Sub-Titled After Investigation

F. E. Backer, in order to lend the weight of absolute authority to the film "A Mormon Maid," which Hiller and Wilk are disposing of on the State-rights plan, went to Washington, D. C., and made a careful study of the Senatorial records of the investigation of Mormonism at the time of the Senator Smoot inquiry. The document is 112 pages in length and is said to contain much data which a 12-year-old girl would have difficulty understanding.

The most dramatic of the findings have been incorporated into subtitles for "The Mormon Maid," which Mr. Backer is showing in New Jersey.

Harris Pushing "20,000 Leagues"

Z. M. Harris, controlling the Iowa rights to "Twenty Thousand Leagues Under the Sea," reports that the undersea picture is meeting with unusual success in that territory. Mr. Harris is backing the picture with energetic handling with the result that he finds the Universal production at present occupying all his time. He says: "The sex picture is no longer wanted."



Phil Selznick, of Phil Selznick, Inc., Cincinnati, Ohio

LIVE NEWS FROM THE PRODUCERS

Essanay Signs Taylor Holmes, Noted Stage Star

Attained Success in "Bunker Bean"—Will Play in "Efficiency Edgar" Stories Mary McAllister, Child Actress, in Long New Series

TAYLOR HOLMES, who scored in "Bunker Bean," which experienced an exceptionally long run in New York's prominent theatres, has signed a contract with Essanay to star in the picturization of the "Efficiency Edgar" stories which appeared in the Saturday Evening Post. Kleine-Edison-Selig-Essanay are to release the pictures, and in announcing the fact, said nothing regarding Mr. Holmes' salary. It is taken for granted, however, that he will be well taken care of, and that George K. Spoor, president of Essanay, will give lavish production to the forthcoming films.

Kleine-Edison-Selig-Essanay also announce that they are to distribute a series of twelve Essanay features entitled "Do Children Count?" in which little Mary McAllister is featured. These stories were written by Charles Mortimer Peck, and the pictures will be released under these titles: "The Guiding Hand," "The Wonderful Event," "Steps to Somewhere," "The Yellow Umbrella," "A Place in the Sun," "Where Is My Mother?" "When Sorrows Weep," "The Uneven Road," "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy," and "The Kingdom of Hope."

Mae Busch Joins Fox Forces—Forthcoming Comedy Films

MAE BUSCH, musical comedy star, and who sojourned as a Keystoner for some time, and Paddy McGuire, screen comedian have been added to the Foxfilm comedy forces at the Hollywood studios.

Miss Busch is an Australian and gained her first starring position in taking Lillian Lorraine's place when she left the Eddie Foy company in "Over the River." Since then she has played with Weber & Fields and William Collier, entering pictures two years ago

Paddy McGuire has played comedy leads in screen companies for several years. Both of these players make their Fox debut in a forthcoming picture starring Charles Conklin.

In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm Program, Billie Ritchie, is supported by Gertrude Selby and Victor Potel.

A big cast supports Hank Mann in his next Foxfilm comedy. Peggy Prevost, previously seen in a Foxfilm comedies with Charles Conklin, plays the ingenue role. The juvenile is Billy Mason who was the featured comedian in the Foxfilm comedy, "Brainstorm." Ailcene Roberts plays the amateur vampire, and Max Ascher is the heavy;.

Bernstein Declares Censorship An Absolute Failure

CENSORSHIP is a failure, according to Isadore Bernstein, who has just completed the fifth episode of "The Seven Cardinal Virtues," which are to be released by M. H. Hoffman, Inc., in the very near future.

"To realize this, one has only to look at the kind of film which manages to get by the censor board," continued the producer. "While they are haggling over some trifling incident of petty crime, five reels of concentrated vice and vampires will slide onto the screen over the heads. And when the public rises and demands how this happened, they point to the fact that in reel four, scene six hundred and twenty-two of 'Mother's Only Child,' they managed to eliminate thirty feet of film where little Johnny stole the apple off the push cart.

"No, the only censorship which is effective comes from within. The only way we can meet the demands of our public for clean pictures; the only way we can stop this petty nuisance of outside censorship is to take the matter into our own hands and erase the filthy film from the screen.

"It is the simple, wholesome drama, the picture that lasts that we are trying to give our screen audiences, and at this time, when the sorrows of war are making the American people turn toward clean entertainment, we know that they will be appreciated by that vast number of theatre patrans who have protested against the muck of unclean films.

"'Who Knows?' our first production, is 'The Old Homestead' of the screen. It is simple, dramatic, appealing, and it leaves the audience sweeter and happier for having seen it. After all, is not that the true mission of entertainment?"

To Furnish Thrill for Helen Holmes Serial

J. P. McGowan, director of the Mutual-Signal serial "The Railroad Raiders," has ordered the technical forces of the company to erect a railroad bridge across a canyon near South Pasadena which is to be burned in the eleventh instalment of the serial.

The bridge will span a gully thirty-five feet deep and approximately seventy feet wide. There is to be no faking of the burning of the bridge says Mutual. Instead it is to be saturated with oil and burned to the ground.

Bluebird Abandon Trade Showings of Productions

Bluebird has decided to abandon the showings of features for the benefit of advance reviews. In common with other distributors, Bluebird has been presenting in its own projecting room features to be subsequently released on the program, inviting reviewers from the trade newspapers to be present and pass critical opinion in published form.

In many cases it has been necessary to show features in what was practically a sample print form. Frequently the titles were not inserted in regular form, and many features have not been edited properly. Admittedly the practice has of necessity worked to Bluebird's disadvantage for the reason that films have not been presented in their best light.

Marcus Loew's New York theatre shows Bluebirds on prerelease, and in future reviewers will be invited to get their critical look at these features when they are shown in complete form before an audience.

At all events, the experiment will be tried for a while, to see how it works out in practice. "Southern Justice," set for release May 28, will be the first Bluebird offered for review under the new conditions, showing at Loew's New York, Wednesday, May 16, with Myrtle Gonzalez and George Hernandez featured.

Basil King Novel for Ethel Barrymore

Motion Picture rights to Basil King's novel "The Lifted Veil," have been purchased by Metro for use of Ethel Barrymore, and work on the production is already under way. This story has been appearing serially in the McClure's Magazin. B. A. Rolfe will present the five-act play adapted from the novel by Albert Shelby Le Vino. George D. Baker, who directed Miss Barrymore in "The White Raven," is also in charge of this production.

The cast engaged to support the star in this production includes Frank Gillmore, William B. Davidson, and Ilean Hume.

Credit Where It Is Due

Philip Bartholomae and not George Fitzmaurice as was announced last week, wrote the scenario for "Carroll of the Secret Service" in which Mrs. Castle is playing. Mr. Fitzmaurice is directing the production and Mr. Bartholomae is head of the Astra Scenario Department.

Emerald Studio Active

Raymond Hitchcock, the musical comedy star has been hard at work the last week or more in the studio of the Emerald Motion Picture Company, Chicago, in "The High Cost of Living," which the Emerald company is producing for the "Follies of the Week" company.



Snapshots from the Goldwyn Studio. Left to Right: Madge Kennedy, Maxine Elliott, in a Scene from Her First Picture, With Henry Clive and Jane Cowl

Rex Beach Picture Nearing Completion

"The Auction Block," the second production of the Rex Beach Pictures Company, is rapidly nearing completion and the final studio scenes will be taken in a few days at the Weehawken Studio of the company. There will remain then but a few exterior scenes. Director Larry Trimble will take the company to Pittsburg to film a steel mill scene which will be done in one of the big plants near the smoky city. It is expected that the production will be ready for exhibitors about September 1. The picture is far different from "The Barrier" or in fact any of the other Rex Beach stories, since it is a story of Broadway life with a chorus girl for the heroine.

The principal roles are played by Ruby DeRemer, Tom Powers, who is also acting the principal role in "Oh, Boy," Walter Hitchcock, Florence Deshon, Dorothy Wheeler, Florence Johns, Ned Burton, Charles Graham, Alec Francis, Bernard Randall and Francis Joyner. The handling of this feature of the Rex Beach Pictures Company is still in doubt, although there is some conjecture that it may be distributed by Lewis J. Selznick since Selznick now controls the distribution rights to "The Barrier."

Viola Dana Poses with Veteran for Patriotic Posters

Viola Dana is posing for pictures to be used as patriotic posters. Metro's ingenue posed recently with Harry Linson, 78 years of age, a motion picture actor and a G. A. R. veteran. The pictures for which she posed are titled "The Old and the New," in which she is seen as an aviatrice shaking hands with the veteran; "61 and 17" shows her and the veteran standing at salute; "The Spirit of Loyalty" shows her and the veteran standing erect with an American flag in his arms, and "A Message of Patriotism" shows her receiving a message from the veteran.

Authoress Assists in Production

Margaret Mayo, the author of the play in which Mae Marsh is now appearing in for Goldwyn, is assisting in the production of this, the third Goldwyn subject in which the little star has worked in.

The rapid production of Goldwyn pictures is laid to the fact that a new director is provided for each subject. Miss Marsh's present director will have for his assistant George Berthelon. Miss Mayo was persuaded to take an active part in making the picture from her play. In support of the star will be Charles Elvidge, George Trimble, Vernon Steels and other well-known players.

Costumes and sets have already been designed for Miss Marsh's fourth Goldwyn Picture.

Lockwood Minus May Allison in Light Comedy

Harold Lockwood's first appearance in pictures without the support of May Allison as co-star, will be made in his initial attempt at straight comedy in "The Haunted Pajamas." Contrary to previous announcement, by Metro, this picture will be released before "The Hidden Spring," which was completed a month ago and scheduled for release the week of May 6. The release dates for both pictures will be announced later.

"The Haunted Pajamas" is a comedy-drama and offers the first straight comedy role that Mr. Lockwood has ever attempted. It is said that he surpasses all expectations of the producer, Fred J. Balshofer, in his work in light comedy. Prints will be available for the exhibitors in the near future, it is announced.

Selig Feature Under Way

Production of a Selig feature entitled "The Heart of Beaupers" is under way under direction of Al Green. The story deals with life in the Northwest. In the cast are George Fawcett, Vivian Reed, Will Machin, Charles Le Moyne and Eugenie Besserer

Amy Dennis, New Screen Star in Hoyt Comedies

Miss Amy Dennis, a new screen star, discovered by Selig Polyscope Company, of Chicago, will be featured in the Charles Hoyt comedies, which have been adapted to the screen and produced by William N. Selig. These comedies will be released on the K-E-S-E Program, two each month, the first, "A Hole in the Wall," to be released May 28.

The author, Charles Hoyt, was a well-known playwright and newspaper man. Among his comedies which will appear on the screen and produced by Selig will be: "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby," "A Contented Woman," "A Midnight Belle," "A Runaway Colt," "A Trip to Chinatown," "A Temperance Town," "A Dog in the Manger."

Release Dates of Paralta Plays May Be Moved Ahead

The work of organization of the Paralta enterprise has advanced so fast that the original release dates of Bessie Barriscale and "Jack" Kerrigan pictures may be moved forward at least one month. As has been announced, Miss Barriscale's first release will be "Rose o' Paradise," but the subject of Mr. Kerrigan's first picture has not yet been selected from among four stories that have been bought for his use. This matter will not be decided till Mr. Kerrigan reaches Los Angeles, June 1.

Several Fox Productions Almost Ready

The appearance of Stuart Holmes in a new film and novel role is announced by Fox to take place shortly. The picture is entitled "The Broadway Sport." Rapid progress is also being made on Valeska Suratt's next photoplay.

The June Caprice company has been augmented by the addition of Edna Munsey, who has appeared in musical comedy successes while on the Pacific Coast. Marie Pavis has also joined the Fox organization.

Thanhouser Directors Keeping Studios Unusually Active

THE unit of three directors whom Mr. Thanhouser recently referred to as "the strongest producing staff in the world" continues, he says, to make the New Rochelle studios one of the busiest feature workshops in the country. Director Emile Chautard is busy on "False Colors," a patriotic Pathe Gold Rooster play, in which Frederick Warde, Jeanne Eagels, and an unusual Thanhouser cast will appear. While counting heads in the studio one of Mr. Chautard's assistants discovered that the Chautard company contained a representative of almost each nationality composing the Allies.

Ernest Warde has just completed his first seven-reel production to follow "The Vicar of Wakefield." Unlike the latter picture, the new Warde production is a modern play, and great things are expected of it on its release. The working title is "The Heiress" and the star is Florence La Badie, who has a supporting cast that includes J. H. Gilmour, Gertrude Dallas, Wayne Arey, Richard R. Neil, Arthur Bower, and Claude Cooper.

Gladys Leslie smiles again in a Gold Rooster production under the direction of Van Dyke Brooke that has been entitled "An Amateur Orphan." This picture gets over the attractions of life on a farm, and the Thanhouser officials think that it will do much to mold the sentiment of the public toward farming, in line with the Government's call for increased national effort in that direction. Miss Leslie's company spent two weeks on a farm for the "atmosphere" scenes. There are also in the company, Roy Hallor, Chester Morris, J. D. Barnes, and Carey Hastings.

Exceptional Paper Commendation for Mary Pickford Film

Unusually extensive interviews were carried by Philadelphia papers last week upon the initial showing of Mary Pickford's newest Artcraft picture, "A Romance of the Redwoods," which was given prerelease exhibition at the Stanley theatre.

The Philadelphia Bulletin, the North American, and the Inquirer in lengthy articles declared it was an entirely new Mary Pickford who appeared, and one who through her artistic handling of the part struck the most popular note yet.

New Thanhouser Seven-Reeler

Hard upon the heels of "The Vicar of Wakefield" and Edwin Thanhouser's prediction of further seven-reel special productions, comes the news from New Rochelle of the completion this week of a seven-reel "special" that has been in work three months.

The working title is "The Heiress," but it is said to carry no indication of the true import of the subject

It has been produced by Ernest C. Warde, director of "The Vicar of Wakefield," but the theme is heralded as thoroughly and startlingly modern.

The cast contains Florence La Badie, J. H. Gilmour, Gertrude Dallas, Wayne Arey, Richard R. Neil, Arthur Bower and Claude Cooper.

Two Mutual Stars Working on New Features

Work on their next production has been started by Gail Kane and William Russell, Mutual-American stars.

Miss Kane will play in "The Woman in Black," described as a drama of love and war, dealing with the secret service of a great European nation. Henry King is directing.

"For a Lady's Name" is the title of William Russell's vehicle, in which he appears as a young society man who has become bored by his easy victories over women and starts to find a woman who is elusive and whom he can pursue. Kathleen Kirkham will appear opposite Mr. Russell. Francelia Billington, William Conklin, and Ashton Dearholt also have important parts.

Our Military Activities in News Weekly

It is announced by Cinema War News Syndicate that two camerapondents are to be sent on tour of all forts, military establishments, and mobilization camps throughout the country, and that arrangements are now being completed for their trip. The American War News Weekly will show the views of the most recent military activities at these centers in their releases, which should be productive of much good in the matter of enlistments.

To Head U Scenario Department

Col. Jasper Ewing Brady, soldier, playwright, and author of several successful novels, has left for Universal City, Cal., to take charge of the Universal scenario department.

Following fourteen years in the army, Col. Brady devoted himself to literary pursuits and is author of a number of magazine articles. His drama, "It Is Law," will be presented by A. H. Woods at the beginning of the next theatrical season.

Triangle to Offer Bessie Barriscale Still

Bessie Barriscale, it is announced by Triangle, will remain on the "T" program throughout the current year. Finishing touches are being put to a number of productions starring her at the Kay-Bee studios in Culver City under personal direction of Thomas H. Ince, prior to expiration of her contract.

"The Snarl," released May 6, is the most recent of her Triangle productions to be shown. "Bawbs of Blue Ridge" follows June 3, and every month thereafter until the end of the year a Bessie Barriscale feature will be available to Triangle exhibitors.

According to Triangle, no expense has been spared in the creation of these plays, to which Thomas H. Ince has given his personal attention. In two cases entire villages were built to create realistic atmosphere.

Bessie Barriscale has been one of the big box office attractions of the industry since the formation of the Triangle. Up to the present she has appeared under the supervision of Ince in twelve Kay-Bee productions.

"What Is Wrong with Critics?" Asks Brenon

Herbert Brenon last week in a short talk deplored the fact that, although the public has taken motion pictures most seriously, the dramatic critic does not.

"Although he sees thousands of people walking into a beautiful theatre for the opening night of a dignified photoplay, he will consider it beneath his dignity to witness and criticize," said the director.

New Subject for Cleo Madison

Cleo Madison has signed up with Captain Wilbert Melville for a special feature in which she will be starred. The Captain has just completed an up-to-date studio in Hollywood.



Gathering of the "Allies" at the Thanhouser Studio. Members of Emile Chautard's Company—Left to Right: Ivan Sansonavitch (Russia), Frederick Warde (England), Guisseppe Lena (Italy), Director Chautard (France), Jacques Ewens (Belgium), Jeanne Eagels (America)



Marian Swayne in a Scene from "Little Miss Fortune" (Erbograph-Art Dramas)

Art Drama's Next Release "Song of Sixpence"

An adaption from Frederick Arnold Kummer's novel, "A Song of Sixpence," which caused such a sensation when it appeared in book form, will be the next Van Dyke release on the Art Drama program. It will follow "The Mystic Hour" which had its premiere last week.

The story deals with a woman who is obsessed with the idea of "marrying well" and the author so bared the shallowness of the typical woman of today that the novel was discussed by pulpit and press and the women's clubs throughout the country took it up with interest.

Ralph Dean, who is responsible for many of Frohman's successful photoplays, directed with Marie Wayne and Robert Conness co-starred. In the supporting cast are Margaret Townsend, Alfred Hemming, Rowden Hall, Nell Pemberton and Gene LaMotte. Mr. Kummer is a well known author.

Sub-Titles in Vita Picture Are Praised

Favorable and specific criticism was accorded the sub-titles in "The Sixteenth Wife," the latest Vitagraph production, featuring Peggy Hyland and Marc MacDermott, shown at the Rialto, New York.

By special request of the director, the titles were written by Graham Baker of the scenario staff, who also writes comedies for Lawrence Semon to produce.

"The Sixteenth Wife" is an adaptation of a short story by Molly Elliot Seawell, directed for the Vitagraph by Charles Brabin.

Ann Pennington Back Again

In "The Little Boy Scout" Ann Pennington, the Ziegfeld Follies star, makes her third appearance on the screen. It will be remembered that Miss Pennington appeared last year in two Famous Players pictures, "Susie Snowflake" and "The Rainbow Princess."

Her new photoplay, "The Little Boy Scout" is claimed to be entirely different from either of these previous productions in conception and in its general treatment. The opening scenes occur across the border in Mexico at the time that the National Guard was on duty along the Rio Grande.

"The Little American" and Kate Wiggin Story for Pickford

UPON his return from the West Coast studios, Jesse L. Lasky, who, in accordance with the recent Famous Players-Lasky-Arteraft affiliation, consulted with Mary Pickford in the matter of her future productions to be released by Arteraft, announced their plans involving the next two subjects following "A Romance of the Redwoods," now just complete.

Mr. Lasky stated that the next Pickford vehicle will be a timely subject of patriotic appeal, entitled "The Little American." Work has already been commenced on the building of sets at the Lasky studios, and many spectacular effects will be introduced. Among the thrills will be scenes depicting the sinking of the *Lusitania*. For one of these scenes an immense tank, measuring 50 x 100 feet, is being built, in which the ball-room of the liner will sink. This feature alone will cost in the neighborhood of $10,000, it is said. Cecil B. De Mille, who also directed Miss Pickford in "A Romance of the Redwoods," will stage this subject, and the actual filming of scenes will commence in a few days. Although the exact nature of the story has not been announced, it is understood that the picture will disclose an ideal combination in presenting "America's Sweetheart" in "The Little American," produced at this time by Cecil B. De Mille.

Following "The Little American," Mary Pickford will appear in "Rebecca of Sunnybrook Farm," the famous story and play by Kate Douglas Wiggin. It is understood that this production will also be staged at the West Coast studios. Marshall Neilan, who recently signed a two-year contract with the Famous Players-Lasky organization, will stage this picture, and superintend its production.

Exhibitors Pick Chambers' Stories for Vita. Production

Vitagraph's recent announcement that exhibitors would have a chance to choose their own pictures from among Robert W. Chambers' most popular works has borne fruit. This new idea of having the exhibitor co-operate with the producer from the very ground up has caused some surprises in New York, for books the head office had overlooked entirely have been brought into prominence. Vitagraph as a result purposes adopting a similar plan for all possible future plays.

"Who Goes There?" and "Anne's Bridge and Between Friends" can almost definitely be stated to be among the final selections. "The Better Man," "The Firing Line," "The Turning Point," "Quick Action," "The Danger Mark," "The Special Messenger" and "The Reckoning" have received the most votes to date in the order named.

The selection of "Anne's Bridge and Between Friends" was particularly significant, for this story had been entirely overlooked by the Vitagraph scenario staff as a real contestant with some of the more popular sounding titles. A reader has been assigned to investigate the public's choice, and says this story has very great picture possibilities.

Thrills in "Neglected Wife," Late Episode

The third episode of "The Neglected Wife" serial, entitled "In The Crucible," is a thriller, Pathe announces. The climax of this episode is reached when an automobile runs off of a trestle into the river a distance below. This serial which deals with domestic relations is reported to be meeting with success with the exhibitors.

In "In The Crucible," Ruth Roland has the part of Margaret Warner in search of work which she finds in a department store. She meets Jimmy, a clerk. The manager becomes jealous and a fight ensues which results in a shooting affray. Margaret is blamed and taken to the police station and the episode closes with the implied question—"Will she call on Kennedy to help her?"

Story by Waldemar Young, Big U Feature

Director William Worthington is making rapid progress at Universal City filming "The Clean-Up," a five-act comedy-drama, written and scenarioized by Waldemar Young, of the Universal staff. It features Franklyn Farnum and Brownie Vernon with a large cast of stock players in their support. "The Clean-Up" is spoken of as a masterpiece in its way, and Director Worthington predicts a successful career for it.

G. M. Anderson Back in Films—Presents "Humanity"

Following a year of inactivity in the motion picture industry, G. M. ("Broncho Billy") Anderson will emerge from retirement, it is announced, by presenting himself in a new six-reel feature photoplay called "Humanity."

Apart from the statement that a strong story is provided, it is announced that "Broncho Billy" is again the central figure in a story wherein he portrays the cowboy, the character for which he is noted.



G. M. Anderson

First Wholesome Film Production Soon—To Be Self-Censored

THE initial presentation of "Wholesome Films" is soon to be made. Plans completed in Chicago provide for an extensive distributing organization with branches in all principal cities.

M. J. Weisfeldt, for many years with the Mutual Film Corporation and well known to the trade, will be general manager of the Wholesome Film Corporation and have direct supervision of its activities.

The aim of the new corporation is to present pictures that are wholesome in every way, fit for the best of theatres and all classes of audiences, yet without being intrusively educational or hinting of propaganda. The stories to be used for Wholesome Films are to be the best obtainable from American authors, strong and virile, yet wholesome in theme and presentation.

"In other words," announces General Manager Weisfeldt, "we will censor our pictures in the manuscript so that the finished pictures on the Wholesome program will be all the name implies.

"We have already contracted for the literary services of some of America's most popular authors, as well as the motion picture rights to the works of a greatly beloved writer recently deceased.

"By having constantly in mind the idea of wholesomeness we will be able to offer a program of good, clean entertainment absolutely devoid of all sex taint or the sensationalism that keeps active the censor boards of the country.

"In a few weeks we will have a very important announcement to make to the exhibitors of the country."

The general offices of Wholesome Film Corporation will be Consumers Building, Chicago. The other officers are A. M. Allen, president; Milton Daily, vice-president, and F. W. Stanhope, secretary and treasurer.

Great Producing Activity Reported on Fox's Western Lots

R. A. WALSH, who directed "The Honor System" for William Fox, was in charge of the newest announced Fox production, "The Silent Lie," which will be released for the week of May 21. The leading role in the picture is played by Miriam Cooper. Included in the supporting cast are Ralph Lewis and Charles Clary.

Mr. Walsh has just begun shooting film on the Fox "lot" in Hollywood, Cal., on a new subject with Miss Cooper again as star. In the company are also Mr. Clary, Jack Standing, Jane Novak, Rosita Marstini, Jennie Lee, W. E. Parsons and Johnny Reese. This will be the first Fox feature with which Miss Lee, Miss Novak and Mr. Parsons have been identified.

Mr. Walsh's brother, "Smiling George," commenced work on another production under the direction of Otis Turner. Doris Pawn will be the "opposite," and the rest of the cast consists of Velma Whitman, Hector V. Sarano, N. A. Myles and Caroline Rankin.

Mr. Walsh's next release will be "The Book Agent," to be issued on May 14.

A third screen play, which was started on the west coast in the week is a photo-dramatization of a child's story said to have been written by an author of international renown. It is now being filmed by C. M. Franklin.

The production will be a "Fox Kiddie Feature," one of the series of photoplays recently launched by Fox Film Corporation. Eleanor Washington has one of the important adult parts in it.

Triangle Executive Pleased with Ince and Sennett Studios

C. H. Bristol, advertising manager of the Triangle Distributing Corporation, has just returned from a two-weeks' trip to the coast, where he visited the studios producing Triangle-Ince plays and Mack Sennett Keystone Comedies.

In commenting on his trip, Mr. Bristol stated that he was particularly impressed with the efficiency and attention to detail that is practised at the Triangle-Ince Studios. These studios, he said, are operated as efficient manufacturing establishments in which the utmost attention has been given to engineering details and to the establishment of systems which mean not only high-class and artistic production, but also efficient and economical operation.

Helen Holmes First to Aid Military Camp Prisoners

To Helen Holmes, the hard-working, daring "Railroad Queen" of the pictures, goes the credit for showing the way to scores of other stars appealed to for assistance in making the Prisoner's Aid Society Carnival, to be held at Fort William, Ontario, a success.

M. Mannist, managing director of the carnival, reports that while he has appealed to a host of players both through advertisements and personal letters, the response except in the case of Miss Holmes, has been negligible.

The Mutual-Signal star was quick to respond, however, and enclosed a substantial check for the affair together with a personal letter in which she said:

"Trusting that my donation may be of some help, and with the assurance that my heart is with you all in your efforts to alleviate the suffering that must attend imprisonment in German military camps, I am your friend and ally, Helen Holmes."

Mr. Mannist has hope that other players, especially those of Canadian descent, will come forward with a boost for the Prisoners' Aid Society Carnival. All communications should be addressed to him, "Prisoners' Aid Society Carnival, Fort William, Ontario."

Fairbanks Picture Breaks Rialto Records

Police were necessary at all times to care for the crowds which sought at every performance to make their way into the Rialto theatre (New York), where the first Douglas Fairbanks - Paramount picture was given its initial showing last week, breaking all house records. On occasion lines of patient ticket-buyers extended several blocks up Broadway. S. L. Rothapfel, manager of the Rialto declared the picture was "simply great."

A Boost for Producers

Greater Vitagraph last week had two pictures running in Broadway houses in New York, within two blocks of each other and both playing to capacity business.

"The Sixteenth Wife" was at the Rialto theatre and "Within the Law" at the Broadway theatre.



Miriam Cooper in Characteristic Scenes from Her Latest Fox Picture, "The Silent Lie." Written by Larry Evans



Comedy and Drama Seen on the Mutual Program. Left to Right: George Ovey in "Jerry's Finishing Touch," Marjorie Rambeau in "The Mirror," Ben Turpin in "Caught in the End"

Jackie Saunders Next Seen in "Betty Be Good"

"Betty Be Good" will be Jackie Saunders' next star production for Mutual. The picture is under way at the Horkheimer-Mutual Studio, Long Beach, California, under the direction of Sherwood MacDonald.

The story was written by Will M. Ritchey. Arthur Shirley plays opposite Miss Saunders. Captain Leslie T. Peacocke appears in the role of her father. The cast includes Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossier, Mignon LeBrun and C. H. Voute.

Jackie plays the role of millionaire's daughter. Tiring of her life of luxury she decides to leave home. She drives through a giant facsimile telegram, nine by twelve feet, to avoid meeting her father and emerges in a barnyard where her life as a runaway begins.

Broadway Life Depicted in "The Mirror"

Life as some New Yorkers who inhabit Broadway of early morns—before the one o'clock law came into being—is the theme of "The Mirror," Marjorie Rambeau's latest photoplay, released by Mutual, May 21.

As Blanche Merrill, married to and intensely in love with Bob Merrill, a portrait painter, Miss Rambeau is said to run an emotional gamut.

Miss Rambeau wears ten gowns in the production, each of which, says Mutual, cost $1,000. Irene Gerfield, Robert Elliot, T. Jerome Lawler and Frank Ford are in the supporting cast.

Next Minter Story Chosen

"Melissa of the Hills" will be the next vehicle for Mary Miles Minter.

Miss Minter as Melissa is the devoted young daughter of Jethro Stark, whose unappreciated duties are to instill the peace of God into the hearts of the feudest families of the neighborhood, for little or no remuneration.

Florence Reed Praises Efficiency in "Today" Filming

"I HAVE never seen work done with such economy of time and effort."

So spoke Florence Reed on the day she finished the last foot of the last reel of the new photodrama "To-Day," which within a very few days will be ready for its first private showing to exhibitors.

"Although during the making of this picture I have been playing eight performances a week in 'The Wanderer,'" she continued, "I seem to have accomplished more for the camera during the four days I have worked each week than ever before during an entire six days. This fruitful result I set down solely to the intelligent preparation that had been made by Mr. Rapf, president of the To-Day Company, for the filming of this big feature. The scenario had been through my hands several times long before we started. We had discussed and decided on certain changes, and then these were considered and discussed again. Mr. Rapf did not wait to put these changes into effect; the script was revised by the author promptly to conform with the consensus of ideas, and when we reported at the studio we had a perfect manuscript to begin with. So complete was it that not more than two or three changes were made during the filming of the picture, and these only in the details. It was the most perfect scenario I have ever read; strong, dramatic, full of contrasts, always in good taste, and beautifully constructed. It contains at least one surprise not in the original play—one which I fully believe will make it appeal to the universal public.

"When we started making the picture it was apparent within the first half hour that everyone concerned was familiar with the work ahead. Mr. Rapf executed a master-stroke when he secured Ralph Ince to direct it. So comprehensive was Mr. Ince's knowledge of his subject, so thorough his plans, that he went straight ahead from the very first, and there has not been a single hitch anywhere."

Novel Introduction of Toto

A view of Toto, the Hippodrome clown signed for Pathe for comedy productions, was had by picture audiences at the Rialto and other representative New York houses last week, when a short piece of film was run introducing Toto to the audience and showing him in his acrobatic tricks. Then as the film faded out the clown appeared in person.

Secures Kerrigan Story

Oscar Apfel who will supervise the productions to be made by the J. Warren Kerrigan Feature Corporation in which Kerrigan will star, has returned to Los Angeles. Mr. Apfel was in New York about ten days in consultation with Carl Anderson, president of Paralta Plays, which will release the Kerrigan productions.

Mr. Apfel selected one story for a Kerrigan picture and opened negotiations for another held at a record high figure.

Balboa Companies Active

Production is well along of the second story of the "Little Mary Sunshine" series of Balboa make. Robert Ensminger is directing.

Balboa has on hand a dramatic comedy written especially for Jackie Saunders by Lee Arthur. Arthur Shirley is scheduled to play opposite.

Two directors, William Bertram and Edgar Jones, are working on "The Twisted Thread" serial, and this production of Balboa will soon be concluded. Kathleen Clifford, who suffered an accident a short time ago, is again at work.

"Outcast" Ready for Release

Ann Murdock, the Mutual star, has completed at the Empire All-Star Studios the production of "Outcast," the picturization of the Frohman stage success which was written by Hubert Henry Davies, the English playwright.

Pathe Executives Enthusiastic Over First Castle Feature

ENTHUSIASTIC over Mrs. Castle's work in her first Astra picture, Pathe has made arrangements to take over the Solax Studios at Fort Lee for her productions.

Here George Fitzmaurice and Frank Crane, who has just been engaged to work in conjunction with him will be given a free hand, and Mr. Fitzmaurice says that with every resource of the studio directed to making perfect Castle pictures he will have a very efficient organization.

The first Castle feature deals with the United States Secret Service, and though it is of the same type as "The Hunting of the Hawk," in which William Courtenay has just made such a big success, the story is said to be entirely different in treatment.

Scenes just completed show her posing as a Western millionairess, but she is really a Secret Service operative on the track of a gang of international crooks.

George Fitzmaurice's direction of these scenes in one of New York's most exclusive dressmaking establishments, with varicolored lights playing on the gowns tried on by Mrs. Castle, bring enthusiastic comment from Pathe executives, and should prove a winner anywhere.

The New York Pathe Exchange reports receipts of wires from the biggest exhibitors in the country regarding the Castle features. Several theatres, it is said, have canceled their contracts with other companies and closed for exclusive first-run Gold Rooster features.

Country-Wide Poster Campaign on "Womanhood"

Exhibitors all over the United States awakened on May 10 to find that practically over night the country had been covered with flaring twenty-four sheets advertising Greater Vitagraph's big preparedness picture, "Womanhood, the Glory of the Nation."

Every automobile road, every main artery of travel east and west, north and south, every city large and small was literally covered with the flaring posters calling upon the country to "prepare." Eighteen thousand stands, or four hundred thirty-two thousand one sheets covered regular stands, housetops and barn sides. And this bill posting campaign, says Vitagraph, did not cost the exhibitors one cent either directly or indirectly.

Other than the fact that V-L-S-E is following the wishes of Government officials in promoting "Womanhood" with the poster campaign, it also is looked upon as a business experiment which probably will be followed on big Vitagraph features in the future, if the smaller exhibitors indorse the idea and show that the experimental poster campaign has increased their box-office receipts.

Favorite Comedians in Kleine Releases

Evidently an effort has been made in the new group of one-reel comedies now being released through General Film Company, with George Bickel starring, to concentrate favorite personalities into them as well as comicality. In the first release, for instance, "The King of Cooks" is not only George Bickel, remembered in the burlesque team of Bickel and Watson, but also Cissy Fitzgerald musical comedy star, who is her inimitable beaming self, and Dan Crimmins of the vaudeville team of Crimmins and Gore.

Crimmins has created the part of a funny cop, one which it is claimed begins where the familiar cop of comedy films leaves off. Others who will be recognized are also in these Kleine one reelers, among them Millicent Evans, formerly of "Officer 666," Della Connor, Maxfield Moree and H. H. McCollum. After the current group of one-reelers is presented, it is expected that the Bickel comedies will be delivered in two-reel lengths.

Patriotic Rearrangement

A rearrangement of "Civilization" has been made since the outbreak of war with Germany. New titles and inserts of the American flag as well as President Wilson's message to Congress have been put into the picture, and new paper and window cards have been printed.



Harry Myers and Rosemary Theby in the First Pathe-Myers-Theby Comedy

Gordon Play Near Completion

Kitty Gordon's new photoplay for World-Pictures Brady-Made is rapidly approaching completion. It is called "The Beloved Adventuress," and Director General William A. Brady is giving a good deal of his personal attention to its development.

Billie Burke Production Is as Mysterious as Its Name

"The Mysterious Miss Terry," the first production in which Billie Burke will be starred by the Famous Players Film Company, is heralded as a story as unfathomable as the title indicates. The opening scene shows a cab driving along a deserted street in the dead of night. From the window there appears the anxious face of a girl, and as the cab passes under an electric light, beams of which suddenly illuminate the girl's face, she draws back in a startled manner and quickly veils herself.

Stopping the cab she alights and makes her way toward a huge, gloomy mansion. The door of the big dwelling swings open and the butler is seen coming down the steps. The girl watches her chance, slips inside the door and goes to the upper rooms of the house where she begins to tamper with a wall safe. She has switched on the lights, and the butler, who is talking to a policeman at the corner of the street, suddenly sees the lights in the supposedly deserted house and rushes back to investigate.

These are the opening scenes in Miss Burke's first picture and they are said to be but an indication of the mysterious and insolvable tangles of the threads of this story which was written by Gelett Burgess, the well-known author.

J. Searle Dawley, who has been directing Marguerite Clark's most recent Famous Players' successes, is staging this production for Miss Burke.

Lasky Engages Well-Known Writer

Frances Marion, author of many original and adapted photodramas, and formerly head of the scenario department of the World Film Corporation, has been engaged by Jesse L. Lasky as a writer of special features for the Famous Players-Lasky Corporation. She will divide her time equally between the Eastern and Western studios. Her first work under the new arrangements will be the adaptation for the screen of "Rebecca of Sunnybrook Farm," in which Mary Pickford will appear as the star. It was Miss Marion who prepared "The Poor Little Rich Girl" for the screen.



Scenes from a Forthcoming Butterfly Comedy, Starring Herbert Rawlinson and Neva Gerber Entitled "Like Wildfire"

Hayakawa as Mexican in Next Paramount

"The Jaguar's Claws," which is scheduled for release by the Jesse L. Lasky Feature Play Company, on June 14 presents Sessue Hayakawa, the Japanese actor in the picturesque role of a Mexican bandit. Furthermore it marks the return of Marjorie Daw, the protégé of Geraldine Farrar, to the Lasky Studio after a long period spent at school and with private tutors. The cast also includes Marjorie Daw, Fritzie Brunette, Mabel Van Buren, Tom Moore and Tom Forman.

The story was prepared for the screen by Beatrice De Mille and Leighton Osmun from an original story by William M. McCoy and directed by Marshall Neilan.

El Jaguar is a bandit who rules the Northern states of Mexico by fear. He demands a tribute from the manager of the American oil fields and terrorizes him into resigning his position. The company then sends young Phil Jordon as its representative. The struggle for supremacy between the wily Mexican and the courageous young American makes the story.

Pre-Release Interest in "The Night Workers"

Trade showings of "The Night Workers," the next Essanay feature, are now in progress at all Kleine-Edison-Selig-Essanay branch offices. This production, featuring Marguerite Clayton and Jack Gardner, is receiving a strong pre-release bookings, according to reports from K-E-S-E headquarters. It is receiving particular attention from exhibitors in small cities, where the fascination of a big city's night life, which the picture unfolds, has its strongest hold.

Rambeau Picture Finished

Frank Powell has finished the filming of "The Dazzling Miss Davison," adapted from Florence Warden's widely read mystery novel, which is the fifth of the series of feature pictures, starring Marjorie Rambeau, made for distribution through the Mutual Film Corporation.

Loew to Run Art Drama Program at New York Theatre

THROUGH Modern Feature Films, Inc., and New York Exchange of Art Dramas, a deal was consummated last week whereby Marcus Loew contracted to run one Art Dramas release each week at his New York theatre, at Forty-fifth street and Broadway. This agreement took effect on May 18, when "The Mystic Hour," an Apollo production, released on Art Dramas program, was shown. Regularly thereafter every release on the Art Dramas program will be shown weekly at this theatre.

Loew's New York theatre, situated in the heart of New York's busiest section, ranks with some of the best theatres in the greater city and runs only the features. Art Dramas program has been run in other Loew theatres, but not until recently has he booked it as a regular run at his New York theatre. Mr. Loew is said to have evinced entire satisfaction with the showing of "The Mystic Hour," the first Art Dramas release to be seen at his New York theatre. Officials of Art Dramas are well pleased over this deal, and express great satisfaction over their progress.

Warwick Picture Completed

With "The Silent Master" ready as the May release of the Robert Warwick Film Corporation, the second production under the Selznick banner, Harry Rapf, president of the producing company, announced the completion this week of this star's newest feature, "A Modern Othello."

Leonce Perret, the French producer, who is making his American debut as director of "The Silent Master," is both author and director of the latest Warwick picture, "A Modern Othello."

Elaine Hammerstein has the principal feminine role. Others in the cast include Madam Valentine Petit, Edward Kimball, George Flateau and Frank McGlynn.

Ralph Herz in Selig Play

The leading role in Selig's "The Mystery of No. 47" is taken by Ralph Herz, musical comedy star.

Mr. Herz's latest production on the speaking stage was "Ruggles of Red Gap." He has appeared in drama, musical comedy, stock companies, and vaudeville.

Mr. Herz was born in Paris, was educated in England, and is an American citizen, so his sympathies are international.

While in England he played with Cyril Maude, Mrs. Langtry, Fred Kerr, Dion Boucicault, and Arthur Bourchier. He came to America with Mrs. Patrick Campbell, taking part in all the plays in her repertory.

Christie Signs New Star to Long Term Contract

So well pleased is Al. E. Christie with the work of Margaret Gibson in her first four pictures that he has offered her a term-contract, which has been accepted and will insure the appearance in Christie Comedies of this star for sometime to come. Although her first comedy, "With the Mummies' Help," is just now being released (May 7), Mr. Christie feels that his eight years of successful comedy production qualify him to predict that Miss Gibson will be an instantaneous success with his following.

World Announces "Crimson Dove"

Carlyle Blackwell, June Elvidge and Dion Titheradge, in "The Crimson Dove," will be the week's publication by World-Pictures Brady-Made. A lumber camp, a church, the gold room at Rector's and a backwoods faro bank with a woman dealer are some of the backgrounds against which the love story of this play is laid.

Metro Gets Browning

Tod Browning, until a few weeks ago director for Fine Arts, has joined the Metro forces. His first work will be the direction of Mabel Taliaferro in "Will o' the Wisp," a forthcoming Metro wonderplay presented by B. A. Rolfe.



Norma Talmadge and Eugene O'Brien in Scenes from the Next Talmadge-Selznick Picture "Poppy"

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

THE EXHIBITORS GUIDE

Big Situations

Mark Every Episode of the Surprise Mystery Serial "THE VOICE on the WIRE"



POLLY MARION—HYPNOTIZED ATTEMPTS TO KILL HER LOVER

AT every episode of the Universal's surprise mystery serial, "The Voice on the Wire," there are big situations, so original and unique as to compel the attention and draw the crowds back week after week. Ben Wilson, the popular Universal star, playing the part of Shirley, relentlessly trailing the gang back of the mysterious "voice" is suddenly confronted by his own sweetheart, Polly Marion, armed with a gun which she proceeds to press against his heart with the words "I am going to kill you!" That's a sample of the unexpected situations that keep the fans on the edge of their seats. The play is founded on the novel of the same name (already enjoyed by multitudes) by Eustace Hale Ball. The producer of the wonder drama "20,000 Leagues Under the Sea," Stuart Paton, directed the serial and again proves his mastery. Exhibitors everywhere report record business on this latest Universal success serial. Book now through any Universal Exchange.

UNIVERSAL SCREEN MAGAZINE

Meeting the demands of Exhibitors by giving them what the public wants is a happy habit with the mighty Universal. True to its reputation it has scored an immense hit with its great one-reel novelty feature the Universal Screen Magazine. Leaping into favor over night, a demand for its release every week instead of twice-a-month, was quickly met. Today it leads the list of novelty features that are booked by Exhibitors to boost a program, bolster up a weak performance, or help put over a weak feature. That is its value. It will get the



Life Extension Institute Work—Universal Screen Magazine

crowds when nothing else will attract them. Book it for your dullest day. It is replete with the most interesting and fascinating subjects such as make the reputation of the big popular magazines—and there is something to please every member of the family—all in moving picture form. Write your nearest Universal Exchange for FREE booklet which gives you what you want to know about this box-office winner. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

"Song Hits In Photoplay" is another instantaneous hit. In some of the biggest houses in the country (names on request), it had the audience wild with delight, listening to their favorite songs while they watched the moving picture story of the songs on the screen. If you want to make a hit in your town get full particulars NOW from your nearest Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

TO SUCCESSFUL BOOKING

GREATEST OF ALL

Unprecedented Demand for Short Subjects Fully Met by the Mighty Universal Program

"STICK to the program if you want to win," says a Texas Exhibitor in a leading trade paper. (Names on request.) "Quit letting the feature stars make all your money after you spend money building and developing them." This is the experience and advice of thousands of successful exhibitors. The growing demand for short subjects which patrons may see without having to attend the theatre at a certain set hour under penalty of seeing the show backwards, is responsible for the success of the mighty Universal Program, which in quantity and quality is greater than all competition. Read the list of releases below and you will understand the overwhelming popularity of the mighty Universal Program.

SPECIALS

On the Universal Program Week of June 4

BUTTERFLY—"THE CIRCUS OF LIFE" (Five-Reel Drama) Little Zoe Rae, Mignon Anderson and Emory Johnson.
NESTOR—"A BURGLAR BY REQUEST" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
GOLD SEAL—"THE ALMOST GOOD MAN" (Three-Reel Western Drama) Harry Carey and Claire DuBrey.
L-KO—"DRY GOODS AND DAMP DEEDS" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling.
UNIVERSAL ANIMATED WEEKLY—Issue No. 74.
UNIVERSAL SCREEN MAGAZINE—Issue No. 22.
JOKER—"SIMPLE SAPHO" (One-Reel Comedy) Gale Henry and Jack Dill.
POWERS—"THEM WERE THE HAPPY DAYS" (Comedy Cartoon) and "Superstitious China" (Dorsey Educational)—Split Reel.

NO matter whether you are running an "open" booking show; a feature entertainment, or giving a composite vaudeville and picture performance, you need to make a selection from this list of smashing "specials" which you can book separately to suit your needs. They are the class of pictures that will help any performance. They will pull a weak feature through. There are subjects to meet any requirement. If you are now fortunate enough to be getting the complete Universal Service you get these without extra charge—but if you book them separately you must expect to pay a slight advance because they will pack your house. Ask your nearest Universal Exchange for full particulars—then you will book them.

REGULARS

Universal Program Week of June 4

VICTOR—"A BOX OF TRICKS" (One-Reel Comedy) Billy Mason and Marcia Moore.
LAEMMLE—"THE MISSING WALLET" (One-Reel Drama).
REX—"TACKY SUE'S ROMANCE" (Two-Reel Comedy Drama) Ruth Stonehouse and Chester Bennet.
IMP—"DOOMED" (One-Reel Drama) Claire McDowell, Chas. Mailes and Jack Nelson.
NESTOR—"WHO'S LOONEY NOW" (Two-Reel Comedy) Eddie Lyons, Lee Moran and Billie Rhodes.
101-BISON—"THE WILDCAT" (Two-Reel Western Comedy Drama) Jack Ford and Yvette Mitchell.
IMP—"THE HUNTED MAN" (One-Reel Drama) Lee Hill and Mignon Anderson.

IF your patrons are strong for fine, clean dramatic subjects, with brilliant stars, masterly direction and complete and lavish productions, make your selections from this list of "regular" releases on the Universal program. You can always look to this list week after week for the punch subjects that you need to get the crowds and send them away satisfied. Every week among these "regulars" on the big U Program there is offered an array of talent not obtainable anywhere else on earth. If you are not watching these two pages of the Universal Bulletin every week you are not keeping in touch with all the possibilities open to you. Get in touch now with your nearest Universal Exchange and ask for full particulars, or write the Home Office.

FIRST ON THE SCREEN

Celebrated Universal Animated Weekly Lands More Scoops

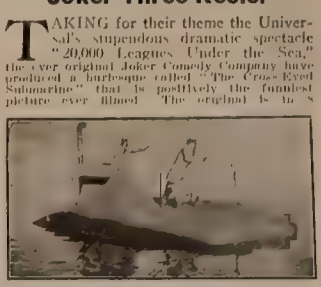
EVERY week the Universal Animated Weekly is greeted with enthusiastic cheers of appreciation. If there is any red blood in your town it will gather at your theatre every time you show the U. A. W. It is showing the most popular subject of the day preparedness in its hundreds of phases and covering the activities of the country as no other medium can do. Although released regularly on the Universal Program, it can be booked separately. Find out from your nearest Universal Exchange if YOU CAN GET IT for your patrons. If you can it will pack your house on your dullest day. Or write the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

See the page advertisement in this magazine of the Universal's new one-reel weekly release "CURRENT EVENTS" the pictorial record of world happenings that are making history. Here is a chance to give your patrons the latest novelty. But you will have to speak quick. Any Universal Exchange.

BURLESQUE COMEDY

"Cross-Eyed Submarine" Joker Three Reeler

TAKING for their theme the Universal's stupendous dramatic spectacle "20,000 Leagues Under the Sea," the ever original Joker Comedy Company have produced a burlesque called "The Cross Eyed Submarine" that is positively the funniest picture ever filmed. The original is in 8



Capt. Cremo Escapes in his Submarine

reels and the burlesquers made 4 reels in following the story. This however has been cut to 3 reels and they are packed with funny incidents and situations, while the action is the speediest ever shown in comedy. It is a comedy novelty that you can boost long and hard. It will get you more business the second showing than the first because it is the kind that people tell their friends about. Book this sure, and boost it every way you know how. Ask your Universal Exchange

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

The "NEWS" advertisers believe YOU worth while; justify them.

UNIVERSAL CURRENT EVENTS



The Latest and Greatest Newspaper of the Screen

The Finest Release of its Kind the Trade Has Ever Seen

UNIVERSAL CURRENT EVENTS shown privately (first release) was pronounced by Exhibitors,—far and away the finest release in news weeklies the Trade has ever seen. Novel—Unique—Startling—the cleverest thing before the public, and it has won its fame practically overnight.

During the NEW YORK FRENCH COMMISSION celebration, wherever the eyes of Marshal Joffre turned, he stared directly into the waiting eye of a UNIVERSAL CURRENT EVENTS cameraman—thus is preserved as a record for the world's history a marvellous event for posterity to view in wonderment and glory.

This is the purpose of UNIVERSAL CURRENT EVENTS. To preserve to the world, events that are and that will make history. To book UNIVERSAL CURRENT EVENTS now means much to you. It will surpass any competitive release of its kind by miles. Remember it has no connection whatsoever with the Universal Animated Weekly. Book UNIVERSAL CURRENT EVENTS thru any Universal Exchange or

UNIVERSAL CURRENT EVENTS

1600 B'WAY NEW YORK

BUTTERFLY Pictures

Present: "The Circus of Life"

featuring

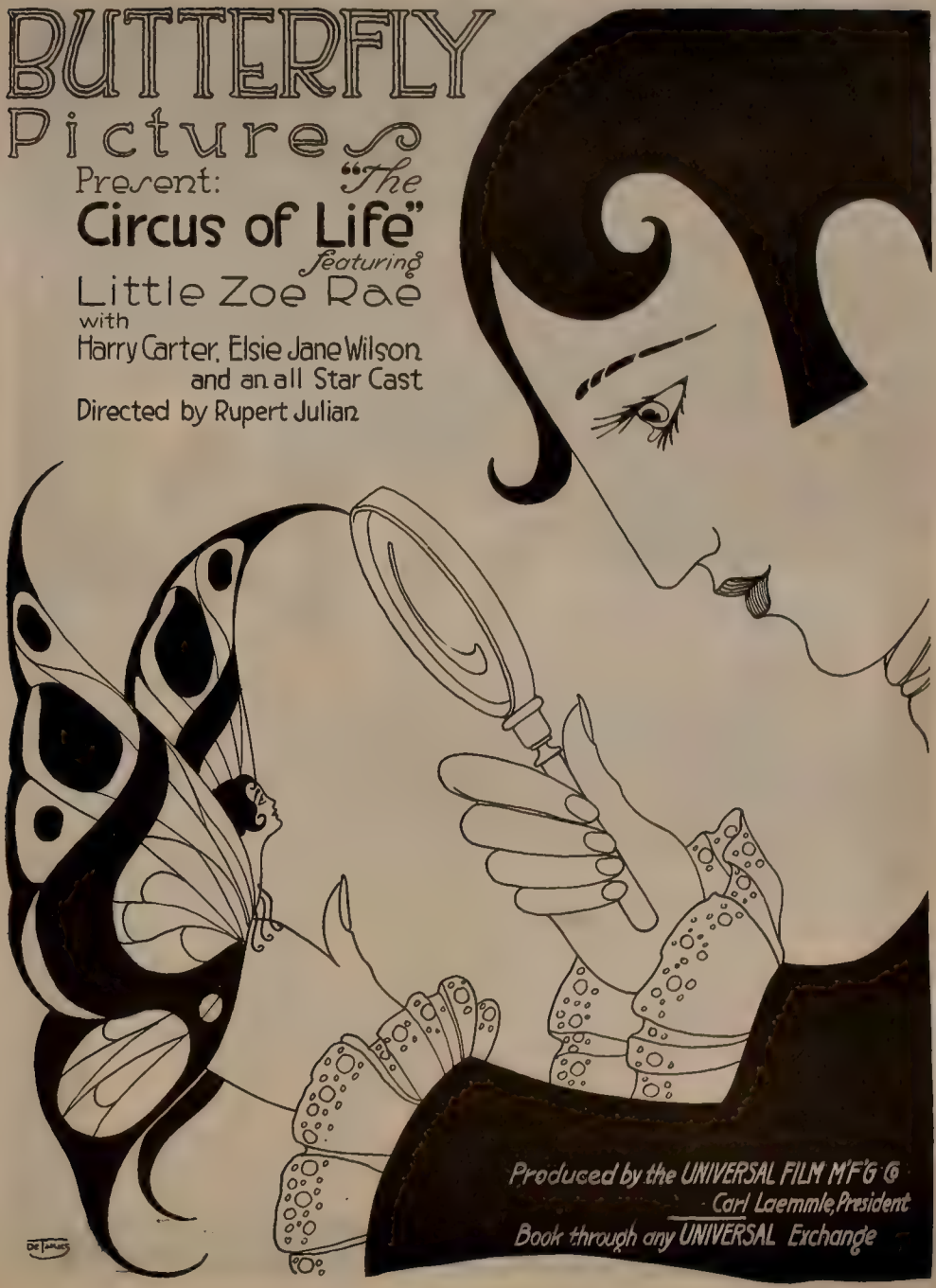
Little Zoe Rae

with

Harry Carter, Elsie Jane Wilson

and an all Star Cast

Directed by Rupert Julian



Produced by the UNIVERSAL FILM M'F'G Co

Carl Laemmle, President

Book through any UNIVERSAL Exchange

A magazine's success is measured by its advertising. Look at the "News!"



"GOD'S LAW"

Tremendous LOIS WEBER Drama

STATE RIGHTS Now Selling

The Universal Film Mfg. Co. will accept BOOKINGS in all UNSOLD State Rights territory on the following Successful Box Office Attractions . . . . .

"GOD'S LAW" A stupendous Lois Weber production that, under the title, "The People vs. John Doe," has captured the country. An unusual picture. Choice open territory.

"EVEN AS YOU AND I" An extraordinary 7-reel Lois Weber production that stampeded Broadway. Elaborate campaign book tells how to put it over. This will get the money. Write for the book.

"20,000 LEAGUES UNDER THE SEA" Four States left—Missouri, Kansas, Oklahoma and Nebraska. Has broken all records wherever shown. $23,000 in two weeks on Broadway. For bookings or remaining State Rights on either of these three box-office attractions, address STATE RIGHTS DEPT., UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, President, 1600 Broadway, New York.

FREE

TO ANY BONAFIDE EXHIBITOR IN THE U.S. ITS POSSESSIONS, CANADA OR MEXICO

3 MONTHS TRIAL SUBSCRIPTIONS TO



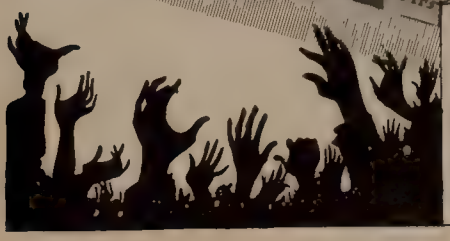
MOVING PICTURE WEEKLY is a gold mine of information, suggestions, advice, stunts, tips, leads on how to put productions over and other bits of the very livest kind of information that constitutes exactly that kind of information that thousands of live Exhibitors are seeking. You can get ALL this information and lots more besides in MOVING PICTURE WEEKLY, which we now offer to send to ANY Bonafide Exhibitor in the U. S., its Possessions, Canada or Mexico, FREE on trial for THREE months.

Take Advantage of This Offer Before It Is Withdrawn

REMEMBER there are positively no strings to this offer. It is plain and above board and means exactly what it says. We won't approach you to subscribe regularly (after your three months free subscription are over). If after three months of MOVING PICTURE WEEKLY information advice and other helps come to you and you want to continue your subscription regularly, you may do so. BUT WE AREN'T GOING TO ASK YOU TO.

MOVING PICTURE WEEKLY will win your enthusiastic endorsement and you won't want to be without it for a single issue after you have begun to appreciate and fully realize what MOVING PICTURE WEEKLY brings to you every week. This is a temporary offer. When the list is full no more free subscriptions will be offered. Get under the wire first. Sign and send in the coupon today. REMEMBER also, this offer is to bonafide Exhibitors or theatre owners *ONLY*.

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MOVING PICTURE WEEKLY,
409 Pearl Street, New York City.

Please send me MOVING PICTURE WEEKLY for three months FREE as per your offer in Moving Picture News, issue of May 26th, 1917.

Signed .....

Theatre Name .....

City ..... *State* .....

CHICAGO NEWS AND COMMENT

Costly War Picture Banned; Courts Appealed Too

Just on the eve of opening, and after its premiere in Chicago had been heralded for a fortnight with a vigorous and costly advertising campaign, the showing of Robert Goldstein's monster patriotic spectacle, "The Spirit of '76" was stopped by Major Funkhauser, czar of the local censor board, backed up by the local head of the Federal Department of Justice, Hinton G. Clabaugh. The picture was scheduled to open at Orchestra Hall on Monday evening, May 7, and the sudden ban placed on it threw consternation into the ranks of the promoters and brought disappointment to thousands who had planned to see the spectacle.

The film is a historical one showing all the political intrigue and physical combat and suffering of the Revolutionary period. The refusal to grant the permit for its showing came after Major Funkhauser and his board decided that it might serve to arouse bitterness and sectional feeling against England, now one of the United States Allies in the present war. The battlefield horrors also contained in the picture they said might mitigate against recruiting. In taking steps to stop the showing of the picture Major Funkhauser got in touch with the Department of Justice officials here and in Washington and they are said to have backed up his contentions and advocated the ban.

The making of the film had been in progress for nearly a year and the expenditure in preparing it and staging it is said to have cost a huge sum of money and effort.

Robert Goldstein, a California motion picture man arranged the scenario and directed the production.

Two Big Pictures Start Runs

Last week "The Crisis," Winston Churchill's Civil War story, replaced "Joan the Woman" at the Colonial, and "Should She Obey," a nine-reel divorce preachment spectacle, got off for a good start at the La Salle.

The run of the "Should She Obey" film at the La Salle will be limited. It was produced by the Arizona Film Company of Chicago, a corporation backed by Chicago money and brains. It contains an anti-divorce theme throughout. Former Lieutenant-Governor of Illinois, Barrat Hara, who compiled much of the data and who appears in the picture, is its sponsor. Walter C. Howay, a Chicago newspaper man, arranged the story.

Remarkable Box-Office Record

"The Birth of a Nation" has just completed its third week of remarkable business at the Opera House, and the management reports that they are practically sold out for the next two weeks. The first week's business reached the $31,000 mark.

Leaks in the Loop

Harry Leonhardt, western general manager for Fox is back in Chicago from the West. As G. M. in the West for Fox, Harry's territory lies between the Windy City and Honoluiu. He is wondering therefore where he might be able to pick up a pair of seven league boots.

Bill Hart, arrived in Chicago last Thursday on his way East from Inceville. This is the first time that William S. has deserted the West Coast film colony, since he left the legitimate stage three years ago to set the "bad man" pace in the films.

The program for the coming national convention and exposition of the Motion Picture Exhibitor's League of America, is being printed. It is being done by W. J. Donovan, a local printer. Ten thousand copies are to be run off at a cost of $5,000.

Rose Tapley, of Greater Vitagraph, who is trying to bring about a closer communion between producers, exhibitors and audiences in the motion picture world, started her speech-making itinerary here last Monday at the Ziegfeld theatre. She will remain here for two weeks.

Mary Pickford started another drive on the town at the Studebaker last Sunday in her latest picture, "A Romance of the Redwoods."

Ralph O. Proctor, manager of the local Art Drama's office wishes to announce that a thief made away with a film can containing the picture, "A Man and the Woman" from a delivery wagon last

(*Continued on page* 3301)



Robert Warwick (Selznick)

Universal and Bluebird Under New Roof

The move of the Chicago Universal Film Exchange and the Bluebird Photoplay Company's offices to the fifteenth floor of the Consumer's Building, where they will combine under one roof, which was announced, as being planned, in the NEWS nearly a month ago, has taken place during the past week. The assembling of the Carl Laemmle interests in this manner is looked upon as another step toward making Chicago the axis of the film industry. These combined interests will occupy the fifteenth floor in that building, which gives them more than 10,000 feet of floor space.

This space will be apportioned off into executive offices, delivery and film inspection rooms and employes' quarters for rest and recreation. A splendid projection room for trade showings is one of the features of the new quarters. Seats are contained within it for the seating of one hundred. C. R. Plough is manager of the Universal Exchange and I. Van Runkel, of the Bluebird offices. President Laemmle has an elegant suit of private offices, which he began the occupancy of during the latter part of last week following his arrival in Chicago from a long trip.

Big Travelogue, "Trip Through China," Opens

The return of Ludwig Schindler, manager of the Motion Picture Exhibitors National Convention to be held in Chicago in July, was the signal for announcement of the closing of many contracts for floor space. Mr. Schindler confirmed the fact that these total $15,000 and that reservations for $10,000 more have been made.

The following contracts have been approved, and locations of floor space assigned: Goldwyn Picture Corporation, Pathe, Typhoon Fan Company, Universal Film Company, Selznick Pictures Corporation, Exhibitors' Herald, Fox Film Corporation, National Carbon Company, Moving Picture World, Amusements, Westinghouse Electric, Exhibitor's Trade Review, Enterprise Optical Company, Motography, Cahill-Igoe Company, World Film Corporation, Morning Telegraph and MOTION PICTURE NEWS.

An order has been placed for 500,000 labels of artistic design, and finished in two colors to be used on all mail.

Theatre Hospital Benefit Performance, May 20

The fifth annual benefit performance for the American Theatrical Hospital Association will be held in the Auditorium theatre, Chicago, on May 20. A committee meeting on arrangements for the holding of the benefit was held in the offices of Alfred Hamburger on Saturday, May 5. Managers of the majority of theatres in Chicago were present.

AMONG THE EXCHANGES

Leaks in the Loop

(*Continued from page 3300*)

week. The film was on the way from the Art Drama's office to an exhibitor when stolen. Mr. Proctor offers a reward of $50 for its return.

Fred J. Herrington, national organizer of the Motion Picture Exhibitor's League, stopped off in Chicago last Tuesday coming from Milwaukee, where he attended a meeting of the State league there. He reports them as a live organization planning for a big convention to be held in Milwaukee, May 31 and June 1.

The management of the Playhouse, now putting on Bluebird pre-releases, has pledged as its share to the Red Cross fund 20 per cent. of the gross receipts from the showing of "Treason" there last week.

J. C. Jessen, the West Coast artery of the NEWS stopped in the Loop long enough to distribute several hundred "howdy's" to the boys. He is pointed West after a week spent in New York.

Watterson Rothacker spent the time between Limiteds in New York last week.

It was Universal Night at the Reel Fellow's Club on last Friday. All the members and attaches of the Universal Chicago office were guests. Jack Haag, R. O. Proctor and others of the Reel Fellows provided a buffet luncheon for the exchange boys.

Several Branch Transfers in Texas Territory

John Steinson, branch manager of the Vitagraph at New Orleans, was transferred to San Antonio, Tex. E. W. Plues, who had charge of the San Antonio territory, was transferred to New Orleans as assistant manager.

C. A. Meade, former Vitagraph manager at Dallas, Tex., has returned to his first love. He is now district manager for Pathe at Dallas.

J. E. Huey has been promoted from assistant booker, to booker in the Dallas, Tex., Vitagraph office. J. H. Gruber has been promoted from booker to assistant manager.

Canadian Office Jottings

Clair Hague, general manager of the Universal Company in Canada, is on a trip to Montreal to make important changes in the Montreal branch.

T. O. Byerle, who has been manager of the Montreal office of the Canadian Universal Film Company for sometime has resigned to accept a similar position with the Famous Players.

J. Smyth of the Connaught theatre and E. Boyd of the Rex theatre, Montreal, have resigned to ally themselves with the General Film Company as salesmen.

Allen Christie, formerly of the Universal Company, Montreal, has entered the employ of the Independent Film and Supply Company, as manager of the St. John office at 67 Dock street.



Circus Stuff from One of the Mo-Toy Comedies, a Distinct Novelty in the Trade

Jottings from Western Offices

The All-Star Exchange reports very good business for the Art Drama Program which they secured about three weeks ago. During this short space of time, they have been successful in signing thirty-seven contracts.

W. W. Drum, who for the past two years has been coast division manager for the World Film Exchange, and who recently resigned from this position, left Sunday for the East, where he will consider several new offers.

Emil Jensen, late of the Chicago office of the World Film Corporation, has been appointed coast division manager for the World Film Exchange, and will make his headquarters at San Francisco. Mr. Jensen is expected in Los Angeles during the coming week.

Ben Cohn, United States representative for Lewis J. Selznick, was in Los Angeles this week during which time he opened an exchange at 738 S. Olive (Film Row.) He is now on a trip to San Francisco and Seattle, where he will also open exchanges for Selznick Pictures. H. H. Hicks, late of the General Film Exchange, has been appointed Los Angeles manager.

Succeeds to Head of Los Angeles Mutual Office

Newton E. Levi has been promoted to the managership of the Los Angeles Mutual Film Exchange by Dennis J. Sullivan, assistant general manager of the Mutual Film Corporation.

Mr. Levi succeeds W. J. Drummond, who resigned April 30. Mr. Levi's promotion comes after a number of years of consistent service to the Mutual Film Corporation, largely on the Pacific Coast.

Back in Selznick N. Y. Office

Henry Siegel, formerly one of the salesmen of the Lewis J. Selznick, New York Exchange, has returned to the Selznick forces in the capacity of assistant to Sol J. Berman, manager of the New York office.

Mr. Siegel recently transferred his activities to take charge of the New Jersey Selznick Exchange, which was under the control of Herman Jans.

New K-E-S-E Detroit Manager

A. J. Reed, formerly with the K-E-S-E in Kansas City, has been appointed manager of the Detroit exchange to succeed W. H. Irvine. Mr. Reed was also connected with the Triangle and the V-L-S-E in Kansas City.

Special McClure Emissary

W. R. Wilkerson, who until recently had the distribution of the McClure Pictures for the States of Texas, Arkansas, and Oklahoma, has been sent to Syracuse by general manager Sheehan to do some special work throughout New York State.

JUST FOR FUN

By LONGACRE

GEORGE WALSH is to play the part of a press agent in his next Fox release. The publicity department of that company says: "If press agents have ever had any curiosity to see themselves as others see them they may satisfy it by seeing this production." We earnestly hope that George did not seek advice from trade paper editors regarding the realism of his part. The celestial censor boards, you know.

IT is not true that D. W. Griffith has offered his services to the United States in the capacity of leader of an army of motion picture soldiers.

"THE SEVEN AGES OF A SCENARIO," an important contribution to the literature of America, has just been completed by its author, Frederick W. Rath, after several years of research work. Mr. Rath, who acts as scenario editor for Apollo Pictures, Inc., claims that the book is highly technical. Indeed it does, at times, show a complexity of phrasing that is exceedingly hard for the lay mind to grasp, but one thoroughly familiar with studio conditions will readily see that it shows a full knowledge of the subject treated. The work is fully protected by a copyright, and in a preface the author states that all infringements will be duly prosecuted. Mr. Rath, however, realizing the value of this page has given us permission to reprint it herewith by special arrangement. It follows:

"THE SEVEN AGES OF A SCENARIO"
(With a Convertible Ending)

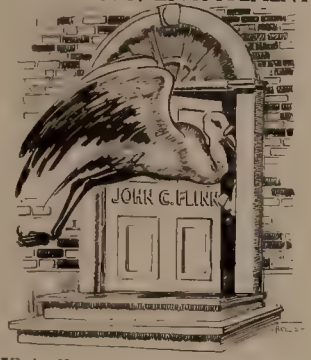
Dream
Theme
Ripe
Type
Mail
Sale Fail
or
Kale Wail

"IT may interest you to know," runs a postal card, "that in the May 12 issue of the All-Story Weekly there is a story entitled 'Dupes' by Phil Lang." Our interest is great, and as Phil Lang has been scenario editor for Kalem for, lo, these many years and is at present acting in an executive capacity at the Kalem Studio in Glendale, Cal., we pass the word along to the rest of the trade.

VIRGINIA PEARSON, "the statuesque William Fox star," is now engaged in talking about the effect of war on the motion picture industry. Says she in part, "It would not surprise me if film footage were cut down half a reel to meet anticipated restlessness of audiences." Although it is generally conceded that General Sherman was correct in his definition of war, it must be acknowledged that had he lived in the present day and read Miss Pearson's prediction he would have altered his catch-line to meet circumstances.

THE stork played a return engagement at the home of John C. Flinn last week, bringing with it a baby boy. When first booked it presented a girl to the Flinn family, but believing in the old adage that variety is the spice of life, it made its second appearance with the boy. Pete Schmid, who is our informant on the above matter, coined an original phrase when he reported that both mother and child were doing well.

A RETURN ENGAGEMENT



IF the Kansas City censor board is really serious in its edict to eliminate cigarette smoking on the screen, it ought to go a step further in these days of all modern improvements and define a cigarette.

WE wonder what happened to that Portland special when it crossed the Maine boundry line with its varied cargo.

WHEN Al Lichtman and Ben Schulberg arrived in Los Angeles, recently they were "held up" by Doug Fairbanks and a band of Mexicans and generally jostled about before being conveyed to the Lasky Studio in a stage coach of the vintage of '49. We had something all framed up about the parts taken by Al and Ben in the gold rush, but for the life of us, we can't remember it now.

"I AM a firm believer in the future of the motion picture industry," announces William D. Taylor in a recent interview. Well, William, if it were not such a ticklish situation we would unhesitatingly array ourself on your side. But in these troublesome times we are fearful of expressing such a radical opinion in print.

SAY, listen here George Pardy, to fire at random is all right when you aren't saying anything, but we wish you'd take a little more care in aiming when next you attempt to score a point or so. Personally, you, in this specific instance, remind us of these more or less defunct Kentucky feud pictures. Always used to fill in when nothing else is handy.

TO be quite frank that's the only reason this paragraph is used, and particularly these last few lines which had to be . . .

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., May 26, 1917**

EDITORIAL

It seems about time to call a halt on the practice of producers in introducing the Japanese spy in various of their pictures dealing with plots laid in diplomatic circles. It was never good policy and now with international relations altered by our entrance into the war, it is positively bad. The Japanese have long been abused chiefly because sundry editorial writers have chosen to paint them as coveting the whole United States. If there were ever any grounds for this accusation they are certainly not very much in evidence nowadays. If there must be an alien after the invaluable submarine plans let him be the representative of a mythical country. Mythical countries with their endings of ia's and ic's are so easy to create and then no offense is given to anyone, lest there be a maniac in the house who thinks he is also a representative of the manufactured country. It is about time the producer quit insulting Japan, and while affairs are so uncertain he might as well forget Mexico too.

LOCAL NEWS

—Walt Hill sends in a Sweet Cap and waits eagerly to see what it will get him. Well, Walt smokes these self-same things in a cigarette holder which is sort of inconsistent, we aver.

—R. M. Vandivert tendered liquid refreshment to the Keen's lunch club last wk. Well done and brave Van, say we.

—Ham McLaurin, who it may be recalled is not an actor, quoted us on the exterior of the Rialto theatre last wk. Thanks for the adv., Ham, say we with gusto.

—Tom Kennedy has joined the Nat'l Guard of N. Y. Tom is showing the true spirit of patriotism.

—Frank Brady has joined the Nat'l Guard of N. Y. Frank is showing the true spirit of patriotism.

—Bess Meredyth who is doing scenarios for the eastern Triangle co. was a pleasant caller last wk. Come again Bess, say we, even though Jessen has gone back to the w. k. w. c.

—Roy Somerville, another writer of picture plays of note, calls every now and then. Always welcome Roy.

—Tracey Lewis was to N. Y. last wk., as was Gen. Joffre and many others from different points.

—Many from here were to Portland, Me., last wk. as Hiram Abrams' guests. Hiram owns the Portland b. b. team.

—Bill Estey 2nd is securely back in Chicago at this writing.

—Jerry Wilson, secreted in N. J. wilds, is missed about B'way these fine May days which contain all the atmosphere of March at the present writing.

—News are plentiful this wk., say we in our original fashion.

NEWSY REPORTS FROM ALL SECTIONS

Higher Court Overrules Decision and Fines Exhibitor

Judge Ralph Latshaw, of the Criminal Court in Jackson County, Missouri, fined William H. Rudolph $1 on one of four counts, charges involving showing films unpassed by the censors in Kansas City. The other counts were dismissed on the understanding that a plea of guilty be entered. Rudolph is not in Kansas City. He had leased the Maze theatre, where he was running the "Unborn," when the owners hesitated to enter a contest with the city, the film having been put on without censoring, and Mr. Rudolph wishing to make a test case of the censorship.

After his refusal to submit to censorship and the disapproval of women who came to see the picture, officials brought proceedings against him on the ground that the picture was not fit to be shown. The Police Court judge viewed the picture and said it taught a highly moral lesson and told Rudolph to go ahead. The decision was appealed from, chiefly to support the city's authority to censor films, and the fine was the result.

Exhibitor Appointed Censor

John Hamrick, manager of the Rex theatre, Seattle, has been appointed to serve on the censor board of the city by Mayor Gill.

IN AND OUT OF TOWN

Don Meany, agent of many professionals in Los Angeles arrived in New York last week.

Mack Sennett, Keystone-Triangle head is in town on business.

Sam Rork, Keystone publicity representative is also in town.

Antonio Moreno, late Vitagraph star, arrived back in New York last week. He is stopping at the Lambs.

Crawford Livingston, vice-president of the Mutual Film Corporation went to Chicago last week to confer with President Freuler.

P. A. Powers of Universal and Theodore Mitchell and J. J. McCarthy, representing the Griffith interests were in Washington the greater part of last week on business pertaining to the war tax.

H. P. Caulfield, reported in New York the week before last only arrived here from Chicago last week.

Charles C. Pettijohn, counsel for the Motion Picture Exhibitors' League of Indiana came to town last week.

Boston Mayor with Theatre Owners in Protest to Governor

IF Boston's Mayor, James M. Curley, should ever take up Clara Kimball Young's offer of $50,000 a year as a film star, made during her recent trip there, Boston managers would fight to the last trench to secure the first release. Mayor Curley showed his fighting spirit recently by uniting with house managers all over the city in protesting to Governor McCall against the Massachusetts movie house law.

The new law, which has recently been passed by both branches of the legislature, is now before the Governor for action. The bill if signed by Governor McCall will make moving picture shows possible in any building regardless of its construction, providing an asbestos booth is provided. The bill has quietly been railroaded through both the house and senate.

Prominent house managers with Mayor Curley called on Governor McCall last week and put up a strong argument against the passage of the bill. The men showed the Governor that from a business standpoint alone the bill was unfair. During the past few months several costly fire proof and modern equipped houses have been erected throughout the State, and many other houses have been remodeled to meet the fire prevention laws at an enormous expense.

Among the theatre managers who called on Governor McCall were J. W. McGuinnes, of the Gordon circuit; Thomas E. Soriero, of the Park; Jake Lowrie, Modern; J. H. Sumner, Fenway; George Robinson, of the Paramount Film Corporation, and Attorneys Stoneman and Lovenson, acting for the Boston managers, and many others.

"Downfall of a Mayor," True to Life Film, Given Premiere

INCIDENTS from the life of former-Mayor Charles E. Sebastian of Los Angeles, together with a romance which runs through the film make up the text for the Fred H. Solomon photoplay, "The Invisible Government" or "The Downfall of a Mayor," which was given its premiere at Clune's Auditorium, Los Angeles, April 23rd, when an indefinite run was begun.

Ex-Mayor Sebastian not only furnished the incidents but played the leading role in the photoplay which may be classed as an expose of crime as practiced in American cities. It begins with his acceptance of a position on the police force of Los Angeles and shows his career in which he rose to be the chief magistrate of the Pacific Coast city. Los Angeles Chinatown, underworld dives of the past, anarchistic plots, ward bossism by criminal gang leaders are reviewed in most realistic manner with the scenes taken on the actual locations of the events.

The subject while highly melodramatic is also a study of crime from the viewpoint of the police that will no doubt prove of value to students of criminology in addition to being entertaining from the standpoint of a photoplay produced for amusement purposes only.

The film brings out that ex-Mayor Sebastain was not only a good policeman and city executive but is also an actor. The photoplay covers approximately twelve years of his life. H. G. Stafford, former scenario editor at U City, is responsible for the scenario directions and also played the role of Joe Durant, the underworld boss. Duke Worne appears as juvenile and Virginia Nelson as his sweetheart, a girl of the underworld who is reformed by the mayor. Jean Hathaway takes the character heavy and Jack Connolly appears in the role of a grafting policeman. Seymour Zeliff was King of Chinatown. The production contains a great array of exceptional types, suitable for such a story containing scenes from the underworld.

The Solomon picture as originally shown is entirely too long for the subject matter to hold interest in cities other than Los Angeles. There it is of particular interest because of local characters being portrayed under fictitious names. The picture is being re-edited during the Los Angeles showing and will be materially reduced in size before offering it to the trade.

Costly House for Indiana City

A new $125,000 photoplay theatre at Muncie, Ind., is assured. The leading business men of that city are members of the Muncie Theatre Building Company, which was incorporated a few days ago by L. M. Milligan, C. L. Rutherford, and H. H. Snovel, who are the directors of the company. The stock in the company is to be offered to the public in $10 shares. The theatre will be modern in every respect, absolutely fireproof, and will have a balcony, the finest upholstered opera chairs, a rest room, and all modern conveniences. It will be finely decorated throughout. A five-piece orchestra will play the pictures.

Baltimore Houses Lose—War Is Thought Cause

There has been a decided falling off in the attendance of the various motion picture houses in Baltimore for the last three weeks. Exhibitors say the only possible explanation is that there has been some apprehension due to certain classes feeling the declaration of war which has resulted in economic steps being taken.

THE EASTERN STUDIOS

DRAWBACKS of most discouraging nature were encountered by Hobart Henley in the production of "Parentage." In the first place he had worked on the script for three years at odd moments without ever finding time to produce the picture without interfering with his contracts. Then finally the manuscript disappeared. So Henley sat down and wrote it all over again.

Then there were most unusual difficulties in getting the right players to fill the characters. Much time was later wasted in searching for types for the big scenes. Illness of players held up production. Finally, however, patience triumphed and "Parentage" was a reality.

FOLLOWING the showing of Art Drama's release "The Auction of Virtue," at Marcus Loew's Orpheum theatre, New York, recently, the management instituted a novel means of introducing Naomi Childers who had the leading role in the picture. Miss Childers appeared in person but not in the customary way of coming before the audience informally.

In the pose of the Goddess of Freedom, with draperies of the stars and stripes, Miss Childers was placed in the spot-light with the orchestra playing "The Star Spangled Banner."

In "The Auction of Virtue," Miss Childers impersonates the goddess in several scenes so that the appearance was not only apropos to the nation-wide feeling of patriotism but to the picture itself. "The Auction of Virtue" was produced by the U. S. Amusement Corporation and released on the Art Drama's program.

FRANK GILLMORE, well-known leading man of the dramatic stage, will make his screen debut with Ethel Barrymore in a picture version of "The Lifted Veil," by Basil King, which Metro Pictures Corporation will issue as a five-act feature. Mr. Gillmore has the part of the Rev. Arthur Bainbridge. B. A. Rolfe will present this Metro wonderplay, which George D. Baker is directing.

AT the special invitation of the Actors' Fund Fair Committee of Arrangements, Virginia Pearson has agreed to make a personal appearance at the forthcoming benefit, on Saturday evening, May 19. The Fox star is at present spending much of her spare time in connection with the preparation of several novel surprises for her many admirers on this occasion, the details of which she is withholding from even her most intimate friends. One hundred personally autographed photos have already been donated to the fair by Miss Pearson, to be sold at auction. In addition to accepting the invitation to appear at the Motion Picture Booth, Miss Pearson has agreed to donate her services at the United States Navy Booth, at the fair.

CUPID has been busy among the members of the King-Bee Comedies company at Jacksonville, Fla., of which Ethel Burton is the ingenue lead. Ethel like Maud in Tennyson's poem is "tall and stately"; likewise a smiling blonde. Arvid Gillstrom, the director of these comedies is shrewd in his generation and made up his mind not to let Ethel run loose any



Adda Price

more than could be helped. Those who know Gilly credit him with being all there when it comes to choosing the best in life.

So he woos and wins Ethel. There is a trip to Miami, a marriage and on the return to Jacksonville the news is broken to Louis Burstein, the president and general manager of the King-Bee Films Corporation, who organizes a congratulatory banquet in honor of the young couple.

"THE Heart of a Thoroughbred" has just been filmed at the Edison studios for release on the Forum program. This Edison Conquest Picture is an adaptation of Anna Sewell's "Black Beauty," and Don Fulano, the $100,000 horse, has been featured in the production. Special arrangements were made with the Humane Society for taking "Don" to and from his "place of business." Besides, "Cowboy" Elliott, owner and pal of "Don," used every precaution for his safety.

VALESKA SURATT and her company recently returned from Lakewood, N. J., where they went to make the exteriors of her coming Fox release. Among those who accompanied here were her director, William Nigh, and Violet Palmer, Ruth Thorpe, Eric Mayne, Martin Faust, and Dan Mason.

CORINNE GRIFFITH, newest of the stars of the Greater Vitagraph Company, has returned to work after several days spent in a hospital. She was taken suddenly ill while at work in the Vitagraph studio in Brooklyn, but the attack was not as serious as it first appeared, and she resumed her work.

Her most recent appearance was in "The Last Man," and she will next be seen opposite Mr. Williams in "Lincoln by the Nine," a Vitagraph Blue Ribbon feature dealing with the Secret Service.

KITTY GORDON'S next picture play, "The Beloved Adventuress," now very nearly finished, will not be published until mid-July. It contains, among other features, some battle scenes which are said to be extremely realistic. These, with most of the others, were produced by director general William A. Brady in person.

BECAUSE farms and farming are uppermost in the public mind, through Uncle Sam's persistent call for increased national effort in that direction, Gladys Leslie, of Thanhouser, and her director, Van Dyke Brooke, journeyed out to a farming district "somewhere in New York State" and took a picture on the most attractive farm in the vicinage.

"We wanted such a farm," said Miss Leslie, "as would make the beholder hie to the nearest Government farm bureau and register as a farm purchaser or worker."

The back-to-nature subject is "An Amateur Orphan," from Agnes C. Johnston's scenario, and released by Pathe June 1. Even a simon-pure barn dance is included to "plant" the pleasure that lies in the move the Government wants patriotic men to make.

MARJORIE RAMBEAU, in "The Dazzling Miss Davison," on which she is now working in the Frank Powell Studio, has to change costume every few feet. The costumes run from grave to gay.

This production is adapted from Florence Warden's novel of the same name.

AERONAUTICS as an aid to slapstick has probably never been employed in motion pictures, but it will be soon if "Fatty" Arbuckle, the jocose comedian, who is now turning out his own comedy two-reelers for release by Paramount, has anything to say about it.

"Jumping from an automobile running in a circle at the rate of ninety miles an hour to another one going at the same rate of speed isn't of course, as easy as rolling off the proverbial log," said Mr. Arbuckle. "However, it can be done as I have shown in 'The Reckless Romeo.' The possibility of calisthenics in mid-air as funmakers are infinitely greater than those on terra-firma, so I am going in seriously for aviation, for at least one picture."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THEDA BARA, who has arrived in Los Angeles on her first trip to the Coast, is the only one of the big stars of screendom who has never worked at a Western studio. She began her film career three years ago with the Fox Company in New York in "A Fool There Was."

William Farnum and Frank Lloyd, his director, have left for New York, where they will make two photoplays before they return to the Coast. Harry Weil, assistant director; Billy Foster, cameraman, and Marc Robbins, scenario reader, accompanied the star and director.

A new member of the Fox scenario staff is Marie Pavis, who has had twelve years' experience as a screen actress and who has written many photoplays. Miss Pavis is at present engaged in story writing, but will return to acting in a short time.

Baby Virginia Corbin, the four-year-old actress, who has just taken contract with Fox, is now at work on a screen version of "Treasure Island," which has been rewritten as a special vehicle for the little star.

The Cowboys' Reunion of East Las Vegas, New Mex., have chosen Dustin Farnum, of the William Fox Company, and William Hart, of the Ince forces, as "the two most typical looking cowboys extant," and have written their respective companies to get a still of the two stars shaking hands, so that they may have the picture as their insignia to typify the reunion spirit of the big cowboy celebration held in Las Vegas every July—this year the 3rd, 4th, and 5th.

THE Helen Holmes Company at the Signal Studios began filming the eleventh episode of the serial "The Railroad Raiders" entitled "A Desperate Deed" this week under the direction of J. P. McGowan. A number of the water scenes for the installment were made during the recent visit of the company to San Francisco. In this episode the characters of the story are taken inland from the coast to a mushroom mining camp, Copper City, located on the desert edge. The town set has been erected by the technical men in the Arroyo Seco, several hundred yards from the studio. There crooked streets have been laid out, with the pine shacks, gambling resorts, and general merchandise stores necessary for the business section.

Charles U. Wells, one of the well-known players of the Signal Company, took examinations this week for admission into the officers' reserve corps and is waiting for the official call which will end his affiliation with the studio.

Florence Holmes, sister of Helen Holmes, star of "The Railroad Raiders," and an important member of the cast of the serial, left the studio this week for a vacation on the Holmes ranch, near Lund, Utah.

LOUISE GLAUM is to be starred on the Ince-Triangle program in "Love of Justice," a feature film by Lambert Hillyer. The story deals with the underworld, and Miss Glaum, as Nan, an uncrowned queen of the demi-monde, covets culture and refinement. When a stranger comes from the big world outside to her little kingdom who possesses both these qualities the first and only real affection she has ever known comes into being. Charles Gunn, as a drug fiend, and Jack Richardson, as Paul Keeley, the clever leader of a gang of jewel thieves, support Miss Glaum in the drama. Mr. Richardson makes his initial appearance under the Ince banner. Others in the large supporting cast include J. Barney Sherry, Dorcas Matthews, and Charles K. French. Walter Edwards directed the play and Chester Lyons did the photography. An important episode of the drama necessitated the building of a set to represent a well-known tenderloin basement cabaret, and the final scenes were filmed in a mammoth courtroom, capable of seating over 300 people.

William S. Hart, who left Los Angeles a week ago, will meet Triangle exhibitors and appear at theatres in Kansas City, St. Louis, Indianapolis, Cincinnati, Columbus, Pittsburg, Baltimore, Wilmington, Philadelphia, Trenton, Newark, New York City, New Haven, Boston, Albany, Syracuse, Rochester, Buffalo, Erie, Cleveland, Toledo, Detroit, Chicago, Milwaukee, St. Paul, Spokane, Seattle, Portland and San Francisco. Mr. Hart expects to return on Saturday morning, June 9.

Julian Josephson, short story writer, has been engaged by Thomas H. Ince as an addition to the Culver City scenario department.

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MOTION PICTURE NEWS STUDIO DIRECTORY

729 Seventh Avenue, New York City

JACK VOSBURG, late leading man of the American Film Company at Santa Barbara, is a late addition to the Thomas H. Ince corps of players. Mr. Vosburg has been engaged to play leads, and it is expected his first picture for Ince will be one in which he will play the lead opposite Louise Glaum.

Ruth McCord, the Ince-Triangle girl, has left Los Angeles on a motorcycle trip to visit exhibitors all over the country. Her first stop will be at San Diego, where there will be a Triangle monument erected. The journey taken by Miss McCord will cover 10,000 miles. Moving pictures of the start were taken, and Producer Thomas H. Ince gave Miss McCord letters to all Triangle constituents.

Charles Ray is to appear as star in the screen version of "Sudden Jim," by Lambert Hillyer, taken from the story by Clarence Buddington Kelland in the Saturday Evening Post. J. J. Dowling will play Zanaan Frame, a quaint character in the story who has his own method of solving the problems of those around him. Sylvia Bremer, the young Australian actress, has been assigned the leading feminine role of Marie Ducharne. Those in the cast include Lydia Knott and Frank Whitson. The company, with Victor Schertzinger as director, has left for the lumber country near Santa Cruz, Cal., where they will remain for a fortnight taking the important exterior scenes.

ENID BENNETT, Olive Thomas, and Sylvia Bremer are three Ince-Triangle stars who have formed a class for instruction in nursing and have engaged a prominent surgeon of Los Angeles as teacher. The girls are devoting an hour each day to practical hospital work and will be in training for a month, when they expect to be fit for field service.

Irving Willat, former head of the photographic department, has been made a director at the Culver City studios and is putting on his first story. It is a play for children, and Thomas Salter and Georgie Stone are featured. The cast includes J. P. Lockney, Laura Sears, Jack Livingston, Walter Perry, Gertrude Claire, and Leo Willis. Numerous fairyland settings are being constructed for use in the play.

Bessie Love has completed her first picture under the Ince-Triangle banner. The story is one of circus life, written by L. V. Jefferson, and presents Miss Love in a characterization different from any that she has yet portrayed.

Charles Rush, assistant of William S. Hart, and his cameraman have left for Globe, Ariz., where they intend to spend a fortnight taking pictures of the yearly round-up of cattle on the ranch of George Armier. More than 150,000 head of cattle will be brought together.



George Periolat in his famous "Diamond From the Sky" make-up

One of the thrilling scenes in the Alaskan story at the Culver City studios which will offer Dorothy Dalton as star took place this week between Kenneth Harlan, the new Ince-Triangle lead, and Melbourne MacDowell, the recently acquired character man. The fight was staged on a street set which has been built to represent the main thoroughfare of Nome, Alaska, during the first gold rush.

ZOE BECKLEY, special writer of the New York Evening Mail, and James Dollomb, of the New York Evening Post, were guests of Jack Cunningham, scenario editor, at Universal City this week.

"Checkmate" will be the Horkheimer release for May and will feature Jackie Saunders. "A Bit of Kindling" will be the June release of this star. "Betty Be Good" is the title of the July release. Will M. Ritchey is the author, and the part of Betty allows Miss Saunders an unusual opportunity to display her ability.

Gloria Joy has completed her first picture in a new series of "Little Mary Sunshine" and has begun on a new one just completed for her. The little Miss is supported by Leon Perdue, of "Shadows and Sunshine" and "Told at Twilight" fame.

Frances Guiham and Lela Liebrand are new adjuncts to the Balboa scenario department. Miss Guiham is a St. Louis girl and Miss Liebrand comes from Kansas City.

Kathleen Clifford, the star of the Horkheimer serial "The Twisted Thread," has arranged for a Red Cross benefit at Los Angeles. Miss Clifford's assistants will all be screen stars.

Will M Ritchey, who for three years has been chief of the Balboa scenario department, has gone East, where he will become a member of the editorial staff of the Astra Company at New York.

Lee Arthur, well known for his authorship of "The Auctioneer," "The Gay Mr. Lightfoot," "We 'Uns of Tennessee," "Private John Allen," "Cohen's Luck," "Breaking Into Society," and the dramatization of "Huckleberry Finn," is a new member of the Balboa studio staff. His first work for the Balboa Company will be the preparation of a story for Jackie Saunders, which will be placed in charge of Sherwood Macdonald. Mr. Arthur is a former lawyer and newspaper man, and for the past ten years has been affiliated with the Edison Company.

WILLIAM C. DE MILLE is again directing at the Lasky studios after having spent some time taking charge of the scenario department. The stars in his first production are Louise Huff and Jack Pickford.

A new screen actress in support of Wallace Reid and Myrtle Stedman in a recent production at the Morosco studios is Florence Carpenter, daughter of the manager of the Paramount Empress theatre, of Salt Lake City. Miss Carpenter has had previous stage experience, but has spent the past six months "learning the camera angle." She will be cast in another production shortly.

A swimming pool is under construction at the Lasky studios for use in the forthcoming production of Cecil B. de Mille and the filming of any other scenes in subsequent productions that require it. The pool measures 40 feet wide by 60 feet long and is 10 feet deep. In order to have it ready for Mr. De Mille three shifts of men have been at work on the pool the past week.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, whom business has compelled to live in the East, has returned to California and will take up his residence, with the other members of his household, in Hollywood. Mr. Lasky expects to spend six months of the year in Los Angeles and the other six months attending to his business interests in New York City.

GERALDINE FARRAR, of "Carmen" fame, has returned to Los Angeles after a season in the East and in Europe. Miss Farrar was met by her husband, Lou Tellegen, and a number of friends.

Douglas Fairbanks is surrounding himself with a notable company of players. For work with him in his latest production, "A Regular Guy," he has engaged Sam de Grasse, formerly a Triangle-Fine Arts star. The characterization of Mr. de Grasse as "Bud Fraser" in "The Good Bad Man" caused his selection by Director John Emerson for a part in the coming Artcraft production. Besides prominent parts in "The Birth of a Nation" and "Intolerance" Sam de Grasse was featured in a series of two-reel Reliance and Majestic photoplays.

Mr. Fairbanks also has Arline Pretty, who appeared in "In Again, Out Again," and Frank Lalor, who is noted for his playing of low comedy characters. Arnold Lucy, Helen Greene, and Walter Walker are also among Mr. Fairbanks' recruits.

"Laugh and Let Live" is the title of a book written by Mr. Fairbanks now on the press of the Britton Publishing Company, New York City. It is said that the volume is the result of a number of letters sent to the author asking that he print some of his own happy philosophy of life.

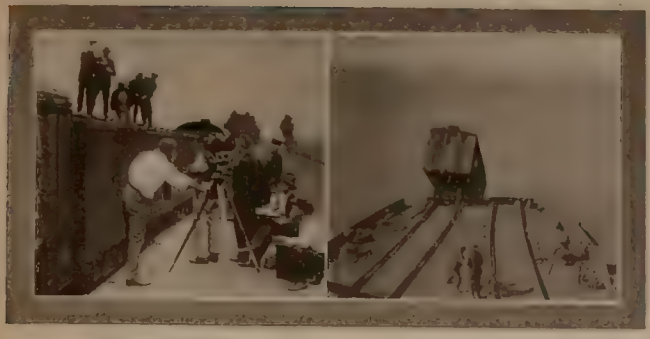
"Laugh and Let Live" is said to characterize the humorous personality of "Doug" Fairbank as nearly as print possibly can. There are, as well as many others, a number of admirable examples of the one-and-only Fairbanks type of humor. We hope that anybody who reads "Laugh and Let Live" will learn what is behind "Doug's" remarkable grin.

RATHER a departure from the customary rehearsal of a scenario is being made by Douglas Fairbanks and his Artcraft company under the direction of John Emerson in "A Regular Guy." The different members of the cast are required to speak the lines of the scenes with the same dramatic effect that they would use on the stage. According to Mr. Fairbanks, the actor is thus made a more integral part of the story and does his work with considerable more feeling and appreciation.

"Humility," the first of the "Seven Cardinal Virtue" plays, put on at the Bernstein studios, where pictures for the clean-minded are produced, is ready for the cutting room. The play serves as an introduction to the screen of little Irene Yaeger, who is reported to be a child actress of unusual talent. Betty Brice and Murdock MacQuarrie are supported by Jay Morley and Charles Arling. The direction of the production has been under Jack Pratt, with his assistant Sam Wood. Some striking effects are promised in the way of interior decoration.



Armored Car Used in "The Twisted Thread," New Balboa Serial



Preparing for a Thrill and Executing It in Chapter 10 of the Signal-Mutual Serial "The Railroad Raiders"

SELIG DIRECTOR AL. GREEN has begun the filming of a two-reel Canadian Northwest picture titled "The Heart of Beautere." George Fawcett and Vivian Reed are the featured players. The entire cast has not been selected as yet.

Director Colin Campbell is busy with the preparation of a new Selig feature which is yet untitled. Tom Santchi, Bessie Eyton and Fritzi Brunette are to be the principal players.

Al Santell, who has been directing the Kalem Ham Comedy Company, is laid up with a broken rib. While driving his new Mercer in the downtown district of Los Angeles, he was run into by another machine. Lloyd Hamilton is again directing this comedy company, and has just finished the picture Director Santell had begun prior to the accident, titled "A Jail Jam." It is expected Mr. Santell will resume his work during the coming week.

The Western street scene used in the Kalem American Girl series, has been equipped with electric lights, and Director Horne is now making some striking night scenes for the fifteenth episode, "Sage Brush Law." This series will be in twenty episodes.

The Kalem Stingaree Company headed by True Boardman are camping at Newhall, Cal., where they are making scenes for the twelfth episode titled "A Hanging Matter."

CRANE WILBUR in his latest Horsley vehicle "Heirs of Hate," now being filmed promises some novel lighting effects by means of night photography. Mr. Wilbur plays the part of grandfather and grandson in this feature, under the co-direction of himself and Harrish Ingraham.

The Cub Comedy Company is producing a new picture "Jerry's Master Stroke," a satire on criminal and political intrigue dealing slightly with the present spy scare. George Ovey is the featured player.

Baby Marie Osborne is completing her latest picture "Miss Captain Kiddo."

THE Rolin Company announce two additions to their roster. William Blaisdell, formerly of the Balboa Company, has been engaged at the studios. Mr. Blaisdell was associated for some time with Edward Howard, of Howard and North, and his experience on the speaking stage covers a period of seventeen years. Another recent recruit of the Rolin films is J. Farrell MacDonald, director for a number of years of J. Warren Kerrigan.

Harry Pollard, the comedian of the Rolin Company, has married Myrtle Webb, a Kentucky girl, and will reside with his wife in Hollywood.

"Threads of Fate" or "Strings to Her Beau" is the name of the one-reeler now under production at the Christie Film Company, under the direction of Al. E. Christie. The story by Epes W. Sargent has to do with the "string suit" or dress suit used for quick changes on the stage where a string is pulled and the entire suit drops off. George French and Ethel Lynne are featured.

The first Margaret Gibson feature, "The Fourteenth Man," has been completed. The final scenes called for a prize fight, and a ring set was constructed at the studio, and two local pugilists, Clifford Jordan and Robert Powers, were put on in a match.

FRANK WOODS, late manager of production at the Fine Arts Studio, has gone to New York, where he will consider several offers, which await him in the picture field. Mr. Woods' work for the Fine Arts was very successful. Mr. Woods accompanied by Mrs. Woods, motored to San Francisco, and from there went to Portland and Seattle, then on to New York.

L-Ko Director Dick Smith, who has just finished "Shattered Hearts and Battered Faces," is starring Bob McKenzie in a new comedy, the working title of which is "Doping the Rube." The supporting cast includes Chester Ryckman, Eva Novak, Harry Lorraine, Russell Powell and Thomas Del Mar.

"A Baby Mix-up," a two-reel L-Ko comedy, under the direction of Noel Smith, was completed Saturday. The scenario, which was written by Director General J. G. Blystone, required a "type baby," which made it necessary to advertise in the Los Angeles papers, and, according to report, the following morning the L-Ko lot resembled nothing more than an orphanage.

Phil Dunham's picture, "Chicken Chased and Hen Pecked," under the direction of Vim Moore, is ready for release.

An entire circus tent has been erected at the L-Ko Studios to accommodate a large number of extra players which will be used for scenes in the circus picture, "The Honor of the Sawdust," in which Alice Howell is featured.

ON account of change of plans at the Eastern Vitagraph Studio, Antonio Moreno will probably be starred in another picture on the West Coast. "The Pretender" is the name of the new feature intended to star Mr. Moreno and Mary Anderson, under the direction of William Wolbert.

Harry Morey, who was reported as coming to California, has also changed his plans, and will not come to the West Coast until he has finished one more feature picture. At that time Mr. Morey and Mr. Moreno will exchange studios.

M. De La Parelle, director for the La Salle Film Company, of Chicago and Los Angeles, has arrived in Los Angeles, and is now busy selecting a studio where he will begin the production of fifty-two one-reel comedies, which are to be released on the Mutual Program. The La Salle Company will also produce five-reel comedy-dramas from time to time. King Vidor, well-known in film circles, will be assistant to Mr. De La Parelle. The company has had sent out to them two carloads of furniture and props from the Chicago studios.

P. G. LYNCH, formerly studio manager for the American Film Company at Santa Barbara, has joined with the Argonauts Company, with offices at 828 South Los Angeles street, Los Angeles, in the official capacity of assistant to the president. Mr. Lynch has been in the picture industry since 1909, his first engagement being with the Theatre Film Service Company, of San Francisco, where he was in charge of the booking department, and later was appointed manager. A year later Mr. Lynch became identified with the Novelty Motion Picture Company, which was absorbed by the General Film Company. In 1913 Mr. Lynch opened the San Francisco exchange of the Mutual Film Corporation,

Lois Weber, Who Takes the Lead in the Universal Picture, "The Hand That Rocks the Cradle," Which She Produced

and three months' later became affiliated with the American Company at Santa Barbara, where he proved himself a very popular and capable studio manager.

ALICE WILSON, who was known as Alice Rae at the Fine Arts Studio, has left for New York. Her last engagement in California was in the feature directed by George Seigman for Chicago capitalists.

Ruth Stonehouse and her husband, Joe Roach, scenario writer, have as their guests B. B. Schulberg, the personal representative for Adolph Zukor and head of the Famous Players' publicity and advertising department at New York.

Bess Meredyth, formerly affiliated with Don Meaney at his Hollywood offices, has left for New York, where she will establish her own offices as author and playwrights' agent. In connection with her work as agent, Miss Meredyth will write photoplays regularly for the Triangle films.

The Romayne-Superfilm Company is the name of a new concern opening studios in Los Angeles. Henry V. Romayne is the president, and Bright Stringham Young has been engaged as general manager.

THE National Film Corporation of America has begun activities on their production, "Tarzan of the Apes," at their newly-purchased studio at Santa Monica and Gower streets, Hollywood. William E. Wing is in charge of the scenario. The story calls for a great number of people, and the properties will include ship, jungle and forest sets.

J. G. BLYSTONE, director general of the L-Ko, is completing his circus comedy, "The Honor of the Sawdust." The story has to do with the trials and tribulations of a bareback rider, which part is played by Alice Howell.

Phil Dunham, under the direction of Vim Moore, is hard at work in the L-Ko comedy titled "Chicken Chased and Hen Pecked." Mr. Dunham plays the part of a poor husband who is always being caught in compromising positions with a dancer of the Follies.

"Baby Mix-Up" is the title of an L-Ko comedy Noel Smith is directing. Dan Russel plays the leading role in this story, which is from the pen of J. G. Blystone.

A parody on the ancient race track is being filmed by L-Ko Director Dick Smith, with Bob McKenzie in the leading part.

A TRIBUTE to the publicity and advertising department of the Universal was paid this week by Albert D. Lasker, president of Lord & Thomas, one of the country's largest advertising agencies, when he told President Carl Laemmle at Universal City, "there is no place in the world better advertised than Universal City." Mr. Lasker was one of the many interesting visitors at the film city this week.

The final scenes have been made for "The Crandall Kin," and Director-Actor Allen Holubar in a few days will begin the filming of a five-reel picture "The Ninth Day." Scenes for this are laid in an Arizona army post. Holubar appears as a private, the hero of the story, and opposite him will be Louise Lovely.

Hollywood Hookum

May 26, 1917 NEWS MORE NEWS

SEEING AMERICA * FIRST

(Continued from last week)

Chicago has grown since the Columbian Exposition, and it is a much better town too. The citizens can thank the film industry for driving out the midway plaisance. Yes there are wonderful picture theatres everywhere. That also means Chicago has film companies and overnight corporations, exchanges, accessory houses, a Reel Fellows Club, and everything, just like the regular film colony at our town.

The Reel Fellows have a wonderful gang of members, which, of course, can be attributed to the live officers. Ralph O. Proctor wields the gavel and during his spare moments looks after matters pertaining to the management of Art Dramas Exchange. Jack Haag of the Band Box is secretary, and the regular attenders are Joe Hopp, Jack O'Toole, R. R. Neils, M. G. Watkins and a lot of other film folks. A beauty of the organizations is that all the members can pass the buck on trouble to Bill Sweeney, who is the secretary of the league of exhibitors who worship the filmsters of our fair town.

Wat Rothacker is said to be a resident of the hurricane city, but flits about so much his friends don't get to see him frequent enough to remember what he looks like, but this is carefully taken care of by Wat's advertising director. He has a fine studio and laboratory, but home pride prevents me from saying it's finer than the ones of our fair Holly town.

Terry Ramsaye is busier than our old friend the cat. He turns out reams and reams of readable copy from the memory of the day he met Helen Homes, J. Pep McGowan, Big Bill Russell, Ted Sloman, Gail Kane, Francelia Billington, the Vogueites, and Mary of the M's. on the trip he didn't take to the West Coast producing colony. But he says he's going West and grow up with the country and he'll do it too.

There's a lot of interesting people in Chicago. Vic. Eubank, for example, who keeps everything straight at Essanay — everything but George Spoor's cigar which always points skyward. And there's Julian Johnson, the editor, and Jimmie Quirk the secretary of Photoplay Magazine. They have a lot of fun fighting with the paper trust to get enough paper to supply the millions who want to read their picture album and grow into fans. Bill Lord Wright is devoting his time to helping the government secure volunteers and has turned out a poster that is a work of art. We'd like to meet many more, but the rattler was off for Broadway.

Chicago must be careful. Bill S. Hart is on his way in from the coast, and he might shoot up some of the skyscrapers just to keep in practice.

(To be continued)

* Most all of our people at home speak of New York as "America." Hookum Editor will tell you all about the big town next week.

HOOKUM

No rain all week.

Hank Mann had to donate ten dollars to the cause of speeding.

Wedding Bells! Harry Pollard, Rolinite, and Myrtle Webb.

Harry P. Caulfield has hit the trail for the lights of the other Broadway.

Bill Duncan, directing "Hearts of Flame" serial, has got a raise. How does he do it?

Vola Vale is fishing for trout up in San Gabriel canyon. We're betting on Vola's bringing back the limit.

A local wrecking concern got an order for a derrick last week. Willard Louis stepped in some fresh concrete.

J. A. Crosby, head cameraman for the Rolin Films, has just got himself a 1917 Paige-Crosby Special.

Jackie Saunders, the Sunkist star, has joined the Red Cross. HOOKUM wouldn't be surprised it there'd be more recruits in evidence.

They say Margaret Gibson starred in "The Fourteenth Man" in a suit of her "reel husband's" clothes.

Don Meaney has left again for New York. This business trip of Don's is getting to be a fortnightly habit.

George Walsh is our latest female impersonator. "Somebody told me that women stars are the most popular anyhow," says George.

Baby Marie Osborne is getting to be world famous. She has a letter from Eila Das over in Rangoon, Burma, India, telling the little star how "sweet" she thinks her.

The fair Helen Holmes shipped a carload of live stock up to her ranch this week. Evidently Helen's strong for preparedness against the army of Col. H. C. of L.

Agnes Vernon, co-star with Franklyn Farnum in "The Clock," writes HOOKUM that her name's been changed. No, she isn't married, just don't like Agnes, so she's "Brownie" to all her friends.

Paul Willis has been wearing night garments in the Yorke-Metro picture, "The Haunted Pajamas," until he says he hopes to goodness that he'll be able to wear the nattiest, cut-in-the-latest in the next picture that he is in.

Now that milk has gone up, "Barney," the baby camel at the Big U zoo, is quite a luxury. Barney's daily diet consists of eight pint bottles of milk.

Harry Ham was arrested by a traffic cop the other day for breaking quarantine and running about the streets with the measles, but the doctor diagnosed it as poison ivy.

These directors are mighty severe sometimes. Think of making poor Tony Moreno escape in a boat while real bullets were fired after him just because the splash of the real bullets registered better!

Tsuru Aoki is in receipt of a request from an eastern magazine for some pictures of herself taken in a bathing suit. According to Tsuru she's tickled to death because she bought herself a new bathing suit a year ago, and here's her first chance to use it.

Paul Hurst had to take a few retakes in the latest Singaree episode, and when he got his company to what had formerly been a beautiful location, he found a potato patch. As a result, P. Hurst hasn't got much patience with these "Soldiers of the soil."

J. G. Blystone has discovered music that beats Paderewski at his best. He needed a bunch of babies for his story, "A Baby Mix-Up," and he says that baby wailing and the music from the calliope he's using in Alice Howell's circus picture makes some duet.

Offices at the Fox studio wore a deserted look one day last week. Reason: two hula hula girls from a Los Angeles cabaret were doing a bit in Bill Farnum's "superfilm." No wonder everybody was over at the stage.

They say one of the dressing rooms over at the Famous Players-Lasky studios is terribly fond of itself. You see Geraldine Farrar had it, and now that Mary Pickford's back, they've given it to her. It means something to be a dressing room for stars like that we tell you.

Marjorie Daw, the ingenue at Lasky's, is a sort of combination Molly Pitcher, Barbara Fritchie and George M. Cohan. When war was declared Marjorie began to knit sox for soldiers, when the government wanted Red Cross nurses, Marjorie put in her application, and now that the president wants soldiers of the soil, Marjorie has planted vegetables in her rose garden, and is ready to wire the government that she has two rows of radishes ready for its disposal.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER XIII.

She writes her own sketches for the stage and plans all her costumes.

(To be continued in our next)

SCREEN EXAMINATIONS

"A Romance of the Redwoods"

(Artcraft—Seven Reels)
REVIEWED BY PETER MILNE

WE had thought to use the line, "Mary Pickford gives conclusive proof in 'A Romance of the Redwoods' that she is justly popular," as an opening shot in this review, but suddenly the intelligence swept over us that somewhere at some time it had been employed before. "Little Mary still has no rivals" prove just about as original, and "The latest triumph of the darling of the screen" doesn't surpass either of the former in novelty. However, now that we've written them all we are firm in our purpose to stand by them. But it would take a good many catch lines and pet press agent phrases to adequately convey the quality of Miss Pickford's performance in this, her latest Artcraft picture. Her imitators who tack on a curl here and there and jump around after the manner of kittens are quite out of date. Miss Pickford is not only her usual adorable self, but she handles her dramatic moments excellently. A lot of foolish flopping around is not in any sense Pickfordian.

The story provided her by Cecil B. DeMille and Jeanie Macpherson is simplicity itself, and in its way simplicity is constantly entertaining. There is an undercurrent of suspense, beginning in reel one and ending in reel seven. The various crises in the scenario are approached deftly, and when they arrive they carry



Brown Interferes in Jennie's Behalf

the required punch. When Jenny, after her long journey, discovers herself at the mercy of "Black" Brown, when she learns of his trade, holding up the stage coaches, when she realizes he has broken his promise to her to go straight, and when finally she saves him from lynch-law by compromising herself before his captors, form moments that create the highest tension. Neither have the authors failed to provide the balancing element of comedy. There are hearty laughs in the spectacle of Jenny, fresh from staid Boston, encountering the crude methods of living prevalent in the West in the days of '49, in her announcement that she wants laundry work, and the subsequent efforts of the miners to be first in tendering her their respective shirts, and also in the final discovery of the Vigilance Committee that the compromising story told by Jenny to free "Black" Brown was a clever little lie, cooked specially for the occasion. In fact, the picture is superbly balanced from first to last.

Naturally does the picture show the results of Mr. DeMille's direction, but where his work as author ends and his services as director begin is unknown. At any rate, he has gotten the most from his players, has handled every scene effectively. The photographic effects and lighting introduced by Alvin Wyckoff are realistic to the extreme and include some clever novelties such as were seen in "Joan the Woman." The scenes selected are typically Western, and there are some beautiful long shots. In fact, in the matter of production "A Romance of the Redwoods" leaves not a thing for the hungry eyes of the hypercritical to seize upon.

Chief in the supporting cast are Elliott Dexter as "Black" Brown, who gives a thorough characterization of the role, and Charles Ogle as Lyn, a part rich in comedy, in which Mr. Ogle does the best work of his long career. Tully Marshall and Raymond Hatton have parts of lesser importance, parts which really might have been awarded less capable performers, but which are acted splendidly as a consequence of the casting.

In passing it is worthy to note the practice of the Artcraft Company in assigning different directors to each picture in which Miss Pickford appears. Perhaps this is in line with the recently announced policy of Mr. Lasky in permitting various directors to produce pictures of the sort to which they have shown particular adaptability. If this is the case, then we may look forward to a continuance of the variety that has characterized the first set of pictures Miss Pickford has done for the company. The star is not confined to a single track. Her field gives promise of broadening to the distant limits of the field of pictures in general.

THE STORY AND PLAYERS

Jenny Lawrence (Mary Pickford) is sent West to join her uncle. He has been killed by Indians, and "Black" Brown (Elliott Dexter), a road agent, takes his name and his respect as a cloak to shield himself from his many deeds of outlawry. Jenny realizes what has occurred, but is forced to accept the protection half-heartedly offered her by Brown, in preference to the only other shelter of the town the dance hall. Gradually, Brown falls in love with Jenny. She discovers the meaning of his long journeys from home, and influences him to reform. But the lure of the past is too great for Brown, and he decides to turn one more trick. Jenny, a passenger on the stage, shoots him in the hand when the coach is held up, and this later proves the means to identify him and results in his capture. Despite the pleadings of Jenny, the Vigilance Committee prepares to hang the holdup man. Jenny, at her wits' end, unearths some doll's clothes and renews her plea for the release of Brown, with these as further evidence of his right to live. The Committee relents and the two are married by the sheriff and depart. Afterwards the citizens discover Jenny's ruse, but are willing to accept defeat in good humor.

"The Sixteenth Wife"

(Vitagraph—Five Reels)
REVIEWED BY GEORGE N. SHOREY

MOLLY ELLIOTT SEAWELL'S fascinating story of the pursuit of a pretty American girl by the dark-skinned possessor of fifteen previous wives is splendidly adapted into pictures by Director Charles Brabin in this decidedly elaborate production. We have not seen Peggy Hyland in a more attractive frame of mind and matter. Staging and costuming are lavish in the extreme, the more appreciated because not detracting from the story.

The illusion of Miss Hyland herself doing a wonderful toe-dance is one of the specially noticeable feats accomplished by good direction, using all the tricks of photography to so combine close-ups of face, toes, and motion that they seem one person throughout. We fully indorse the director's selection of "fifteen wives," too, and the "sixteenth" does not suffer by comparison with the fifteen whom she did not want to supplant.

The semi-humorous and again poetic to fanciful titles lend an individuality to this particular offering which cannot be passed over without notice. Miss Hyland's work is not tensely dramatic, as it is not intended as such, and the audiences for whom the picture will have its greatest appeal will catch every bit of the subtle presentation. Templar Saxe as Hackel possibly overdoes that character, but not painfully so. He is really funny at times. Marc MacDermott as the terrible Turk could hardly have been

improved on, and George Forth as Warburton does his "bit" in excellent style.

"The Sixteenth Wife" will entertain immensely audiences in better class theatres.

THE STORY AND PLAYERS

Olette (Peggy Hyland), a wonderful "Russian Dancer" with a "Nubian Slave," falls a prey to a Turkish Kadir (Marc MacDermott), who wants to make her his "sixteenth wife." After some near-tragic adventures in the Kadir's palace, in which her manager and press agent, Hackel (Templar Saxe), proves a poor protection, she is finally recognized by an old friend, Jimmie Warburton (George J. Forth), newspaper reporter and live wire, who keeps her secret to mutual advantage, rescuing her from the terrible Turk and winning the affections that the amorous foreigner is denied.

"Annie for Spite"

(American-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

THE sweetly charming nature of Mary Miles Minter is considerably underestimated when she is made to pose as Annie in Fred Jackson's latest, "Annie for Spite," produced by the American Company through Mutual, but the three M's improve on every occasion, and still there's that remiss, that makes one wonder; for Mary Miles Minter is a finished artist, and whether she be portrayed as a kitchen mechanic, a saleslgirl in the basement of a department store, or a girl in affluent circumstances, she carries out the embodiment of every environment.

She is simply Mary Miles Minter, no matter where placed.

Her sweetness of nature, her desire to look only upon the broad and the good and the kindly in mankind is manifest in every line of her role.

The picturization is uniformly balanced, though there evidently has not been very much pains spent on securing good locations. It is a picture that will have a strong following.

THE STORY AND PLAYERS

A disgruntled old curmudgeon, with malice in her heart, is Mrs. John Grant Nottingham (Gertrude Le Brandt), mean from her heart, with not a pleasantry ever passing over her countenance, hence "Annie for Spite."

And there is the story.

Her daughter-in-law, Mrs. Emily Nottingham (Eugenie Forde), is at heart a grafter; her son is dead, her grandson lives.

"Show me the homeliest, ugliest, no-nothing girl, and upon



Annie Unwittingly Employs Her Benefactor's Grandson as Secretary

her will I bestow my wealth, just to spite my daughter-in-law."

"But," the lawyer interposes, "I would not advise that, and yet if I don't some other lawyer would, so here goes"——

In a department store he finds Annie Johnson (Mary Miles Minter), who is the most forlorn looking creature one ever gazed upon. In her gingham dress and with a dirty face, she is presented to Mrs. Nottingham, who is pleased indeed with the odd spectacle. But Annie begins to radiate joy and happiness, and this quality, with new gowns, shows her in a different light, and she wins over the old woman, and is made sole heiress.

The daughter-in-law, however, contests the will and wins, but Annie is made happy in the love of Willard Kaine Nottingham (George Fisher), the old lady's grandson.

Others in the cast are George Periolat, Lucille Ward and Robert Klein.

May 14 is the date set for its release.

"The Highway of Hope"

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

SPLENDID direction has been given the weakest Paramount story that has come to our notice in some months. Willard Mack furnished the scenario. For the greater part of the story Kathlyn Williams is pictured as a mining camp slavey, just the poor, unfortunate person you are sorry for and want to have something happen to, to get her out of her misery. But no such luck. She meets her hero, and he is drunk (the most realistic illusion of intoxication we have seen in many a day). He marries her to save her from a brute who would force her to marry him. This is not particularly thrilling, and the plot drags on with more misery. A letter from home which greets the hero, telling him (in effect) if he had not done the right thing by this girl he might go back East, among "real people." All the way through the hero and heroine are not of their surroundings. They hate themselves, they hate life, they hate everything about them. There is no relief to this misery. And here the director has kept the audience interested with clever little incidents, wonderful staging, picturing of the mining camp, and a lot of detail that had to be used to fill the gap in the story. Finally the poison cup is introduced and a parting, during which the woman becomes a lady and the man becomes a vagabond, starts a new misunderstanding, but makes possible the happy ending. Yet even the ending is incomplete—never connects with the folks back home—with the real heart interest that is promised at the start but never develops.

THE STORY AND PLAYERS

The drudge of a mining camp, Lonely Lou (Kathlyn Williams), is bullied by Missouri Joe (Jim Farley), and is about to be forced into marrying Joe when Steve King (House Peters) protects her by marrying her himself. Steve is drunk. In the morning he wakes to find his life seemingly blasted—for he is really a city man—and he takes a burro, some grub, supplies, and much booze, with his miserable wife into the mountains. He strikes gold, then starts to take poison to end it all; Lou sees the poison, thinks it meant for her, pretends to die from it, and not till years later, when she is the rich owner of the mine, does Steve find her and learn the truth. Then they are happy.

"The Millionaire's Double"

(Metro—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE MILLIONAIRE'S DOUBLE" never waxes brilliant, is light in structure, and drags in spots. Lionel Barrymore makes the very best of a situation wholly improbable. His fine acting and Evelyn Brent's excellent support are its two redeeming features. If the strength of the title were followed throughout the run of the picture it would have few equals. As it stands, it leaves the impression that extremes had to be resorted to in order to stretch the picture to five reels.

It is difficult to even imagine a possessor of millions jeopardizing them in order to play a joke on his or herself—in this case an American millionaire who reads of his own suicide by drowning, nonchalantly dismisses the matter, and takes the chance of his large estate being administered and his fortune disposed of, merely that he may perpetrate a joke. The plot has little or no strength. There are bits of comedy injected which relieve an otherwise dull situation. Harry Davenport has handled what material there is very capably. It will prove good entertainment for lovers of light amusement.

THE STORY AND PLAYERS

Bide Pennington (Lionel Barrymore), a young millionaire, goes abroad to forget an unhappy marriage and his wife's elopement. After ten years he returns, having received news of his wife's death. His deserted house proves unattractive, and he decides upon a trip across the continent. Robbers enter his home, make away with his sealskin coat, a wallet containing several personal papers, and, upon orders from their leader, Richard Glendon (Harry Northrup), they leave the coat, containing identification cards, on an East River pier, and the following morning the announcement of the suicide of the millionaire appears in the papers.

Glendon then proceeds to force under duress Constance Brent (Evelyn Brent) to pose as Bennington's widow in order that his fortune might be obtained. Bennington reads of the fact that a widow has set claim to his millions, and he decides to impersonate himself and thwart the scheme of the crook. He meets his "widow," and is induced to pose as Bennington because of the strong resemblance. Complications arise, but everything turns out satisfactory. He marries his "widow." Others in the cast are H. H. Pattee, John Smiley, Jack Raymond and Louis Wolheim.

"The Lad and the Lion"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a story of narrative romance, with a most unusual setting and one of the most remarkable animal characters we have ever seen. We cannot say that the dramatic punches held us spellbound, nor that the realistic leaps of the lion made us shiver, but we feel that audiences not so inured to the tricks of the camera will perhaps get the real thrill intended. It is there, logically. The chief reason it did not get us was that the action was too rapid, and too foreign to our sympathies, to hold us to the spot.

The hero appears throughout as a wild man. His character is most extraordinary and perfectly realistic, but somehow we do not care much whether he loves Nakkla or whether Nakkla's love is won by him. He lives without apparent support, other than a sheep he steals occasionally with the aid of his friend, the king of beasts. Probability is the least thing one must allow to worry him if he is to enjoy this play.

Having cleared the decks of all possible criticism against this production, we want to say that the lion acting is real; it is wonderful; we have seen nothing to even compare with it in natural-



Nakkla Is Abducted

ness; and the desert settings of the picture are magnificent. Vivian Reed as Nakkla is pretty and attractive. She is not required to register emotion in sufficient quantities to characterize its quality. All the emotion is registered by the wonderful lion, who is the real hero of the play.

Don't overlook the children on this picture. They will marvel. They will gasp. They never will be able to figure it out.

THE STORY AND PLAYERS

William Bankinton (Will Machin) is shipwrecked, alone with a lion. Nakkla (Vivian Reed), daughter of a nearby Sheik (Al Filson), is loved by Ben Saada (Charles Le Moyne), an arrogant bandit chief.

Bankinton loses his memory from privation, and when discovered by Nakkla cannot tell her who he is. Love comes to them, however, and when the bandit chief finally tries to kidnap Nakkla, he finds a foe in The Lion, which kills him and enables Bankinton to rescue Nakkla. The attack results also in a fall which restores his memory, and he recovers his civilization as well as winning a wife.

"The Saint's Adventure"

(Rasanay-K-E-S-E—Five Reels)

REVIEWED BY PETER MILNE

HENRY WALTHALL'S performance as the minister in this feature is its outstanding feature, and it has many other good points. Mr. Walthall never made his reputation on any one director. He has proved that often enough. Here as the Reverend Paul Martin he acts with the same nice restraint and the same telling use of gesture that makes every one of his created characters stand apart from the ordinary. It is indeed hard to tell what "The Saint's Adventure" would have been minus the services of the star, although in many respects the story is unusual.

Its suspense is derived through the mistaken identity trick, which, however, has a real theme behind it. The Reverend Martin is one of the ministers preaching to a congregation that advances social gayety before religious sincerity. The minister is easily capable of penetrating the falseness of it all, and soon sickens of it. Consequently, when by the hand of fate he is suddenly forced to act as Joe Farley, a stevedore, he is given a chance to put into practice those ideals he would have liked to bring to the fashionable congregation. His love affair with the real Joe Farley's wife and the final climax of the story are elements that serve to heighten the suspense and stimulate one with a mental thrill.

The story was written by ex-Judge Willis Brown and directed by Arthur Berthelet.

THE STORY AND PLAYERS

Reverend Paul Martin (Henry Walthall), on a hunting trip, reads of his death and realizes the mistake was caused through mixed identities. He returns to the city, and while getting off the boat sees a newsboy being bullied. He goes to his rescue, and the newsie claims him as his father, Joe Farley. Accepting the adventure which the situation affords, Martin acts the part. During his existence in the slums he wins the love of Mary Farley (Mary Charleson), gains the respect of his fellow men and becomes their leader. When at last his secret becomes common knowledge he prefers to stay with his people, making Mary his wife, than to return to his former position.

Frankie Raymond, Bert Weston, Patrick Calhoun and Ellis Paul are others in the cast.

"The Iron Heart"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

HOW accumulated wealth made a factory owner a tyrant both to his employes and those of his home, and how he finally saw the light is set forth in this swift moving picture. Edwin Arden, who has the featured role of the capitalist, is seen in a part to which he is well suited, and to which he brings a forceful, dominating personality. He makes the rather unreal character of Stephen Martin convincing to a thorough degree. In fact, the entire cast of "The Iron Heart" is by far the most creditable thing in it. There are Gertrude Berkeley, Forrest Winant, Helene Chadwick and Leonore Harris in the other principal roles, and each acts with a restraint that spells realism.

The story was prepared by Ouida Bergere, and directed by George Fitzmaurice. It is, on the whole, a rather conventional offering, yet the excellent manner in which it has been produced and the effective work of the cast put it over with a smash that will often thrill and always interest. For physical sensations the spectator has several good mob scenes, and a flash or so of a burning factory that is the real thing without a doubt.

THE STORY AND PLAYERS

Stephen Martin (Edwin Arden) disinherits his son Tom (Forrest Winant) because he marries Grace (Helene Chadwick) against his wishes. Martin inherits his brother's fortune and factories and moves to the city to take charge. He shortly acquires the name of being harsh and overbearing toward his employes. Anne Parbell (Leonore Harris), an adventuress, assumes control of his social affairs, and causes a break between him and his loving wife (Gertrude Berkeley). Martin's employes strike despite the efforts of Tom to prevent them. One night his factories are burned to the ground, and he is left penniless and friendless. But his wife and son determine to pardon him and, a changed man, he rejoins his family.

"Her Better Self"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS is not the most important story Miss Frederick has appeared in, but it ranks with the better ones, and will please audiences generally. Miss Turnbull has here cast the star as a society butterfly who learns a deeper duty through watching the work of a young doctor among the poor and afflicted. She has taken characters true to life and has built an interesting story, the only fault of which is that she has not cut out as strong a role as Miss Frederick is capable of handling.

The incidents of the plot are splendidly handled by Director Robert Vignola, the court-room scene being a most unusually attractive set, in which the lawyers, the witnesses, and the court officials and judge are placed in the "spot" for a change, instead of a self-conscious looking jury and a lot of "extras" as audience.

Miss Frederick does not get an opportunity to display her best known talents. She is just a society girl who falls in love with a doctor whom she believes has wronged another girl, and her work is "straight dramatic," one might say. The plot moves along consistently, and builds up to a strong climax in the last-moment arrival of the witness who can save the defense. Armand Cortez as Dopey and Alice Hollister as Aggie May are excellent types, their good work adding materially to the smooth unfolding of the story, which is gripping melodrama.

The legion of playgoers who enjoy Miss Fredericks in any play will find "Her Better Self" a very satisfactory production.

THE STORY AND PLAYERS

Vivian Tyler (Pauline Frederick), society debutante and engaged to marry the young Count Belloto (Frank De Rheim), meets Dr. Robert Keith (Thomas Meighan), whose work in uplifting the poor has attracted wide attention among the wealthy patrons of whom Van Puyster Tyler (Charles Wellesley), Grace's father, becomes one. Mrs. Van Puyster (Maude Turner Gordon) aids the young Count, but in her heart Grace realizes that the better man is the young Doctor. Then she accidentally comes on Aggie May (Alice Hollister), a woman of the streets, who tells her Doctor Keith gave her his picture for her locket. Grace misunderstands, and coming again on the Doctor with Aggie in his arms, whom he is trying to comfort against a fear of Dopey (Armand Cortez), a denizen of the slums, who threatens to "get her" if she tries to reform, she tries to forget Keith. The climax arranges for Grace to see Aggie kill herself, which is such a shock Grace is under care of physicians for weeks. During this period Doctor Keith is tried and about to be convicted of Aggie's murder, when Grace learns of the trial and races in an automobile to the court-room just in time to prevent a verdict of "guilty" and secure a new trial, which, of course, results in clearing the Doctor.

"Yankee Pluck"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

PRODUCED from a story by Willard Mack, "Yankee Pluck" creates an average amount of suspense, and is enlivened by one or two good punches and a generous supply of comedy. Fundamentally, it is plainly conventional, but a formidable amount of incident and several situations not always common in plots of a similar character result in its being possessed with a quite unusual power to entertain. The producers have not, however, gotten far enough away from the hackneyed to withstand all criticism. There is a Japanese spy after submarine plans which is not at all indicative of good diplomacy, and there are moments when one need not be possessed of an abnormal amount of perspicacity to call the turn on Mr. Mack.

The production which was in charge of George Archainbaud is good enough with the exception of a minor slip or so. A decent-looking road house bearing the very proper name of "The Maryland Country Club" looks like a gangsters' rendezvous when the interior comes to view, and a subtle mentioning "afternoon" and the scene following showing people in evening dress are the only inconsistencies that stand out. But the few bothersome details done away with "Yankee Pluck" stands as a very fair picture—nothing extra and not equal to others on Mr. Brady's program—but very fair.

Ethel Clayton and Edward Langford appear in the leading roles. Johnny Hines does a great comedy part, and Montagu Love as the spy, and Charles Bowser as the father, create interesting characters.

THE STORY AND PLAYERS

John Pollard (Charles Bowser) plans to marry his daughter, Polly (Ethel Clayton, to his creditor, Singleton (Eric Wayne), in whose past is a lady of doubtful character. Mrs. Derwent (Isette Monroe) is prominent. Polly refuses, as she loves Lieutenant Travers (Edward Langford), who is perfecting certain submarine plans invaluable to his country. Baron Wootchi (Montagu Love) taking advantage of Pollard's need of money, offers him a large sum to procure these plans. Pollard succeeds by a trick, but Polly interferes before damage is done, and saves the day. Travers pardons Pollard, who is completely humbled and ready to consent to Polly's marriage with the officer.

"Wild Winship's Widow"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

A LIGHT comedy with just a touch of drama here and there is presented in this number from the Ince studio. Taken as a whole, its humor is derived from rather commonplace situations, which, however, have their beginnings at an unconventional source. The action follows a single line throughout, but is never allowed to drag because of the introduction of a number of very pretty scenes. In fact, the right adjective for "Wild Winship's Widow" is pretty. Director Charles Miller has seen to it that no opportunities were overlooked to give the picture an ideal setting.

The author, John Lynch, created several delightful characters to enact history. The sound mindedness of Aunt Minerva is well accentuated by several spoken titles containing a philosophy unusually humorous. Lillian Hayward brings life to the role in excellent style. The prototype of Archibald Herndon, the sentimentalist responsible for a large portion of the comedy, can readily be recalled. Rowland Lee excels in this character part. Dorothy Dalton and Joe King have the leads, which are straight, and which, strange enough, act more as foils for the comedy of the other characters.

To sum up, "Wild Winship's Widow" is fine, clean comedy. Nothing sensational, nothing terribly exciting, but a welcome change from the ordinary.

THE STORY AND PLAYERS

Catherine Winship (Dorothy Dalton) holds the memory of her dead husband in sacred esteem. When at last she wakes up to the fact that he was more of a roue than a hero, she discovers that her constant suitor, Morgan (Joe King), is practicing the indifferent attitude in order to arouse her jealousy. He is seen constantly with Marjory Howe (Alice Taaffe), and her suitor, Herndon (Rowland Lee), to even matters up devotes himself to Catherine. All four keep up the game until Morgan, unable to restrain himself any longer, secures a minister and both couples are married, Catherine and himself and Marjory and Herndon.

"The Neglected Wife"

(Balboa-Pathe—Third Episode)
REVIEWED BY PETER MILNE

THE action grows unusually sensational in "In the Crucible," the third episode of Pathe's latest serial. There is a scene wherein Ruth Roland escapes from her infuriated landlady via the window route, and there is a hot fight staged in a department store between the floorwalker and a shipping clerk. The latter finally triumphs by shooting his opponent and makes his escape in an automobile. He is pursued, and as he crosses a drawbridge it is lifted and car and man plunge into the water.

That the clerk should have attempted to throw the blame for the shooting on the heroine, when the fight was waged before a few score witnesses seems altogether improbable. However, this is the only glaring point in two reels so crammed with melodramatic action that flaws, if noticed, are quickly forgotten.

THE STORY AND PLAYERS

Margaret Warner (Ruth Roland) and Kennedy (Roland Bottomley) resolve not to see each other again. Norwood (Philo McCullough), the editor, mails Margaret a check for her story, but as she has left the boarding house she does not receive it. She obtains a position in a department store, and shortly throws the whole place into confusion by innocently causing a fight between the clerk and the floorwalker. She is arrested and taken to the police station, where she is unable to decide whether or not to call on Kennedy to defend her.

"Cris and His Wonderful Lamp" and Other Pictures

(Conquest-Forum Films—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

"CONQUEST PICTURES" run true to the standard as set in the first two in this third program. Variety in subjects seems to be the foreword. There is variety aplenty and it is of such a nature as to get response from the most cosmopolitan audience and from the extremes in both temperament and age. In a word, they please.

"Cris and His Wonderful Lamp," the feature of this program, is something different—different in respect to the general run of features. A nice combination of child fantasy and adult eccentricities is contained in this offering which seldom finds its way into the regular five or six reel feature picture. The theme is suggestive of "Arabian Nights," "Aladdin and His Wonderful Lamp." The doings of Aladdin and his lamp are brought up to date with an idea, admirably conceived, of proper blending of the real and unreal. Much of the story calls for double exposure, but it is handled with such a genuine expertness that the frequency with which it is employed is tolerable.

THE STORY AND PLAYERS

The outstanding character is Cris (Thomas Carnahan), who grows tired of Professor Cipher's (Joseph Burke) academy, and accidentally coming into possession of an old incense lamp, he rubs it as did Aladdin of yore; the magic spirit appears and grants him his every wish. Cris substitutes his spiritual double for himself at school and gets into all sorts of trouble with the professor and his father. Carnahan does some good juvenile acting. Joseph Burke as the Professor causes more than one ripple of laughter. His work is splendidly done. Peggy Adams, who has the ingenue part, plays it with a nice consideration for the role, and although she has little opportunity to display real talent, what she does is accomplished with the foresight of an artist. A well-selected cast is in support. The picture is in four reels.

"The Mystery of the Double Cross"

(Pathe—Eleventh Episode)
REVIEWED BY PETER MILNE

"LOVE'S SACRIFICE," as the eleventh episode is separately titled, concerns itself chiefly with the plotting of Bentley and, for the time being, the business of shedding more mystery on the identity of the Masked Stranger is dropped.

THE STORY AND PLAYERS

Bentley (Ralph Stuart) overhears Brewster discussing stocks with a business associate and decides to use this knowledge as a weapon to force Philippa (Mollie King) to marry him. Annesley (Gladden James) sees Bentley enter a certain house, and calls the police, expecting to raid it. His plans are shattered, however, by the appearance of Philippa, who hurriedly enters the house in answer to Bentley's call.

"Little Miss Fortune"

(Erbograph-Art Drama—Five Reels)
REVIEWED BY PETER MILNE

"LITTLE MISS FORTUNE" was written by Reverend Clarence J. Harris and produced by Joseph Levering with a cast headed by Marian Swayne. It has a very slight story and an absence of strong cross purposes results in a lack of suspense that becomes quite deplorable as the picture progresses. In fact, the producers of the picture relied wholly on the acting and personality of Miss Swayne to carry it over. But when it is taken into consideration that stars of greater popularity and of greater talent than Miss Swayne, who work the "kittenish" stuff, are usually awarded vehicles of far better quality than "Little Miss Fortune," the results can best be imagined.

There is, to be sure, some share of comedy in the picture, and once in a while a little pathos comes to the surface, but even these elements of grace are extinguished when with reel after reel the story fails to uncover anything dramatic. It has been given a good production and the support is average.

THE STORY AND PLAYERS

Sis (Marian Swayne), an orphan has histrionic ambitions, and after taking part in a village entertainment goes to New York. She gets a job as slavey in a vaudeville boarding house, makes friends with Jim (Hugh Thompson), an actor, and helps him rehearse. She gets to know the leading woman's part in the act, and when her chance comes of course she makes good. Her happiness is made complete when she discovers that Jim is the long lost son of an old inmate of the asylum where she once lived.

Bradley Barker and Lucile Dorrington are others.

"The Silent Partner"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

BLANCHE SWEET is not furnished a role here that any one can be expected to compare favorably with her previous fine work in really dramatic parts. No stretch of the imagination will make a full-fledged romantic heroine out of the modern business woman, which this role makes Miss Sweet. Her sacrifice of the ten thousand dollars saved up for a home is the nearest to romance that the play really comes, and even here it would seem that the poor old mother is the heavier loser.

Thomas Meighan as Edward Royle has the unsympathetic part of a simple-minded man who marries the wrong woman and neglects his business at a time when he knows he should be there, because the siren asks him to pay more attention to her. He makes the part likable, and so does Miss Sweet make us like her in her part, but it is a play of business struggle which never reaches any real high point of dramatic appeal, except the final appreciation of the girl's worth as a business and life partner because of her loyalty, really born of love, for her employer.

This is not a play to enthuse over, though up to the Lasky standard in mounting. It lacks the real human interest theme that, even though "common," is essential. And, besides, unfaithful wives, crooked partners, and heroes ruined over night by assaults in the stock market, are bad enough at best as themes—here there is not even a struggle by any one against these wrong conditions.

THE STORY AND PLAYERS

Jane Colby (Blanche Sweet) discovers Harvey Wilson (George Hebert) is crooked. Jane is Edward Royle's (Thomas Meighan) secretary, his "silent partner" for purposes of naming this story. Wilson is his real partner. Jane shows up Wilson, and the partnership is dissolved. Meantime, Royle marries Edith Preston (Mabel Van Buren), who loves the former partner. Wilson and David Pierce (Ernest Joy), with the help of Edith, plan to break Royle through stock manipulation, but Jane saves Royle by using $10,000 she has saved. Royle sees the light and makes his silent partner a real partner "for life."

"The Marcellini Millions"

(Morosco-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

GEORGE BEBAN and Helen Eddy fairly divide honors in this production. The sentiment of the story, that after all there is no place like home, would carry it through without any further elaboration, but Mr. Beban's character work and Miss Eddy's excellent portrayal of the simple woman lifted out of her element help greatly.

In the George Beban style of picture architecture, which obliges him to enact always the same role in a different guise, we regard this picture as not equal to his former efforts. The heart interest is not quite so strong. The poor man out of his element is a sympathetic character, but we cannot feel quite so sorry for him as if he had bigger troubles, more solemn and sacred ties disturbed, as, for example, in "His Sweetheart," which permitted Mr. Beban's fullest expression of his art in Italian character sympathy compelling roles.

In "The Marcellini Millions" Guido works into a frenzy of rage at intruders, which lacks the sincerity of his previous efforts. He is too quickly calmed, overruled, by a woman who could not conceivably have cowed a man so big and certainly right. And so it required the circumstances of a somewhat improbable plot to place them back home and happy again. We do not rank this as equal to Mr. Beban's other productions. Miss Eddy's work, however, helps the picture greatly.

THE STORY AND PLAYERS

Marcellini (Pietro Sosso), a rich oil and wine merchant, dies after destroying his will. The estate goes to Guido (George Beban) and Antoinetta Bartelli (Helen Eddy). They take possession of the mansion, leaving their truck farm, and are embarrassed by riches and servants. Antoinetta is dominated by Mrs. Murray (Adele Farrington), who undertakes to teach her how to accept her new position gracefully. Guido, after a fight with riotous and unwelcome "guests" of Mme. Bartelli, returns to the humble home. Then it is discovered that Wade Crosby (Henry Woodward) is the real heir. Antoinetta, learning this, refuses to stay another moment and returns home with the baby to help Guido once more to enjoy the simple life. Both are now supremely happy.

"The Flashlight"

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE FLASHLIGHT," adapted to the screen by Ida May Park from the story by Albert M. Treynore, is a picture of merit, in rank with some of the best picturizations of dramatic narrative, and will stand as one of the best efforts yet of Bluebird. Its story is essentially mystery. The suspense is skilfully sustained to the end.

There is almost too much of the mysterious about it—so much so that at times Miss Park, who directed, is obviously handicapped. The trick in the taking of flashlight pictures, which paves the way for the solution of the mystery, is not new, but its obvious strength as a stepping stone to a well-conceived climax is so deftly applied by the director that it is made to stand out with all the newness of an Easter hat. The action in the initial reel does not strike, at times, the desired pace, but with its footage run it attains a swiftness upon which an actual happening could not much improve. A clearer and more forcible explanation of the flashlight's connection as the basic principle of the plot, if given, would have added a certain strength to the picture which it lacks as it stands.

Dorothy Phillips and William Stowell in the leading roles give fine characterizations. Miss Phillips' talent for expressing emotion to an unexaggerated degree, combined with Mr. Stowell's strong personality, adds to this picture a sterling worth. Lon Chaney in support is convincing. Superlatives can alone describe the photography and natural scenic effects obtained.

THE STORY AND PLAYERS

Jack Lane (William Stowell) goes into the mountains to experiment with his invention for photographing animals. The camera has a flashlight arrangement which automatically explodes when an animal steps upon a certain twig within range. Lane, in his search for a proper setting for his device, wanders some distance from his cabin, and is obliged to apply for a night's lodging at the cabin of a recluse. He is refused, and lies down in the woods to sleep, first setting his flashlight. During the night he is awakened by an explosion of the flashlight and rifle shots. Returning to his own cabin he develops the plate, which discloses the picture of a girl carrying a rifle and apparently in flight. He is puzzled. Through curiosity he again visits the recluse's cabin and is arrested for murder. He escapes and stops in his flight to sleep. He is awakened by the girl whose likeness developed from the plate. The girl, Delice Brixton (Dorothy Phillips), and he set off together with a sheriff's posse in pursuit. He connects the girl with the murder, and she suspects him, apparently. Lane is recaptured; a trial is had and he is acquitted on testimony of the girl and the man supposed to have been dead. Brixton (Lon Chaney) gives himself up and testifies that he killed Brixton (?), the recluse, who was a half-brother, in self-defense. The girl is Brixton's daughter. Lane is acquitted.

"The Primrose Ring"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

OPINIONS will widely vary on the acceptability of this picture as entertainment. We have no quarrel with the author of such a charming story as has been adapted into pictures, nor could we suggest a more artistic manner of presenting, nor a star more suited to the principal role than Miss Murray. But we know that the motion picture's vivid power of portraying and making stand out will cause some sensitive persons to shudder at a few of the hospital scenes.

The story by Ruth Sawyer makes a fairy tale out of the sad plight of the inmates of an incurable ward in a hospital. Human kindness to the patients is idealized as distinct from medical correctness. The power of mind to overcome pain is placed above the doctor's orders not to "disturb" the nervous systems of his patients by stirring their imaginations and picturing to them fairies and ogres and things which weak little souls all stirred up with excitement cannot stand.

And so there is this contrast of the helpless little folks, whose only joy in life is the little nurse who was herself an incurable and "knows how it feels" to be left all alone to "scientific" methods.

The play has dramatic quality, will be classed as most unusual and one that certainly is calculated to stir one's feelings, and we should say make a never to be forgotten impression on the mind of any little child. The operation all but shown in detail, from administering the ether to the raising of the surgeon's knife, offers contrast in plenty to the fairy dream of a little girl temporarily put to sleep to be made well again.

It is a pretty conception, dealing with an ever sad subject, marvelously well handled. Personally, we like its "different" theme, and believe audiences generally will enjoy it.

THE STORY AND PLAYERS

Dr. MacLean (Winter Hall) was kindly, human. He operated on Margaret (Mae Murray), a foundling named after himself, and from a member of the incurable ward she became nurse in that ward. Bob (Tom Moore), his son, returned from study abroad, a "scientist." On the death of his father he took charge of the hospital. His first recommendation was the abolishment of the ward for incurables, because of shortage of funds for the work. When the time comes to take the little patients away he enters the room to be greeted by the children as the "big, white knight" who has come to save them from the ogre, pain. For Margaret has filled the lives of these hopelessly crippled children with fairy dreams that make life not all pain. This softens the doctor's heart, and instead of abolishing the ward, he prepares a new and real home for the children, with Margaret in complete charge.

"The Frame-Up"

(American-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

FOR an absolutely clean, wholesome film with plenty of punch and a wealth of side-splitting episodes, let us commend "The Frame-Up." William Russell as Geoffrey Claiborne, son of an indulgent wealthy father, is "all man," and the risks he takes to accomplish his ends are strenuous to a degree.

For instance, he is being taken to police headquarters and is seated between two policemen in the back seat of a touring car. He extends his arms along the back of the seat behind the policemen, and with a back somersault catapults himself from the car and makes his getaway.

The photography is uniformly good, and the picture portraying Claiborne's father in an unruly racing machine is vivid indeed. This is a picture that may be shown anywhere and is bound to prove a winner.

THE STORY AND PLAYERS

Geoffrey Claiborne is tired of idling and wants a job with a "kick" in it, a desk in his father's office being far too prosaic for one of his red-blooded tendencies. By a chain of peculiar circumstances he secures a position from Mother Moir (Lucille Ward) as chauffeur in her garage. He falls in love with Jane Anne (Francelia Billington), the daughter. One day he overhears Jim Vance (William Spencer), a saloon keeper, threatening Mother Moir with an exposure of her past unless she hides three yeggmen who have just crossed the border after pulling off a job in Canada.

Having forsaken her evil ways and now endeavoring for her daughter's sake to lead a moral life, she at first declines to do Vance's bidding, but is forced to surrender. Russell, realizing her predicament, suggests a way out—the way being that he hire a couple of gunmen to go to Vance's saloon to start a fight and in the subsequent melee kidnap the three crooks, drive them out of town to a lonely railroad station, and urge them to get out of town. This plan miscarries, for these men, having Mother Moir's address, force Russell at the point of a gun to drive them to that destination. There they are hidden for a time, but the police get a clue and he is taken to police headquarters for examination.

In the meantime his father (Harvey Clark), a regular sport, is arrested for speeding, the fact being that he has lost control of the machine and cannot stop it. Father and son so meet at police headquarters, and it's some meeting—the laughter of the two at each other's predicament is infectious.

But to return to the story, the yeggmen, unable to secure their release from the steel room wherein they were confined, dynamite the door of their prison, set the house on fire, but are captured with their loot.

Geoffrey and Jane Anne marry and receive his father's blessing.

Others in the cast are Manuel Sampson, Charles Newton, Clarence Burton and John Goff, all of whom handle their respective parts well.

"The Checkmate"

(Horkheimer-Mutual—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

A PICTURE with all its component parts good is "The Checkmate," with Jackie Saunders. The story, making use of a dual delineation, has been arranged in a pleasing and interesting manner. While it seizes upon a very trite angle of action for a part of its exposition, a young girl forever compromised by wine, a rich young blade and his bachelor apartments, it justifies recourse to this by switching it into a brand new, clever climax.

Jackie Saunders plays the dual character part whereon hinges the action of the entire story. In it she alternates between a harum-scarum hoyden type of a country girl and a gown-craving, city-life aspiring miss. The both types are sisters in the plot, and Miss Saunders' work in both characterizations is without fault.

The story as put forth on the screen is a tricky one. While for a time it seems that all is about to end up in a matter-of-course, sordid manner, bearing a moral, it suddenly takes a turn, and the denouement comes in an unusual but perfectly logical manner. It is a case of twins and facial resemblance giving argument to the probabilities.

The supporting cast is an able one, including as it does Margaret Landis, Frank Mayo, Daniel Gilfether, Mollie McConnel and Henry Grey.

THE STORY AND PLAYERS

Claire and Ida Marley (Jackie Saunders) are twin daughters of a humble ranch owner. Ida is a romping tomboy lass, as innocent and guileless as the birds and animal life on the farm which she is contented to have as her world. Claire, while the exact counterpart of her in manner and desire, is weary of farm life and craves the gowns and parties of the city. She goes to the city and is employed in a department store. Here she meets Roy Vandegrift (Frank Mayo), a millionaire bachelor. She loves him, but is betrayed, and returns home chastened and sorrowing. Coincidence brings Vandegrift later, while on a fishing trip, to the countryside near the Marley ranch.

There he meets Ida, the hoyden, innocent sister. Claire learns that he is making love to her sister. She does not betray her presence in the vicinity to Vandegrift, but watches jealously over her sister. Vandegrift persuades Ida to elope with him. Claire learns of it and decides to use a ruse and take advantage of the similarity of appearance between her and her sister to make him marry her and justify her previous sacrifices. After the marriage is performed and he is genuinely in love with his bride, Vandegrift is amazed to find that he has married Claire instead of Ida.

"The Wildcat"

(Horkheimer-Mutual—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

THE leading role in a comedy-drama such as "The Wildcat" is one that perfectly suits Jackie Saunders. Caveman love-making methods involved in a modern story and a good sprinkling of comedy maintain the interest in this picture.

Cast as she is in this vehicle, Miss Saunders again enforces the application of those two adjectives most often applied to her: wild and lovable. Like most of the plots of the present day, and every day preceding, it has love as an important basis for its action. But, unlike these same, it develops its Cupid contents in a more unique and startling style. Therein lies the secret of its predicted success.

Supporting Miss Saunders are Daniel Gilfether, Mollie McConnell, Arthur Shirley and Nell Holman.

THE STORY AND PLAYERS

Bethesda Carewe (Jackie Saunders), the spoiled child of wealthy, indulgent parents, is known as "The Wildcat." Mr. Carewe (Daniel Gilfether) loses his money and plans to retrench by having Bethesda marry a man who can save him. Bethesda refused to be thus bartered for. When Mortimer Hunt (Arthur Shirley), the rich young man is invited to the house, Bethesda plays all sorts of tricks on him to make him disgusted. They, however, increase his infatuation and determination for her.

Unable to win her by modern methods, Hunt plans with Mr. Carewe to carry Bethesda off to the mountains, to kidnap her and win her love. This is done, and she is held in a cabin until she is willing to submit to the suit of the man she is unwilling to love.

Hunt, believing that there is a spark of affection for him within Bethesda, forces her to divulge it by arranging a fake lynching of himself. This is realistically started, and when Hunt is about to be hung by the "desperadoes" Bethesda declares her love and willingness to marry him.

"The Phantom's Secret"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

TO employ once again that bromide: If Universal maintains the standard set by "The Phantom Secret," the success of Butterfly pictures is assured. In fact, "The Phantom Secret" attains a degree quite far and above the average and is suitable for exhibition in all houses. The story, by J. Grubb Alexander, has a strong vein of suspense, a good romance and plenty of heart interest. As produced by Charles Swickard its high lights are well brought out and one never finds time to look for technical faults if such there are in contemplation of the absorbing story.

Mignon Anderson and L. C. Shumway do good work in the leading parts and head a cast competent in every respect. The atmosphere for all phases of the story is convincing enough and the scenes and settings are well selected. The camera work is of an unusually high order.

THE STORY AND PLAYERS

Jeanne (Mignon Anderson) discovers that her father, Count de Beaulieu (Marc Fenton), is a crook. Before he dies she is forced to marry one of his associates, Franz (Hayward Mack). She is forced into a life of thievery, and eventually Franz's operations lead him to America. Here Jeanne meets an old school chum, Jane (Molly Malone), who is going to Florida to visit her aunt, whom she has not seen since childhood. Jeanne, escaping from her husband, sets out with her. There is a railroad accident and Jane is killed. Jeanne takes her place, and on her arrival in Florida is welcomed into a happy home. Henry Marston (L. C. Shumway) falls in love with Jeanne, but when he proposes she has to refuse. Henry believes her in love with Frank Van Dyk (Fred Church), a man who has learned of the deception. Things come to a climax when Franz appears on the scene and claims Jeanne as his wife. He is, however, put out of the way by an associate (Dan Leighton), who has cause to hate him. After that Henry claims Jeanne as his wife.

"Sowers and Reapers"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

GEORGE BAKER, author and director of "Sowers and Reapers," in which Emmy Wehlen is starred, delved into motion picture ancient history for his material. This applies not so much to the story, which takes various flights of fancy, but to the tone in which it is all keyed. The subtitles are on the order of the "take back the child and tear up the papers" variety and are apropos of the action every time. There are, too, a number of inconsistencies in the story and direction that are glaring, to say the least. It is difficult to understand how a body was burned to a point beyond recognition while the clothing and a letter found on the person still served as a means of identification.

In fact, "Sowers and Reapers" is in general such a cheaply inspired offering that to attempt a full list of its faults would be somewhat foolhardy. Its appeal, if any it has, is confined to that class who cheered and hissed at the ten, twenty-thirt' years since.

Emmy Wehlen, extremely pretty, is the one bright spot in the picture. Her support is capable.

THE STORY AND PLAYERS

Annie (Emmy Wehlen), a factory girl, secretly marries Earle (George Stuart Christie). His father (Frank Currier) by deceit separates them and makes Annie believe he is faithless. Earle, led to believe her dead, marries to suit his father. Annie, in the city, secures a position in a motion picture studio, and shortly becomes a star. She writes a scenario of her life, incorporating in it the episode of her desertion as she has been led to believe it. At a reception where the picture is shown Earle learns of his father's duplicity and hastens to explain matters. Annie, after she has learned the facts, pardons Earle and his father.

Others in the cast are Peggy Parr, Harry Davenport, Walter Horton, Kate Blancke, David Thompson, Grace Saums, Claire McCormack and Emmanuel Turner.

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

Apr. 19. The Great Bradley Mystery (Alma Hanlon), Apollo 5
Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3. The Auction of Virtue (U. S. Amuse.) 5
May 10. Little Miss Fortune (Erbograph) ... 5
May 17. The Mystic Hour (Apollo) 5
May 24. Song of Sixpence (Van Dyke) 5
May 31. House of Cards (U. S. Amuse.) 5
June 7. Charity Castle (Erbograph) 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5
Coming—A Romance of the Redwoods (Mary Pickford) ..... —

Bluebird Photoplays

Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips) 5
Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Merserau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon) 5
June 11. A Doll's House (Dorothy Phillips) 5
June 18. The Little Orphan (Ella Hall) 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5
May 28. Money Madness (Mary MacLaren and Eddie Polo) 5

Fox Film Corporation

Apr. 9. Her Temptation. (Gladys Brockwell) 5
Apr. 16. The Devil (Stuart Holmes) 5
Apr. 23. She, (Valeska Suratt) 5
Apr. 30. American Methods (William Farnum), Special 5
Apr. 30. Royal Romance (Virginia Pearson) 5
May 6. A Small Town Girl (June Caprice) 5
May 13. The Book Agent (George Walsh) ... 5
May 20 Heart and Soul (Theda Bara) 5
May 20. The Final Payment (Nance O'Neil) 5
May 27. The Silent Lie (Miriam Cooper) 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Our Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

Apr. 30. The Danger Trail (H. B. Warner and Violet Hemming), Selig 5
May 7. The Saint's Adventure (Henry B. Walthal and Mary Charleson), Essanay 5
May 9. The Truffers (Nell Craig and Sidney Ainsworth), Essanay 5
May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig 5
May 21. Night Workers (Marguerite Clayton), Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Hers), Selig 5
June 11. The Ghost of Old Morro (Mabel Trunnelle and Robert Conness), Edison 5

McClure Pictures*

Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 23. God's Law and Man's (Viola Dana), Columbia 5
Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
Apr. 30. The Call of Her People (Ethel Barrymore), Columbia 7
May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players. 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Duchess of Doubt (Emmy Wehlen), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke 5

Mutual Film Corporation

Apr. 16. Environment (Mary Miles Minter) American 5
Apr. 16. The Single Code (Crane Wilbur) Horsley 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5
Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frame Up (William Russell), American 5
May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Tooth (Gail Kane), American 5

Paramount Pictures Corporation

Apr. 16. Sleeping Fires (Pauline Fredericks), Famous Players 5
Apr. 19. The Lonesome Chap (House Peters and Louise Huff), Pallas 5
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players 5
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky 5
May 31. Unconquered (Fannie Ward), Lasky, 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky 5
June 14. The Miner (Margaret Illington), Lasky 5

Pathe Exchange, Inc.

Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clugston), Astra 5
Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa 5
May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eldeen Stuart and Wayne Arey), Thanhouser 5
May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra 5

Red Feather Productions

Apr. 16. The Flower of Doom, M. K. Wilson and Gypsy Hart) 5
Apr. 23. The Hero of the Hour (Jack Mulhall) 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick), 6
Feb. —. The Price She Paid (Clara Kimball Young) 7
March —. The Eternal Sin (Florence Reed), Brenon 5
April —. The Easiest Way (Clara Kimball Young) 7
April —. The Law of Compensation (Norma Talmadge) 5
April —. The Silent Master (Robert Warwick) 7
May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Apr. 22. Cheerful Givers (Bessie Love), Fine Arts 5
Apr. 22. The Desert Man (Wm. S. Hart) Ince Kay-Bee 5
Apr. 29. Hands Up (Wilfred Lucas), Fine Arts 5
Apr. 29. The Pinch Hitter (Charles Ray), Ince-Kay Bee 5
May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6. The Snarl (Bessie Barriscale), Ince-Kay Bee 5
May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee 5
May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee 5

Vitagraph V-L-S-E.

Apr. 23. The Hawk (Earle Williams) 5
Apr. 30. Her Secret (Alice Joyce and Harry Morey) 5
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife (Peggy Hyland and Marc MacDermott) 5
May 21. Clover's Rebellion (Anita Stewart) 5
May 28. The Soul Master (Earle Williams). 5
June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce) 5

World Pictures

Apr. 23. Darkest Russia (Alice Brady) 5
Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady) 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
June 11. The Moral Angle (Robert Warwick and Gail Kane) 5
June 18. The Brand of Satan (Montagu Love, Gerda Holmes and Evelyn Greeley) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
May 7. Royal Game.....500 feet
May 14. The Small Cat Animals.....500 feet
May 21. Odd Hoofed Animals.....500 feet
Scenics and Educational—Split Reels
Apr. 2. The Sheep of Chelan.....——
Apr. 9. Our World as it Appears to the Ant, and Study in Sand.....1 reel
Apr. 16. New York to Florida.....1 reel
Apr. 30. Home Aquarium, and Picturesque Dauphine.....1 reel
May 28. Surgery at the Zoo.....500 feet

Foxfilm Comedies

Apr. 23. His Love Fight (Hank Mann).....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 20. His Bomb Policy.....2 C

General Film Company

BROADWAY STAR FEATURES
Past One at Rooneys (1st of O. Henry Series), 2 D.....21860-61
Friends in San Rosario (2nd of O. Henry Series), 2 D.....21879-80

ESSANAY
The Shooting Star, C., and Harvesting the Wheat Crop in Alberta, Can., Educ., Split reel.....21851
Meddling with Marriage (16th of "Is Marriage Sacred?" Series), 2 D.....21858-59
Canimated Nooz Pictorial, No. 28, and Great Lakes, Sc., Split reel.....21872
Canimated Nooz Pictorial, No. 29 (Cart-C) 21890

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

FORTUNE PHOTOPLAYS
The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D.....21843 46
The Yellow Bullet (Neil Hardin and Lucy Payton), 4 D.....21866-69
Vengeance of the Dead (Henry King and Lillian West), 4 D.....21885-88

KALEM
The Vanishing Bishop (24th of "Grant Police Reporter" Series), 1 D.....21856
The Mystery of the Burning Freight (5th Episode of "A Daughter of Daring"), 1 D.....21862
Doubles and Troubles (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D.....21873-74
The Secret of the Georgias (25th of "Grant Police Reporter" Series), 1 D.....21877
The Lone Point Feud (6th Episode of "A Daughter of Daring"), 1 D.....21881
The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D.....21891-92

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
May 20. Starlight Sleep.....1 C

SELIG
The Power of Pin Money, 2 D.....21864-65
Selig-Tribune, No. 27, 1 Top.....21870
Selig-Tribune, No. 28, 1 Top.....21875
Mr. Bingo the Bachelor (John Lancaster), 1 C.....21882
The Daughter of "Gas House" Dan, 2 D.21883-84
Selig Tribune, No. 29, 1 Top.....21889
Selig Tribune, No. 30, 1 Top.....21893
Bill and the Bearded Lady, 1 C.....21894

SELIG-HOYT COMEDIES
May 28. A Hole in the Ground.....2 C
June 11. A Brass Monkey.....2 C
June 25. A Day and a Night.....2 C
July 7. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, May 14, 1917
Drew—Her Lesson (Mr. & Mrs. Sidney Drew).....1 C
Monday, May 21, 1917
DREW—Nothing to Wear (Mr. & Mrs. Sidney Drew).....1 C
Monday, May 28, 1917
ROLMA—The Black Hand (Ralph Herz) 1 C

Mutual Film Corporation

Monday, May 21, 1917
ROTHACKER—A Zeppelin Attack on New York, 1 reel.....05529
MUTUAL SERIALS—Mistaken Identity (Chapter 7 "The Railroad Raiders,"), 2D.....05530-31
LaSALLE—Chubby Inherits a Harem (Madge Kirby), 2C.....05542-43

Tuesday, May 22, 1917
GAUMONT—Mutual Tours Around the World, 1 Trav.....05544
Wednesday, May 23, 1917
MUTUAL—Mutual Weekly, No. 125, 1Top..05545
STRAND—Two of a Kind (Billie Rhodes), 1C.....05546
Thursday, May 24, 1917
CUB—Jerry Joins the Army (George Ovey), 1C.....05547
GAUMONT—Reel Life; Golfing on Wheels, The Sugar Industry of the Barbadoes, Plowing with a Motor Car, Caviare, The Russian Delicacy, A $1,000.00 Playhouse, 1 Mag.....05548
Friday, May 25, 1917
MONMOUTH—Two Crooks and a Knave (Episode 10, "Jimmie Dale" Series), 2D.....05549-50
Saturday, May 26, 1917
VOGUE—Flirting with Danger (Paddy McQuire), 2C.....05551-52
Monday, May 28, 1917
MUTUAL SERIAL—A Knotted Cord (Chapter No. 8 of "The Railroad Raiders"), 2 D.....05553-54
CAHILL—Patsy's Partner (Marie Cahill), 2 C.....05560-61
Tuesday, May 29, 1917
GAUMONT—Mutual Tours Around the World; Tenerife, In the Canary Islands, Notre Dame, The Most Beautiful Church in Paris, Mocnigsee, A Lovely German Lake, 1 Trav.....05562
Wednesday, May 30, 1917
MUTUTL—Mutual Weekly, No. 126, 1 Top.....05563
STRAND—Bluffing Father (Billie Rhodes) 1 C.....05564
Thursday, May 31, 1917
CUB—Jerry's Masterstroke (George Ovey), 1 C.....05565
GAUMONT—Reel Life; Hand Made Barrels, Adding to the Tin Supply, Auto Campers Out, Dynamiting a Hill Side, A Lion Pup, 1 Mag.....05566
Friday, June 1, 1917
MONMOUTH—A Rogue's Defeat (Episode 11, "Jimmie Dale" Series), 2 D.....05567-68
Saturday, June 2, 1917
VOGUE—Title not announced, 2 C.....05569-70

Paramount Pictures Corporation

Monday, May 21, 1917
BURTON HOLMES—Batavia, the Javanese Capital, 1 Trav.
KLEVER KOMEDY—Moving (Victor Moore), 1 C.
PICTOGRAPH—No. 68, 1 Mag.
Monday, May 28, 1917
BURTON HOLMES—A Journey Through Java, 1 Trav.
COMEDY—Title not announced, 1C.
PICTOGRAPH—No. 69, 1 Mag.

Pathe Exchange, Inc.

Sunday, May 20, 1917
Mystery of the Double Cross, No. 10 (The Hole in the Wall), D, Astra.
The Neglected Wife Episode No. 2, "Weakening" (Ruth Roland, Corenne Grant, Roland Bottomley and Neil Hardin), 2 D, Balboa.
Lonesome Luke's Honeymoon (Harold Lloyd, Bebe Daniels, Harry Pollard and Bud Jamison), 2 C.
Know America, the Land We Love, No. 9 (Copper Industry), Sc., 1 reel, Combitone.
Jumping Jealousy (Harry Myers and Rosemary Theby), Myers and Theby, 1 C.
The Latest French Creations (Fash.), 1 reel, Marquis de Giafforri.
Jerry on the Job—Quinine (C-Cart.) and Seoul, Korea, Sc., Split reel, International.
Wednesday, May 23, 1917
Hearst-Pathe News, No. 42, 1 Top.
Saturday, May 26, 1917
Hearst-Pathe News, No. 43, 1 Top.
Sunday, May 27, 1917
Mystery of the Double Cross, No. 11 (Love's Sacrifice), 2 D, Astra.
The Neglected Wife (Episode 3, "In the Cruicible"), (Ruth Roland, Corinne Grant, Roland Bottomely and Neil Hardin), 2 D, Balboa.
Rusticating (Harry Myers and Rosemary Theby), Myers & Theby Corp., 1 C.
Know America, the Land We Love, No. 10 (Odd Spots in Arizona), Sc., 1 reel, Combitone.
Wednesday, May 30, 1917
Hearts-Pathe News, No. 44, 1 Top.
Saturday, June 2, 1917
Hearst-Pathe News, No. 45, 1 Top.

Triangle Komedies

Sunday, May 13, 1917
A Laundry Clean-up.....1 C
His One-Night Stand.....1 C

Sunday, May 20, 1917
The Camera Cure.....1 C
Twin Troubles.....1 C
Sunday, May 27, 1917
His Social Rise.....1 C
Love and Fish.....1 C

SENNETT-KEYSTONES
Apr. 22. Secrets of a Beauty Parlor.....2 C
Apr. 29. The Maiden's Trust.....2 C
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love.....2 C
June 3. Cactus Nell.....2 C

Universal Film Company

Week of May 21, 1917
SPECIAL RELEASES
NESTOR—Moving Day (Eddie Lyons, Lee Moran and Edyth Roberts), 1C. 02427
GOLD SEAL—A 44-Calibre Mystery (Harry Carey and Claire DuBrey), 3D.....02428
L-KO—Beach Nuts (Dan Russell and Gladys Varden), 2C 02430
UNIVERSAL—Animated Weekly, No. 73, 1 Top.....02431
UNIVERSAL—Screen Magazine, No. 20, 1 Mag.....02435
JOKER—The Boss of the Family (William Franey and Gale Henry), 1 C.....02437
POWERS—Cupid Gets Some New Dope (Cart-C), and Navigation in China (Dorsey Educ.), Split reel.....02440
UNIVERSAL SPECIAL—At the Poisoned Door (Episode 11 of "The Voice on the Wire") (Ben Wilson and Neva Gerber), 2 D.....02442

REGULAR RELEASES
VICTOR—Who Said Chicken? (Ernie Shields and Marcia Moore), 1 C, Reissue.....02429
VICTOR—Mary Ann in Society (Ruth Stonehouse), 1 C.....02432
REX—Unmasked (Grace Cunard and Francis Ford), 1 D, Re-issue.....02433
LAEMMLE—Money's Mockery (Douglas Gerrard and Francella Billington), 2D. 02434
BISON—Dropped from the Clouds (Eileen Sedgwick and Gypsy Hart), 2 C.....02436
LAEMMLE—The Light of Love (Jessie Arnold), 1 D, Re-issue.....02439
BIG U—The Smashing Stroke (Jack Conway), 2 D, Re-issue.....02441

Week of May 28, 1917
SPECIAL RELEASES
NESTOR—Tell Morgan's Girl (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.....02444
VICTOR—The Gunman's Gospel (Jack Mulhall), 1 D.....02446
L-KO—Roped Into Scandal (Harry Lorraine, Bert Roach and Eva Novak), 2 C.....02447
UNIVERSAL—Animated Weekly, No. 74, 1 Top.....02448
UNIVERSAL—Screen Magazine, No. 21, 1 Mag.....02452
JOKER—Uncasy Money (Williaam Franey), 1 C.....02456
POWERS—When Noah's Ark Embarked (C-Cart.) and Perils of the Yangtze (Dorsey Educ.), Split reel.....02457
UNIVERSAL SPECIAL—The Fifth Victim (Episode 12 of "The Voice on the Wire"), (Ben Wilson and Neva Gerber), 2 D.....02459

REGULAR RELEASES
GOLD SEAL—The Stolen Actress (Ruth Stonehouse), 3D.....02445
VICTOR—An Eight Cylinder Romance (J. M. Foster and Rena Rogers), 2 C-D.....02449
BIG U—Defiance (Margarita Fischer), 1 D.....02450
VICTOR—By Special Delivery (Zoe Rae), C-D.....02451
IMP—The Puzzle Woman (Grace Cunard and Francis Ford), D.....02453
BISON—No 10 Westbound (Eileen Sedgwick and Kingsley Benedict), 2 D.....02454
REX—The Purple Scar (Constance Johnson), 2 D.....02458

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chases (Hughie Mack).....1 C
Monday, May 14, 1917
Heavy Hugh and Hula Hula (Hughie Mack).1 C
Monday, May 21, 1917
Gall and Gasoline (Hughie Mack).....1 C
Monday, May 7, 1917
Chinks and Chases (James Aubrey).....1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey).....1 C

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8 The Golden Rosary, D ..... 5 reels
Apr. 14. (Educational Subject) ..... 1 reel
Apr 21. A Forceful Romance (Sunshine) C.....1 reel
Apr. 28. (Educational Subject) ..... 1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D. ..... 5 reels
May 12. (Educational Subject) .....1 reel
May 14 The Daughter of Darkness, Episode No 1, D .....2 reels
May 19. Ghosts (Sunshine), C. .....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Release .....5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week..... .....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help..... .....1 reel
The Magic Maid .....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World ..... — reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise)..5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... . . .

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
The Bar Sinister.....9 reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa..5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues..... — reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....1 reel

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
Midnight Frolic .....1 reel
Goldie Locks and the Three Bears.....1 reel
Jimmy Gets the Pennant.....1 reel
In the Jungle.....1 reel
Out in the Rain.....1 reel
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet..... 5 reels
The Cowpuncher.....6 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

To-day Feature Film Corp.
To-Day (Florence Red and Frank Mills).. ....

Triumph Film Corporation
The Libertine .....6 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers
Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions
The Warfare of the Flesh..... ....

Lois Weber Productions
Even As You and I..... ....

Wharton, Inc.
The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Sign of the Scarf." (Episode of Kalem's "Grant, Police Reporter," series. One reel.)—Ollie Kirby departs from her usual vampire role and becomes an attractive heroine, while George Larkin, as customary, scales a wall, swings through the air and rescues the maiden in distress. The thrill is the center of a plot in which the "Spider" figures. A girl comes to New York in search of a fortune and her identification papers are seized by the "Spider's" accomplices. The scarf is a distress signal waved from the window of the room in which the heiress is imprisoned.

"The Man Hunt at San Pedro." (An Episode in Kalem's "The American Girl" series. Two reels.)—The scenes of Western life shown in the Kalem "American Girl" series are sufficiently interesting in themselves to require no plot. The story starts off well, with the mysterious efforts of a cowpuncher to borrow $100 from Rodger King, industrial leader of the New West. Following his failure at borrowing, he robs a safe, stealing the "kick" of an old miner who has placed the money with King for safekeeping. A mining promoter, a guest of the King's, tries to get the money from the cowpuncher, but fails. In the end he is proved to be the real villain, while the cowpuncher's motive was merely to pay the arriving expenses of a new baby. Marin Sais did some unusually good riding, and the film gets over well, with the exception of a rather long-drawn-out ending.

Mutual Program

"Mutual Weekly, No. 123." (Gaumont. One reel. Wed., May 9.)—The celebration of Americanization Day in New York City is the opening feature of this reel, wherein some 5,000 school children participate and Mayor John Purroy Mitchel is shown delivering a speech on the necessity of preparedness and undivided loyalty to the flag; this is followed by a picture showing Secretary of the Treasury McAdoo signing the order for $2,000,000,000 for Britain's immediate use; fire at Montreal, Canada, involving a loss of $50,000; the 1917 yachting season opens at San Francisco, Cal.; the French cruiser Admiral Ruk visiting this port; "Somewhere on the North Sea," the French fleet keeping the traffic lanes open, and military maneuvers at Fort Sam Houston, Texas. Altogether this is a highly interesting reel and is bound to excite favorable comment.

"Reel Life," No. 54. (Gaumont. One reel. Thurs., May 3.)—Several features of present-day interest are depicted in this reel, among them being "How New York Cares for Its Feeble-Minded," showing the poor unfortunates in the schools, workshops and play grounds on Randall's Island, East River, where the girls are taught dressmaking and cooking and the boys are drilled in the rudiments of carpenter work, shoemaking and chair-repairing. This is followed by pictures showing how oil is produced from the bed of the Pacific Ocean by means of derricks erected over the surf; the manufacture of grape juice is fully amplified, from the gathering of the grape to the final bottling of the product.

"Jerry's Picnic." (Cub. One reel. Thurs., May 10.)—Another of George Orey's amusing comedies that will more than strengthen the good feelings already existing between Jerry and any audience before which he has made his debut. This reel is brimful of harmless laughable incidents, which are bound to insure for it a hearty reception anywhere.

"The Overland Disaster." (Signal-Mutual. Two reels. Mon., May 14.)—The sixth chapter of "The Railroad Raiders" is just as full of interest as were any of its predecessors, and the intent and purpose of the author is now evidently to clear Helen's father's name, he having been sentenced to ten years' imprisonment on a charge of stealing the payroll of a construction plant. Wallace Burke (Leo Maloney), the newly appointed special detective, has been brought up sharply by the new superintendent, who is now using the crook (Burke) to round up the chief of the railroad raiders—the discharged agent. The film is replete with stirring incidents and some of neat novelty; for instance, when Desmond, posing as a lawyer and interviewing Helen's father in the jail, dots and dashes off a message in the Morse code with the tip of a pencil telling him to watch for a rope at the south end of the jail yard. This he does and so an escape is effected. In the meantime the president's special is derailed and overturned, thereby adding material for further developments in the activities of the officials of the K. & W. R. R.

"His Cannibal Wife." (La Salle. One reel. Tues., June 12.)—An interesting, lively comedy without a semblance of slapstick, but one that will "go over" in any company. The "big boob," a super round a theatre has for a wife the star of the "Flim Flam Company," and she's avowedly tired of supporting him. The scenario writer has fallen down on his job, and to excuse himself the boob tells of his wonderful adventures over seas, where after being shipwrecked and corralled by Cannibals he finds his present wife, who was the queen of the Cannibal tribe. So vivid are his accounts that the scenario writer is impressed, and just at the crucial moment the star appears and says "Don't believe him boys, he was never out of California in his life." But the scenario writer has the material for a good screen play, and stakes the boob to $100, which the star immediately appropriates.

"Kleptomaniacs." (Strand-Mutual. One reel. Wed., May 2.)—One of the rather interesting Billie Rhodes and Jay Belasco comedies which is well produced and will most assuredly raise a laugh.

Jack and Mary, an engaged couple, discover each other to be kleptomaniacs. Mary cannot resist the temptation to lift anything from a teaspoon to a tiara, while Jack runs to hats, umbrellas and golf sticks. Mary's ma's gold vanity case is stolen, Jack thinks Mary stole it, Mary thinks Jack stole it. Each wishing to shield the other, buys a duplicate, and each tries to return the vanity case confessing theft, when a detective, having recovered the original returns it, thus the loser has three vanity cases of one identical pattern. Another amusing mixup is where both Mary and Jack purchase a "kleptomania cure," and both declare they are cured, but at the same moment Mary steals Jack's fountain pen, and he abstracts something from her handbag. This reel will go down well.

"Reel Life," No. 52." (Gaumont. One reel. Thurs., May 3.)—This reel opens with pictures of young women taking instruction at the Y. M. C. A., New York, in motor running, and motor repairing and equipping, showing their readiness to be of service to their country when the call should come. Restoring the ancient mission San Fernando Rey del Espana in California, is dealt with as is also the vexatious question of getting rid of the snow in the larger cities. The characteristics of the queer tribe of Issa in Somaliland, British East Africa, are shown and the reel closes with a picture of a daily paper of Castle Rock, Wash., printed on a shingle, everything except shingles and wages having been boosted beyond reach.

"Jerry's Trial." (Cub. One reel. Thurs., May 3.)—Jerry (George Ovey) gets into trouble in a woman's suffrage stronghold and finds himself on trial before a woman jury. The ladies' powder their noses, talk fashions, fix their hair and generally show interest in everything, but Jerry's case while the evidence is being taken. The judge is considerably perturbed, so discharges the jury and gives Jerry thirteen years at hard labor. Jerry, however, manages to secure a lawyer's coat and hat and makes his escape "for a time." There are many amusing incidents in this reel, and wherever Jerry has been seen, it doubtless will be well received.

"Bucking the Tiger." (Vogue. One reel. Sat., May 5.)—Another of the Ben Turpin "classics" in comedy. The squire (Ed. Laurie) objects to his daughter's sweetheart, so some rather ludicrous stunts are staged to bring him to time. His daughter (Lillian Hamilton) persuades him to purchase from the zoo a tiger, which dies almost as soon as delivered. The carcass is skinned, and the sweetheart (Art Currier) dons it and occupies the cage. Ben Turpin is the trainer, and things go well until the Squire gets suspicious, then it's just a case of "hurry up and get," for the pseudo tiger chases him all over the place, and the country sheriff being brought in at this time is bought over and brings his power to bear. Before the squire learns of the deception that has been practiced, he consents to the marriage of his daughter and Art Currier.

"A Woman's Wit." (Signal-Mutual. Two reels. Mon., May 7.)—Chapter five of "The Railroad Raiders" is as full of interesting episodes as any two reeler could well afford to be—needless to say Helen's is the master hand. In this case it is she who will unmask the treacherous Burke who has euchred Morton Webb out of his position as Special Officer, and she already has her plans well outlined. Numerous robberies have been taking place and Webb has been unable to unearth the raiders. Burke, who is working hand in hand with these raiders now plans a coup, since he has been promoted, and it yet remains to be seen how far his scheme will carry. Several bolts of silk have been stolen hence Webb's removal.

Now, Burke plans the holdup of the local and the confiscation of the payroll for the steel mills, but his intention is to squeal upon the men whom he has caused to be hired for the purpose, but Helen is on their trail and already many jewels the proceeds of a theft on the same train have been recovered, due to Helen's reckless daring.

From the present outlook, she will yet be the means of reinstating Webb and exposing Burke Helen's a wonder.

"The Railroad Raiders" as a series bids fair to eclipse "A Lass of the Lumberlands" wherein Helen Holmes distinguished herself so admirably.

The scenic effects are all delightfully chosen and well executed and as the cast is practically the same as in the other series referred to, one may readily see that the best results may be looked forward to.

"Gladys's Day Dream." (Mutual. Two reels. Mon., Apr. 30.)—Marie Cahill, who perhaps is one of the cleverest comedians on the American stage, shows to great advantage in this the first of a series of three comedies that have evidently been constructed for her. The settings are good and the theme reasonable, for as Gladys (Cahill and the theme reasonable, for as Gladys, a department store girl, she has social ambitions and in pursuit of same, she meets Percy who is likewise afflicted. And though both are employed in the same store they have met there before, and the denouement comes at their office in a very much disheveled condition. The next morning they meet at the store, recognition follows, and Gladys announces the entire shattering of her romantic dreams. It's a good picture that should prove acceptable to any audience.

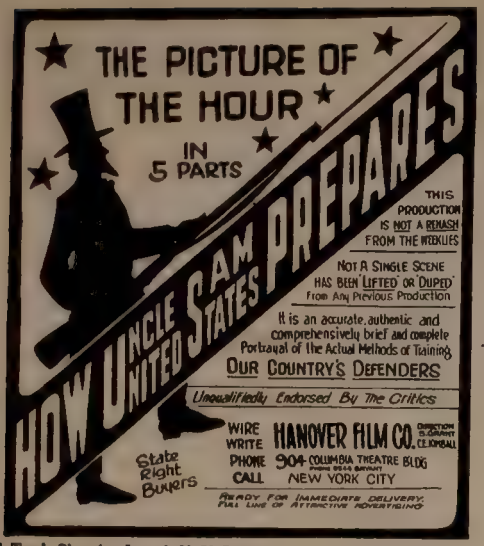
"Her Great Dilemma." (Laemmle. Two reels. Week of May 14.)—A strong story, centering on the woman with a past which works to a climax of unusual power. While it is familiar in many of its situations the denouement is well handled and is responsible for no little suspense. Louise Lovely, Lee Hill and E. N. Wallack are the principals. Emily Mae Davis is author.

"Breaking the Family Strike." (Imp. Week of May 14.)—Matt Moore and Jane Gail are seen to good advantage in this pleasing little comedy wherein a husband imports a feminine strike-breaker to compel his wife to perform her wifely duties after she has struck because he won't sign away his rights as boss. Margaret McKee is also in the cast. This was directed by Moore.

"The Great American Game." (Strand. One reel. Wed., May 9.)—"The great American game" in this case is "bluff," wherein the young man (Jay Belasco) poses as a capitalist marries the girl (Billie Rhodes), whose father (Frank Vroom) a bookkeeper is parading as a retired capitalist. When the double fraud is exposed, the father is inclined to anger, but on the suggestion of the youthful couples to cry "quits." It's an amusing reel and should be well received.

Metro

"Safety First." (Drew Comedy. One reel.)—Sidney and Mrs. Drew give a burlesque on the "safety first" propaganda which is a scream. It is clean, wholesome comedy throughout and its originality is up-to-the-minute. Mr. Drew is in the role of a safety first fanatic who employs all the known devices of modern times as prevention for fire. The members of his household are made to drill nightly and his office help are lined up for drill several times during business hours. His wife starts a fire in the bath tub at a late hour and her hubby when he smells the smoke loses his head and the farcical side of his safety first precautions is brought out with a thousand laughs.



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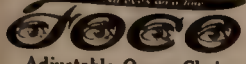
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TABLE OF CONTENTS

CHICAGO—AND YOU! (WM. A. JOHNSTON)..... 3259
EDITORIALS..... 3260
OCHS ABSENT AS CRANDALL FIGHTS EXHIBITORS' TAX BATTLE..... 3261
INDUSTRY'S LEADERS SEEK EQUITABLE TAX AT SENATE HEARING..... 3262
AS ALBANY BILL DIES PENNSYLVANIA TAX IS BORN..... 3263
EXHIBITORS' FACE NEW CRISIS IN EXPRESS TIE-UP..... 3265
Lee A. Ochs Sued for Conspiracy by Frank..... 3261
Nebraska and Iowa Theatres Boost Prices 100 Per Cent.. 3262
Goldwyn Analyzes Complaints of Exhibitors..... 3264
Selig-Tribune Displayed by Screen Magazine..... 3266
Lionel Barrymore Deserts Stage to Direct Ethel..... 3266
Strand Contracts to Take Goldwyn Pictures..... 3268
Greater Vitagraph Hard Hit by War Call..... 3268
Short Film Comes Back Strong, Says Bolster..... 3266
South Carolina Association Celebrates First Year..... 3270
Millenium for Exhibitor Not Yet Here..... 3272
Two Features and Four Comedies on Mutual List..... 3277
Three Latest Productions in June for Paramount..... 3278
Universal Offers Five-Part Butterfly Feature..... 3279
Gladys Hulette Shines on Pathe Program, May 20..... 3279
Seven Big Circuits Book "Within the Law"..... 3281
Ivan's Late Production Opens Strong at Lyric..... 3282
Standard Film Company Wants to Help Exhibitors Advertise..... 3282
Essanay Signs Taylor Holmes, Noted Stage Star..... 3286
Thanhouser Directors Keeping Studios Unusually Active.. 3288
"The Little American" and Kate Wiggin Story for Pickford..... 3289

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line)..... 3270
Live Wire Exhibitors..... 3273
Ready-Made Ad-Talks..... 3275
Advance Offerings of the Programs..... 3277
Film Specialties..... 3280
How Pictures Are Booking..... 3281
In the State Rights Field..... 3282
Live News from the Producers..... 3286
Chicago News and Comment..... 3300
Among the Exchanges..... 3301
Just for Fun..... 3302
Newsy Reports from All Sections (In and Out of Town).. 3303
The East Coast Studios..... 3304
In and Out of West Coast Studios..... 3305
Features—Current and Coming..... 3016
Short Subjects—Current and Coming..... 3017
State Rights—Current and Coming..... 3018
Tabloid Reviews..... 3019

ACCESSORY NEWS SECTION

Editorial..... 3325
Projection (Union Announcements) (Slides)..... 3326
The Camera..... 3332
Music and the Picture..... 3335
Building and Furnishing (Directory of New Theatres).... 3338

SCREEN EXAMINATIONS

"Annie for Spite" (American-Mutual)..... 3310
"Checkmate, The" (Horkheimer-Mutual)..... 3315
"Cris and His Wonderful Lamp" (Conquest-Forum Films)..... 3313
"Flashlight, The" (Bluebird)..... 3314
"Frame-Up, The" (American-Mutual)..... 3314
"Her Better Self" (Famous Players-Paramount)..... 3312
"Highway of Hope, The" (Morosco-Paramount)..... 3310
"Iron Heart, The" (Astra-Pathe)..... 3311
"Lad and the Lion, The" (Selig-K-E-S-E)..... 3311
"Little Miss Fortune" (Erbograph-Art Drama)..... 3313
"Love's Sacrifice" (Pathe)..... 3313
"Marcellini Millions, The" (Morosco-Paramount)..... 3313
"Millionaire's Double, The" (Metro)..... 3310
"Neglected Wife, The" (Balboa-Pathe)..... 3312
"Phantom Secret, The" (Butterfly-Universal)..... 3315
"Primrose Ring, The" (Lasky-Paramount)..... 3314
"Romance of the Redwoods, A" (Artcraft)..... 3309
"Saints Adventure, The" (Essanay-K-E-S-E)..... 3311
"Silent Partner, The" (Lasky-Paramount)..... 3313
"Sixteenth Wife, The" (Vitagraph)..... 3309
"Sowers and Reapers" (Rolfe-Metro)..... 3315
"Wild Winship's Widow" (Triangle-Ince)..... 3312
"Wildcat, The" (Horkheimer-Mutual)..... 3315
"Yankee Pluck" (World Film)..... 3312

ADVERTISERS BY PRODUCTS

CAMERAS
Burke & James..... 3322

CARBONS
National Carbon Co..... 3330
Jones & Cammack..... 3328

CHAIRS
Family Opera Chair Organization..... 3322
Steel Furniture Co..... 3340

ELECTRICAL EQUIPMENT
Hertner Electric & Mfg. Co.. 3322

FILMS
Eastman Kodak Co..... 3333
Evans Film Mfg. Co..... 3333

LENS MANUFACTURERS
Bausch & Lomb Optical Co.. 3329

LOBBY DISPLAY
Menger & Ring, Inc..... 3340
Newman Mfg. Co..... 3339

MAILING LISTS
M. P. Directory Co..... 3328
A. F. Williams..... 3322

MISCELLANEOUS
Amusement Supply Co..... 3329
Berger Mfg. Co..... 3341
Independent Movie Supply Co. 3328
Lee Lash Studios..... 3339
Montgomery & Co..... 3322

MUSIC AND MUSICAL INSTRUMENTS
American Photo Player Co... 3337
Bartola Musical Instrument Co..... 3337

PROGRAMS
Cahill Igoe Co..... 3341
Kraus Mfg. Co..... 3339

PROJECTION MACHINES
Enterprise Optical Mfg. Co.. 3323
Nicholas Power Co..... 3331
Precision Machine Co., Inc.. 3324
Lewis M. Swaab..... 3329

RENOVATORS
Rex Film Renovator Co..... 3328

REWINDERS
Duplex Machine Co..... 3322

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Excelsior Illustrating Co..... 3328
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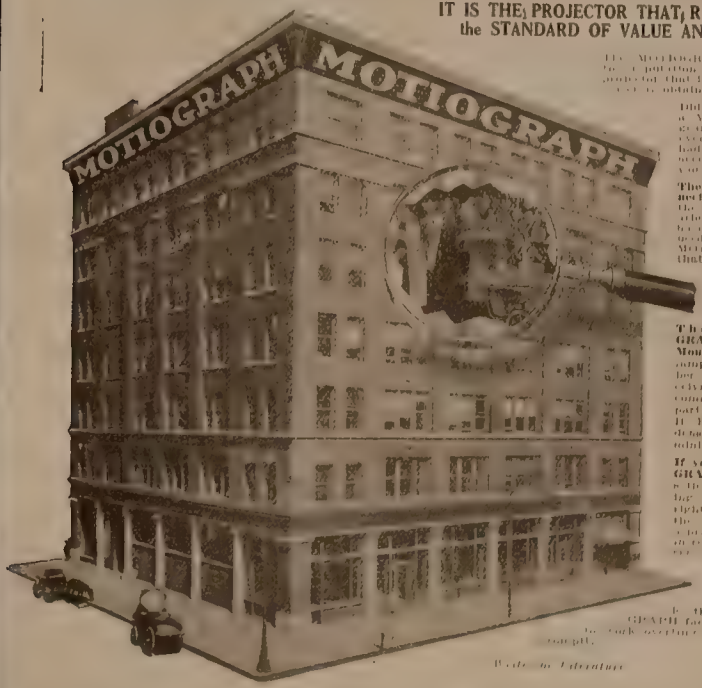
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Edited by E. Kendall Gillett

Competition

SINCE the announcement of the formation of the United Theatre Equipment Corporation, we have received many letters from all parts of the country asking what effect this large organization is to have on the equipment end of the industry.

In the first place, calling this new organization a combination is misleading. The idea was conceived by one of the leading supply dealers in New York City, who, through his personal endeavors, purchased the business of various supply men in the country, so that these various offices are now branch offices of the United Theatre Equipment Corporation and are owned by it.

The basis of the organization is one of better service to the exhibitor, in that one organization, through its own offices located all over the country, can offer better coöperation than would otherwise be possible. This in general is true. It was the case when the Woolworth organization started. It had its own stores and for some time was alone in its field. This, however, lasted but a short time—some other chain stores of the same kind started up and now we have many similar organizations all competing successfully and doing large businesses.

It is not right to assume that an organization such as the United Theatre Equipment Corporation will ever absorb all the successful equipment houses in the country. Men who have a good business are often slow to see the advantage of selling it on any basis, for they figure that a thing which is worth a given amount to them is worth that much and more to some one else—so why get rid of it?

MANY of those who have not been bought out are now preparing to open branch offices, if advices which we have received are correct. They take the attitude that more business is going to be built up by the continual pounding of the Motion Picture interests and that during the process healthy competition is going to increase the business of every equipment man.

Competition of the right kind is not going to be a detriment. There was never a business yet which did not finally die of dry rot unless there was a competitor somewhere in the bushes to keep it on the job, always forcing upon it improvements in order that it should hold its place. We have seen it in all branches of our industry and we know its results and can judge what will happen in this new equipment condition.

The exhibitors need not worry lest their requirements will not be taken care of. No one organization can corner the market and no one organization should want to, for it would lead to an unhealthy state. There are plenty of goods manufactured so that different dealers all over the country will be able to supply the theatre needs. There is little doubt but what we will see other comprehensive dealer organizations in the field, so that ultimately we may find that the supply of goods will exceed the available outlets. This is far more apt to be the case than that the dealers will not be able to get goods to sell.

The life of any supply house in future will depend upon the service and help which it offers to its customers. It is going to develop along the same lines as the automobile business. One of the first and most important questions asked of the automobile man is, how much service will you give me with your car when compared to the dealers across the street—the car is then purchased 85 per cent. on that basis.

The same thing will be true in our industry and it is only right that it should be so, for this is the basis of the survival of the fittest. It must be remembered, however, that service and price cutting do not go hand in hand. It is our hope that as this field develops the old idea that the only way to get business is by shaving the price will be done away with and that SERVICE will be the basis of HEALTHY COMPETITION.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By E. G. SHERMAN

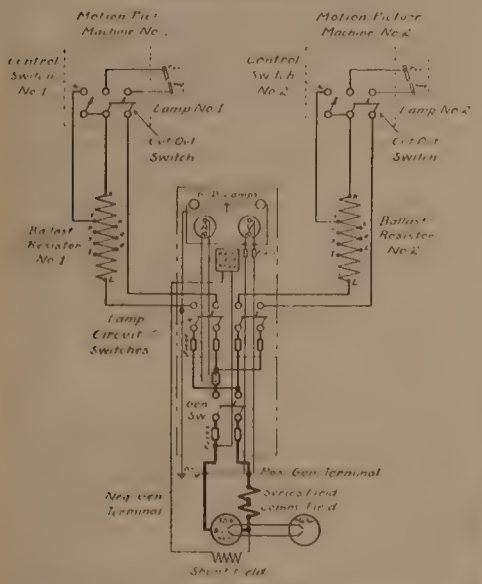
QUESTIONS ANSWERED

Maintaining Constant Light

EVERY motion picture exhibitor desires to project the pictures shown in his theatre in such a manner as to produce an attractive entertainment that each performance will be given to a capacity house. To some this result the exhibitor is over on the outlook for film subjects of particular interest as well as those of unusual attractiveness. The film subject, however, is of secondary importance only the projection equipment be up-to-date in every detail, because a good subject poorly projected will prove to be less of a drawing card than a mediocre subject well projected.

Given these attractive film subjects, and up to date equipment another factor is left to be reckoned with, the operator. It is essential therefore, that the operator be one of the best, one who has a personal interest in his work, and also the skill necessary to perform his work in such a manner as to make the movies "an attraction."

Fig. 1
Connections for Two Lamps

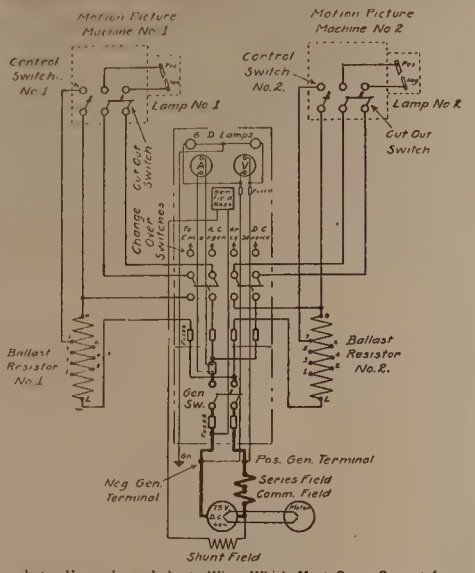


Extra Heavy Lines Indicate Wires Which Must Carry Current for Both Lamps

In addition to the above requirements is a source of power capable of supplying sufficient light of such constant quality that the pictures will be perfectly illuminated, is an absolute necessity.

To fulfill the most exacting requirements of motion picture service, the Westinghouse Electric Company, of East Pittsburgh Pa., have developed a line of motor-generator sets and auxiliaries which have proven eminently satisfactory in numerous installations throughout the country during the past few years. Each motor-generator set is so designed that practically a constant direct current voltage is developed over the entire range of current operation required for one or two motion picture arc lamps. To maintain the current approximately constant, a ballast resistance is provided for each arc lamp, connected in series with the arc. By the use of this equipment, under normal operation the only adjustment required is that of feeding the carbons at frequent intervals to compensate for their consumption due to the natural burning away. These motor-generator sets are available in capacities of 36 amperes, 55 amperes, 70 amperes and 90 amperes, one of which will meet the requirements of practically any installation.

Fig. 2
Connections for Two Lamps, with Panel Provided for Emergency Service



Extra Heavy Lines Indicate Wires Which Must Carry Current for Both Lamps

The majority of motion picture theatres operate two projectors



Operating Room of the Crystal Theatre, Wilkes-Barre, Pennsylvania

alternately for the production of a continuous picture comprising several reels. To provide for this, the motor-generator sets are designed to supply power successfully to both lamps for the short period of time required for "fading in" with the best results. To prevent a noticeable disturbance of illumination of the picture during the "fading in" period, each ballast resistance is connected in the circuit by opening a control switch mounted on the projection machine within convenient reach of the operator. This switch is opened just prior to striking the arc after which it is closed. In this manner the idle lamp may be connected to the circuit and operated without the audience becoming aware of any change in the illumination of the picture being projected. By skillful "fading in" on the part of the operator, the picture on the screen can be projected so continuously that the audience is never aware of the instant when one reel is finished and a new reel commenced. I have seen operators whose handling of this apparatus was so perfect that it was an impossibility to distinguish the exact moment when the "fading in" occurred, even though standing in the operating room, looking out of the operator's port, and expecting it to happen at any moment.

The wiring for a typical installation, including the switchboard panel, is illustrated by Fig. 1. Although the failure of a motor-generator set to generate is a very rare occurrence, some exhibitors deem it advisable to provide auxiliary circuits whereby the projectors may be operated without any vexatious delays. Alternating current devices, such as inductors, economizers, etc., are sometimes used. Fig. 2 shows an auxiliary known as breakdown service, which is a part of the Westinghouse equipment; also the wiring diagram for same.

The photograph shown is of the operating room of the Crystal theatre, Wilkes-Barre, Pa., showing the installation of motor-generator set with emergency panel, an equipment that if properly handled should, as we have said at the head of this article, assist materially in maintaining a constant light.

Operator's License

G. C. R., Geneseo, Ill., *writes: Enclosed you will find stamped envelope for which I would thank you very much for answering the following question as soon as possible. Where operator's license can be obtained and what steps I would have to take to get one?*

In reply: I don't quite get you, brother. If you are operating in Geneseo evidently there is no law there regulating the licensing of operators, otherwise you would not be. If it is your intention to go to some other city where a license law is in force that is another question. Unless some clause is inserted in the municipal regulations whereby an applicant must have been a resident of that city for a given length of time the *modus operandi* would be to make application at the fire headquarters or electrical board of the city, and if neither of these examine applicants they can tell you to whom to apply. The examination may be held same day application is made, or they may inform you that you will be notified when to appear for examination. The license fee ranges from $1.00 to $10.00, depending upon the city where application is made. Questions will be such as to determine your ability as a motion picture operator, and if you are "there" you should experience no difficulty in obtaining a license.

More Power to You

T. N. DeWolfe, Birmingham, Ala., *writes: In the Projection Department of the* NEWS, *May 5th issue, I noticed J. C. P's article about the "Anti-Misframe League." I think it is a good thing; that is if all would join, and it certainly would help the operators, so please put me down as a charter member if the charter is still open, and if not put me down anyway, as that is one evil that could partly be done away with and I for one am willing to help do away with it.*

In reply: Our friend J. C. P. evidently started something when he made the suggestion for an Anti-Misframe League, and now that he has started it we are willing to finish if each operator will say like you, "I am willing to help do away with it." In the issue of May 12th you will find further particulars regarding the League. The "charter" will never close. As you will note in this week's issue your name appears on the Roll of Honor, and as soon as plans can be perfected membership cards and buttons will be given to each member of the League, further announcement of which will be made in an early issue.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operator and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

ROLL OF HONOR

JOHN C. PASTRE, Gary, Indiana.
WALTER G. MURRAY, Philadelphia, Pa.
D. B. SHEPARD, Albany, New York.
CHARLES E. WHEELER, Lebanon, Indiana.
C. C. PETERSEN, Clinton, Iowa.
TOM M. DEWOLFE, Birmingham, Ala.
REX KILBOURNE, Dentonville, Ark.
GLENN WOODBURY, Pomeroy, Iowa.
HAROLD R. ALGER, Wabash, Ind.

EDITOR'S NOTE: To brother Pastre belongs the honor of heading the roll for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

"Et Tu Brute"

C. C. Petersen, Clinton, Iowa, *handed me a good laugh in the following letter: you will note the laugh brackets. Being a constant reader of the* NEWS *naturally I am always looking for something new. In the May 5th issue I see where Brother J. C. P., Gary, Ind., wants a League organized, namely, Anti-Misframe League. You can enroll me and put my name in red ink if you so desire, as I think that all operators* KNOWING WHAT IS GOOD FOR THEM *will or should rush their names in for enrollment. This being my first attempt along this line, will cry sufficient. (Dictated but not read).*

In reply: I was forced to finish your letter with a laugh and to pay you back in your own coin I slipped one over on you in the caption of this article. That bracketed clause is one of the most overworked in typewritten correspondence. As the supply of red ink has given out your name has been entered on the Roll of Honor in the "regulation" manner. My best wishes to you and your fellow members of 332, and if this is your *first* attempt I hope it will not be your last, and I will expect to receive a very interesting letter from you regarding operating conditions in Clinton. So come across.

You're Welcome

G. W. Pomeroy, Iowa, *writes: Received my* NEWS *yesterday and proceeded to carry out your instructions, and they are O. K. Thanks. I wrote you about two weeks ago that I had vibration in the head of my machine. I looked all over the machine and could not find any trouble. At last I looked at my upper magazine and found it was against the wall. I pulled back the machine, reanchored it and everything is lovely now. Wish to say that I am strongly in favor of an Anti-Misframe League as suggested by J. C. P., of Gary, Ind. I am proud to say that no film leaves my operating room containing a misframe. Let us by all means have an Anti-Misframe League.*

In reply: Glad to learn that my suggestions were of value to you. The Anti-Misframe League has been started; now it is up to the operators to get together and see if we cannot accomplish something that will be of benefit to all concerned. You too are to be commended for allowing "no film to leave your operating room containing a misframe." Come again. The department is open to every one.

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Every American wants to show his patriotism. These slides give him an opportunity to let out his enthusiasm. The Country needs this kind of stirring-up right now, and it is your duty to help the great cause along.

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T1.—Soldiers battling in aeroplanes, drop bombs. They explode, White House appears with words, Good Night.

T2.—Kewpies stand on bridge, moon rises, and letters, Good Night, come up, one at a time; then everything slowly fades away.

Many others, just as good. Also a variety of Comics

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Ask for big catalogue and patriotic folder, FREE

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MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph
Addressing Multigraphing Printing Typewriting

SLIDES

THE Excelsior Illustrating Co., 219 Sixth avenue, New York, have jnst prepared a new large Patriotic Folder, in addition to their recently issued catalogue on advertising and announcement slides.

In this folder are many illustrations showing slides on most every phase of American patriotism. Exhibitors who are desirous of encouraging enlistment will find many timely and appropriate slides in this folder.

Each illustration is accompanied by an order number, which will save time for the busy exhibitor when ordering these slides.

A postal card, letter or 'phone call will bring by return mail a copy of both Patriotic Folder and catalogue.

THE Novelty Slide Co., which is distributing a line of patriotic novelties and souvenirs, such as small silk flags, bows, buttons, etc., states that many exhibitors who are running children's programs find these novelties a great aid in stimulating trade from the juvenile standpoint, inasmuch as each carries away a souvenir.

—— Ye Town Knocker ——

SOME BRIGHT.
* * *
PRESS AGENT.
* * *
THOUGHT TO.
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THROW A scare.
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INTO the poor.
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EXHIBITOR.
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BY SENDING him.
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A LURID warning.
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THAT HIS OPERATOR.
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AND that the.
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BREAK IN.
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HIS WIFE.
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OR HIS sister.
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OR CASHIER.
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TO OPERATE his machines.
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WE HOPE.
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THAT if he.
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HE WILL confine.
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HIS EFFORTS.
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BRAND OF FILM.
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WARNING.
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AS THEREBY all kinds.
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OF EXPERIENCE.
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CAN BE obtained.
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BY running.
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ONE REEL.
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IF YOU don't.
* * *
BELIEVE me.
* * *
ASK any.
* * *
OPERATOR.
* * *
I THANK you.

(With apologies to K.C.B.)

There is only one reel Film Renovator
Rex Film Renovator Mfg. Co.
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The Other Has Arrived

D. B. S., Albany, N. Y., who wrote and mailed two letters to the department on the same day, which was mentioned last week under the heading "Two Sent, Only One Received," will be glad to know that the first instalment has finally reached me. He writes as follows: "Dear Sir and Brother—I have been following your articles in the MOTION PICTURE NEWS lately concerning punch holes, bad splices, and the condition of film in general, and will say that it is one hard proposition to remedy; in fact, almost impossible, as the way some of the film exchanges send out features it is utterly impossible to put the film in proper shape to run. You would be working all night on some of the film that I receive should you attempt to put it in perfect running condition. Now the only film concern that I am having trouble with is ——. I receive film in terrible condition. It is impossible to enumerate the many times I have written in for help and co-operation with regard to helping them if they would help me. I am enclosing a piece of film from a —— comedy which I have been saving to show the —— representative when he comes to town, but will forward it to you as a sample. As to punch holes! If they are so numerous, I cut them out. I have found this is the only way to improve the film. Each day before the performance I change the end of each reel, which varies about one hundred feet or less, until I reach a fade-out or a letter, then split the film at this mark and attach a piece of opaque leader to the end of each reel. The result obtained cannot be improved. Of course, I always see that the action of the story is not disturbed. I am also enclosing some of the ends taken from —— 'Message to Garcia,' the condition of which is, I think, inexcusable to any one who takes pride in screening as nearly perfect a picture as his conditions permit. Now, the above is the way I take care of film each day I receive it. I do not think it is a bad plan, although it takes some time and patience, but *results* are obtained. I am very sorry you did not find time to call upon me on your return from Cleveland, as I could have promised you at the time a regular party here, as I had all the boys enthused. But if you are ever up this way don't hesitate to drop in and see us. We will be more than glad to entertain you at our best. In closing I might say that your department articles in their present crusade against the bad condition of film are the best I have ever seen on the subject. With best wishes and hearty co-operation (if necessary), I beg to remain, yours fraternally and sincerely."

In Reply: I fully agree with you that this is going to be a hard proposition to remedy, but nothing is impossible, and I believe with the formation of the League and the right kind of agitation a remedy can and will be found. Exchange managers must co-operate with the operator, and the members of the League are not to be imposed upon by having films that are in bad condition sent them, with the expectation that they will put it in first-class shape, and thus eliminate film inspectors in the exchanges. This is not our object, and operators are quick-witted enough to realize when they are being imposed upon. While we maintain it is no part of the operator's duty to inspect and put in first-class condition film coming under his control, we feel that the operator will, as a matter of self-pride, remove all misframes and bad splices which might show upon the screen as a detriment to good projection. Remember the audience does not know, and when they see misframes or are forced to wait for a break to be repaired, their first cry is: "Gee, that's a bum operator." If I were to receive film like the samples contained in your letter I, too, would most certainly cut them out. In one piece of film four inches in length there appeared no less than three different punch marks, with a total of twenty-one holes, and if every operator who receives this film were to place his individual punch mark upon it, and these punch marks were removed after the exhibition, you can readily see that the film would be reduced to nothingness in a very short time. Then, too, there are many times where the action of the play is carried right up to the very last foot of film, and if several feet were removed it would cause such a gap as to make one lose interest in the story. Some film manufacturers are now stamping a white seal in the film at the point where the dissolve should be made to show the following part. This seal is put on under pressure, and will not become loosened unless intentionally done by the operator. Other firms, notably Selznick Pictures, are using what I have always felt was the real answer to the problem, and which was inaugurated by the Edison Film Company, or perhaps it was Vitagraph, some years ago, and that is the finishing of one reel with a subtitle and the opening of the

(*Continued on the following page*)

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This idea is rapidly gaining popularity with producers and exhibitors alike. Please your patrons by picking the best subjects you can find and make their pleasure complete by showing them with the superior projection furnished by

Bausch and Lomb Projection Lenses

You get sharp, even illumination, right to the corners of the screen with Bausch & Lomb lenses.

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UNION ANNOUNCEMENTS

General Executive Board of the "I. A." Meets May 31

INTERNATIONAL President Charles C. Shay has sent out official notification of the meeting of the General Executive Board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, to be held, pursuant to the call of the president, at the general headquarters, 107 West Forty-sixth street, New York, N. Y., Thursday morning, May 31, 1917. Sittings will be continued until all business properly submitted for action has been disposed of by that body.

Members of the Alliance will kindly take note that any business which they may wish to have considered by the General Executive Board must be filed with the general office on or before May 31.

Crickmore to Be Assistant International President

OWING to the resignation of Brother M. C. Higgins as Assistant International President of the Alliance, which left the office vacant for three days, President Shay appointed Organizer James Lemke, member of Local 29, Troy, N. Y., to act in that capacity temporarily, or until Brother Charles Crickmore, member of Locals 15 and 154, Seattle, Washington, can reach New York, when he will take over the office and assume the duties of Assistant International President. Brother Crickmore is one of the most popular members of the I. A., and we have no doubt that as soon as he arrives upon the scene and becomes familiar with his new duties, he will fill the position creditably to himself and the Alliance. We wish you success in your new job, Charlie.

Victory for 306

THE strike conducted by Local 306 against the Metropolitan theatre, Manhattan avenue and Scholes street, Brooklyn, lasted for two days and ended in a victory for the local. Two members were arrested for picketing, but the case was postponed and complaint was later withdrawn by Lewis Traub, the manager, and case dismissed.

The theatre now employs a union operator with a relief man for two hours daily, and everybody's satisfied.

From the "Banks of the Wabash, Far Away"

H. R. A., Wabash, Ind., *writes: Please enlist me as a member of the Anti-Misframe League for I think this is as good a movement as could be conducted by the operators throughout the country, and I think that every operator should become a member of the League. I also wish to state that if at any time fees are needed you will kindly notify me and I will endeavor to do my part. Here's success to the Anti-Misframe League. May it live long and prosper.*

In reply: Your enlistment has been recorded as you will note on the Roll of Honor in this week's issue. Would respectfully call your attention to the reply to Brother DeWolfe, Birmingham, Ala. Many thanks for your kind offer of financial assistance, but fortunately it is not needed as the Anti-Misframe League is to be fostered by the MOTION PICTURE NEWS. I will be pleased to receive from you photographs of your theatre and operating room and a letter setting forth your equipment, as it has been many years since I last visited your city.

The Other Has Arrived

(*Continued from preceding page*)

following reel with a continuation of that same subtitle. In such a case punch holes are absolutely inexcusable, and the operator who is found guilty of marking these films should lose his position. Your desire to obtain *results* shows that you have the interest of your profession at heart, for I do not honestly believe there are many who would consume as much time, nor have the patience to do so, as you in putting your film in running order. I also was sorry that I was unable to visit you on my return from Cleveland, and assure you that I shall make the opportunity of doing so at an early date. I am glad that you find some food for thought at least in the department, and would say that your co-operation *is necessary*. Come again. You're always welcome.

PROJECTION Without Flicker!

SILVERTIPS ARE HELPING IN THE REALIZATION OF THIS IDEAL

The projector light operates in an ideal manner only when the arc shows no tendency to flicker and wander. How many times have you been exasperated beyond measure by a jumping, wandering arc at a critical point in your picture?

Silvertips, with their small diameter, center the arc and hold it absolutely steady —they are the key to flickerless projection. Use them if you are seeking this ideal!

One of your number has appropriately called them "The Cure for Flicker"!

Send today for our booklet describing their advantages in detail.

NATIONAL CARBON CO., Cleveland, O.

SILVERTIP

NATIONAL CARBON CO., Cleveland, O.

I Apologize, Coudersport

S. E. C., Coudersport, Pa., *writes: "Noted your reply to "F. J.," Belfast, New York, as to the fitting of the intermittent sprocket. As we have just purchased a new one for a Powers 6A we thought that you would be kind enough to give us the proper directions for fitting same."*

Answer.—I apologize most humbly for my apparent neglect in answering your inquiry, but unfortunately your letter was mislaid, and it was only upon receipt of later letter, and careful search on my part that it was brought to light. If I am not too late I will now give you the information you asked for. Of course, while I do not recommend the adjustment to be made other than at the factory, it is quite possible that it can be done by the operator with fairly good results. First remove the apron, by taking out the two screws that hold it on either side (near the rollers at its lower end), then remove screw which holds fly wheel. After removing this screw, pull gently toward you the fly wheel; if it fails to slip off easily take a small block of wood and place it on the opposite side of the fly wheel and tap lightly with a small hammer until the wheel becomes loose. Then remove lower sprocket shaft by loosening screws which hold the sprocket and pull the shaft out from the opposite side of the machine. The large idler gear must then be removed, by turning the mechanism up side down, and looking in, you will notice on the shaft which holds this gear, a brass collar. Turn the gears until the set screw of this collar comes into position so as to enable you to reach it with your screw driver. Loosen the screw and then pull out the gear and its shaft. The oil casing cover may then be removed by taking out the three screws holding the cover, and tapping lightly on the cover so as to break the joint caused by the hardening of the shellac which is used to make the case oil tight. After following the above instructions, loosen the two set screws on the fly wheel shaft, and then forcing the bushing to the right, with a very fine file remove the burr caused by the screws after which the shaft and cam may be pulled out. Then remove aperture plate, also the screw which holds the eccentric bushing on the left hand side of the machine and carefully driving out the pins holding the intermittent sprocket on its shaft, with a very light hammer and a small steel point, not forgetting to remove also the right hand bushing; you will then be able to pull cross and shaft through the oil well.

All parts having now been removed, carefully fit the sprocket so that the holes of sprocket and those on the shaft match. Drive in the taper pins, being careful not to tap with your hammer hard enough to spring the shaft, and then by reversing the foregoing instructions place all parts back in their correct relation to. If purchased from the factory there should be no question of their matching. Then remove the sprocket and place the shaft bearing the cross back. As the end of the shaft comes into view place the large left hand bushing in place, then the sprocket and finally the right hand bushing after which tighten the screws holding these bushings sufficiently to hold the shaft without slipping. Then turn the sprocket so that the holes will come into position with those in the shaft. Drive in the taper pins, being careful not to tap with your hammer hard enough to spring the shaft, and then by reversing the foregoing instructions place all other parts back in their regular order. In replacing the oil cover scrape the edges clean and apply a coating of thick shellac to the edges only and clamp the cover in place, by tightening up the screws for that purpose. Do not get any of this shellac on the inside of the cover or the oil casing, otherwise you may work serious injury to the mechanism. *Apply it to the edge of the cover only.*

When the parts have been again assembled it will be necessary for you to make readjustments to the intermittent as well as to reset your shutter. I presume that you understand how to make these adjustments so I will not go into further detail.

Lockout in Harlem

MEMBERS of Locals 310 American Federation of Musicians, 1, Theatrical Stage Employees, and 306, Moving Picture Operators, are confronted by a lockout at the Dyckman theatre, 207th street and Sherman avenue. It is claimed that the lockout took place owing to the desire on the part of the manager to employ cheaper labor. This theatre being located in a rapidly growing section of New York City it hardly seems possible that the locals involved will experience any difficulty in thoroughly unionizing the above named theatre. We wish them success.



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SERVICEABLE - DURABLE - EFFICIENT

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK, N. Y.

THE CAMERA

A Photographic Bibliography

(Continued from last week)

29. "The Thiory Of Optical Instruments,"
by E. T. Whittaker,
Second Edition
Publisher—Cambridge University Press, 1915
Price 60 cents

This is number seven in the series of Cambridge Tracts on Mathematics and Mathematical Physics, and has won an enviable place in the literature of geometrical optics. It is essentially mathematical in its treatment of the subject, but for the worker who desires concise and readily accessible formulae on the correction of lens aberrations, or a straightforward treatment of the sine-condition, the Seidel equations, resolving-power of optical instruments, etc., it would be hard to find more practical and comprehensive instructions than these by Whittaker. Some one has truly remarked that instead of being a tract it is, in fact, a treatise.

30 "Optique Geometrique,"
by J. Blein
Encyclopedie Scientifique—No. 21
Publisher—Octavi. Doin et Fils, Paris, 1913
Price $1.00

Those who are able to negotiate French text will find in Blein's work a clear and excellent presentation of the theory of optical instruments. In addition to possessing a good grasp of the subject, the author of this treatise has made a discriminating selection of the good points in other famous optical books, and the result is a compilation which we think surpasses even Whittaker's "Theory of Optical Instruments." The book is thoroughly modern, and in addition to a concise exposition of Seidel's theory and sums for the correction of lens aberrations, there is also a chapter on Hamilton's "Characteristic Function" and Brun's "Eikonal."

A bibliography of numerous important books and papers upon geometrical optics adds to the value of the work, but here the author, in common with other French writers upon optics, is inclined to slight the German optical workers, no mention being made, for instance, in Blein's bibliography of Otto Lummer's writings upon optical instruments.

We can recommend "Optique Geometrique," however, as one of the best treatises we have seen, which is the more remarkable as it is only a pocket size volume

31. "Lens Corrections," by "Rhomb." Communicated to the Royal Photographic Society by Sir William Abney. Published in the Photographic Journal, issues of October and November, 1906; January, April, June, August and October, 1907; August, October, November and December, 1908; January, February, November and December, 1909, and September and October, 1910.

This interesting and instructive series of articles seems to have been completely overlooked by workers and contemporaneous writers upon photographic optics. The articles are devoted to the application of the Coddington and Petzval theorems and the Seidel formulæ in the correction of the various species of lens aberrations. Much that is new and good has been introduced by way of correction and amplification of the ancient Coddington equations, which are considered by "Rhomb," to be the original equations for certain lens corrections.

Under the subject of achromatism some interesting achromats are described, and the conventional "hard-crown" and "dense-flint" and the newer Jena glasses are investigated with regard to their practical utility in lens construction.

Other lens aberrations are also dealt with at length by "Rhomb" in his interesting fashion, and we can recommend the study of these articles on lens corrections by all who enjoy the study of technical optics. We cannot say with certainty who wrote these interesting articles, using the nom-de-plume of "Rhomb," but the style and treatment is similar to that of H. Dennis Taylor.

PHOTOGRAPHIC OPTICS

32. "Photographic Optics," by D. Van Monckhoven, D.Sc. Translated from the French and Edited by Dr. Geo. Dawson, M.A. Publisher, Robert Hardwicke, London, 1867. Out of print.

Strange though it may seem, this early treatise on photographic optics can hold its own with any of the modern works upon the subject as regards the interesting nature of its contents, while scientifically it is more thorough than some of the later works.

All photographic objectives which were on the market when Monckhoven's treatise was written are described in great detail, along with exact size illustrations of the lenses in question. The numerical data, such as curvatures, refractive indices, etc., is interesting to study, as is also the chapter on optical glass manufacture.

Monckhoven's "Optics" is hard to obtain, and a copy of this work is rarely seen in the United States, but it makes an instructive and interesting addition to any photographic library.

33. "Theorie und Geschichte des Photographischen Objektivs," by Moritz Von Rohr. Publisher, Julius Springer, Berlin, 1899. Price, $3.00.

Under this title (Theory and History of Photographic Lenses) Herr Von Rohr, of the scientific bureau of the Zeiss works, has compiled what is, without doubt, the master work on photographic lenses.

The book is divided into two parts—a theoretical section and a historical section, and the lens descriptions contained in the latter section were obtained by the actual measurement and testing of lenses from all parts of Europe, England and America.

In the theoretical section of this work, the functions, aberrations and corrections of the photographic objective are treated in a thoroughly scientific manner by Von Rohr, who, as one of the scientists of the Zeiss firm, is responsible for many of the technical advances in modern lens construction. The diagrammatic representations of the aberrations of lenses are the original creation of the author, and are most instructive to study.

The historical feature of Von Rohr's book is its greatest feature, for here are to be found descriptions and diagrams showing the construction and history of practically all photographic lenses which had been constructed up to the time the book was published (1899). The diagrams of the various lens systems are all drawn to the same scale (f = 100 m.m.), and precise numerical and historical data concerning each objective is given. These features, combined with the exhaustive bibliography at the end of the book, make Von Rohr's treatise the court of last resort on the subject of photographic optical systems.

34. "Contributions to Photographic Optics," by Otto Lummer. Translated by Silvanus P. Thompson. Publisher, Macmillan & Co., Ltd., London, 1900. Price, $2.00.

Leaving Von Rohr's treatise out of consideration, Lummer's work is the most important and valuable which the photographic student can turn to.

In these fascinating articles Lummer has set forth the conditions which must be satisfied in a photographic lens if it is to produce images which are stigmatic, distortionless and free from all other effects of the five aberrations as enunciated by Von Seidel.

Von Seidel's theory of the five aberrations is, in fact, the basis of Lummer's treatise, and all the considerations upon lens corrections in this work are given in terms of the Seidel equations. The credit for this book must be shared between Lummer and the late Silvanus Thompson, who, while preserving the full spirit of Lummer's original articles, has materially augmented them in preparing the translation. The additional data and explanations given by Thompson have been largely gleaned from Lummer's "Optics," in the ninth edition of Müller-Pouillet's Physics, which is a guarantee that the information is comprehensive and valuable.

The appendices prepared by Thompson for his English version of Lummer's articles are an important feature of the volume.

One is a resumé of Von Seidel's theory of the five aberrations

and the application of his famous sums to their correction, while another appendix sets forth in comprehensive manner the fundamentals of Abbe's "sine-condition" and its application in the construction of aplanatic lens systems. The third appendix gives a brief outline of the actual method pursued by opticians in computing a lens, and is of interest, notwithstanding its essentially mathematical nature.

We cannot say too much in praise of Lummer's "Contributions to Photographic Optics"; in fact, our determination to learn something about the actual principles of optical imagery came with our first reading of this work.

35. "THE LENS," by T. Bolas and Geo. E. Brown. Publisher, Hazell, Watson & Viney, Ltd., London, 1902. Price, $1.25.

This book is more elementary than those previously described, but it is stated by the authors that the theoretical chapters have been patterned after Dr. A. Miethe's "Photographische Optik" (Berlin, 1893). We have never seen a copy of Miethe's work, but if Bolas and Brown's preliminary chapters are a criterion, the German treatise must indeed be of great value. In the treatise now under consideration the subject of image formation by lenses is lucidly explained, as are also the aberrations of form to which an uncorrected (or partially corrected) lens is heir. There is a good chapter upon achromatism, patterned, seemingly, after Lummer's work. The remaining chapters treat of the selection and practical use of lenses for photographic work, and nothing need be said about them, as we are here concerned with the purely technical aspects of photographic optics.

36. "PHOTOGRAPHIC OPTICS AND COLOR PHOTOGRAPHY," by G. Lindsay Johnson. Publisher, Ward & Co., London, 1909. Price, $2.00.

Although color photography, lantern projection and numerous other phases of photographic practice are treated in this book, the greater portion of the work is devoted to the subject of optics, with particular reference to photographic lenses.

Starting with the Gauss theory of image formation, the reader is led through the study of all the simple forms of lenses, their properties and aberrations and the correction of lens systems for use in photography. Of necessity the subject is treated mathematically, but in comprehensive style, and examples are given of the manner in which all calculations mentioned are to be worked out. This work if carefully studied by photographic students will prove a stepping stone to the negotiation of more advanced treatises upon the same subject.

Something New in Film Printing

THROUGH the courtesy of Mr. Louis B. Jennings, president of the Standard Films Industries, Inc., we have had the opportunity of witnessing an exhibition of motion pictures said to be possessed of real stereoscopic depth. Many inventors have taxed their wits with the proposition of applying the stereo effect to motion picture projections, so it will prove worth while to consider the practical and scientific aspects of this new process.

The inventors of this method are Andrew Harte and Frederick Taglang of the laboratory staff of Standard Films Industries, Inc. Perhaps the most interesting announcement in connection with the new process was that the positive films shown were printed from ordinary cine negatives (photographed with an ordinary cine camera and through one lens), and that the relief effect is imparted in the operation of printing the positive.

When we consider that the negative is taken with only one lens, and therefore depicts the subject photographed from only one viewpoint, it is at once apparent to the physicist, or the scientific student, that the positives made therefrom cannot equal in solidarity or plasticity of appearance a photograph or lantern slide photographed and displayed with binocular apparatus. This may seem a very inclusive statement, but the writings of such savants as Brewster, Helmholtz and Von Rohr confirm this statement.

Surprising as it may seem, however, to those experimenters who are wedded to the binocular theory, there is a sensible degree of relief in many of the cinematographic views printed by Harte and Taglang's method. This being so, it will prove interesting to explore the rationale of the method. According to President Jennings and the inventors, the negatives are printed through a line-screen, between which and the films (negative and positive) a lens is interposed. We have not seen the exact mechanical arrangement, but we have seen the exterior of the printing machine used, and have examined, both macroscopically and microscopically, a section of the film so printed.

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method does not appear different from ordinary film positives, excepting that in some instances the film pictures are characterized by a somewhat plastic appearance. Examined under an ordinary hand magnifier, these films still appear like ordinary film positives, but upon examination under a magnification of 20 x, or higher, the film images are seen to be broken up by fine lines running horizontally and vertically over their entire area. Upon taking a 5 x 7 inch enlargement from a section of this specially printed positive the screen pattern is readily and concretely apparent, as is also the general effect of the printing operation upon the film pictures.

It appears upon preliminary consideration to be not difficult to prepare a film positive in the manner practiced by Harte and Taglang. We believe it is done by having within the lamp housing of the positive-printer what might be termed a miniature stereopticon. This we will assume to be constituted as follows: first, a globe with focus filament and a condensing lens system; second, a slide carrier containing a piece of finely ruled photo-engraver's line-screen; third, a lens, suitably located, whereby the pattern of the line-screen (greatly reduced) is projected onto the negative at the exposing aperture of the printing machine. It will at once be apparent to those versed in photo-mechanical methods that printing through a line-screen entails an increase in exposures. This being compensated by the employment of a suitable light, we make our positive print and develop it in the usual fashion.

Suppose that we make a print by this method from a badly scratched film negative. It will be found, when the positive is projected that the scratches are not in evidence, since they have been disintegrated and largely effaced by the action of the line screen. This is a point in favor of printing positives by the method now under discussion. Considering further the action of the "printing-screen" it would seem that its action in breaking up the image-deposits, of the film pictures, into small areas (or units) would tend to reduce the sharpness of the film pictures. This does take place to a certain extent, but we can state, after a critical inspection of projected results, that the definition of the positives printed through the screen is comparable to that of a straight print from the same negative.

We must next consider the appearance of these screen-printed positives when they are projected. As was premised in an earlier paragraph an effect of absolute depth, or binocular solidarity is not to be expected in these monocular (one lens) results, nor is any such effect apparent when they are thrown upon the screen, but if the negative from which the print is made possesses certain characteristics, a perceptible degree of relief will be apparent in the projected results.

The characteristics which a negative must possess, if its resulting positive is to possess a relief effect, were fully dealt with in our former article "Plastic Motion Photography" (Camera Department, August 5, 1916, pages 816-17), and are briefly as follows: extremely crisp definition; objects in all planes sharply focussed; strong foreground; contrasts between principal objects and their backgrounds. If, and only if, a negative possessing these characteristics is printed by Harte and Taglang's method, a pleasing relief effect is apparent when the resultant positive is projected, but in the case of negatives which have not been photographed in conformity with the requirements outlined, we were not able to notice that their depth of field was accentuated by the new printing method.

If a spectator was told, before seeing these films projected, that they were printed through a screen, he would expect, when he witnessed an exhibition, to see lines or dots in the projected results, but as a matter of fact, the screen-pattern is invisible in most instances, even when the projection is studied at close range. It is not difficult to account for this if we have recourse to some fundamentals of physiological optics. When we consider that motion pictures are projected by the aid of a brilliant light source, it is not difficult to appreciate that the lines on the positive (caused by printing through a line-screen) are merged in the eye by the optical effect called irradiation.

Since witnessing Mr. Jennings' demonstration we have been advised that a negative for use in this process has been photographed through a screen attached to the cinematograph camera. We have not seen these negatives as yet, but judging from our experimental work along another line, we are of the opinion that if a screen of fine enough texture to be invisible upon projection was used on the camera, the screen pattern would not be resolved by the rapid emulsion of cine negative film.

A. S. C.

MUSIC AND THE PICTURE

A Music Roll with Every Picture

Music Editor, Motion Picture News,
New York City:

Dear Sir.—Received your very kind letter while I was playing at the Tivoli theatre, San Francisco, and have not made any answer owing to the fact that I was contemplating making a change and coming South. I have been at Millers theatre now for the past three months and will be here until the 15th of April, at which time I will locate with a new company, namely "The Filmusic Company," Hollywood, Cal.

The Filmusic Company's idea is to give to the managers some means whereby they may obtain appropriate and correctly selected music for their features, also making it almost an absolute impossibility for an operator to play music which does not fit each and every scene of the film.

To accomplish this it is necessary to view the features before their release and make a careful and complete selection of proper music for every scene, sometimes going to the studios and carefully watching the making of certain scenes, getting thereby a better idea of the directors' meaning. Then after the careful selection of the entire musical program, cut the same on one roll (or perhaps two, owing to the length of the feature), and timing each change of music so that the operator can almost set his or her time to the time of the running of the show by the picture operator, and by adding the necessary expression, need not watch the picture at all, thereby giving all his or her time to expression and combination of stops, and still have the music fit each and every scene perfectly. Our music will be timed to the average time of 16½ minutes to the thousand feet. There will also be furnished at a nominal expense, to all houses using our rolls, a patent device which it attached to the picture machine, and wired to a small flasher at the organ which will indicate exactly how quick the music should be played. Our rolls will also be perfectly synchronized to the action of the film.

We are not particularly trying to reach the man who is employing a real first-class musician, but the smaller man who really wants and must have good music, but the location and size of the house does not afford a high priced musician. We do not mean to say that the real musician will not find these rolls a great help and benefit to him, because we will have an unlimited stock of real picture music and what we cannot find we will have composed specially for us by some of the finest musicians, which the Filmusic Company have working for them. In this way the real musician will find themes and melodies in our rolls that cannot be purchased by anyone and will not be played all over town by pianists and orchestras. An added feature to our rolls will be that in almost every theatre the musician does not have the opportunity of reviewing the feature before his first show, and by using the Filmusic rolls this difficulty will be entirely done away with.

I feel sure that this will be the means whereby we can do away with the awful music we hear in some of the theatres using roll device instruments and will make the features stand out stronger by the proper music being rendered with each scene. The music question is getting to be a serious one with the careful directors, and most of the important scenes are taken in the studios, accompanied by proper music to create the proper atmosphere. The fine Love Melodie used by Mr. Lloyd, director of William Farnum, in "The Tale of Two Cities" (Fox Film), had much to do with the fine acting of Mr. Farnum in the greatest feature of the day.

So the Filmusic Company, with whom I will be connected after April 15, have realized the importance of the music question and have given this matter over eight years of hard work and thought and are now ready to meet the demands of the theatres who desire proper and correct music. Being connected with this company I shall love to hear any criticisms that anyone has to offer through this paper, and going into this new field, heart and soul, will more than appreciate any suggestions mailed to me care of the Filmusic Company, Hollywood, Cal.

Sincerely yours,
Carrie Heatherington

What to Play for the Pictures

THE motion picture theatre of today is a place of more criticism than any other form of musical entertainment, and offers wonderful opportunities to the ambitious and energetic musician to show and prove that he is absolutely indispensable if the management strives to give the public a good show.

He must be able to at once recognize the dramatic possibilities of a picture and instantly follow each change of mood and character and support the climaxes as it becomes desirable. It is not sufficient merely to select a composition and simply play it through. The pianist should create a tone poem that forms a frame, as it were, for the picture, involving a true test of his musicianship.

To do this well, the pianist should have a large and varied repertoire and the ability to improvise, so as to unite several, or the fragments of many compositions into a coherent whole.

There is abundant opportunity for the conscientious pianist to play good music with the pictures, and there are many sources from which it might be obtained.

In my long years of experience in selecting music for pictures I have come to the conclusion that the character of a composition cannot be judged by its title. As an example, I shall mention "Return to Me Soon" by Gregg. What would the musician expect to find under such a title of ardent desire? It is an "Allegro Vivace" with heavy viola, 'cello and clarinet work, suitable for depicting exciting scenes or disputes. I am sure nobody would expect this.

The Carl Fischer Music Publishing House has published a book entitled "What to Play for the Pictures," listing the most and best standard compositions in the market, not only giving titles, but also classifying all compositions as to their character.

We received only a limited number of copies of this list, and will send it, free of charge, to any subscriber for this paper.

"LITTLE MISS NOBODY"

(Bluebird Photo-Plays)

(Reviewed on page 2858)

Theme: "Fifth Nocturne" (6/8 Allegretto) by Leybach

1—Pure as Snow (Andante Tranquille) by Langey until—S: "Men Fighting."
2—Good Agitato—to action until—T: "Bonnie, an Orphan."
3—Continue pp until—T: "Dammed little wildcat."
4—"Idle Hours" (Allegretto Moderato) by Kretschmer until—T: "George Grenville, etc."
5—"Paroles d'Amour" (4/4 Andante Moderato) by Tobani until—S: "Woods."
6—"Vision Characteristic" (6/8 Andante) by Blon until—T: "That girl would, etc."
7—"Nocturne" (2/4 Moderato) by Krzyzanowski until—T: "The following day."
8—"Forest Whispers" (Gavotte) by Losey until—S: "Interior Saloon."
9—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Give me a kiss."
10—"Dramatic Tension No. 1" by Ascher until—T: "That night."
11—"Atonement" (3/4 Andante) by Zemesnick until—T: "Bravely masking her fear."
12—"Dramatic Tension No. 1" by Reissiger until—T: "At Grenville's town home."
13—"Courtesy," Intermezzo (3/4 Andante) by Wiegand until—S: "In saloon."
14—"Dramatic Andante" by Ascher (repeat if necessary) until—T: "Morning."
15—Theme until—T: "A week later."
16—"Iris" (2/4 Moderato Grazioso) by Reynard until—T: "I found Bonnie."
17—"Rustles of Spring" (Agitato) by Sinding until—T: "You have done a generous, etc."
18—"Heart to Heart" (4/4 Moderato) by Trinkaus until—T: "In far away Japan."
19—"Valse Lento" by Schuett until—T: "Convinced of her sincerity."
20—"Chanson d' Amour" (6/8 Moderato) by Saar until—T: "Home."
21—"A La Ballerina" (Valse Lento) by Bendix until—T: "He doesn't want us."
22—"Reverie" (Dramatic) by Rissland until—T: "Off for a Moonlight Skate."
23—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "Hello Bonnie."
24—"Erl King" (Agitato) by Schubert until—T: "It was a miserable attempt."
25—Theme until * * * * * END.

Swau Likes His Fotoplayers

SO pleased was H. E. Swau, manager of the Empress theatre, Kearney, Nebraska, over the recent installation of an American Fotoplayer that he wrote the following letter to W. R. McArthur of the American Fotoplayer Company. Mr. Swau not only features the American Fotoplayer in his program advertising, but in the newspapers as well. His letter reads as follows:

W. R. McArthur,

Sir: In reply to your recent inquiry concerning the Style 50 Fotoplayer which I recently installed in my Empress theatre, I wish to advise that I am simply delighted with the instrument and know it is the best investment that I ever made.

My patrons all have the greatest praise for this instrument, and say they much prefer the Fotoplayer than an orchestra of real musicians for the reason that you are able to play to the pictures.

It is simply astonishing the way the public prefer coming to my theatre in preference to the other show houses of the town, in order to hear this musical sensation of the age. If you know of any exhibitors around this section of the country who wish to know something about this organ, ask them to either write me or come and see it, as I know they will not hesitate in purchasing after they hear it.

"THE EASIEST WAY"

Theme: "A Spring Song" (6/8 Andante Moderato) (Venetia) by Theo. M. Tobani

1—"Springtime" Overture by Ziegler until—T: "Somewhere in the South."
2—"Sunshine and Shadows" by Sudds (4/4 Allegretto non Troppo) until—S: "Raining."
3—"Dramatic Tension No. 1" by Reissiger until T: "The Palace Hotel."
4—"Nocturne in F" by Krzyzanowski (3/4 Andantino) until—S: "Laura jumping out of bed."
5—"Dramatic Tension No. 2" by Reissiger until—T: "Laura once more joins the ranks, etc."
6—"Quietude" by L. Gregh (4/4 Moderato Moto Expressivo) until—T: "Tom Burgess, a New York, etc."
7—"First Waltz" by Aug. Durand until—T: "Willard Brockton, honest, etc."
8—"Albumleaf" by W. F. Kretschmer (4/4 Andante) until—S: "Restaurant scene."
9—"A La Ballerina" by Bendix (Valse Lento) until—T: "Bewildered by the luxuries, etc."
10—"Continue pp" until—S: "Rehearsal behind the stage."
11—"Dance Fantastique" by J. Reynard (Moderato) until—T: "A pretty hand like this."
12—"Theme" until—T: "The dress rehearsal."
13—"Les Toreadors" from "Carmen" by Bizet until—S: "After rehearsal."
14—"Theme" until—T: "Brockton knows the game."
15—"Continue to action pp or ff" until—T: "Brockton entertains at his home."
16—"Mon Plaisir" by Lee S. Roberts (Valse Moderato) until—T: "If you will come to me."
17—"Pastel," Menuet Vif by H. Paradis (3/4 Allegro Giocoso) until—T: "The prey."
18—"Theme" until—T: "Denver, six months later."
19—"Piano Solo," Improvise to action pp or ff until—S: "Laura talking."
20—"Southern Reverie" by Bendix (4/4 Andante con Moto) to action pp or ff until—T: "I am a reporter."
21—"Continue to action" until—S: "Office of the Denver Blade."
22—"The Dying Poet" by M. Gottschalk (6/8 Andante) ff with ad. lib. Tympany Rolls during dispute until—T: "In time these two drift."
23—"Continue to action" until—T: "Laura spends her vacation."
24—"Piano Solo" Improvise to action pp or ff until—T: "The day after."
25—"Legend of a Rose" by J. Reynard (2/4 Allegretto) until—T: "Waiting for someone?"
26—"Theme" until—S: "Exterior scene—John and Brockton."
27—"Dramatic Andante" by Ascher until—T: "In New York."
28—"At Sunset" by R. B. Brewer (4/4 Moderato Grazioso) until—T: "Determined to get rich quick."
29—"A Tale of Two Hearts," Romance by Chas. J. Roberts (4/4 Andantino) until—T: "John! John! Dear."
30—"Ein Mearchen Fantasia" by Bach (4/4 Moderato Melodious) until—S: "Girl calls Brockton."
31—"Theme" until—S: "Exterior scene—hills in view."
32—"On Wings of Song" by Mendelssohn (6/8 Andante Tranquillo) until—S: "Laura near piano."
33—"Continue or repeat to action" until—S: "Telegram."
34—"Serenade by Ch. M. Widor" (4/4 Moderato) until—T: "You love him, marry him."
35—"My Dreams by D. Lee" (6/8 Andante Moderato) until—S: "Madison enters."
36—"Continue or repeat ff" until—S: "Madison sees his friends."
37—"A Melodic Sentiment" by O. Langey (2/4 Andante) until—T: "My friends said something, etc."
38—"Theme" until—T: "Hello, Madison!"
39—"Continue ff" until—T: "Annie! Annie! doll me up."
40—"The Booster" by Lake (a trombone rag) until—T: "I tried to stick, etc."
41—"Good Trot" until—S: "Automobiles on road."
42—"Intermezzo by Arenski" (2 4 Presto) until—S: "Laura on bench in park."
43—"Dramatic Tension" by Winkler (watch telephone bell) until—S: "Laura in hospital."
44—"Theme" until * * * * * END.

"THE LAW OF COMPENSATION"

(Reviewed on page 2857)

Theme: "Nature's Adoration" (4/4 Andante) by E. Brooks

1—"Douces Promesses," Caprice Elegant by L. P. Laurendeau (Tempo di Mazurka) until—T: "John Graham, a prominent lawyer."
2—"Eleanor" by J. L. Deppen until—T: "Martha, the faithful housekeeper."
3—"Mon Plaisir," Valse by Lee S. Roberts until—T: "The last frolic and then."
4—"Piano Solo"—improvise to action pp or ff until—S: "Exterior, near garden gate."
5—"Garden of Love," Caprice by E. Ascher (Moderato) until—T: "Bright and early next morning."
6—"Continue to action" until—T: "Ruth brings back happiness."
7—"Twilight Sketches," "Recollections" by T. A. Williams (4/4 Allegretto) until—T: "It is the secret sympathy."
8—"Theme" until—S: "Ruth near piano."
9—"Continue to action" until—T: "Ruth on the eve of leaving."
10—"Longing" (Andante) by Theo. Bendix until—T: "Oh, wedded life, etc."
11—"Baby Sweetheart" by Corri until—T: "During his visit, etc."
12—"Continue to action" until—T: "As the months roll by."
13—"Summer Nights," Idyl by Lee S. Roberts (3/4 Andante) until—T: "An afternoon in New York."
14—"A La Ballerina" (Valse Lente), by Bendix until—S: "Ruth playing piano."
15—"Piano Solo"—improvise to action until—T: "Splendid, with your voice, etc."
16—"Continue a La Ballerina" until—S: "Young man playing piano."
17—"Piano Solo"—improvise to action until—S: "Young man stops playing."
18—"Theme ff until—T: "He is one of the most prominent."
19—"Piano Solo"—improvise to action until—T: "You misjudge him."
20—"Piano Solo"—improvise ppp until—T: "The man of honor."
21—"Fifth Nocturne" by Laybach until—T: "A friendly warning."
22—"Nocturnal Piece" by R. Schumann (4/4 Andante) until—T: "Mr. Thurmann, I suppose."
23—"Dramatic Tension" by Winkler until—T: "Oh, yes, a young man was here."
24—"Dramatic Andante" by E. Ascher until—T: "Let me tell you about, etc."
25—"Little Story" by Zimmermann (Moderato) until—T: "Strange as it may seem."
26—"Legend of a Rose" by J. Reynard (2/4 Allegretto) until—S: "Woman at piano."
27—"Piano Solo"—improvise to action until—T: "It is easy, etc."
28—"Prelude De Deluge" by St. Saens (4/4 Adagio) until—T: "One day she paid a visit."
29—"Continue to action" until—T: "At last he made, etc."
30—"Prelude to Act V" of the opera "King Manfred" by C. Reinecke (4/4 Lento) until—T: "You shall never regret."
31—"Awakening of Spring" by E. Bach (4/4 Andante con Espressione) until—T: "But time could not, etc."
32—"Orchestra reattachment or organ improvise to action (dramatic situation) until—T: "The realization came too late."
33—"Dramatic Tension No. 1" by E. Ascher until—T: "Exterior Scene."
34—"Only a Year Ago" by Fred G. Albers (4/4 Moderato) until—T: "Christmas."
35—"Christman Song" until—S: "Dancing Scene."
36—"Brilliant Waltz" until—S: "Exterior Scene."
37—"Continue ppp" until—S: "In Hospital."
38—"Pathetic Andante" by Margis Burger until—T: "Trevor does not allow."
39—"Dawn of Hope" by Casella until—T: "Oh, if I could only rise."
40—"Lamento" by Gabriel Marie (4/4 Andante) cello solo until—T: "I come from the death bed."
41—"Agitato No. 4" by Becker to action pp or ff until—T: "But the law demanded."
42—"Cavantine" by C. Bohm (3/4 Dramatic Moderato) until—T: "Out of the past."
43—"Amo," melody by G. Robyn (3/4 Andante con Affettuoso) until—S: "Ruth's husband enters."
44—"Theme ff" until * * * * * END.

"ETERNAL LOVE"

(A Butterfly Production)

(Reviewed on page 3017)

Amo (4/4 Lento) by Robyn is the Theme

1—"Intermezzo Francaise" by Hammer until—T: "It was market day in the village."
2—"Lunita" (Intermezzo) by Loraine until—T: "Cou Cou was not wasting."
3—"First Arabesque" (4/4 Andante con moto) by Debussy until—T: "What a subject, etc."
4—"Petal" (4/4 Moderato) Intermezzo by Raymond until—T: "Mimi was the prettiest, etc."
5—"Reverie" (Andantino) by Debussy until—T: "With each new day."
6—"Theme" Until—T: "Interior of studio."
7—"Serenade" (6/8 Allegretto) by Rubinstein until—T: "It is true."
8—"Good-bye Song" by Tosti until—T: "Interior of studio."
9—"A La Bien Aimee" Valse Lento by Schuett until—T: "It was good to be back."
10—"Olympia" (Dramatic Overture) by Ascher until—T: "Those cursed judges."
11—"Aero Travelers," Waltz by Weiss until—T: "Chimay was still drowsing."
12—Theme until—T: "Change of scene."
13—"Passacalle" Intermezzo (3/3 Allegro Moderato) by Gregh until—T: "There is a magic in the twilight."
14—Organ improvise to action until—T: "Oh! the many weary days."
15—"Sieste" (Moderato) by Laurens until—T: "The birthplace of a genius."
16—"Language of the Roses," Air de Ballet by Kretschmer pp during exterior scenes until—T: "Girl running out of Paul's house."

17—"Dramatic Tension" by Winkler until—T: "Girl on coach."
18—"Dawn of Hope Lento" by Casella until—T: "I'm an old man."
19—Continue pp until—T: "Paris must always have."
20—"A La Bien Aimee" Valse Lente by Schuett until—T: "Girl looking at card."
21—"Heart Wounds" 4/4 Allegretto Expressico by Grieg until—T: "Paris was mourning."
22—Organ improvise to action until * * * * * END.

"SMALL TOWN GIRL"

(Fox Production)

Love Theme: "Sweet Jasmine" (Allegretto) by Bendix

1—"New York Theme" until—T: "June's mother has little time."
2—"Heartsease" (Melody) by Moret until—T: "The most exciting event."
3—"Good-bye, Good Luck—God Bless You," Song until—T: "When I make good in the city."
4—"Love Theme" (Watch for railroad effects) until—T: "Pete Egan—taking an enforced vacation."
5—"Iris" (Moderato Grazioso) by Reynard until—S: "Interior of grocery store."
6—"Lunita" (Intermezzo) by Loraine until—T: "The first deceitful step."
7—"Affection" (Andante) Idyll by Himan until—T: "Her idea of being a waitress." Note—Start pp until—S: near railroad—then ff watching for effects, steam whistle.
8—"Capricious Ninette" (4/4 Andante) by Orth to action pp or ff until—S: "Flash back to scene—June in her room."
9—"Album Leaf" (4/4 Andante) by Kretschmer until—T: "The stuff that dreams are made."
10—"New York Theme" until—S: "June in dressing room."
11—Maesmawr" (Valse Lente) by Curti—until—T: "The night of her debut."
12—"Menuet No. 2 in G" by Beethoven until—S: "June on bench—young men around her."
13—Repeat "Maesmawr" pp until—T: "Dancing scene."
14—"Poor Butterfly" (Popular) until—S: "June and young man on bench."
15—"Pastel Minuet" (3/4 Allegro Giocoso) by Paradis until—S: "Interior of church."
16—Organ to action until—S: "June jumping up from bed."
17—"The Caress" (Melody Moderato) by Lemont until—T: "You've spoiled the most wonderful, etc."
18—"New York Theme" until—T: "From your Aunt Kate."
19—"Rococco" (2/4 Allegreto) Serenade by Meyer-Helmund until—T: "Do be careful crossing, etc."
20—"Good-bye, Good Luck, God Bless You," Song until—T: "New York, the dreamer's mirage."
21—"New York Theme" until—T: "Jane is right on the job."
22—Silence—just produce effect of bell until—S: "June putting in pipe in speaking tube."
23—"La Rose" (3/4 Moderato) intermezzo by Ascher until—S: "I'm so glad you came."
24—Organ to action until—T: "So this is New York."
25—"New York Theme" until—T: "In a far different part."
26—"Short 4/4 Moderato Melody" until—T: "While Frank starts towards fame."
27—"Ein Maerchen" (Maestoso) by Bach (First Movement only) until—S: "June cleaning windows."
29—"Chanson Joyeuse" (6/8 Allegro) by Ravina until—T: "Harrington is giving a dinner."
30—"Valse Eternelle" by Roberts pp during burglar scenes until—T: "Lights—what's the matter."
31—Silence—about 5 seconds followed by
32—"Beckers Andante Mysterioso" until—T: "Helen, the housemaid, has disappeared."
33—Repeat pp until—T: "The following morning."
34—"Heart Wounds" (4/4 Allegretto expressivo) by Grieg until—T: "Paying an honest debt."
35—"Romance" (6/8 Allegreto) by Rubens until—T: "She is a smart kid."
36—"Yelva" (Dramatic) Overture by Reissiger until—S: "June in kitchen."
37—"Baby Sweetheart" (6/8 Moderato) by Corri until—T: Flash back to room—burglars and girl."
38—"Return to Me Soon" (Allegro) by Gregh until—S: "Frank finds the diamond in the shoe."
39—"Allegro Movement" from "Elijah" by Beethoven pp until—T: "Both girls fighting."
40—Continue ff until—T: "Do I get my reward?"
41—Love Theme until * * * * * END.

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BUILDING AND FURNISHING

Competition Between Lobbies, Rather Than Pictures

DON'T neglect your lobby. Remember, you are managing a place of entertainment—you are not a gatekeeper in a cemetery. An air of unmitigated gloom pervades some lobbies, and people might wonder if the management intends to have the orchestra play the Death March from "Saul" as a fitting accompaniment.

When you have made the outside of your theatre attractive by the use of wall panels and easels with effective paintings and posters, do not think you have done enough to draw patronage. The people are still on the sidewalk and haven't stepped up to the box office to buy tickets.

Many a prospective patron, attracted by such exterior displays, has hesitated right at the booth window, because on glancing down the lobby he has been repelled by the sight of an ugly ceiling and bare, unornamented walls. The unprepossessing surroundings unconsciously induce a dismal state of mind. He decides he will not go to the show that time, without realizing what has influenced him. Then, too, if he does enter, he takes his seat with a grouchy, critical feeling. Under such circumstances the best bill the house can offer will fail to please.

A dingy lobby will curdle the cream of the funniest comedy flashed on the screen and "sourball" the performance for the amusement seeker. Don't handicap your show when the remedy is simple.

Make the lobby, inside as well as outside, a cheerful place, and the spectators will enter in a receptive mood. For the creation of the right impression, and making the theatre distinctive, you must pay as much attention to the lobby as you do to the decorative effects of the auditorium. Fortunately, the best results are obtainable at comparatively small cost. One of the means, in addition to calling in the services of an expert decorator, consists of a discriminating use of wall panels and lobby frames, such as manufactured by Menger and Ring, 304 West Forty-second street, New York.

In the early days of the picture business a plain wall case was deemed sufficient for an announcement of coming attractions. But for some time now manufacturers of lobby frames and progressive exhibitors have realized that utility plus beauty makes the theatre entrance a first-aid to increased box-office receipts.

While frames and wall cases are made to order, to conform with special decorative schemes adopted by exhibitors running pretentious houses, there are now on the market many stock designs, Gothic, Adam and Art Noveau, carried by manufacturers, to harmonize with simple conventional lobby decorations.

There have been instances of exhibitors, gifted with an artistic sense, who have made their lobbies attractive by the right use of easels and frames, although the lobby walls were almost bare of paint, moulding or adornment of any kind. On the other hand, richly decorated lobbies have been converted into veritable museum galleries by the skilful hanging of frames and the deft arrangement of easels mounting portraits of stars in oils.

Some of these poster frames and wall cases deserve detailed description. One case, manufactured by Menger and Ring, measures fifty-five by sixty-six inches and is large enough to hold six photographs eleven by fourteen inches. The photos show up prominently against a heavy velvet background. The whole case is designed in massive Gothic, made of well-seasoned oak. Corinthian caps top half rounded fluted columns, which are supported by turned bases. Unbreakable lignine carvings, flecked with rich antique gold and dark morocco finish at the top, make the case very ornate. Highly carved festoons under the entablature and a woman's head in relief at the top of each pillar contribute largely to its artistic finish. Such a wall case arrests the attention of patrons the moment they enter the doorway and lends distinction to the lobby.

It creates a subtle psychological effect on the mind of every beholder. Its substantial appearance, too, conveys an impression of solid worth to the enterprise it adorns, and the management rises instantly in the opinion of the public. Such a display indicates a progressive spirit—the manager has shown that he has not overlooked anything that will contribute to the enjoyment of his patrons; it is a delicate tribute to their real or assumed appreciation of beautiful objects. They feel flattered without stopping to realize the exact cause. And besides, people who are ordinarily indifferent to a formal consideration of art matters are invariably susceptible to artistic surroundings. Thinking exhibitors know this and bear this trait of human nature in mind as a box-office asset when they spare no pains to make every part of the theatre beautiful. And exhibitors known as leaders among their colleagues consider lobby display and lobby decoration as important as the decoration of their auditoriums.

If you have been lagging in this respect, make a resolution to join the progressive throng of theatre managers. Don't let another day pass without saying to yourself: "Am I getting all out of my lobby that I should? Have I decorated it properly; have I used enough and the right kind of wall frames, or is it an eyesore to sensitive patrons?"

Your lobby should and can be made one of the biggest advertising factors of your business. You can make it a show place of the town, so that residents will point it out to visitors as an important point of interest, equal in attention to any notable building or local historical landmark. Travelers can be made to say to their friends, "If you ever go to —— don't fail to take in the Blank theatre, just to see what a man who knows how can do in the way of artistic lobby decoration."

And, of course, it is almost superfluous to remind you that



Samples of Theatre Lobby Decorations. Left to Right: Regent Theatre, New York City; Poli's Bijou, at New Haven, Conn.; Another Lobby Made Attractive by Judicious Use of Frames

curiosity stimulated to such a high pitch ends in the purchase of a ticket and the desire to see if the things inside justify the trouble taken with everything outside. As you book only the best pictures (who doesn't?), the "fan" goes away after the performance with the feeling that he has never been so completely amused in his life. But you might not have had him as a patron if, in the first instance, the lobby had not been the means of attracting him. He could have seen the same pictures showing at your house somewhere else.

In a way this resolves itself into one thing—a bid for patronage has become a competition, not between the merits of film offerings as much as between lobbies. The pictures are going to be shown to the public somewhere, anyway. You might have a first run house and feel that people will rush to your theatre regardless of any attempt to make it decoratively attractive. This is a mistaken idea. There is a large percentage of people who would rather wait and see the pictures later, when they are shown at a theatre noted for its handsome appearance inside and outside, and the homelike atmosphere created by the intelligent and considerate use of every device calculated to contribute to the pleasure and comfort of the audience.

Two theatres supreme in their lobby attractiveness are Poli's Bijou in New Haven, Conn., and the Regent, New York City. The lobby of Poli's is particularly striking on account of a wide marble stairway, with heavy balustrade and massive wainscoting of marble. A well-executed fresco of floral design, sweeping the length of the ceiling, and heavily molded panels in stucco on the walls are other impressive decorative features of the lobby. Specially designed display frames, one located close to the staircase and extending from the newel post to the box office, and the other set in a corner to hide a radiator, give the finishing touches to this unusually beautiful lobby.

In the interior lobby of the Regent the display boards have been set into wide openings of heavy architectural facings of composite marble, ornate in design, and surmounting the entablature is a series of bas-relief figures in half-circles of fluted moldings. Above these are coat-of-arms in tinted plaster.

The La Salle, of South Bend

THE Surprise Theatre Company, a corporation incorporated under the laws of the state of Indiana, owns and operates the LaSalle theatre of South Bend, Indiana.

The theatre was completed during 1914, and is one of the most modern and best equipped theatres in this section of the country.

The plans and specifications for the theatre were drawn up by Messrs. Freymouth & Mouer, architects, with offices in South Bend.

The theatre measures 44 feet in width by 95 feet in depth, the interior measuring 30 feet in height.

The building is constructed of concrete, brick and steel; the front is faced with white terra cotta, and although kept within



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the limits of plainness gives it a neat appearance, making it stand out from the rest of its surroundings.

The lobby measures 32 feet in width by 12 feet in depth, and is reached from the street by metal doors which are finished in mahogany and set with plate glass panels.

The interior of the theatre is also attractively decorated, and while plain at the same time is pleasing and homelike. The woodwork in the interior is mahogany. The walls are finished in rough plaster, which has been tinted a dainty color. The ceiling and facade of balcony have been finished in gold.

The seating capacity is 735, leather upholstered opera chairs having been furnished by Heywood Brothers and Wakefield, and are everything that is desired for the comfort of the patrons. There are 491 orchestra seats and 244 balcony seats.

The theatre is cooled and ventilated by two 36-inch exhaust fans used in conjunction with an abundance of overhead and side-wall fans.

The heating is done by means of steam supplied by the Municipal heating plant.

Semi-indirect lighting is used throughout the theatre. In the interior the ceiling fixtures are of the opalescent bowl type suspended by chains. There are several two-light side-wall fixtures of the direct lighting type. The theatre is illuminated at all times enough to enable one to read a newspaper without the least strain upon the eyes.

The projection room, located at the rear of the balcony, contains two Power's 6A projectors used in conjunction with a Fort Wayne Compensarc. The length of throw is 71 feet onto a Mirror screen.

A piano and a W. W. Kimball pipe organ furnish the music for the picture and the organist renders a classic bit of music as an overture at the beginning of each performance. Organ pipes have been placed on either side of the screen.

First Modern Theatre in Medford, Oregon, Soon to Open

MEDFORD, Oregon, is rejoicing over the fact that a new and attractively modern motion picture theatre will soon be opened and dedicated to the lovers of the Thespian art in the center of its most picturesque business district. Thrice welcome is the new picture house because on the entire Pacific Coast Medford is probably the only substantial little city of ten thousand people not supplied with a modern amusement temple.

H. L. Percy and A. J. Moran, two ambitious young men, are building the theatre on plans of the most modern type. F. C. Clark, who designed the structure, is one of the best known of his profession on the Pacific Coast. In the interior outline of the new playhouse Mr. Clark has excelled any creation he has hitherto presented.

Percy and Moran will install a $10,000 photoplayer, two of the latest type "S" Simplex machines, a Hertner transverter and arc controllers. A beautiful system of upholstered seating is furnished by the Heywood Bros. and Wakefield Company. The interior finish and technical design possess a modern charm in every detail.

Both Mr. Moran and Mr. Percy are members of the I. A. T. S. E., Locals 213 and 297 respectively.

Service in the new theatre will consist of Mutual, Artcraft, Goldwyn and the new Ince productions; also Selznick and Bluebird.

A popular feature of the new playhouse is the Typhoon system of ventilation. The theatre is patterned on the unusually favored "L" system, the lobby and foyer being 25 x 100 feet. The auditorium will be 55 x 100 feet, with a seating capacity of 875 on one floor and with wicker loges seating 125, the house having in all a seating capacity of 1,000.

This theatre will be opened July 1.

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DIRECTORY OF NEW THEATRES

KANSAS

W. T. Newbold has given Edmond a new motion picture theatre. The town has no electric plant, so Mr. Newbold put one in for himself. The town has a population of 250—and the new theatre seats 250. Mr. Newbold has been showing in this town for two years, and has never missed a night on his regular show nights. The power plant was installed in a small building adjoining the theatre. His enterprise in making his own electricity has attracted the attention of the business men of the town, who have in the past few weeks come to him to buy "juice." He is now supplying many of the buildings with light, and is also selling some current for power.

MAINE

Dr. A. B. Borden of Waterville is making arrangements for quite important changes in the Masonic block which he recently purchased. The most important of these is for a vaudeville and moving picture theatre to accommodate 1,200 people. Dr. Borden has the lease all ready to sign giving the use of the upper part of the block to a big theatre company for five years with the option of five years additional. The theatre would occupy the two upper floors and have a big balcony. On the ground floor would be a fine lobby with electric running stairways at the rear leading to the theatre. Where the laundry is now located Dr. Borden would have a store to furnish cigars, confectionery and with soda fountain. During the summer he will build an addition 30 by 40 feet at the rear of the block for the laundry which at present occupies the front also. The company that will undoubtedly lease the theatre owns eight other large theatres and conducts a circuit of its own. It would pay $1,200 a year and furnish the seats and booths, these by the payment of $11 a month becoming the property of Dr. Borden at the end of the lease. The Masons, who rent the third floor and part of the second, have until October before their lease expires. Dr. Borden is expecting a contractor right away to look over the block in regard to the changes to be made.

MASSACHUSETTS

Dorchester is to have a new theatre—one of the biggest and finest in New England. It will be built in Codman square and will be known as the Codman Square theatre. The builder will be Patrick Bowen, hotel proprietor and real estate dealer. The architect will be J. McGuinness, a man of experience.

It was first planned to build a small theatre in Codman square, which is already a "locality" theatre district. As plans matured, however, it was decided to put up a bigger building.

"I have long been interested in the management of the larger motion picture theatres, especially the Strand in New York," said Mr. Bowen. "After much consideration I decided that Boston should have a big motion picture theatre that should be to this city what the Strand is to New York. After looking over locations I decided on Codman square. Every available site in Boston has been considered and I think I have picked the best for my first theatre."

It was first planned to build a $100,000 house. The cost price is now raised to $175,000.

MICHIGAN

F. Swirsky of Detroit is preparing plans for a building to be erected at Fort street west and Junction avenue, to contain a 2,000-seat theatre, stores and apartments. The owners are Louis Smilansky, an attorney, and Sam Levey of the Cadillac theatre.

The DeLuxe Theatre Company, of which C. M. Orth is president and general manager, is determined to go ahead with its theatre project for the corner of Kercheval and Parkview avenues. The theatre will seat around 2,000 and be exclusively for motion pictures. The construction bids have been in for some time and the contracts will be let soon, assuring the completion of the structure before the first of next year.

MINNESOTA

Moorhead will have a new, up-to-date moving picture house this summer. Sam M. Field of the Palace Clothing House will be the owner and will conduct it as a first class theatre.

The Rasmussen building on Front street will be remodeled for the purpose and an extension 50 x 65 feet will be built. This will make the floor space 50 x 140, and will afford a seating capacity of about 900. The floor will be elevated, the front of the building will be altered, and a hanging portico erected.

Plans are now being drawn and bids on the work will be asked as soon as they are completed.

WASHINGTON

The old Panama theatre building in Bellingham has been bought by F. McCoy, and will be opened soon under the name of the Strand after it has been remodeled and refurnished.

A new theatre is being built at White Swan by Love & McIntyre. It will seat about 300. The name has not yet been announced.

C. M. Philips of Almira will open a new theatre next week.

WISCONSIN

A new film picture theatre will be opened in the Conley building, Reedsburg, in the very near future.

Arrangements are being made for a complete remodeling of the building to make a safe, commodious, well ventilated and attractive theatre, where will be shown the highest grade pictures possible to obtain.

The New Majestic Picture theatre will be under the management of H. E. Mansfield, which is sufficient warrant for the high character of the pictures to be shown.

Mr. Mansfield is in Chicago this week getting in touch with the various service companies and looking for pictorial novelties for the entertainment of the Reedsburg public.

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Isn't the ceiling in the above illustration attractive? Note the distinctive appearance it gives to the theatre, due to the elaborate effect of the deeply-stamped panels.

At reasonable cost, you can make your theatre equally attractive. May we explain the many advantages of Berger's "Classik" Steel Ceilings?

Send for Details and Catalog D. M. N.

The Berger Mfg. Co., Canton, O.

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco Los Angeles
Export Dept.: Berger Bldg., New York City, U. S. A.

We have secured good advertisers to talk to YOU. Listen to them!

A TRADE ANNUAL

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
MOTION PICTURE NEWS,
729 7th Ave., New York City.



Twenty Years in the Carbon Business
An experience of vast proportions

HAVING achieved unparalleled success in the various other carbon products, we were compelled by the enormous demand of exhibitors and operators to also enter into the manufacture of "Speer Projector Carbons."

OUR factory was first devoted to the manufacture of high class cored and solid carbons, the styles with which operators are most familiar. The latest developments also produced the famous "Hold-Ark" negative carbons, which are making tremendous strides in revolutionizing the entire motion picture industry.

IN order to produce the best photoplays, high amperages are necessary. The metal coating of the "Hold-Arks" provides the additional carrying capacity and still permits the use of a small carbon in the lower holder.

"HOLD-ARKS" are also manufactured in several different sizes for all operating conditions on direct current.

ABSOLUTE steadiness of arc, the paramount requirement of critical operators is the essential feature of these carbons. The hard core turns the trick.

EXHIBITORS and operators who desire perfect projection should trim with a Speer cored upper and a "Hold-Ark" lower. A mere trial of this combination will afford proof of this statement.

A BEAUTIFUL theatre and elaborate equipment, with inferior carbons in your lamp house is like a ship without a rudder. The start may be ideal, but trouble will soon follow.

WHY have a light with ghosts and flickering shadows when they can easily be eliminated. Speer Carbons are today recommended by projection experts and indorsed by skilled operators and critical exhibitors as a remedy for these ills.

THESE carbons, stamped with the well known slogan, "Made in U. S. A.," have taken their place in the foremost ranks of the carbon manufacturers of the world. That they will remain there is evident, as quality alone is the first consideration.

OPERATORS who find their projection inferior to the high standards they desire, should familiarize themselves with Speer Carbons. Results that others have obtained can easily be told, yet first hand facts are invariably the most convincing.

WRITE today for prices and request that samples be sent.

The Carbons With a Guarantee

SPEER CARBON COMPANY

ST. MARYS **PENN'A.**

THE WILLIAMS PRINTING COMPANY, NEW YORK

Don't Lose Your Peace of Mind—and Lose With It a Piece of Money—By Gambling With Your Negatives

It's silly, and an evidence of faulty business judgment, to sacrifice quality in an attempt to "save" a fraction of a cent per foot—*cheap developing and printing means extravagance, not economy.*

It's so easy to be mislead by untruthful advertising and exaggerated claims. Beware of promises that are not guaranteed, and statements made without proof.

Our institution has recognized ability and reliability—we have been a factor in the motion picture industry since 1910; we take good care of our established reputation for superior quality, satisfying service and fair dealing.

Be safe and sensible and place your business where you will enjoy security and receive the treatment and results you desire and require.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them.

JUNE 2, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE



VOL. XV—NO. 22

PRICE 10 CENTS


BLUEBIRD PHOTO-PLAYS INC
PRESENT
ELLA HALL IN "THE LITTLE ORPHAN"
A DRAMATIC HEART INTEREST STORY OF A LITTLE BELGIAN MAID
BY H.O. DAVIS
DIRECTED BY JACK CONWAY
BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE OR BLUEBIRD PHOTOPLAYS INC. 1600 BROADWAY-NEW YORK CITY N.Y.

VICTOR MOORE



"MOVING"

is a comedy that will make even "dyed-in-the-wool" film fans and reviewers laugh. The moral of the story is: When you buy or rent a house, look at the house not the plan. But "Vic" didn't.

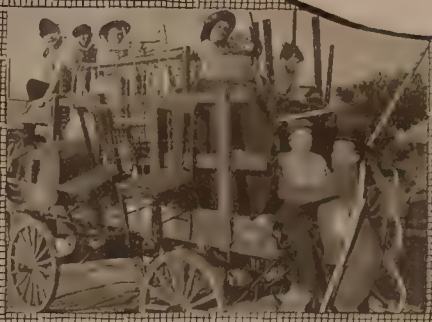
With all Paramount conservatism and care in mind, we state that this comedy is probably the best single reel comedy yet released.

Have this picture screened for you at the nearest Paramount exchange. If you want to see how they run ask to see "Flivvering" also.

Released May 21st

If your audience is very high class don't be skeptical there is no rough stuff or slap stick, but good situations and a funny story.

Book them now





Paramount Pictures

KLEVER PICTURES, INC.
220 West 42nd St., New York City
Released in Canada by Regal Films, Limited, 17 Yonge St., Toronto, Canada

KK

MARGUERITE CLARK

A star that has stood them twenty deep and with the *selected* stories to come will "top them all"



As Letty Roberts, in "Wild-flower."

As Jean, in "The Crucible."

As Gretchen, in "The Goose Girl."

As Dolly Erskine, in "Gretna Green."

As Pepita, in "The Pretty Sister of Jose."

As Mici, in "Seven Sisters."

As Helene Dearing, in "Helene of the North."

As Nesta, in "Still Waters."

As Beggar and Prince, in "The Prince and the Pauper."

Her Triumphs in the Past

Her triumphs in the past have been recorded not only by exhibitors who have played many or all of the pictures, but by such authorities as the leading woman's magazine of the country. Helen Duey in the Woman's Home Companion says—

> **"In the two years she has been in films Marguerite Clark has appeared in 14 pictures, all of which have been recommended by the Woman's Home Companion—a distinction accorded *no other* screen star."**

There are some exhibitors who have not been able to play these wonderful Paramount Pictures with Marguerite Clark, but now all restrictions are off and everyone can "cash in." It would be best to introduce the great coming Paramount Pictures with Marguerite Clark to your patrons, with some of the wonderful pictures advertised here—the pictures which made Miss Clark's marvelous "drawing power."

Assure Big Future "Drawing Power"

If you look over the titles of the photoplays that are responsible for Marguerite Clark's great reputation, you will readily understand that her past accomplishments are only stepping stones to future triumphs. Her next picture, "The Amazons," adapted from the famous play of that name, is just a sample of the big things to come.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director-Gen'l

in *PARAMOUNT PICTURES*

Stands first in her line of work and on a basis of equality with the one or two "greatest drawing cards in the world"

How They Are Sold

On and After August 5th

Marguerite Clark's pictures will be sold on the "open market," so every exhibitor in the United States can get them. Hundreds of theatres that couldn't get these pictures under the old program plan can now get them and there are new prints in every exchange to take care of the great demand.

You can put the marvelous charm, personality, beauty and heart appeal of Miss Clark to work for your theatre. Her reputation and chain of successes tell their own story. She stands within the charmed circle containing the two or three "sure fire," "rain or shine" "drawing cards."

Why Not a Repertoire Week?

Why not a repertoire week with Miss Clark—advertised big as such—and then another in about a month? This is a tested and proved idea and it can be worked every couple of months as long as the attractions can be secured.

Paramount is thinking of the exhibitor all along the line—trying to help him make money—but remember—

Any exhibitor can have the Paramount Pictures he chooses, when he chooses—if he chooses long enough in advance.

The time to choose is **now.**

As Peggy, in "Miss and Mrs."

As Elsie, in "Out of the Drifts"

As Molly, in "Molly Make Believe"

As Felicite, in "Silks and Satins"

As Eileen, in "Little Lady Eileen."

As Bernice Somers, in "Miss George Washington."

As "Snow White."

As Fifi, in "The Fortunes of Fifi"

As Marion Morgan, in "The Valentine Girl."



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by **Famous Players-Lasky Corp.**
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-Gen'l.

ARTCRAFT
Presents
MARY
PICKFORD
In a Photoplay Production by
CECIL B. DeMILLE
"A Romance of the Redwoods"
By Cecil B. DeMille and
Jeanie MacPherson



ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Director General

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



he hits the bull's eye of American Screen Popularity

DOUGLAS FAIRBANKS

in his latest sure-fire hit—

"WILD AND WOOLLY"

by Anita Loos *Directed by* John Emerson

RESERVE BOOKINGS NOW

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

WORLD PICTURES BRADY-MADE



ETHEL CLAYTON
And MONTAGU LOVE
IN
"YANKEE PLUCK"

"Book it quick—it is right up to-the-second in timeliness, the story is laid in Washington, it deals with national affairs, and it is a WONDERFUL picture. BILL IT STRONG."

WILLIAM A. BRADY



BRADY INTERNATIONAL SERVICE
WORLD-PICTURES

"The Realization of My Life's Dream"

WILLIAM A. BRADY

Current Release:

Regina Badet IN "ATONEMENT"

"WITHIN THE LAW"

LONDON PARIS BERLIN

SELWYN & COMPANY
1451 BROADWAY
NEW YORK

May 9, 1917.

The Vitagraph Company,
1600 Broadway,
New York.

Gentlemen:-

Congratulations on "Within the Law! It was a great play and is a still greater film.

You have had an opportunity of looking over our books to see the phenominal receipts which this piece played to all over the world, and we confidently predict that in film form it will even surpass its previous record.

With heartiest appreciation of the masterful way in which you have handled this property, we beg to remain

Sincerely yours,

Selwyn and Co

Bookings Are Breaking Every Record in the Industry!

Even
SELWYN & CO.
Producers of
"Within the Law"
on the stage,
Say

"THE FILM IS GREATER THAN THE PLAY"

A Special Blue Ribbon Feature with ALICE JOYCE, HARRY MOREY and an All Star Vitagraph Cast
Directed by William P.S. Earle

GREATER VITAGRAPH

Some Recent Blue Ribbon Features that have played to capacity houses at THE RIALTO

New York's Photoplay Theatre De Luxe

ANITA STEWART in "The Girl Philippa"

ALICE JOYCE and HARRY MOREY in "The Courage of Silence"

E. H. SOTHERN and EDITH STOREY in "An Enemy to the King"

PEGGY HYLAND with Marc MacDermott in "Babette"

EARLE WILLIAMS in "Arsene Lupin"

PEGGY HYLAND with Marc MacDermott in "The Sixteenth Wife?"

GREATER VITAGRAPH

A Five Part Blue Ribbon Feature



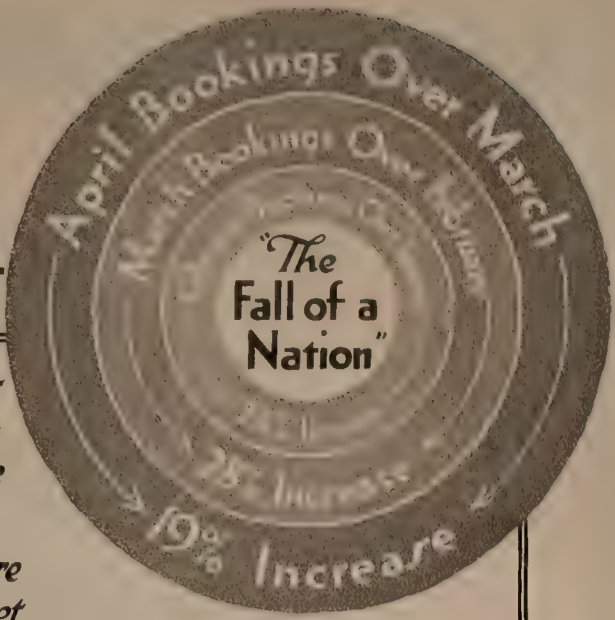
"They call me 'the man without a soul', do they? And they don't know why my soul is dead within me!"

Earle Williams in "The Soul Master"

By James Oliver Curwood
Directed by Marguerite Bertsch

The drama of a man's soul, burned out in disillusionment, but reborn in the afterglow of shattered faith

Study these ever-growing circles of popularity—



Each month's business greater than the last—April with an increase of 87% over January—and the picture has been on the market for almost a year!

Thomas Dixon's Mighty War Drama

"The Fall of a Nation"

In Seven Tremendous Parts
With Special Musical Score by Victor Herbert

Proved by Exhibitors' Bookings
The Box Office Triumph of the Day

GREATER VITAGRAPH

We have secured good advertisers to talk to YOU Listen to them!

Goldwyn Pictures

Goldwyn's First *Warning* To American Exhibitors

YOU are unfair to *yourself* as an exhibitor if you sign a contract now that ties up your theatre to a program or any other features until you have first seen *Goldwyn Pictures.*

You are robbing yourself of the opportunity to book *better* pictures than you are *now* playing.

You are depriving your theatre of *stars that the great American public will demand to see.*

You are forfeiting the chance to obtain productions that will make you *a larger profit* than the pictures to which you have bound yourself under contract.

When you have done these things you are virtually *helpless* — and some other exhibitor will reap the advantage that *your* theatre could have had over all of its competition.

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Why You Should Wait For Goldwyn Pictures

ALL of the energy and brains of more than a hundred *successful* men and women have been applied for months to the creation of Goldwyn Pictures.

More than one million dollars is being invested in completed productions to be shown to you before you are asked to book them.

Exhibitors who have seen only our partially assembled pictures pronounce them to be unlike any screen productions they have ever seen—both as to *quality* and *character*.

In Goldwyn Pictures you have the exclusive services of five tremendously popular stars—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl, Madge Kennedy, *and others to be announced.*

What exhibitor can *afford*—in a financial sense—to book any other pictures until he has *first seen* the Goldwyn productions?

Goldwyn Pictures Corporation

16 East 42d Street, New York City

Telephone: Vanderbilt 11

SELZNICK PICTURES



SMASHING ALL RECORDS

CLARA KIMBALL YOUNG

in

"THE EASIEST WAY" by Eugene Walter

Directed by ALBERT CAPELLANI

ASK THE MAN WHO'S PLAYED IT

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

A STAR ON THE ASCENDANT, CLIMBING STEADILY TOWARD THE ZENITH OF POPULARITY IS

NORMA TALMADGE

HER MILLIONS OF ADMIRERS WILL BE DOUBLED WHEN THEY SEE HER IN

Joseph M Schenck's Presentation

"POPPY"

A DELIGHTFUL ADAPTATION OF CYNTHIA STOCKLEY'S FAMOUS NOVEL

Directed By EDWARD JOSE

Dramatized by BEN TEAL and JOHN P RITTER



THE BARRIER by REX BEACH

WIRE THE NEAREST SELZNICK EXCHANGE

SELZNICK PICTURES

THERE IS EVERYTHING THAT MAKES A GREAT AND PROFITABLE PICTURE IN—

HERBERT BRENON'S

FORTHCOMING PRODUCTION

"THE LONE WOLF"

by Louis Joseph Vance

With

HAZEL DAWN and BERT LYTELL

WONDERFUL STORY—SUPERB CAST—MASTERFUL DIRECTION





SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

FRANCHES EVERYWHERE

Harry Rapf Presents

ROBERT WARWICK

in

"THE SILENT MASTER"

by E. Phillips Oppenheim

as

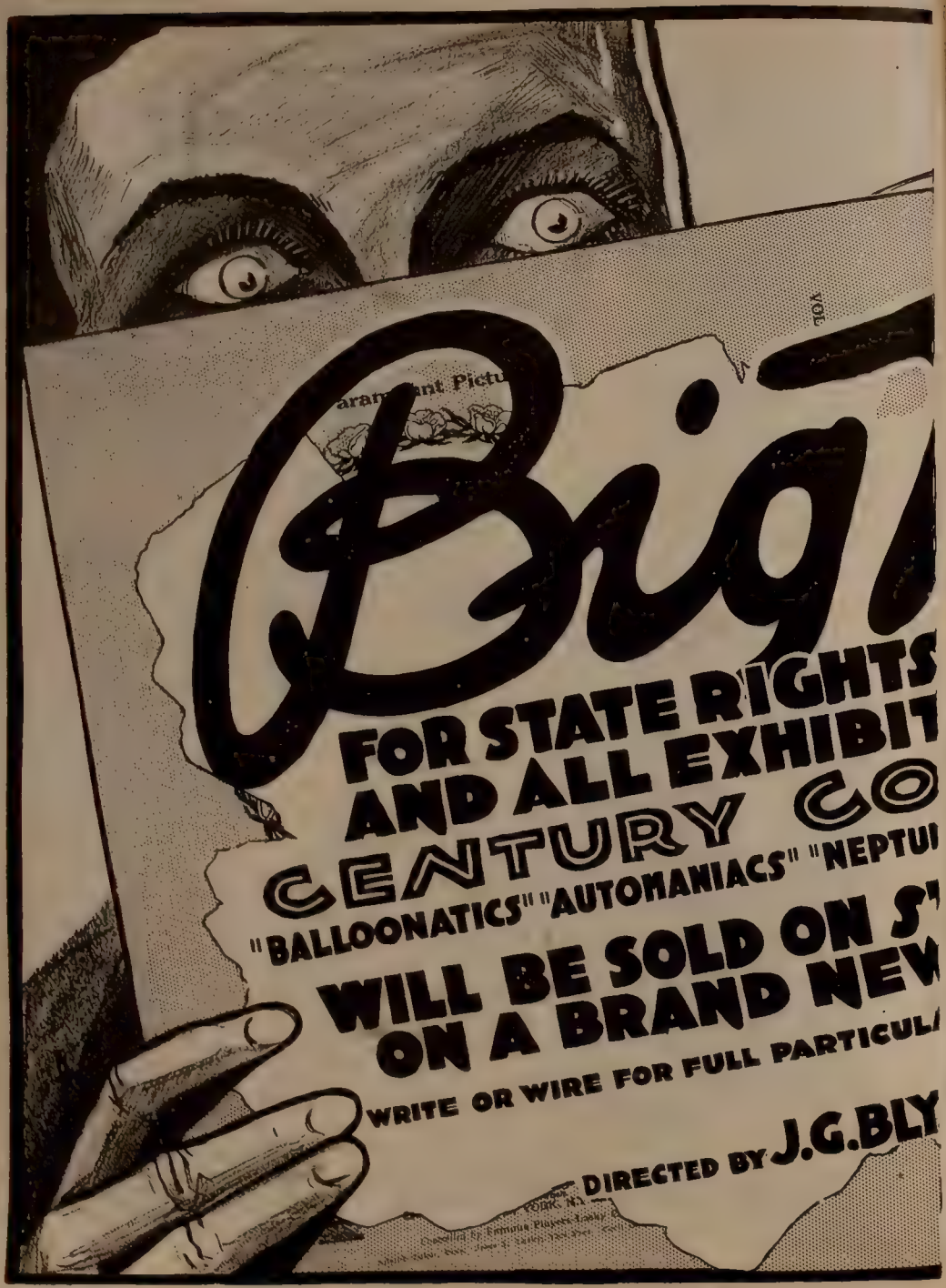
A MYSTERY STORY OF THE PARISIAN UNDERWORLD

Directed by The Famous French Director...

LEONCE PERRET

THE BARRIER by REX BEACH

WIRE THE NEAREST SELZNICK EXCHANGE


Big
FOR STATE RIGHTS
AND ALL EXHIBIT
CENTURY CO
"BALLOONATICS" "AUTOMANIACS" "NEPTU
WILL BE SOLD ON S
ON A BRAND NEW
WRITE OR WIRE FOR FULL PARTICUL
DIRECTED BY J.G.BL



The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

MACK SENNETT
PRESENTS



MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 2, 1917

GAIL KANE'S SECOND MUTUAL PICTURE IS "THE SERPENT'S TOOTH"

GAIL KANE'S second Mutual Picture is completed. "The Serpent's Tooth" is its title. It is five reels in length and was staged at the American studios in Santa Barbara, California. The star is surrounded by a supporting cast that has seldom been equaled.

Directed by Rollin Sturgeon.

Director Rollin Sturgeon superintended the production of "The Serpent's Tooth." Every exhibitor is familiar with Sturgeon's attention to detail and aware that his productions are always marked by perfection of stage settings and photographically above criticism. In this sense, "The Serpent's Tooth" is a typical Sturgeon photoplay. Miss Kane is afforded some unusual opportunities for emotional acting in this powerful story of American life. It begins when the star, in the role of Faith Channing, decides to marry James Winthrop, a wealthy young neighbor, instead of Jack Stilling, the good looking country physician who has been paying her attention. Stilling realizes he can scarcely support Faith in the position to which she is entitled in the world and gracefully accepts his dismissal. Some months later, Faith, now the wife of Winthrop, discovers that her husband is being spoiled by his wealth and is no longer satisfied with the simple life they have been leading. As time passes he drifts farther and farther away from her, and Gossip, insidious as a poisonous snake, begins to whisper bits of scandal about Winthrop and a certain Mrs. Filliard. Faith struggles vainly to maintain appearances, and at last startles her old associates by slipping out of her Puritan mannerisms and emerging as a beautiful butterfly. Even then the Winthrops find themselves on different planes, and their problem isn't solved until the very end of the picture—and then it comes about in a most unusual fashion. During the production Miss Kane appears in some stunning frocks which will add not a little to the interest of the feminine portion of any audience.

Released Week of May 28th.

"The Serpent's Tooth" is released the week of May 28th. Her first American-Mutual picture—"Whose Wife," is showing to capacity business everywhere. Bookings on both can be made now at your nearest Mutual Exchange.

Henry King, who has directed some wonderfully successful pictures, has been signed by President Samuel S. Hutchinson of the American Film Company, Inc., and will supervise the future Gail Kane productions.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	**Nance O'Neil**
The Frame-Up	**William Russell**
Week Beginning May 14th.	
Annie-for-Spite	**Mary Miles Minter**
Week Beginning May 21st.	
The Mirror	**Marjorie Rambeau**
The Checkmate	**Jackie Saunders**
Week Beginning May 28.	
The Serpent's Tooth	**Gail Kane**

"Periwinkle" Is Next Minter Production

Dainty Mary Miles Minter will make her next appearance in Mutual Pictures as a little waif, rescued from a shipwreck and raised by a beachcomber as his daughter. She is christened "Periwinkle," which gives the title to the picture. The play was adapted from a story of the same name by William Farquhar Payson. Little Miss Minter appears throughout the greater part of the picture in trousers, rubber boots, oilskin coat and sou'wester. Once more George Fisher has the leading male role opposite the diminutive star, and the balance of the supporting cast includes such well known people as Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer, James Kirkwood, as usual, directed the production. Bookings can be made now at your nearest Mutual Exchange.

Jackie Saunders in "A Bit of Kindling"

As the fourth of the Jackie Saunders-Mutual Pictures, E. D. Horkheimer will present his hoydenish star in "A Bit of Kindling." She enacts the role of a typical little newsboy—only she's a girl. The rags and tatters she wears throughout four reels of the five, together with the bedraggled hat through which peeps an occasional curl, would prove far too much of a handicap for many a screen star, but to Jackie Saunders they are but an aid to her art, and she wins her way straight into the hearts of her audience. Arthur Shirley, good looking leading man, has the principal role opposite Miss Saunders as a young civil engineer, and these two are supported by a highly capable cast.

"RAILROAD RAIDERS" AND "LUMBERLANDS" WIN BIG POPULARITY

HELEN HOLMES' latest Mutual success—"The Railroad Raiders"—has captured the photoplay fans. Theatres everywhere are reporting phenomenal business with this new chapter-play. It is proving as great a success as "A Lass of the Lumberlands," and "The Girl and The Game," the two Helen Holmes successes that are setting box-office records.

"The Railroad Raiders"

No more striking example of what Mutual chapter-plays are doing for the box-office can be cited than "The Railroad Raiders." From the standpoint of punch, thrills and action it hangs up a new record. Amazing as were the first two or three chapters, later installments outdo them. In a recent chapter, Helen Holmes is hurled off the end of a moving car-ferry, locked in a boxcar, and only rescued as the car sinks beneath the waves of the harbor. The week following she braves death by driving a high-powered motor car off the end of a dock and crashing down upon a barge that has just moved away from the same dock. These are but two of a score or more of the thrilling incidents in this one photo-novel. "A Lass of the Lumberlands" proved just as fascinating in its way, though an entirely different type of story. In this fifteen chapter photo-novel Miss Holmes won new laurels for herself. "The Girl and the Game" was Miss Holmes' first railroad serial released by Mutual, and as a story of the rail proved a remarkably popular attraction. Exhibitors everywhere are familiar with "The Diamond from the Sky" and its success. "The Sequel to 'The Diamond from the Sky'," in four absorbing chapters, each two reels in length, is proving a worthy successor—some even consider it better than the original tale.

You Can Book Them Now.

All these photo-novels are now playing. If you haven't shown them at your theatre you have a wonderful opportunity now for booming business through the summer days that are just at hand. The nearest Mutual Exchange will give you full information regarding prices, open dates, posters, heralds and other accessories on any or all of these attractions.

Charlie Chaplin is rapidly completing work on his eleventh Mutual-Chaplin Special which is just as unique and laugh-provoking as "The Cure," "Easy Street" or any of the other ten Mutual-Chaplin Specials released to date.



Gail Kane

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, Inc.
Presents

GAIL KANE

IN

"THE SERPENT'S TOOTH"

A gripping drama of American life.
In five acts. Directed by Rollin
Sturgeon. Released May 28th.

"A story that is logical and interesting. The work of Gail Kane is pleasing" writes Margaret I. MacDonald of the *Moving Picture World*, in reviewing "Whose Wife," the first Gail Kane-Mutual Picture.

This winsome star has won a vast host of admirers by her screen work. Theatres all over the country are packed to the doors when a Gail Kane production is on the screen. Secure your portion of this business. Arrange now to show every ***Gail Kane-Mutual Picture.*** You can book the whole Kane Series at your nearest Mutual Exchange.

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President



Jimmie Dale
Alias The Grey Seal

MUTUAL



"The Bookman" for May proclaims "The Adventures of Jimmie Dale" – the novelization of "Jimmie Dale, alias The Grey Seal" – the best selling book in America. This means millions of people are reading the story NOW. They will want to see "Jimmie Dale" in film form. You can bring them to YOUR theatre to see it. Grasp this opportunity TODAY.

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in Peoples Magazine

Jimmie Dale
Alias "The Grey Seal"

featuring

E·K·LINCOLN

DORIS MITCHELL EDNA HUNTER
PAUL PANZER

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*
Directed by
HARRY McRAE WEBSTER

Now Booking At All
MUTUAL EXCHANGES

The "NEWS" advertisers believe YOU worth while; justify them.

MUTUAL STRAND COMEDIES



Caulfield Photoplay Company *Presents*

"A TWO CYLINDER COURTSHIP"

As the Ninth of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco
Released June 6th

Motion Picture News, reviewing a recent ***Strand-Mutual Featurette*** said:—"The whole matter is well conceived, ably acted and admirably carried out. For a single reeler it carries a bunch of punch and should prove a winner everywhere."

"A bunch of punch" sounds like a review of a five reel feature —yet ***Strand Comedies*** are but one reel in length. ***Strand Comedies*** have set audiences to laughing all over the country. They seem to evoke just as much mirth in a Broadway theatre as they do at the "Opry House" in a small town. There's a ***Strand*** for every week in the year. Be sure you get your share.

NOW Booking at all Mutual Exchanges

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

Produced by
Caulfield Photoplay Company

READ THESE REPORTS!

MUTUAL



FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

The unanimous verdict of the viewing committee at today's pre-view of the early chapters of "THE RAILROAD RAIDERS" was that HELEN HOLMES has "out-Holmesed" herself—in which opinion I most heartily concurr.

I feel confident that we can rely upon record-breaking bookings on "THE RAILROAD RAIDERS".

J. Sullivan
Assistant General Manager.

FILM REVIEW REPORT
TO THE PRESIDENT:

"THE RAILROAD RAIDERS"

Judging by the first six chapters of "THE RAILROAD RAIDERS" this latest serial featuring HELEN HOLMES the writer believes bids fair to equal all previous offerings of this kind.

The story opens splendidly, the producers work is immense, the sub-titling is novel and effective. I feel certain "THE RAILROAD RAIDERS" will go over even better and bigger than any serial we have ever exploited.

Edgar O. Brooks
Sales Manager.

FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

The early chapters, seen today, indicate that this will prove a record-breaking serial.

It is full of incidents and action. The work of Miss Holmes will uphold her reputation.

The photography is excellent and the titling exceptional.

Howard Turrell

FILM REVIEW REPORT
TO THE PRESIDENT:

RE "RAILROAD RAIDERS"

Unquestionably the new serial, "THE RAILROAD RAIDERS" is a powerful one. It is, in my opinion, excellent serial material and will up to the present day standards of feature production.

Mr. Holmes has told his story simply and swiftly, crowding an incredible amount of action and material into each chapter. His introductory work in the first chapter clearly establishes sympathy and the tread of the story. The titling is unique and effectively

Terry Ramsaye

FILM REVIEW REPORT
TO THE PRESIDENT:

"THE RAILROAD RAIDERS"

Director McGowan demonstrates in the very first chapter that he has another wonderful serial with HELEN HOLMES.

The action starts at the opening of the very first reel and the suspense is held from chapter to chapter. Miss Holmes' work is excellent and the production promises to uphold the Mutual standards.

I noted several exceptional novelties in titling which add considerable to the artistic value of the production.

R. B. Bradley

FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

I witnessed five chapters of "THE RAILROAD RAIDERS" at today's pre-view.

There is no question in my mind that "THE RAILROAD RAIDERS" will eclipse every previous HELEN HOLMES serial.

I have never seen better photography or direction in a serial.

D. H. Baucher

The reports shown here are those made by the individuals composing the Viewing Committee of the Mutual Film Corporation. Note how enthusiastically they endorse *The Railroad Raiders.* Action—punch—thrills—in every chapter. The "One Best Bet" in continued photo-novels.

HELEN HOLMES *in* THE RAILROAD RAIDERS

Released by
Mutual Film Corporation
John R. Freuler, *Pres.*

Directed by
J. P. McGowan

Produced by
Signal Film Corporation
Samuel S. Hutchinson, *Pres.*

NOW Booking At All MUTUAL EXCHANGES

MUTUAL

"FEATURETTES" ON TIMELY SUBJECTS
ENDORSED BY MOVING PICTURE NEWS

(Motion Picture News, May 19, 1917)

The exhibitor who believes in specializing on programs appealing to regular classes of patronage will do well not to overlook the Gaumont "featurettes" released weekly through Mutual. "Reel Life" and "Tours Around the World." Gaumont also produces the Mutual Weekly which is crammed full nowadays of timely and patriotic features. But "Reel Life" and "World Tours" offer a special chance for the live exhibitor to build up a much neglected patronage from among the people who want to know what is going on in the world at large.

More and more the taste for carefully edited reels, supposed at first only to appeal to the "select" in an audience, is proven to be just the sauce that gives the finest flavor to a well-directed performance, whether at the Strand and Rialto in New York or Grass Valley, California.

LEADERSHIP UNQUESTIONED

In the Catalog of Selected Pictures released between January 1, 1917, and March 31, 1917, under the heads of

Industries, Science and Topical

GAUMONT has	**77**	**Subjects**
All Other Producers have only	**73**	**"**
Gaumont Lead over all others	**4**	

These figures account for the unapproachable popularity of Gaumont's "Reel Life" and "Tours Around the World." You cannot afford to make up your programs without using these Gaumont single-reels. Keep these figures in mind. Remember that more than one-half the attention-compelling and interest-holding pictures are from Gaumont Studios.

S. L. Rothapfel says that many a program with a poor five-reel feature has been saved by its crisp, short pictures. HE SHOWS GAUMONT PICTURES.

Gaumont

Gaumont Co.

Gaumont

LONDON FLUSHING, N. Y. PARIS

RELEASED MAY 31st

"JERRY'S MASTER STROKE"

A Single Reel

CUB COMEDY

featuring

GEORGE OVEY

In which Jerry starts a "spy scare"—indeed "starts" several things and, in consequence, gets mixed up in a deep, dark political and criminal intrigue in which he impersonates an East Indian Prince and almost "gets away with it."

Book through any exchange of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

PICTURES FOR THE CLEAN MINDED MILLIONS

THE FIRST

OF THE

SEVEN CARDINAL VIRTUES

BETTY BRICE

"HUMILITY"

MURDOCK MacQUARRIE

Supported by CHARLES ARLING & JAY MORLEY



STORY & SCENARIO BY ROSALIE ASHTON & BEATRICE MORSE - DIRECTION JACK PRATT

LIFE

LIFE itself is a stronger drama than was ever written by man and when truly portrayed, it runs the entire gamut of human emotions.

In the SEVEN CARDINAL VIRTUES I am portraying LIFE.

HUMILITY is the base of every virtue and he who goes the lowest builds the highest.



I. BERNSTEIN

Released through M. H. Hoffman, Inc.,
729 Seventh Ave.,
New York City

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LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL.

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EVERY THEATRE BOX OFFICE IN NEW YORK THAT PLAYED

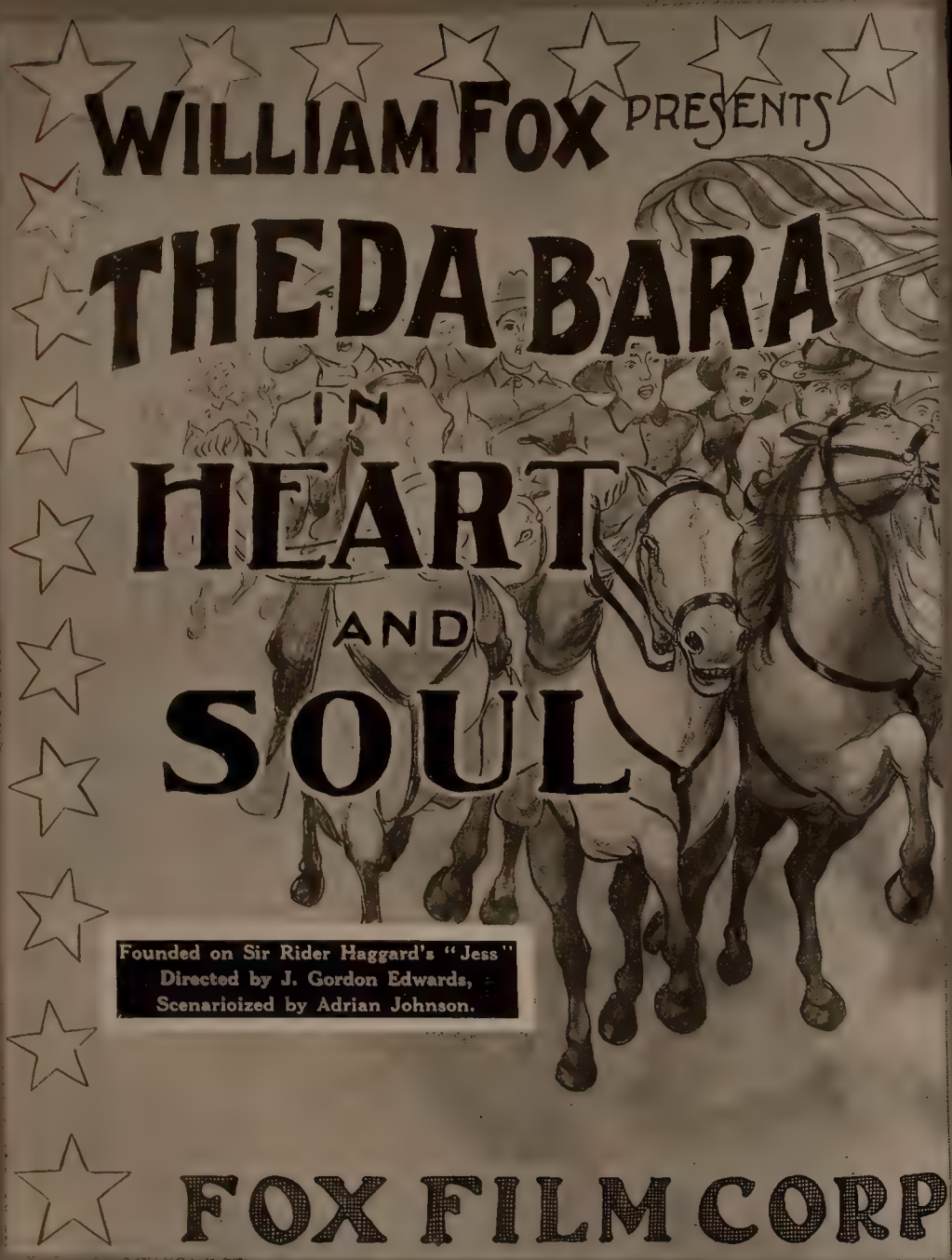
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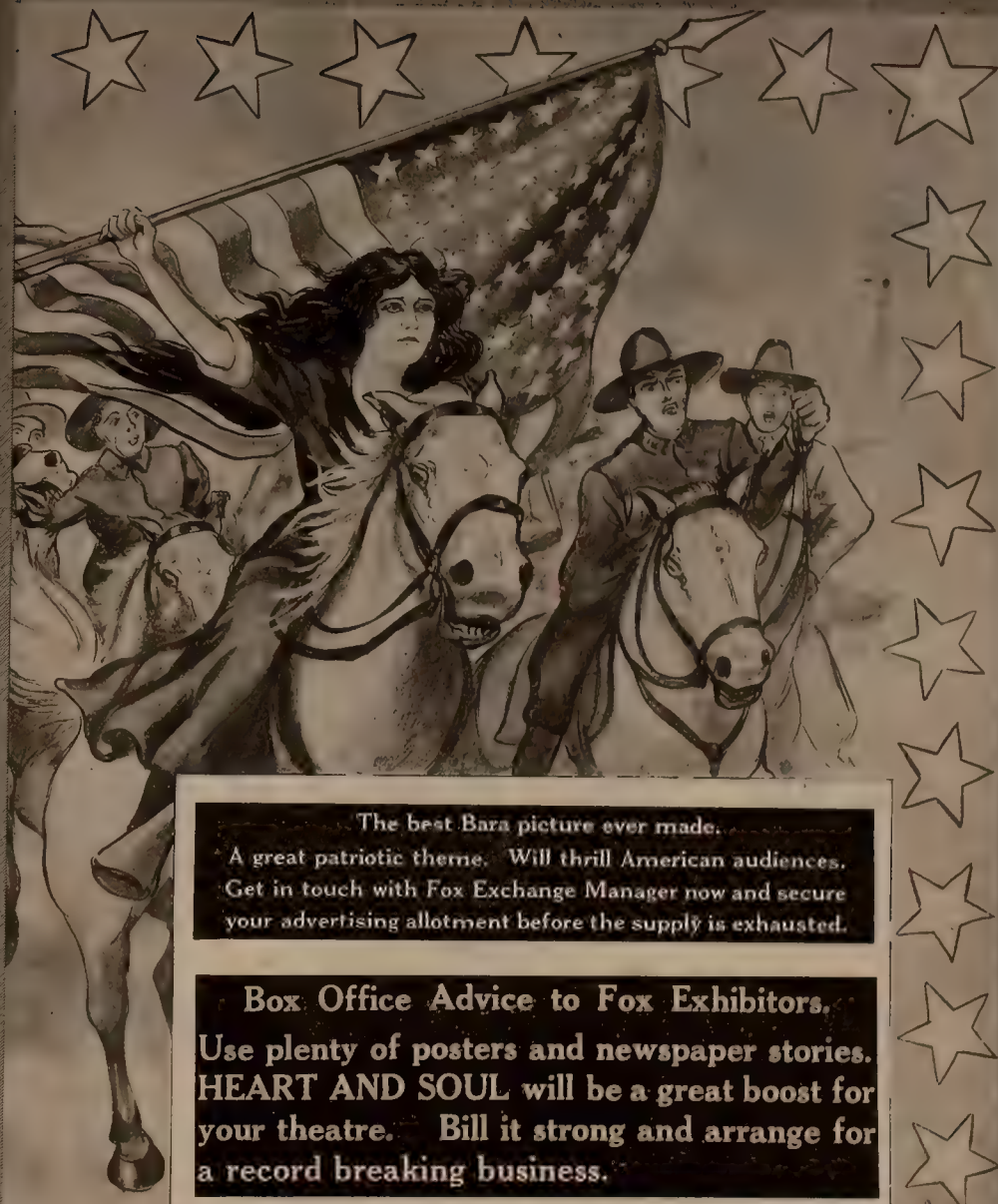


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'Phone 9300 Bryant.

Watch for big announcement of renting plan for entire country—keep dates open for the best 25c to $1 picture on the market.

FOX FILM CORPORATION


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THEDA BARA
IN
HEART
AND
SOUL
Founded on Sir Rider Haggard's "Jess"
Directed by J. Gordon Edwards,
Scenarioized by Adrian Johnson.
FOX FILM CORP



The best Bara picture ever made.
A great patriotic theme. Will thrill American audiences.
Get in touch with Fox Exchange Manager now and secure your advertising allotment before the supply is exhausted.

Box Office Advice to Fox Exhibitors.

Use plenty of posters and newspaper stories. HEART AND SOUL will be a great boost for your theatre. Bill it strong and arrange for a record breaking business.

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SUCCESS! SUCCESS!! SUCCESS!!!

40 weeks in New York
14 weeks in Boston
8 weeks in Pittsburgh
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18 weeks in Philadelphia
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NOW *The First and only $1,000,000 Motion Picture Ever Made*

WILLIAM FOX

Presents

A DAUGHTER OF THE GODS

With

ANNETTE KELLERMANN

Will be played during the coming summer and the season of 1917-1918, at prices ranging from 25c to $1.00.

Positively the greatest box office attraction ever offered to the public.



NOTICE!

MANAGERS of high class theatres with big capacities who show only high class productions and have a patronage that pay from 25c to $1.00 for seats, are invited to communicate for dates during the balance of this year, and the winter of 1918.

State seating capacity by floor, number of pieces in orchestra, regular price schedule, number of projection machines and make. Particulars in full.

PERCENTAGE TERMS ONLY. Capacity must not be less than 1,000 seats.

Positively will not play this production at less than $1.00 top.

Wire, Write or Call

SAMUEL F. KINGSTON

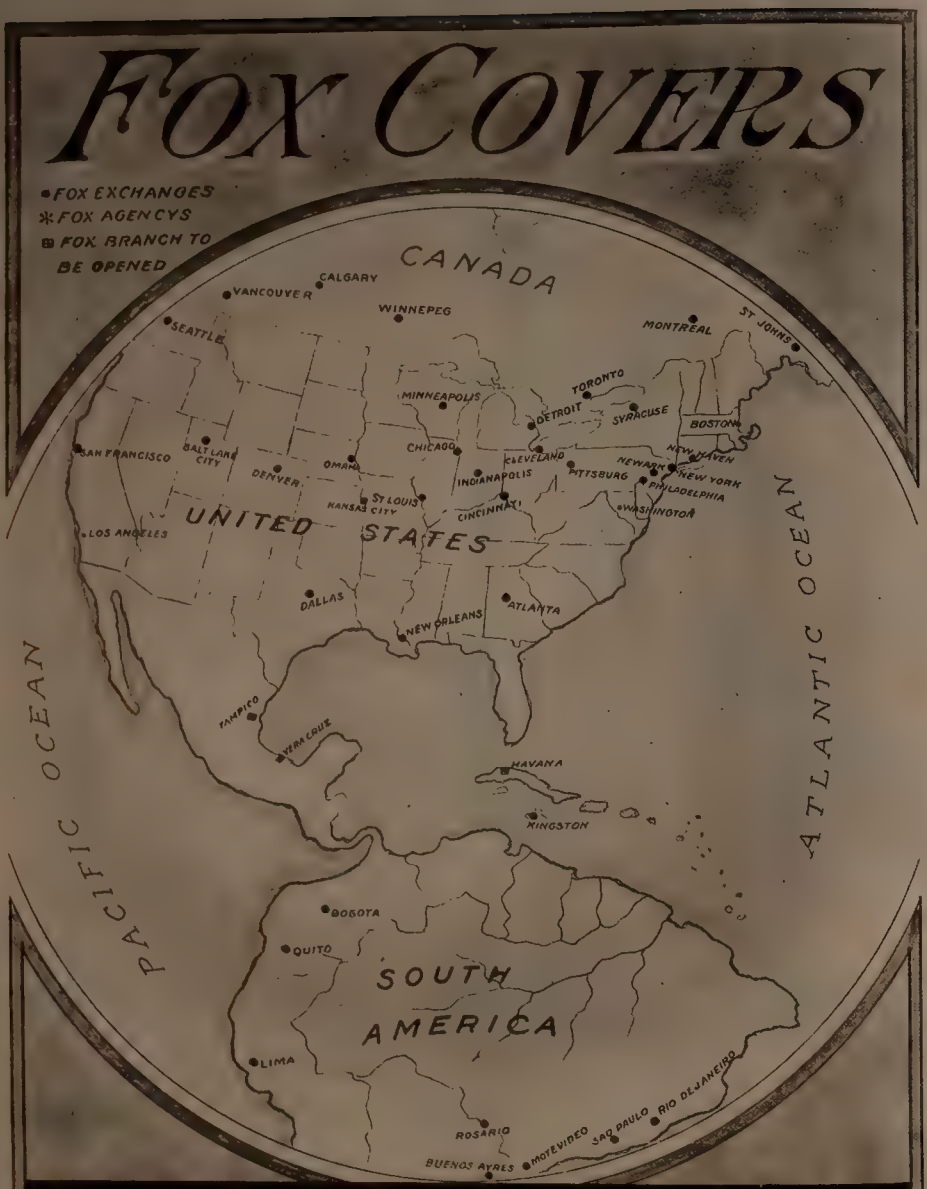
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William Fox Pictures have a world-wide market—therefore financial returns assured to produce the best films

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ATION 130 WEST 46TH STREET, NEW YORK CITY

General Film Service

Number One of the *Selig World Library* was released in General Film Service on Wednesday, May 16, and Instantly Struck the Popular Chord. Letters of Commendation Are Being Received from the One Individual We Try to Please—*The Exhibitor.*

SELIG WORLD LIBRARY

Every Wednesday *Selig World Library* Will Be Released in General Film Service. It Supplants the Selig Tribune and is Issued in Response to a Demand for a Weekly Film Carrying Originality and Enterprise.

GIVE IT A TRIAL!

Selig Polyscope Co.
Chicago, Ill.

GENERAL FILM SPECIALS

BLACK CAT FEATURES

Are running stronger every day in the best theatres. The Motion Picture Reporting Service, which gives reviews by exhibitors from the exhibitors' standpoint, has guaranteed every one of these 25 minute photoplays to satisfy any audience. Read what it says of "BE MY BEST MAN" and "LOCAL COLOR":

"'BE MY BEST MAN' features Edward Arnold and Hazel Daly. This story is interesting and has a lot of action. Will hold interest and go over good. Rated 90.

"'LOCAL COLOR' features Webster Campbell and Alice McChesney. Good offering. Acting, photography and settings good."

Others just as good:

"Pass the Hash, Ann" *"Much Obliged"*
"The Clock Struck One" *"Sundaying in Fairview"*

IS MARRIAGE SACRED?

Sixteen great 25 minute dramas, depicting the vital question of the hour. Every man, woman and child is interested in this problem of the home. Fascinating, clean, wholesome and moral.

Released through
GENERAL FILM COMPANY, INC.

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY
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1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. 1907

KLEINE EDISON SELIG ESSANAY

NEW YORK THEATRES ABLAZE WITH LIGHTS ON "THE TRUFFLERS"

"'The Trufflers,' Samuel Merwin's beautiful story of Bohemian life in the city's Latin quarter, published in the Cosmopolitan Magazine, attracted great crowds at theatres throughout the city," says the New York American. "It was a wonderful success at its premier in the great chain of B. S. Moss playhouses. Nell Craig imparts a reality to the photoplay that will live long."

* * * * *

The Motion Picture Reporting Service says: "'The Saint's Adventure' is a drama of human interest, featuring Henry B. Walthall and Mary Charleson. Typical Walthall production, very well acted and story very well told. It will hold interest all through and go over good. Photography and settings good. Rated 90."

"'Skinner's Bubble,' a comedy-drama featuring Bryant Washburn and Hazel Daly. Equally as good as 'Skinner's Dress Suit.' CLEAN, WHOLESOME, ABSORBING and very PLEASING all through. Good plot. Will go over good with any audience. Acting, photography and settings very good. Rated 95."

* * * * *

Lee L. Goldberg, manager of the Strand Theatre, Louisville, Ky., says: "I desire to enroll myself with the great and ever increasing army of exhibitors who have pronounced 'Skinner's Dress Suit' the greatest attraction of the time. We also wish to place 'The Truant Soul' and 'Little Shoes' in the par excellence class."

TRADEMARK Reg. U. S. Pat. 1907

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GEORGE K. SPOOR PRESIDENT

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TRADEMARK Reg. U. S. Pat. 1907

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Pathé

After a $7,000.00 advance sale the

OFFICIAL GOVERNMENT PICTURES

of the war played in Chicago Auditorium to

$10,000.00

in paid admission in one day only.

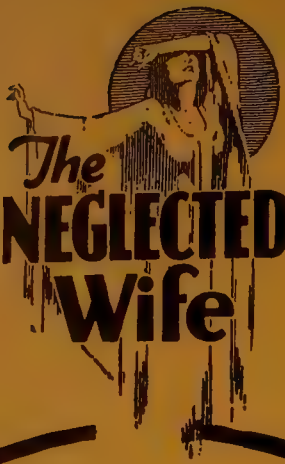
No pictures have ever drawn the tremendous houses that these pictures have done, and at high admission prices.

The following Pathé Exchanges now have prints of this superlative feature:

Chicago	Washington	New York
Minneapolis	Omaha	Newark
Boston	Buffalo	Cleveland
Pittsburgh	Dallas	St. Louis
Philadelphia	Denver	Atlanta
New Orleans	Kansas City	Seattle



Pathé



Some reasons why

The Neglected Wife

is a big box office attraction

1. The $2000.00 prize contest will create a perfect furor of interest.
2. **Ruth Roland,** the star, is a real favorite As the heroine of "Who Pays?" and "The Red Circle" she drew the people in and kept them coming to see every episode.
3. **Mabel Herbert Urner's** famous novels have millions of readers. These readers will want to see her works on the screen.
4. $80,000 will be spent in advertising the serial in the leading newspapers of the country. Your patrons will read these ads and want to see "The Neglected Wife."

Produced by Balboa

Pathé



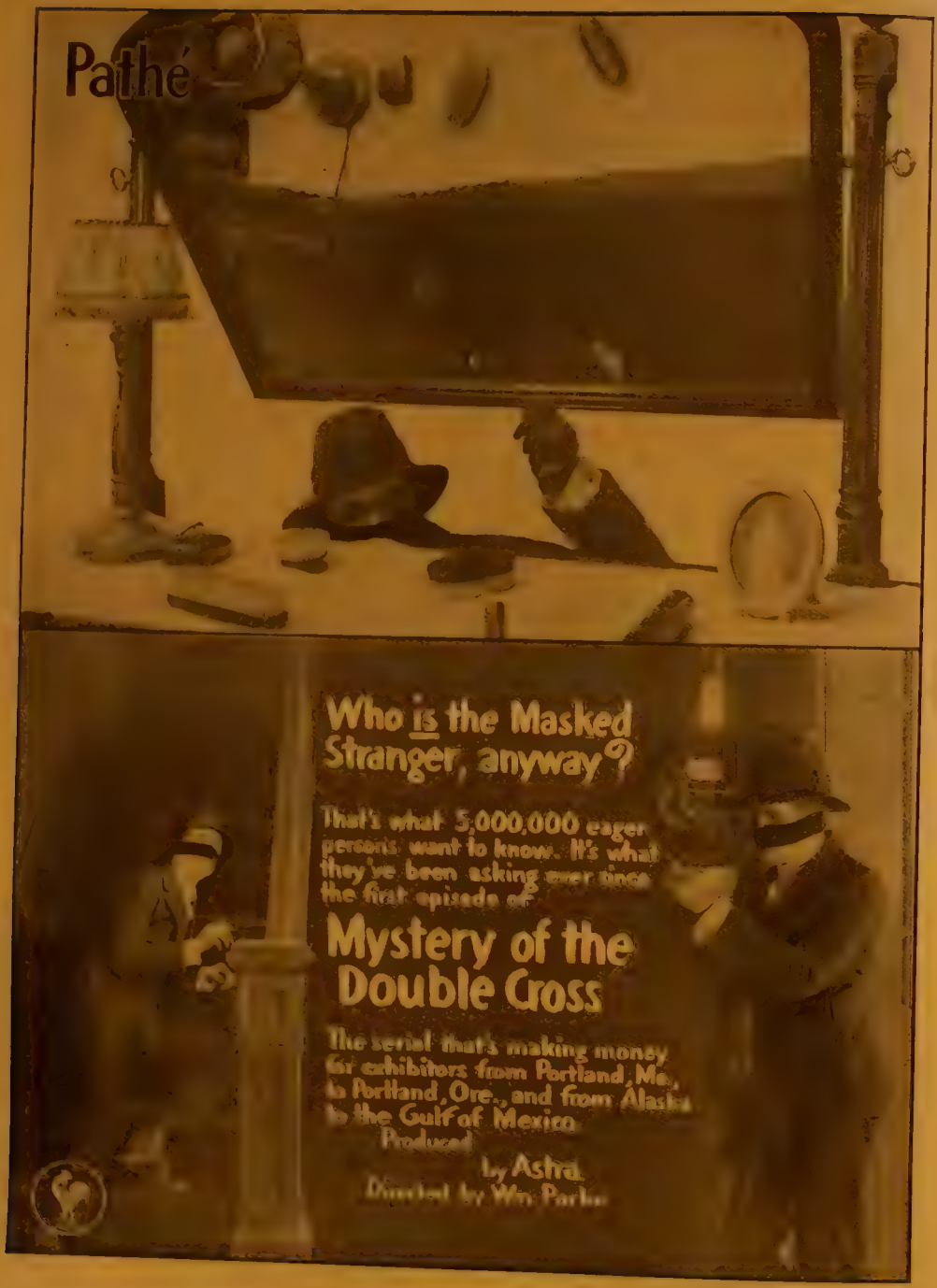
Ruth Roland

$80,000.00

will be spent in these papers in advertising

The Neglected Wife

Albany Knickerbocker Press
Atlanta Times Union
Atlanta Georgian
Atlanta Journal
Boston American
Boston Globe
Springfield Union
Providence Bulletin
Buffalo Times
Buffalo News
Rochester Photoplay News
Butte Post
Charlotte News
Charlotte Observer
Chicago Examiner
Chicago News
Cincinnati Times Star
Louisville Herald
Cleveland Plain Dealer
Cleveland Press
Dayton News
Toledo News Bee
Dallas Times Herald
Fort Worth Star Telegram
Houston Post
San Antonio Light
Denver News
Denver Post
San Francisco Examiner
San Francisco Bulletin
Washington Times
Baltimore American
Baltimore News
Des Moines Register and Tribune
Detroit News
Grand Rapids Press
Indianapolis Star
Terre Haute Tribune
Kansas City Post
Kansas City Star
Los Angeles Examiner
Los Angeles Times
Milwaukee Journal
Milwaukee Sentinel
Minneapolis News
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Newark News
Elizabeth Journal
New Orleans Item
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Omaha World Herald
Omaha Bee
Philadelphia North American
Philadelphia Evening Ledger
Scranton Times
Pittsburgh Press
Pittsburgh Chronicle
Erie Times
Portland Oregonian
Salt Lake Herald
Seattle Times
Spokane Spokesman Review
St. Louis Globe Democrat
St. Louis Times
Richmond Dispatch


Pathé
Who is the Masked Stranger, anyway?
That's what 5,000,000 eager persons want to know. It's what they've been asking ever since the first episode of
Mystery of the Double Cross
The serial that's making money for exhibitors from Portland, Me., to Portland, Ore., and from Alaska to the Gulf of Mexico.
Produced by Astra
Directed by Wm. Parke



MYSTERY!

Pathe serials must have action, thrills, suspense and mystery, that element that keeps people guessing;- keeps them coming back for each episode. That's why the Masked Stranger in

MYSTERY OF THE DOUBLE CROSS

is today holding the attention of millions.

Featuring
Mollie King



Pathé



Box office stories!

Pathé Gold Rooster Plays
not only have great stars like

Mrs. Vernon Castle

but great stories without which no picture can be great.
The best works of writers like

Sir Gilbert Parker and **Rudyard Kipling**

assure the exhibitor of box office stories as well as box office stars. Sir Gilbert's "The Weavers" and Kipling's "The Naulahka", will soon be produced for Pathé.

Some of the most noteworthy of recent stage successes, those of

A. H. Woods

will also be put into Gold Rooster Plays, among them

"The Yellow Ticket"
"The Power of Money"
"The Other Woman" and
"The Narrow Path"

Box office stories, box office stars. You get them both in

Gold Rooster Plays!

Pathé announces

Mollie King

in the five part
Gold Rooster Play

Blind Man's Luck

Produced by Astra
Directed by Geo. Fitzmarice

A box office star in a real box office attraction.

Coming soon!



Announcing

Gladys Leslie

in the five part
Gold Rooster Play

An Amateur Orphan

Produced by Thanhouser

Miss Leslie is charming in this play by Agnes Johnston. Her pranks while "Playing Hookey" from home will have your audiences with her from the start.



America preparing
is shown in each issue of the

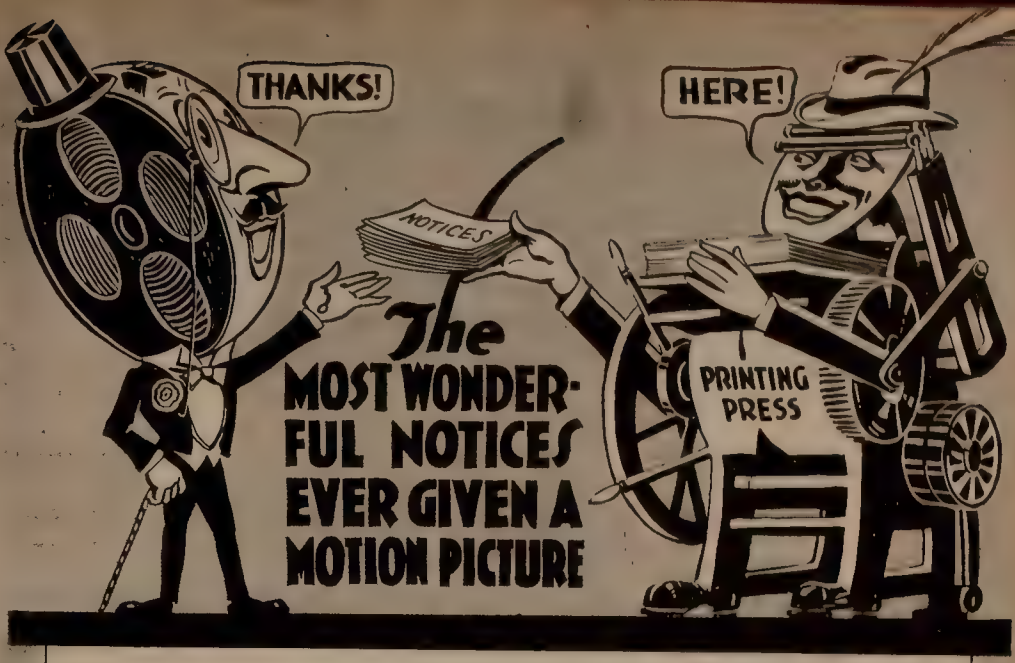
Hearst-Pathé News

Your audiences will see the most interesting, the most timely and the most recent events of the war in the oldest and best news reel only.

The Hearst-Pathé News is doubly interesting in these days of great events. It will increase your attendance. Try it!

The only news reel issued twice a week.





Have been given in succession to six

THANHOUSER

features released by Pathe. ***Read!***

"THE CANDY GIRL"

(Releasing Next Week)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

—Motion Picture News.

"HINTON'S DOUBLE"

(Just Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

—Exhibitors' Trade Review.

"VICAR OF WAKEFIELD"

(Special Release)

"This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."

—Moving Picture World.

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."

—Sunday Telegraph.

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Exhibitors' Trade Review.

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—Sunday Telegraph.

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Triangle Plays are the expression of a high ideal. They grip with their ***realism,*** with their human interest, with their graphic presentation. There are stories sweet with love and romance; stories of life and action, on land and sea; daring and death-defying adventures; sparkling comedies that make your sides ache with laughter.

The Triangle Trade-Mark stands for the best in motion-story production. It stands for wholesome, harmless amusement for all manner of people.

Triangle Plays entertain without offense; they are instructive, satisfying, clean.

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THEY APPEAR ONLY
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MACK SENNETT-KEYSTONE COMEDIES

Are YOU Wearing The Keystone Smile?



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COMMENCING *Sunday, May 27*

The REMARKABLE EDGAR LEWIS PHOTODRAMA *of* *RACE PREJUDICE*



THE BAR SINISTER

"I AM A NEGRESS!"

***NOT*—Enormous Spectacle—Most Stupendous—Marvelous—Magnificent—Awe-Inspiring—Staggering—Etc., Etc.**



BUT—One of Those Rare Theatrical Hits—Those Powerful Human Interest Dramas That Play Upon the Heartstrings of Audiences and Do a Big Box Office Business Because Every Man, Woman and Child Talks About Them and Wants to See Them Again and Again.

"*THE BAR SINISTER*" Will Live Long as a Photodrama Classic Because It Contains That Mysterious Something Which Stirs the Soul and Appeals to the Masses.

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THE MOTION PICTURE FIELD BY STORM

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JUNE 1ST "THE HERO"

JUNE 15TH "DOUGH-NUTS"

Direction Arvid E. Gillstrom

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THE SPIRIT OF 1917
Unquestionably the most opportune presentation
GRIPPING IN DRAMATIC TENSION
RADIO FILM COMPANY, INC.
GODFREY BL'D'G.

Ivan

Unanimous praise from the Dramatic Editors of the Great Metropolitan Dailies for Ivan Abramson's Latest and Greatest effort, "ONE LAW FOR BOTH", now playing at the Lyric Theatre, New York City.

Thrills audience.....powerful cast of stars.—N. Y. American.

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Masterpiece.....a screen triumph that grips the heart.—N. Y. Eve. World.

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A Ringing Plea for Equality, for One Law, Politically, Economically, and in the Relations between the Sexes. Assembling a truly marvelous cast, including Rita Jolivet, Vincent Serrano, Paul Capellani, Leah Baird, Pedro de Cordoba, James Morrison, Anders Randolf, Margaret Greene and Helen Arnold.

Presented by

IVAN FILM PRODUCTIONS

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MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

"BEWARE of STRANGERS"

Wm. N. Selig's Photoplay Sensation That Broke All Records at LaSalle Theatre, Chicago

What the Papers Say:

All wool and a yard wide.—CHICAGO EXAMINER.

"Beware of Strangers" makes you think.—CHICAGO POST.

The picture holds interest from start to finish.—CHICAGO TRIBUNE.

If you see it you won't want any more excitement for a week.—ROCKY MOUNTAIN NEWS.

If "Beware of Strangers" had been produced a few years ago, there would be many a richer and wiser person.—CHICAGO JOURNAL.

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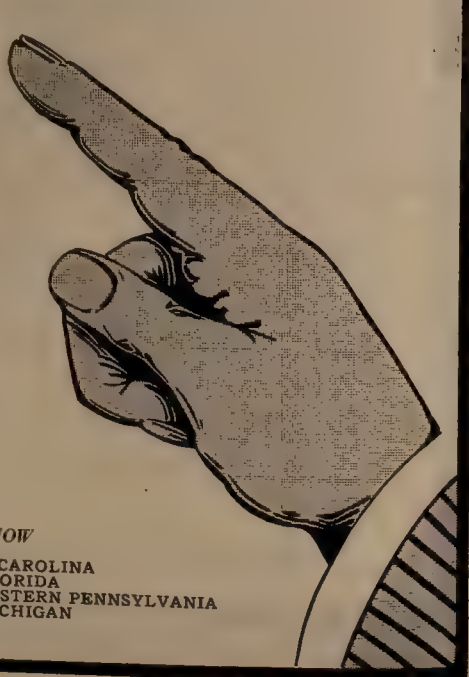
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EXHIBITORS EVERYWHERE ARE CLEANING UP— ARE YOU?



THIS TERRITORY OPEN. ACT NOW

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GEORGIA
N. CAROLINA

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MICHIGAN

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER, PRESIDENT

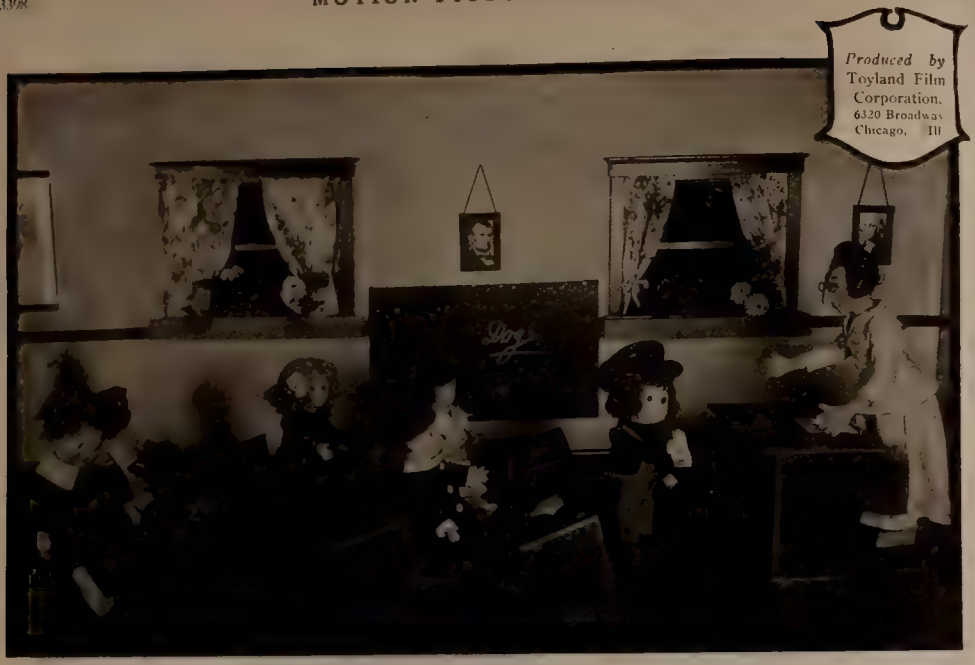


PEGGY HYLAND'S popularity has been proven by the numerous responses to our recent announcement. *Exhibitors and State Right Buyers* should communicate with us at once to secure reservations for the next Peggy Hyland photoplay

BEING PRODUCED UNDER THE DIRECTION OF
CHARLES J. BRABIN

MAYFAIR FILM CORPORATION

Executive Offices 10 WALL STREET NEW YORK *Studios* 515-517 WEST 54th ST.



Scene from "School Days"

Reasons Why Exhibitors Are Booking

MOTOY COMEDIES

Variety to Your Program

Motoy Comedies add variety to your program—a necessity to attract and hold a class patronage. New York's largest Broadway houses are booking them, including "STRAND" and Loew's Circuit. They have good reasons for it—patrons are getting tired of the same old things—they want something new—Motoys are the answer.

Pleases Everyone

Motoy Comedies are made to delight both grown ups and young people as well. The clever acting and comedy will amuse the adults, while the mysterious workings of the dolls will surprise and hold the interest of the young folks.

Attract New People

Motoy Comedies attract new people and keep them coming to your theatre.

These are the kind of pictures that are valuable to you. Start booking now and attract new patrons.

Book at the following Exchanges:

Educational Films Corporation of America.
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Standard Film Service Co., 11 West 7th Street, Cincinnati, O.
Southern Ohio and Kentucky.
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Northern Ohio.
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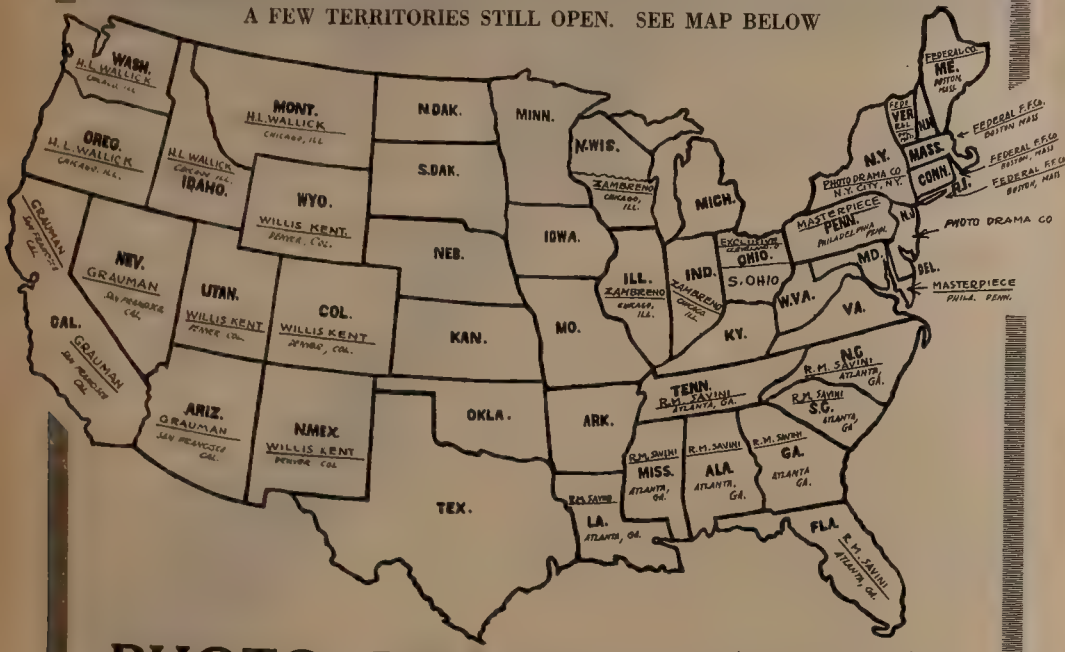


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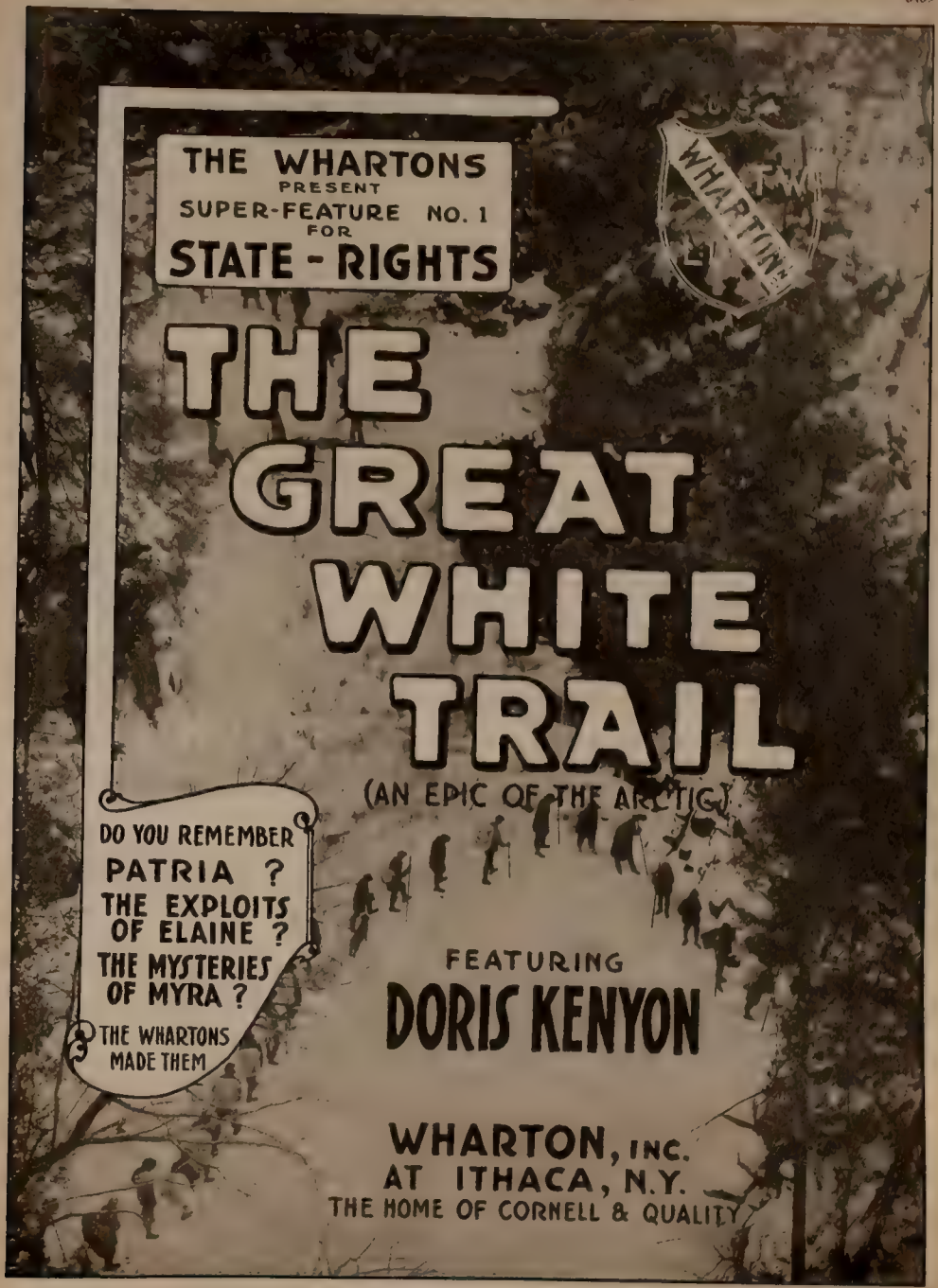
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"GUARANTEED TO SATISFY"

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 JUNE 2, 1917 No. 22.

Get Down to Bed Rock!

WASHINGTON put a very clear mirror up before the industry last week.

It ought to give us a sharp look at ourselves; and we ought to profit considerably.

Suddenly the picture industry, like many others, is confronted with a tax burden heavy enough at first sight to kill it.

Yet we are unprepared.

The National Association steps into the breach and does everything possible on an eleventh-hour call. A few manufacturers and a few exhibitors shoulder the burden for all the rest and do what is humanly possible.

But we have no cohesion; we have no facts and figures for briefs.

No cohesion. That means no adequate organization. No facts and figures for briefs. That means no organization—at least none commensurate with the tasks constantly facing us.

How long are you—you who belong neither to the National Association nor to the Exhibitors League—how long are you going to let the other fellow protect your business?

This isn't an editorial urging you to organize. We've quit writing them. It seems useless.

It's a warning—we'll let it end there—to protect your own business, your own job, before it is too late.

THE second fault the mirror shows us so sharply is this: the public and especially the public's representatives in Congress—also, we may add, the representatives in every state legislature—have an utterly mistaken conception of the motion picture and of the motion picture industry.

They believe that the producer is literally wallowing in wealth. They believe that all theatres are gold mines. They rate the whole industry as a new and incomparable Klondyke.

They *believe* this. Argue otherwise, in a formal session, and they listen stonily. Take them aside and they'll call you, good naturedly and slyly, an infamous liar.

They *believe* these things; and there's absolutely no reason why they shouldn't. *They have been told just these facts;* or at least they have been given facts that would only lead to such a conclusion.

And they have never been told differently; they have never had the *real* facts about this industry and about the motion pictures presented to them.

They have been told mostly about our high priced stars—told so constantly that the uppermost fact about the motion picture today in anyone's mind is so-and-so's salary. The public talks salaries, not pictures. The picture star's salary has become a seventh day wonder.

We have told the public this—we, no one else. This is the publicity we have issued. And now we have the inevitable boomerang to face.

THE tax of the star's salary is surely enough to bear—enough of a burden for any industry. But now we are to be taxed because of the huge tax the star levies, because of the natural assumption that any industry able to pay million dollar salaries is fully able to pay heavy taxes to the state and nation.

This star's salary publicity has been mighty poor advertising. It hasn't sold pictures. People go to pictures to be entertained—by the pictures. The star's acting counts; the star's name counts; but all the publicity given the star's salary has done nothing except to bring us to the tax tribunal.

What's to be done?

Well, in the first place, let's settle in our own minds the fact that this is a big, substantial, practical, merchandizing business—not a gambling hall.

Let us know the motion picture as a wonderful, elastic medium of expression; not as a mere creation of the most ridiculous and uneconomic salaries the world will ever know.

Let us use, in selling motion pictures, the same economical, judicious, efficient methods of advertising employed successfully in the exploitation and distribution of other wares.

Let us take down the flash sign over our doors and substitute the words "organized business"; let us cut out the theatric, the craving for publicity at any price, the false front, the reckless plunging, the constant riot, and get down to knowing what kind of a business we are really engaged in.

AND over and above all we need an educational campaign through the press to set the public mind thinking about pictures and thinking correctly.

There's a wealth of material—a great number of inter-

(Continued on page 3412)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SCHELL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Be Optimistic

EVERY business right now feels the recoil incident to any country's entrance into a serious war.

Business, under such circumstances, feels and acts like the individual. The tendency is to be guarded without knowing just why. The situation is more temperamental than real.

When the taxation question is cleared up, conditions in general will speedily become normal; and the wheels of industry and agriculture will hum this year.

Motion pictures will not be hurt. The box-office will probably be benefited. As an industry we have good reason to face the situation cheerfully and even optimistically.

A Sensible Brief

WE like the tone and the suggestions of the exhibitors' brief filed last week with the Senate Committee.

Briefly it suggests:

A tax of one cent on all admissions up to and including 15 cents; from 16 to 25 cents inclusive, 2 cents on each ticket; from 26 cents up 10% on each ticket.

Five cent theatres are included in the plea that to eliminate them would induce higher priced theatres to return to the nickel charge.

September 1st is suggested as a date for the tax to become operative, thereby eliminating the dull summer months.

Separate tickets instead of revenue stamps are suggested.

Free passes should be eliminated.

Unused tickets are to be redeemed, and used tickets cancelled by the government.

And in conclusion it is urged that the present war tax be lifted from theatres, as has been done with telephone, telegraph, express companies and other corporations.

Advance Deposits for the Liberty Loan

TURN advance deposits into Liberty Loan bonds!

This is the suggestion to the manufacturer made by the Brooklyn Association of Exhibitors. It is urged that the exhibitor will thereby be able to do his patriotic bit; that he will also receive the interest on his money to which he is entitled.

It is estimated that the sum of $5,000,000 now exists in the shape of advance deposits. This would make a handsome contribution from the industry to the country's needs.

The suggestion certainly demands the utmost consideration.

Don't Save Daylight!

SAVING daylight is a beautiful sentiment.

Pushing the clock ahead an hour, to save electric light bills, getting up an hour earlier to breathe the fresh air—it's romantic!

Australia thought so. Australia did. Now Australia regrets.

S. Barrington Miller, a prominent Australian film man, tells how sorry Australian exhibitors are elsewhere in this magazine.

People, he says, won't go to theatres in broad daylight. They go to beaches and parks instead.

Theoretically, saving daylight is excellent.

But not for the exhibitor.

The Exhibitor and the War Tax

AN exhibitor who has an interest in six theatres and who has interviewed twenty other exhibitors, says the separate ticket and the extra penny admission are impracticable.

The feeling seems to be general. The difficulty of making change and the American public's dislike of the penny are the arguments used.

One exhibitor goes so far as to suggest the coinage of six and eleven cent pieces.

Many exhibitors seem to prefer a straight tax on gross receipts and to endeavor to meet this tax by raising the admission price. The exhibitor referred to above plans to add an additional fifteen cent night to his schedule. He will put on an extra picture and advertise a "Government Night," raising the admission price from ten to fifteen cents. He figures that the appeal to patriotism and the extra attraction will bring the public in and help him meet his tax burden.

Reviews and the Personal Equation

MOTION PICTURE NEWS is in hearty accord with the move on foot among many of the manufacturers to dispense with private projection room showings of features for trade paper reviewers.

The projection room viewpoint is the personal viewpoint, and in the matter of weighing picture value the personal viewpoint would seem to be too often found at variance with later results to warrant complete faith.

The reviewer reinforced by real theatre atmosphere and surrounded by "pay-as-they-enter" patrons is certainly more apt to give the exhibitor an estimate worth keying to his rental policies.

In fact this clash of the projection room opinion versus the paying patron's desires has prompted us to looking forward to "speaking editorially" on the subject at greater length in the near future.

And meanwhile we express the hope that the companies affected will not be delinquent in arranging pre-release theatre showings, enabling the reviewers to give their aid to the exhibitor when it is needed.

Get Down to Bed Rock!

(*Continued from preceding page*)

esting angles—unpresented as yet. The mine hasn't been scraped. The newspapers want the material; so do the magazines. They don't want any more lies about "millions in the movies."

Moreover, there's a vast number of people whose minds are above the throbbing questions of blue-eyed heroines and unmarired heros, of vampires and jewels and bathing-suits and automobiles.

We play to the "fan" in our publicity. How about the millions of *thinking* people, upon whom we have got to depend so that our theatres may draw at least twenty per cent. of our population. It ought to be fifty per cent.!

Of course, the answer is organization. We close by asking the man who reads this editorial and who, perchance, agrees with it, if he is an active member of the National Association.

C. S. Sumner

Express Shipments Tax Amended from 10 to 6 Per Cent.

Seat Tax Held Up—Various Tax Bills Being Studied Carefully and Slowly Action of Congress on Motion Pictures Not Likely for One or Two Months—Attitude of Congress Inspires Optimism

WASHINGTON, D. C.—Moving picture exhibitors and producers will have to await the action of the Senate if there are any changes to be made in the Revenue bill now before the House of Representatives. Any changes made will probably occur upon the recommendation of the Senate Finance Committee, which recently held hearings on the measure.

It is probable that little or no change will be made in the bill before its passage by the House, any changes that are made being of a minor character. One amendment of interest to the trade, however, has been made, *changing from 10 to 6 per cent the tax that must be paid upon express shipments of merchandise.* This will mean a considerable saving to exhibitors, exchange managers and producers who send film cases and other matter from one point to another by express. At the time this amendment was adopted, the House refused to accept a proposal to place a similar tax on parcel post matter.

It is yet too early to predict whether any changes will be made by the Senate Finance Committee when the bill comes before it for consideration. The moving picture men who appeared at the hearings made a very good impression upon the Senators; the proceeds of the hearings will shortly be printed, and copies laid before the members, who will no doubt give them very close attention.

The bill is to be taken up by the committee title by title. This will mean that considerable time must elapse before it is reported to the Senate, as great care is to be exercised in the consideration of each provision. There will be no attempts to hurry anything through, and it is believed that when the bill finally leaves the hands of the committee it will be in very much better shape than as it passes the House of Representatives.

That not all members of the Senate are in favor of the measure as it is now written is evidenced by a recent statement made to the MOTION PICTURE NEWS representative by Senator John W. Weeks, of Massachusetts, in which he said:

"In my opinion it is extremely unwise legislation. It seems to be framed on the principle of raising money without taking into consideration either the fairness or the wisdom of the method of raising it. Moreover, many of the items in the bill are so unreasonable and show such a total disregard of the requirements of the industry affected that they are practically destructive and confiscatory.

"A revenue law should be based on broad principles rather than on the principle of taxing individual enterprise and individual success. Taxation laws should be so framed that there could be an increase in the tax levied without changing the method of levying the tax, and the increase should be put into effect after due notice, so that the object taxed could adjust itself to new conditions. Moreover, this tax should be so levied that it will not frighten business interests into curtailing their activities.

"I am confident that the Senate will very largely revise the bill now under consideration and that the Senate bill will produce less revenue. While it may not be perfect, I believe the Senate bill will avoid many of the weaknesses and much of the unfairness and lack of wisdom contained in the pending legislation."

BULLETIN

¶ Washington. Acting as a Committee of the Whole, the House of Representatives late Monday adopted without a change the recommendations of the Ways and Means Committee providing for a tax of one-half cent a foot on all raw stock film and one cent a foot on positives. An attempt to secure the exemption of advertising films failed.

¶ Prominent film manufacturers, including P. A. Powers, have declared that the one and a half cent tax on all film will mean the death of the moderate priced program and a clear field for the costly super-feature.

North Carolina League Sends Bitter Protest to Congress

The North Carolina League, numbering 300 members, has sent a bitter protest to the Senate Committee on Finance against the possible levy of a 10 per cent. stamp tax. The North Carolina League seems to have the information that the tax, if imposed, will take the form of stamps to be pasted on admission tickets.

The exhibitors make the plea that theirs is not a rich section, that the admissions are from 5 to 10 cents, and that a tax will put them out of business. They say that to collect the tax from the public would necessitate a stamping clerk in each theatre.

The petitioners point out that the Piedmont Amusement Co. alone, which operates nine houses in the South, lost $26,000 last year.

One scathing paragraph of the petition reads:

"A group of men styling themselves as 'The Motion Picture Exhibitors' League of North America (why not the world) and Other Allied Interests' are misrepresenting the small-town theatre owner, whether in North or South Carolina or any other Southern State. They probably do fairly represent the 'allied interests.'"

Virginians Flock to Richmond for Conference

According to a report from Richmond, Va., 300 representative exhibitors of Virginia are flocking to the State capital from all parts.

Two facts in particular lend strength to the growing certainty that a fair compromise will be arrived at. First it is pointed out that the brief presented by the exhibitors in its sincerity and fair outlook, struck a responsive chord in the Senate. Agreeable surprise was manifested that the picture men, far from exhibiting a desire to "get from under," displayed a willingness to take a fair share of taxation on their shoulders. The consensus of opinion is that the brief as drawn up is a comprehensive survey of the ability of the industry to stand a modicum of taxation.

"Tax Will Back Me into the Five-Cent Ranks"

A Wisconsin exhibitor who, after a hard struggle, has boosted his admission price from 5 to 10 cents, writes a letter in which he says that if the 10 per cent. tax goes into effect, exempting the 5-cent theatres, he might as well lock the front door without another struggle.

Competition out his way, he says, is a matter of sharpened knives.

Maryland Men in the Fray

Members of the Maryland Branch, Motion Picture Exhibitors' League of America, are co-operating with the national organization in regard to the war tax proposition now pending before Congress.

It is the purpose of the national body to have a special ticket purchased by the public, which will cover the war tax to be placed upon the motion picture theatre.

A committee representing the Maryland Branch has been in touch with the Maryland representatives in Congress and will do everything in its power to co-operate with Lee Ochs, a New York exhibitor. The Maryland committee is now waiting for a communication from the national body in order to learn how to proceed further in this matter.

Tax for Moncton, New Brunswick

A bill to provide for the taxation of the patrons of motion picture houses in Moncton, N. B., is now before the New Brunswick legislature and will be considered within the next fortnight. The bill as it now stands asks that the purchaser of each theatre ticket be taxed one cent, the revenue to revert to the Moncton City Hospital. A similar bill has just been passed in Nova Scotia, but the money there is to revert to the Government. A means for collecting the tax has not been outlined in the Moncton bill. As yet the exhibitors have made no effort to fight the legislation.

New Coins Necessary

Sydney S. Cohen of the Sydco Photoplay Corporation, New York, advances the suggestion that, in the event of the ten per cent. ticket tax being put into effect, the Government issue coins of six cent and eleven cent denomination, in order to obviate the difficulty at the cashier's window which would otherwise follow.

Cromelin Finds Direct Tax Unconstitutional

Vice-President of Inter-Ocean Films Spends Week in Washington Points Out Injustice of Tax Plans

PAUL H. CROMELIN, vice-president of the Inter-Ocean Film Corporation, has returned to New York from a week spent in Washington, where he studied the various proposed tax bills and drew up briefs pointing out their manifest unfairness to the film industry.

Mr. Cromelin, who is an experienced lawyer, drafted letters to the Chairman of the Senate Committee on Finance and the Ways and Means Committee of the House, respectively, in which he pointed out glaring weaknesses in the bills referring to industrial taxation.

In a letter addressed to Senator McSimmons, Committee on Finance, he pointed out that the proposed law (Section 1000, H.R. 4280, which provided an additional tax of ten per cent. *ad valorem* in excess of whatever specific or *ad valorem* tax exists now will be ruinous to American film exporters and importers as well. In case imported goods are on the free list they would suffer the same ten per cent. *ad valorem* tax.

New York and Washington customs officers when asked to interpret that law said that it means plainly that goods of American manufacture, which for some lawful purpose are temporarily out of the country, must suffer the ten per cent. tax, *because nothing is admitted free.*

That means that if an American film concern made a shipment of reels to Buenos Ayres, and if the Buenos Ayres consignee should for any reason reject the shipment, or should in the meanwhile go bankrupt, the American manufacturer would have to pay a ten per cent. *ad valorem* tax to get his goods back in America again.

Mr. Cromelin in his letter suggested that the bill be changed to exclude from taxation all goods returned from abroad and readmitted to the United States.

One paragraph of his letter to Senator McSimmons reads:

"American manufacturers have been accustomed to ship their negatives to London in the past, to supply the English and most of the other foreign markets from there. These negatives remain abroad a limited time and then are returned to this country. They have not been altered or improved in manufacture and are admitted duty free. They are coming in week after week. While it is difficult to estimate it is no exaggeration to say that the cost of the original negatives of this class now abroad is over one million dollars. If the bill was so construed as to cover goods of American manufacture returned, it would compel these American manufacturers to pay a very large sum to get their negatives back to this country."

The tax now imposed on imported films is one cent a foot for positives and three cents a foot for negatives, with a tax of one cent a foot for duplicate negatives, as was decided in a recent case before the New York Federal Court.

The ten per cent. *ad valorem* tax which is proposed, in addition to the existing specific tax of one and three cents, Mr. Cromelin points out to be a thoroughly ruinous measure. In separate briefs sent to the Senate Committee on Finance and the Ways and Means Committee of the House, he shows clearly that the specific tax was imposed on films in the first place after a thorough and thoughtful investigation. To tax films on the *ad valorem* basis would mean that each positive or negative would be taxed ten per cent. of the entire cost of production.

Mr. Cromelin points out that in taxing a negative in such a manner an *ad valorem* tax is unjust, because while the negative does not itself decrease in physical value when prints are taken from it, its value, as far as the market is concerned, is lessened materially.

He urges that this tax be changed from *ad valorem* to specific, increasing the tax from one and three cents, not by ten per cent., but by twenty-five or fifty per cent., if necessary.

In a brief prepared by Mr. Cromelin bearing upon sub-sections "C" and "D" of Section 600 of House Bill No. 4280, which propose to tax exported films at the rate of one-half cent on all raw stock and one cent per foot on developed film, he points out that such a law is unconstitutional. Section 9, clause 5, of the Constitution of the United States reads:

"No tax or duty shall be laid on articles exported from any State."

This clause, it so happens, was one of the first laws made by the framers of the Constitution in correcting the abuses which brought on the Revolutionary War!

Mr. Cromelin shows that the direct tax of one-half cent on raw stock to which is added the tax of one cent, after development, means that the entire, or combined tax, would violate not only the spirit but the literal interpretation of Section 9, Clause 5, if the film is shipped out of the country.

Lasky Studio Has Department of Productions

Increased activities at the Lasky Studio, in Hollywood, and the necessarily increased burdens placed upon the shoulders of Milton E. Hoffman, general studio manager, have necessitated the creation of a new department to be known as the "Department of Productions." Fred Cley, business manager of the studio ever since the inception of the Jesse L. Lasky Feature Play Co., is to have supervision of the new department.

It will be Mr. Cley's duty to supervise all matters pertaining to the different productions and to the directors after the scenario had been passed upon by Mr. Hoffman and the producing director. This new arrangement will have the incidental effect of abolishing the Continuity Department as such. The new plan calls for two continuity writers to be assigned to each director; the three working in collaboration to construct the continuity as it seems most advisable from the technical and directorial viewpoint.

Lesser Promoting Merger of Big State Rights Men

Word came from the West late last week that a National Organization of the leading exchange men of the United States is being promoted by Sol L. Lesser of San Francisco.

Mr. Lesser announces that the organization has been perfecting its plans for many weeks, and that the final plans are practically complete, there being but few remaining details to be consummated. The organization will consist of big representative buyers from all portions of the country, a list of same to be announced at an early date.

Thousands of dollars, he says, have already been pledged by the various members of the new organization. Investigation shows that it will also carry with it groups of leading theatres in the various territories that are also already pledged to the organization. Although definite details will not be announced until a later date, it is understood that the plan of operation will be the purchase of big feature productions for the United States, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theatres that are pledged to the combination.

Story of Mrs. Castle's First Gold Rooster

Hundreds of letters and telegrams from exhibitors and fans requesting further details as to Mrs. Vernon Castle's Pathe Gold Rooster Plays are reported to have been received by the Pathe Company and its exchanges throughout the country.

Produced under the direction of George Fitzmaurice, the first picture is now so near completion at the special Fort Lee Studio taken over and used solely for the Castle features, that a synopsis of the plot, photo-dramatized from the story of Joseph Trant by Philip Bartholomae, the famous playwright, can now be given.

The working title is "Carroll of the Secret Service," but another name will be announced as soon as chosen.

The plot revolves around the mission of a young American, Curtiss Prescott, to deliver the "Kimberly Diamond" to London for the British Crown. A gang of international crooks are after the diamond. Carroll of the Secret Service (Mrs. Castle) becomes involved in the devious troubles over the diamond and finally by a clever ruse succeeds in bringing about the arrest of the band of crooks and recovers the "Kimberley Diamond."

Additions to M. & J. Firm's Staff

The McMahan and Jackson Film Company's staff or road men working out of the Cincinnati office now totals eight men, having been recently increased by the addition of John Firknoess, Henry Olhaber and T. M. Crowe.

Selig Topical Not Connected with Newspaper

The Selig Company announces that the Selig World Library, the new topical film released every Wednesday in General Film service, is in no manner connected with any newspaper.

Foreign Experts Urge Exhibitors to Accept Ticket Tax

W. Barrington Miller, President of Australasian Films, Ltd., and W. A. Bach, Former Universal Publicity Manager for Canada, Relate the Success of the Pay-as-You-Enter Tax in Australia and Canada

EXHIBITORS who are lying awake nights, or assembling in Washington, or burning up the wires, or showing their agitation in other ways because of the threatened ten per cent ticket tax, are urged by men who have been through the same experience to stop worrying.

W. A. Bach, sales manager for M. H. Hoffman, was, until recently, in charge of the publicity department of Universal in Canada. He went through the tax panic in Canada.

W. Barrington Miller, president of Australasian Films, Ltd., and a visitor to New York, underwent the same excitement in Australia.

Both of these men have the same message: *It isn't nearly as bad as it looks.*

"The ticket tax went into effect in Australia a little less than three months ago. Australian exhibitors were in a perfect frenzy. Now they have cooled off, and they are beginning to realize that the ticket tax isn't such a terrible calamity after all.

"A wise government in Australia saw fit not to tax tickets of 12 cents and less," said Mr. Miller to Motion Picture News. "Tickets up to twelve cents are free of tax. Above twelve cents to 25 cents the tax is 2 cents. Above 25 cents, the tax is four cents.

"That arrangement, however, was harmful in one way to exhibitors. What it means is this: The middle class of people who formerly patronized the 25-cent seats are deserting to the 12-cent seats, to avoid the tax. It is not because the tax is too heavy for them, but the Australian people are saving, frugal. They will save a cent where the American people would squander five cents.

"Freedom of the 12-cent seats from tax was approved by the Australian government, so that the poor people would not be burdened.

"The Australian government collects the tax by a bonding system. Every exhibitor is placed under bond, and he must remit his tax receipts weekly. A prominent sign outside the cashier's window informs the patron that the increased admission is a tax measure, not a raise in price for the exhibitor's benefit.

"The patron only buys one ticket; so that the Government relies upon the exhibitor not to cheat. The exhibitor does not cheat. In matters of that kind the English-speaking people are thoroughly honorable and above-board. There are inspectors, but I don't think they are needed.

"One of the first things that happened, of course, was that one exhibitor, who could afford it, advertised that patrons of his theatre would not pay the ticket tax. He intended to pay it himself, and thereby gain advantage over his poorer rivals.

"But he soon saw his error and came in line with us. Since then there have been no other attempts.

"The war has cut down Australian theatre receipts about 20 per cent. But business is improving. When the lists of casualties on the battlefield first came, whole families went into mourning. Now, mothers who would mourn for months at the death of a son, realize that they have made a patriotic sacrifice—and they will attend the theatre probably the next night.

"I want you to warn the American exhibitors against the daylight saving madness. It is madness. We tried it in Australia, and on my own circuit alone it cut down receipts $20,000 a week. We walked into daylight saving with our eyes closed. It worked in England. Why shouldn't it work in Australia? Why, indeed! In England every man, woman and child is working at war. In Australia distance means that we can still play and live normally.

"Can you conceive of a man getting into his evening clothes and going to the theatre in broad daylight? Well, neither could the men! Pushing the clock ahead an hour meant sunlit evenings. No one will go to theatres at night when the sun is shining.

"Fowls won't go to roost and children won't go to sleep, just because you set the clock an hour later. Instead of theatres, the working people went to the beaches. They ate cold lunches, had picnics on the beaches, and they bathed untill all hours. They had indigestion from the cold lunches and they were tired out all the next day from too much swimming.

"Deep in her heart Australia knows that daylight saving was a false step. The Australian government will repeal the law. And you can rest assured there will be no more daylight saved in Australia."

Mr. Miller will gladly discuss the folly of daylight saving with any representative motion picture men who care to avail themselves of his experience and observation. Mr. Miller is a member of the Council of Federated Employers, whose power and influence is felt throughout Australia.

W. A. Bach, formerly Canadian publicity manager for Universal, and now sales manager for M. H. Hoffman, Inc., had intimate contact with the ticket tax measure which went into effect in Ontario province shortly after war was declared, and has more recently been instituted in Quebec and the maritime provinces.

Some of Mr. Bach's energy is expressed in his appeal to the exhibitors of America *Don't fight the ticket tax!*

"Panic? Of course there was panic at first!" declared Mr. Bach. "Ruin seemed to be staring every exhibitor in the face. The ticket tax had been tried locally as a means of raising civic funds, and it had failed miserably.

"When the first shock was passed, exhibitors sighed, 'We may as well die like men,' and they unanimously prepared to go broke. They had the old idea that a tax is a sort of fine, that it was imposed because the business of exhibiting pictures was a mild crime and should be mildly punished.

"Prohibition had won in Canada and the exhibitors believed that they were considered to be the next vice in line to carry the load. But the government showed them how wrong that attitude was, and the government got busy and informed the public. That is the big duty of the American Government.

"Ontario put the tax up to the public as a patriotic necessity. The newspapers carried whole columns explaining what the tax meant, and they appealed to the public to be a good fellow.

"Why, it was great publicity! No one objected to the tax; people went to the theatres more than ever. They paid the ticket tax without a whimper. And there was no complaint.

"Everyone in the film game in New York is telling each other how the tax should be applied, if—God forbid—it should be passed. The simplest way is Ontario's way.

(Continued on next page)

THESE MEN SAY: DON'T DODGE THE TICKET TAX

Mr. Miller (of Australia):

¶ *"Exhibitors were in a frenzy. Now they realize that the ticket tax isn't such a terrible calamity after all."*

¶ *"One exhibitor who gave tax tickets free, paying for them himself, was cured quickly."*

¶ *"Fight daylight saving. It will ruin you. It nearly ruined us."*

Mr. Bach (of Canada):

¶ *"Don't fight the ticket tax!"*

¶ *"Exhibitors sighed: 'We may as well die like men.'"*

¶ *"Ontario put the tax up to the public as a patriotic necessity."*

¶ *"It was great publicity! People went to theatres more than ever. They didn't whimper!"*

¶ *"Choke anybody who suggests a seat tax!"*

Higher Rental Prices Is Al Lichtman's Hint

Artcraft's General Manager on Tour Finds Exhibitors Like Artcraft-Paramount Combine—"Higher Rentals and Raised Admissions for Sure-Fire Stars Certain in Near Future," He Says

AL LICHTMAN, general manager of Artcraft Pictures Corporation, found the leading exhibitors in all the western cities enthusiastic over the consolidation of Artcraft and Paramount and eager to sign the new contracts, more important ones than ever before. Mr Lichtman, who is back in New York after his trip which took him all the way to Los Angeles, spoke as enthusiastically on the new arrangement to a representative of MOTION PICTURE NEWS.

"The alliance between the two companies perfects the most tremendous producing and distributing company the business has ever seen," said Mr. Lichtman. "With the exception of two players we now have every best box office star in the field. It has been a great undertaking, but I believe now that the present combine of Artcraft and Paramount forms a company upon which the future producing and distributing systems of the business will be based.

"The main point in the newly created combine is the fact that the exhibitor will now be urged to pay for his pictures in proportion to their box office value. We want them to raise admission prices where possible, but we don't want them to raise them for one particular feature or another. But the fact remains that for a picture presenting a star, whose salary is extraordinarily large, the exhibitor must pay more. In the past, this has not been the case and so the producer has actually lost money on his best stars, merely because he practically had to give their pictures away.

"Paramount and Artcraft combined," continued Mr. Lichtman, "offer such a powerful array of stars that almost every one of them is a box office attraction—a proven box office attraction. The raise we want the exhibitor to make is because of this. Perhaps there will come a picture that fails to impress, because of the star's name, in a certain locality. But the theatre showing the program regularly will be in a position to attract patronage of those very few pictures on its reputation and even those few pictures will please. All of them are obliged to.

"It was indeed gratifying," he concluded, "to find such a ready acceptance of the proffered terms from the largest exhibitors in the west. They readily realize that the cost of picture production must be more evenly distributed than it has been in the past and to this end we will bend all our efforts in the hope that we may be mutually benefited."

Pettijohn Applauds Brady's Clean Picture Stand

Indianapolis Attorney, Whose Successful Activities for Exhibitors Have Opened Eastern Picture Makers' Eyes, Hits Cankerous Spots

APPROBATION which from all sides greeted the caustic denunciation of filth film makers by William A. Brady several weeks ago, was heartily echoed by Charles C. Pettijohn, the attorney who by masterly handling of the cause of the Indiana exhibitors has become prominently identified with the industry, in an interview given recently.

The Indianapolis attorney, who in a brief visit to Washington did more, according to the statement by Harry Crandall, prominent Capitol exhibitor, reported in the MOTION PICTURE NEWS of last week, to advance the cause of theatre owners than any other factor, paid a short visit to New York after his efforts with the country's lawmakers.

"To my mind," said Mr. Pettijohn, "William A. Brady has struck the canker of the industry a death blow. If the ordinary exhibitor and manufacturer cannot now see the handwriting on the wall as plainly outlined by Mr. Brady, there is not the slightest doubt in the world that he will perforce soon be made to recognize it.

"There are two reasons why the unclean, suggestive film must go. One is financial. The public will not countenance, and hence will not pay for the filth picture. The second is a politic reason. The industry will not attain the respect and weight to which its immenseness entitles it, until the petty, eager-to-grab manufacturer, and his subsequent tool, the exhibitor, are made to change their tactics, or once and for all get out of the business. When the condition obtains that the biggest men, the most influential factors in motion pictures, can with clean hands go before the country and outline their cause—when they wake up to the fact that direct, straightforward action will bring results rather than devious, half-hearted, each-for-himself methods now followed by some, than there will be no difficulty in getting a hearing on the just plaints and interests of the picture business. The situation can be competently handled from within. Mr. Brady has pointed the way—it is for the others to follow the trail."

These remarks, coming from a man who through in the Middle West has made himself strongly felt in the advancement of the picture cause of the country and who, if he will answer insistent calls, will become a big factor in the East, are but further boosts for the causes which Mr. Brady is so much in sympathy with, and for which MOTION PICTURE NEWS has so long fought—indirectly, the clean picture—and primarily, the betterment of the industry.

Elton Leaves Bray Studios

Leslie Elton, one of the youngest cartoonists in the business, producing animated cartoons, has severed connections with Paramount Bray Studios and will now devote his time to producing comedies featuring his own original characters.

Mr. Elton is now completing an animated cartoon featuring his two cartoon comedians that will be released shortly on the Universal Program under the title of "Billy and Squint in Palm Beach."

Foreign Experts Urge Ticket Tax Plan

(*Continued from page* 3415)

The government sells rolls of tickets to the exhibitors, at one cent a ticket. For his trouble, the exhibitor is given a discount of ten per cent. Admissions up to a quarter are taxed 1 cent; from 25 cents to 50 cents, they are taxed 2 cents. Above 50 cents, the tax is 5 cents.

"The girl in the ticket window has the two rolls before her. She puts the two strips together and tears them off without any difficulty. Patrons are urged to buy tickets five or ten at a time, to save bother. There is no confusion, and the business of giving change in pennies is not half as complicated as it sounds.

"Only three exhibitors tried giving tax tickets free, to draw crowds away from less prosperous rivals. And they gave it up after a few days. It didn't hurt their competitors a particle. One of the three told me confidentially that his patrons resented not being allowed to pay the tax.

"The poor old downtrodden public must be the goat, and paying the ticket tax is the only way he can be the goat. Choke anybody who suggests a seat tax! That means the exhibitor, and nobody else, is the victim."

Girl of Many Attainments Enters Camera Field

Miss Dorothy Dunn, actress, author, and traveler, has entered a new field of endeavor. She holds the distinction of being the only woman staff photographer in the motion picture field. Miss Dunn is a regular member of the Universal Animated Weekly corps and covers her assignments on the same basis as her male confreres. She operates a motion picture camera with skill and takes pictures wherever she is sent regardless of the danger involved.

Before taking up the work of camera woman Miss Dunn was a motion picture actress, and possessing a mechanical turn of mind spent her leisure hours in the studio studying the mechanism of the camera. Deciding that there was more excitement covering fires, riots, parades, celebrations, wrecks and the numerous events that the news pictorial men are called upon to photograph, she gave up the screen to gather material for it.

General Film to Have Display at Exposition

General Film Company have completed arrangements for a novel display at the National Photoplay Exposition which opens for a ten-day term at Chicago on June 4. As a part of its display General Film will have on exhibition a collection of photographs of interest to the motion picture world, including a rare portrait of O. Henry, author of the stories which are being filmed for release on its program.

W. R. Van Courtland, director of the National Photoplay Exposition, expects to have the exposition make a circuit after its stay at Chicago. It is purposed to take in the following cities: New York, Jersey City, Cincinnati, Boston, Baltimore, Philadelphia, Rochester, Pittsburgh, Buffalo and Cleveland.

Merry-Go-Round of Film Bills Before Penn. Lawmakers

All Seem to Be Taking Shot at Industry—Favorable Snyder Bill Shelved—Measure Up to Take 2 Per Cent. on All Money Earned by Theatre Companies—Building Amendments Passed

LAWS in profusion, of all natures and degrees, are pending before the Pennsylvania Legislature. Obvious intention to embarass the motion picture industry is felt to be the motive behind this unfavorable legislative drive. An added thrust which has had distressing effect is the practical shelving of the Snyder Bill, which would have abolished the state board of censorship and substituted therefor a sane plan of regulation. This measures seems destined to go the way of almost all the legislation which picture interests have favored this year.

In a measure this is due to the fact that the sponsor of the bill, former Senator Chas. A. Snyder, who has just become auditor general of the state, has apparently lost interest in some of the measures he was fathering when in the Senate. Politicians now declare that even if passed by the upper body the House would never consider it.

Most harmful and dangerous of the measures introduced recently is a bill brought up by Representative George P. Baker which would impose a two per cent. tax on all money earned by theatrical companies, generally assumed to include motion picture concerns—other than Pennsylvania corporations, exhibiting in Pennsylvania territory.

The proposed law requires the manager or lessee of the theatre where the company exhibits to be responsible for the collection of the tax and for the money being returned to the state treasurer. Five per cent. of the amount of the tax is allowed to the collector. The bill was referred to committee and is said to have a fair chance of being enacted into law, as the state is hunting in every direction for excuses for passing new measures designed to increase the state revenues this year.

The important clauses of this resolution follow:

"Section 1. That a state tax of two per centum is hereby imposed on all money earned as compensation for the giving of or participation in any theatrical exhibition or performance within this commonwealth by a person, firm, assocation or corporation residing or domiciled without this commonwealth.

"Section 2. Every person, firm, association or corporation being the owner, proprietor, manager, lessee or operator of a theatre or of any place within this commonwealth in which a theatrical exhibition or performance takes place shall deduct from the money so earned as such compensation, the tax hereby imposed and shall pay such tax into the state treasury on or before the tenth day of the month immediately following.

"Section 3. Such owner, proprietor, manager, lessee or operator shall on or before the tenth day of each month, make and file with the Auditor General a written statement, under oath, showing the receipts from his theatre or place of theatrical exhibition or performance for the month immediately preceding and also showing the amount of money earned as compensation for giving or participating in a theatrical performance or exhibition by a person, firm, association or corporation residing or domiciled without this state.

"Section 4. The Auditor General, State Treasurer or any agent appointed by them in writing, may examine the books and papers of any person, firm, association or corporation to verify the accuracy of any report required to be made under this act.

"Section 6. Any person, firm, association or corporation neglecting or refusing to file such reports or neglecting or refusing to deduct and pay to the State Treasurer within the time prescribed the tax herein before imposed, is guilty of a misdemeanor and on conviction shall be sentenced to pay a fine of five hundred dollars or to undergo imprisonment in the county jail for a period of one year, or both."

The bill which makes important amendments to the building code relating to motion picture houses and other theatres, with particular bearing on film booth construction, has passed both branches of the Legislature and been signed by Governor Brumbaugh, thus going upon the statute book of the state.

Exhibitors, Go to Washington, Pleads Rembusch

Indiana League President Says Manufacturers Are Urging Exhibitor Tax—Congress Should Heed Exhibitors

FRANK J. REMBUSCH, president of the Indiana Exhibitors' League, in a letter sent to the various State league presidents urges exhibitors to go to Washington in an effort to put the true light of the tax proposition fairly and bluntly before the various Congressional committees now struggling blindly in the dark.

No one is looking after the exhibitors' interests, says Mr. Rembusch. Mr. Crandell, of Washington, has done his best and admits that he is frankly "up against an unbeatable proposition."

"*Congress does not know really what is a fair and equitable tax and will not know unless exhibitors express themselves.*

"Several film manufacturers are advocating this 10 per cent. tax, for what reason I don't know and leave that for you to surmise, but *no film manufacturer should have any say as to the amount of tax exhibitors should pay, and we should protest with all of our power against their action in this matter.*

"I received word that Mr. Ochs is advocating either a 10 per cent tax or a tax similar to the Canada tax, and that a hearing is being held before the Senate Finance Committee to-day, May 12. More time should have been given so that exhibitors from everywhere could appear before the committee.

"A 10 per cent. tax of gross receipts will bankrupt this industry, whether we pay it or the public put a stamp on every ticket. A crowd on a rush hour would be impossible to handle in most cases in a stamp act. No other business is taxed 10 per cent. on gross receipts, and our margin has become so close on account of senseless competition and other abuses in the trade that most of us are not making 5 per cent. on our yearly investment. Not 5 per cent. is making a profit to-day.

"*Another hearing should be held, in which exhibitors are present and allowed to express themselves.*

"My advice is for your State to get busy at once and ask for a hearing and send some one—an *exhibitor*—to Washington."

General Film to Welcome Outside Talent

Distributing Organization Undergoing Expansion—Outside Producers Now Welcome—Contributing Producers to Enlarge Output—Long Features Decided Upon

THE General Film Company, it was learned Monday afternoon, has made up its mind to let down the hitherto ironbound, airtight bars, and accept for distribution the films of manufacturers other than its permanent contributors.

This revolutionary announcement which MOTION PICTURE NEWS takes pleasure in presenting exclusively, as usual, means that the most air tight distributing corporation has decided to recognize the merits of buying in the open market.

Harold Bolster, vice-president of General Film, gave out the announcement in an interview to MOTION PICTURE NEWS just before the paper went to press.

"We decided at a meeting last week to take films from independent manufacturers," said Mr Bolster. "At the same time we decided to enlarge our distribution by accepting many additional films from our permanent manufacturers.

"Kalem's addition takes the form of the new 'Stingaree' series, based on Hornung's famous stories. They are sure to go over like wildfire.

"Selig will contribute more animal comedies, and the "World Library," which has supplanted the "Selig Tribune" topical weekly.

"Essanay, in addition to the subjects we are already handling, will furnish two formal dramas a month, and Vitagraph will deliver two four-reel dramas also, so that we will be in a position to release one four reeler every week.

"Just at present I do not care to go into detailed plans regarding the new productions from outside manufacturers that we intend to handle. That information will be ready for your magazine probably in time for your next issue."

Herrington Finds Weakness in Northwest

Exhibitors After Visit of National Organizer Promise Reforms He Pointed Out as Necessary. Discover Latent Power and Will Improve

WIDESPREAD comment which has followed the visit of Fred J. Herrington to the Northwest is of such a nature as to indicate the exhibitors in that section believe the national organizer has found the sore spots in the business on his trip through that district.

He learned these things on his organization tour:

The Northwest on the whole is 50 per cent overstocked with theatres.

There are 4,000 theatres in the district and the industry on that basis is but 5 per cent organized.

The men who have succeeded and built fine theatres do not jump into the work of the organizations, either local, state or interstate and help those on the ladder below.

Hundreds, even thousands of those who should belong to the Northwest organization or the national, take no interest in organizations at all.

Some of those who really believe in organization and need its influence do not attend the conventions because their business does not pay them enough more than a bare living.

The industry has not yet learned what its supporters, the patrons, want and there is consequently no uniformity in the supply and demand as regards film themes.

There are too many showmen in the business and not enough men from the ranks who appreciate being in a good clean business and show their appreciation by consistent work.

Too many exhibitors put their decorations and their minds on the box office and let the walls and the screen of the theatre grow musty, uninteresting and drab.

At the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, Mr. Herrington argued for more intensive organization throughout the district and a closer co-operation between the successful exhibitors and those still in the deepest of the struggles.

Mr. Herrington found in the Northwest organization, a body that is going to stand by the national organization but really it is a small body and it found out at this convention for the first time that it had been drifting with the current and was dangerously near the shoals. As long as one man is willing to do the work, the others are willing to let him. Thus the exhibitors found that the convention had only the power to recommend action. They recommended that each state have a separate organization affiliated with the Northwest body, paying a nominal fee to make the membership legal.

The committee directed by David W. Rodgers will also try every legal resource to recover the advance deposits, as recommended by the convention.

The convention can not become a body of power unless the constitution and by-laws are amended. The executive committee only can amend them.

Mr. Harrington didn't point to the 95 per cent that is unorganized, as a bad example, but rather pointed to the organized, fighting five per cent as something on which to base a hope. The Northwestern organization until last year was outside the greater fold. This year it plans to make a showing because it had learned of its latent power.

Whirlwind Bill Hart Hesitates in New York

Triangle-Ince Star Does Thirty-six Cities in Month—Pauses on Broadway and Prepares for Return Dash

WILLIAM S. HART, who is in danger of having wished upon him the nickname of "Whirlwind Bill," came to New York City last week, after having bowed to the audiences of thirty-six cities in a zig-zag route in the space of thirty-one days.

The exponent of the Western-Frontier-Days-as-They-Actually-Were met a cortege of New York newspaper men in the Knickerbocker Hotel last Thursday afternoon. He was "all in," and admitted it frankly.

Mr. Hart, looking unnatural in city clothes, let the reporters ask him the usual questions and he answered them in the usual way. And then he made his visitors sit up and begin taking notes.

When he started telling about how astounded and dumfounded he was at the way the audiences went wild over his personal appearance, it sounded as if all those present were going to hear the usual stuff. Then he began to demonstrate that something with a gray tinge to it lived back of those small, squinting eyes.

"Listen," said Hart. "At first I was overcome to think that all of those folks could go wild over one lonely man. And then I began to see daylight. They weren't applauding me at all, although the noise did sound good. What they were applauding was their own recognition of the fact that the frontier period was the most romantic phase of American history. Common horse sense! It *was* the most romantic."

"But others have tried the same thing and fallen down," suggested one of his listeners.

"I know my subject," answered Hart. "The public is quick to sense, mistakes in settings, costumes or anything. I know the frontier life, because I lived it. My pictures tell the truth, and the closer they are to the truth the better the people seem to like it. My subject is a million times bigger than I am, and the applause means only one thing to me: The public is just waking up to the romance of the old frontier."

Mr. Hart went on to tell some excellent anecdotes about Fightin' Fritz, his horse. He has two more films on the ways and expects to be back at the grind in less than two months. He admits that he is in fine shape for a sanatorium.

Method of Serial Publication of "Neglected Wife"

Pathe's "The Neglected Wife" story in Western Newspaper Union plates for newspaper publication will be handled with three installments to each page instead of one, as heretofore. The price per page in plate form will be the same as in the past $1.50. In other words, where the publisher in the past has paid $1.50 for each installment he will now pay $1.50 for three installments in plate form, or a total of $7.50 for "The Neglected Wife" serial.

The Western Newspaper Union is putting out "The Neglected Wife" story in condensed form because of the present critical white paper situation.

Berst Strong for Best Stories—Announces Some Acquired

As proof of the attention Pathe is paying to getting good stories, J. A. Berst, vice-president and general manager of the concern, while speaking of the importance of such a foundation for a picture announced last week the acquisition of work of some of the foremost authors and playwrights.

A story by Rudyard Kipling, "The Naulakah," is scheduled as the second Kipling piece to be filmed, "The Light That Failed" having preceded it. "The Weavers," by Sir Gilbert Parker, is another novel selected for the screen. In addition, by arrangement with A. H. Woods picture rights to stage successes achieved by that manager have been obtained. "The Yellow Ticket," a Russian play that scored in 1914, will be produced in the Fall.

"I am convinced," Mr. Berst said, "that no feature or serial can be classed as 'good' unless the story really is good. Stories are more important than stars, directors, and details of production in the success of moving pictures. I should rank the four elements of a good photoplay in the order I have given."

Big Travelogue, "Trip Through China," Opens

On Monday, May 21, "A Trip Thru China," ten-reel educational travelogue, opened at the Eltinge theatre, New York.

The picture was taken by Benjamin Brodsky, who spent ten years in China with his camera and took fully 100,000 feet of film, from which the best 10,000 feet has been selected to show the outside world the beauties, customs, industries, games, sports, and amusements of the least-known country of the world.

"China Preparing" is a most important feature of the "Trip Thru China" pictures to be shown at the Eltinge theatre, doubly interesting in view of the fact that China was the first remaining neutral nation to follow the lead of the United States in severing diplomatic relations with Germany, and her declaration of war is now daily expected. China has 85,000,000 men of military age.

A complete trip is provided from San Francisco to Pekin, Hong Kong, Shanghai, Canton, Tientsin, Wusik, Soochow, Macao, Hangchow, Kowloon, Aberdeen, and Newchang.

Factional Fight Opens in Chicago on Convention Eve

Frank's Libel Suit Against Ochs and Others Answered by Action to Oust Choynski and Frank from Chicago Organization—Stormy Session Promised When Trial Opens

FOLLOWING close upon the $50,000 suit that Louis H. Frank, former manager of the national convention of the Motion Picture Exhibitors' League of America, brought against Lee Ochs, national president; Joseph Hopp, president of the Chicago league and four other prominent members of that league, he and Maurice A. Choynski, another of the leaders of the Frank faction who are opposing the party at present in power in the Chicago league, have been served with a notice that a complaint has been made against their continuance as members of the Chicago organization. They have been asked to appear before a special meeting of the league to be held Wednesday, May 23 to defend themselves and show cause why they should not be expelled from membership.

All of this action is the result of the factional disturbance that has been going on above and below the surface of the Chicago league during the last six months and which culminated with damage proceedings brought by Frank two weeks ago. Frank in his suits charges libel and conspiracy. Ochs was the first served with papers. All the others have since been served and answer to them is being awaited.

President Joseph Hopp of the Chicago league and one of those being sued signed the notice to Frank Choynski, stating that he had called a special meeting to hear the complaint against them. The notice sent to both was as follows:

Please take notice that a complaint has been filed against you as a member of the Motion Picture Exhibitors' League of America, Illinois branch, copy of which is hereto attached.

In accordance with Article Six, Section One and Section Two of Article IV of the By-Laws of this association, I have called a meeting of the association to be held on Wednesday, May 23 at 1 o'clock P. M.

(Signed) JOSEPH HOPP,
President.

The other notice of the charge against Frank and Choynski was sent out to all the members of the Chicago league. It spoke as follows:

We, the undersigned, members of the Motion Picture Exhibitors' League of America, Chicago branch, hereby complain against the continuance of membership in said league of Morris Choynski and Louis H. Frank, and hereby request that a special meeting of the members shall be called for the consideration of this complaint as provided for under Articles Four and Six of the By-Laws.

Very truly yours,
JOHN H. FREUNDT,
WILLIAM J. SWEENEY

Both Frank and Choynski declared that they would answer the summons, but that they were unable to figure out what the charges against them might be. They also added that they were going to the meeting fortified with counsel and that they will meet any move against them with ammunition that will cause a bigger stir within the league circles than has yet shook it.

The telegram that Peter J. Schaefer, chairman of the convention finance committee in 1916 sent out to President Ochs and the others named in the suit caused the action that Frank has taken. One particular declaration in this telegram is said by Frank to be the basis for his allegation that the rival faction has sought to hold him up in a false light during his capacity as manager of the 1916 national convention and exposition. This declaration taken from the original telegram reads as follows: "The last exposition was credited with earning $26,000, of which the national organization received $5,000 and $4,300 was held out by a committee controlled by Mr. Frank and Mr. Choynski, when it should have been turned over to the treasurer; $17,200 which was all the money left, was divided by another committee controlled by Mr. Frank and Mr. Choynski."

Messrs. Choynski and Frank in a statement handed out in reply to this "misleading statement," as they term it, show by itemized amounts that the $17,200 was paid to sixteen members of the convention and exposition committee for their service. They have also given out a statement in which they declare that at the last national executive committee meeting, held in March, at which Frank was forced to resign as manager of the coming convention, it was agreed by resolution that no member of last year's exposition committee should be permitted to serve in similar capacity this year. "In glaring violation of this resolution," says the Frank and Choynski statement, "the following members have been given responsible positions on this year's committee: John Freundt, Fred Hartman, M. S. Johnson, Sidney Smith, George Laing, R. R. Levy, Fred Schaefer and William J. Sweeney."

The telegram, which has caused the five $50,000 suits and as alleged to have been sent out by Peter J. Schaefer, chairman of the finance and auditing committee of the 1916 convention is reprinted here in full:

To Ochs

On behalf of ninety per cent of the exhibitors of this city, we demand the resignation of Louis Frank as manager of our next exposition, as we intend to operate the coming exposition for the benefit of the league and the industry in general and not for a chosen few of its members.

Will also guarantee that all the money earned therefrom will be deposited to the credit of our local branch here. The last exposition was credited with earning $26,000, of which the national organization received $5,000, and $4,300 was held out by a committee controlled by Mr. Frank and Mr. Choynski when it should have been turned over to our treasurer; $17,200, which was all the money left, was divided by another committee controlled by Mr. Frank and Mr. Choynski. This leaves our treasurer without any funds. We think that such actions are a disgrace, therefore we appeal to you gentlemen of the national organization to see that the interests of the league are preserved.

(Signed) Peter J. Schaefer, chairman of the Auditing Committee, and a booster to make this a greater and better league.

Am expressing today the books which we had audited and will mail you a copy of auditor's report, which speaks for itself.

MONTHLY INDEX OF RELEASES

The index to the releases of the month of May will appear in the next issue of Motion Picture News, dated June 9th.

All pictures released, short subjects, program features and State rights are listed in this Monthly Index. The page of our review and music chart on the features is also given.

It is a most valuable record of activity in the picture field. Be sure to save your copies for future reference.

Paramount Plans May 25

THE eagerly anticipated announcement of Paramount's new plans of "open booking," or, more strictly speaking, "star booking," is to be made May 25, according to latest advices from the Paramount offices. The finishing touches are now being put on the gigantic task of arranging the complete details of the most revolutionary step yet taken in the industry.

Simultaneously the big plan will be explained to exhibitors from all exchange centers, and it is predicted that Paramount's latest move will be received favorably by every exhibitor interested in quality production.

Whether the previously announced date of August 5 still holds good as the time of inauguration of the new plan, is not yet divulged by the Paramount heads. It has already been announced that Paramount exhibitors will use the releases to August 5 on the present program booking, after which a selection from the combined roster of Paramount and Artcraft stars will be available on terms said to assure any exhibitor wishing to show the Paramount stars an opportunity to make his own choice on a thoroughly equitable basis.

Flintom Has "Joan the Woman"

A. D. Flintom, president of the Kansas City Feature Film Company, has purchased the state rights to Jesse L. Lasky's production, "Joan the Woman," and Selig's "Beware of Strangers," for the States of Iowa, Nebraska, Missouri and Kansas.

All Hands Rally 'Round the Liberty Loan

Burst of Patriotism from Film Headquarters Show "Fifth Industry's" Desire to Help "Strafe" Germany—Brooklynites Shout "Use Deposits"

THE film industry considered individually and as a unit, intends to buy a giant block of Liberty Loan bonds. From all quarters the reports are rolling in that exhibitors, distributors and manufacturers are attacking the banks, clamoring for a chance to hit at Germany via the war loan route.

Brooklyn exhibitors at a meeting last Saturday night advanced the praiseworthy suggestion that the $5,000,000 deposits of exhibitors be applied to Liberty Bonds, the distributor retaining the bonds for security and the exhibitors receiving the interest.

Not to be outdone in any display of patriotism, the famous Players Lasky Corporation has subscribed for a $100,000 block through the Broadway Trust Co., of which Frederic G. Lee, chairman of the Famous Players Lasky Corporation is president.

This is the preliminary flanking movement in an effort by the National Association of Motion Picture Industry to raise a war loan fund of $1,000,000 from producers, exchangemen, "and other components of the motion picture industry." Adolph Zukor has been appointed chairman of the fund which will be collected by the National Association.

There were present at the meeting, which was held in the offices of the National Association of the Motion Picture Industry, Times Building, New York City:

William A. Brady, chairman World Film Corp., president National Association M. P. Industry; Arthur S. Friend, Famous Players-Lasky; Walter N. Seligsburg, Triangle Film Corp.; Richard A. Rowland, Metro Pictures Corp.; Walter W. Irwin, Vitagraph V. L. S. E., Inc.; William L. Sherrill, Frohman Amusement; David W. Griffith, D. W. Griffith Enterprises; Harold Bolster, General Film Co.; E. A. McManus, International Film Corp.; J. A. Borst, Pathe Exchange; P. A. Powers, Universal Film Mfg. Co.; William Fox, Fox Film Corp.; Lewis J. Selznick; Lee A. Ochs, Exhibitors League of America; L. P. Blumenthal, Exhibitors' League of America; Samuel H. Trigger, Exhibitors League of America; Louis L. Levine, Brooklyn Exhibitors League; Jules E. Brulatour, Eastman Films; Walter J. Moore, H. C. Miner Litho. Co.; J. H. Hallberg, J. H. Hallberg; Joseph Coufal, Novelty Slide Co.; William A. Johnston, Motion Picture News; John Wylie, Moving Picture World; W. Stephen Bush, Exhibitors' Trade Review; Tracy H. Lewis, Morning Telegraph; Lyman O. Fiske, Dramatic Mirror; P. P. Shulberg, Associated Motion Picture Advertisers; Fred Hawley, Motion Picture Directory Co.; I. E. Chadwick, Ivan Film Corp.; Carl Laemmle, Universal; Adolph Zukor, Famous Players-Lasky; J. Stuart Blackton, Vitagraph Co. of America; Frank H. Hitchcock, Vitagraph Co. of America; H. T. Edward, United Theatrical Equipment Co.; H. E. Aitken, Triangle Film Corp.; J. J. McCarthy; D. W. Griffith Enterprises; Theodore Mitchell, D. W. Griffith Enterprises; William Brandt, Brooklyn Exhibitors; Sam L. Rothapfel, Rialto Theatre; H. Edel, Strand Theatre; Marcus Loew; Theodore Wharton, Wharton, Inc.; Herbert Brennon, Lewis J. Selznick; A. M. DuMahut, Lewis J. Selznick; Ricord Gradwell, World Film Corp.; William Wright, Kalem Co.; Mitchel H. Mark, Strand Theatre; Albert E. Smith, Vitagraph Co. of America; John J. Whitman, El Dorado Theatre; Edgar Selwyn, Goldwyn Pictures Corp.; Archie Selwyn, Goldwyn Pictures Corp.; Samuel Goldfish, Goldwyn Pictures Corp.; Joseph A. Golden, Crystal Film Corp.

The following officers and committees were also appointed: Executive Committee—Chairman, William A. Brady; Vice Chairman, Walter W. Irwin; Treasurer, William L. Sherrill; Secretary, Frederick H. Elliott and the chairmen of the subcommittees as listed below.

Finance Committee: Arthur S. Friend, Chairman; William L. Sherrill, J. E. Brulatour, R. H. Cochrane, and E. A. McManus.

Publicity Committee: Associated Motion Picture Advertisers, Arthur James, President and Chairman, and representatives of each of the motion picture trade papers.

Committee on Trailers: Walter W. Irwin, Chairman; P. A. Powers, B. N. Busch, Lee A. Ochs, and Lewis J. Selznick.

Committee on Soliciting Subscriptions to Liberty Loan: Adolph Zukor, representing the Producers; Lee A. Ochs, representing the Exhibitors; H. T. Edwards, representing the Supply & Equipment; Lewis J. Selznick, representing the Distributors, and Walter J. Moore, General Division.

Committee on Slides: Joseph P. Coufal, Fred J. Hawley, and B. P. Shulberg.

President's Advisory Committee: William L. Sherrill, I. E. Chadwick, Arthur S. Friend, Louis F. Blumenthal, and William A. Johnston.

Committee on Organization: Arthur S. Friend and William A. Johnston.

Rule Against Patriotic Rendition in Theatres

Pennsylvania House of Representatives Legislates Against Playing of "Star Spangled Banner" in Picture Houses—"Slapstick Patriotism"

THE Pennsylvania House of Representatives on May 15 set its foot down hard on the playing of "The Star Spangled Banner" in motion picture theatres. It unanimously passed a resolution presented by Representative Frank P. Hollern, of Ashville, in favor of stopping the playing of the national anthem in the picture houses on the contention that such renditions constituted evidence of "slapstick patriotism" that cheapened the American martial air.

The text of the resolution, which is likely to be concurred in by the Senate, is as follows:

"WHEREAS, 'The Star Spangled Banner' is recognized as the national anthem of the United States of America, and as such is entitled to all respect; and,

"WHEREAS, There is a danger that 'The Star Spangled Banner" may be cheapened because of the indiscriminate manner in which, and the inauspicious times at which it is played; therefore be it

"*Resolved*, If the Senate concur, that it is the sense of the Legislature of the State of Pennsylvania that 'The Star Spangled Banner' should at no times be incorporated in a medley or fantasia of popular or patriotic airs; nor should 'The Star Spangled Banner' be cheapened through frequent and inartistic rendition in moving picture or other theatres, but that, like the 'Marselaise,' the national anthem of France, 'The Star Spangled Banner' should be kept free from the taint of what is known as 'slapstick patriotism,' and should be rendered or sung only at opportune times, and never in such a manner as would cheapen this stirring and martial air so dear to American hearts."

Des Moines "Daily Capital" Has "Movie" Section

The Des Moines Daily Capital recently inaugurated a motion picture section which is published every Saturday. R. Q. Selby is editor of this department.

General Plans Efficient Handling of Big Bulk of Film

A summary of the operations of the General Film Company, presented at a recent directors' meeting by Harold Bolster, vice-president and general manager, graphically expresses the scope of this marketing concern. Figures were given showing that since its incorporation General Film has received from manufacturers affiliated with it a total of 494,614,976 feet of positive film for distribution. This does not include 1917, but is for the six preceding years.

The object of the discussion of the figures was to plan for future efficiency in handling the huge bulk of film that is expected again to pass through the selling machinery of the company. The great number of short length features now being distributed by General Film is to be greatly augmented, to bring the business up to its former high records. Handling vast quantities permits of net economies of immense proportions when applied to each separate transaction. Plans were laid to adopt the most modern methods to avoid preventable waste of product and delays in service. To direct the machinery of the big enterprise along the most efficient lines is Mr. Bolster's particular task.

Monmouth Officials Back from Tour—New Film Ready

Jules Burnstein, general manager of the Monmouth Film Corporation, has returned to New York from an extended tour of the West in the interest of his organization. W. E. Kesting, his assistant, preceded him a week ago from a tour in the South. The purpose of their visit to the Mutual Branches was to acquaint the various branch managers with their product, the "Jimmie Dale alias the Gray Seal."

The results obtained have, it is said, already made themselves manifest in largely increased business.

Harry McRae Webster, president and director of the company, has just finished another production called "The Devil's Playground."

Strand Shelves Program for Lincoln Series

For the first time since the opening three years ago the Strand threatre, New York, has set aside its regular program, including the feature film, and the week of May 27 will present in its place Benjamin Chapin in his Cycle of Abraham Lincoln pictures.

Benjamin Chapin has spent eighteen years in Lincoln dramatic writings and presentations and for the past four years, with a studio and a large staff, has been engaged on the Lincoln Cycle at Ridgefield Park, N. J.

"Prize Beauty" in Goldwyn Film

A North Carolina girl, Louise Satterthwaite, one of the "prize beauties" unearthed in the "Beauty and Brains" contest of the Photoplay Magazine, has an important role in the third Mae Marsh production, now in course of filming.

Millions Represented in New Corporations Last Week

If all of the money represented in the capitalization of last week's new corporations were cashed in payment for Liberty bonds, the Government would be safe for several weeks.

The Ultima Film Corporation, of Delaware, was incorporated for $750,000 by Herbert E. Latter, C. L. Rimlinger and Clement M. Enger.

The Capitol Photoplay Company took out papers for $100,000 in Wilmington, the incorporators being New York men. William M. Waterbury, Alfred Hack and William Walsh were the incorporators.

The National Cinematic Corporation represented $500,000 of Wilmington's business last week, the organizers, Chicago men, being H. R. Thompson, C. D. Lovelace and J. R. Nelson.

A. F. Pierce & Company took out papers to the value of $500,000 in Augusta, Maine; the incorporators: Albert F. Pierce, M. F. Hearin and L. J. Coleman.

In New York the Manx-Man Co. was incorporated for $150,000 by M. M. Wusenberg, Edward M. James and Agnes R. May; The Renowned Pictures Corporation, $10,000, by Thomas F McMahon, B. C. Elliott and Stella M. Kelleher; the Russian Art Film Corporation, $10,000; David B. Luckey, Chester A. Adee and A. M. Sullivan.

Real Organizer Needed in Iowa and Nebraska—Ochs Failed

Omaha, film center of Nebraska and Iowa, needs a visitor who will inspire the exhibitors of those states to organize, according to the picture men. Particularly in Nebraska is this visitor needed. L. A. Ochs, admittedly the head of the Motion Picture Exhibitors League of America, visited Omaha recently, but, it was reported, had an audience of only fifteen.

Omaha's four first run exhibitors heard him and were enthusiastic for a league in Nebraska. They had been enthusiastic for weeks, and their opinions were not affected either way by Mr. Ochs' visit.

Since he left the talk of a league has died down until now its best friends see no hope for it unless something happens to stir up the exhibitors again. The Reel Fellows Club has attempted to appoint a committee on two different occasions to investigate the possibilities of forming a league, but has failed each time because of the meager attendance.

The Reel Fellows Club, made up of exhibitors and exchange men, is going ahead with its plans for stage and future events. "As long as the league seems hopeless, we might as well keep what we have, even though it doesn't answer the purpose," is the opinion of the exhibitors.

Wharton, Jr., a Warrior

Leo Richmond Wharton, 18-year-old son of Leopold Wharton, is preparing to demonstrate that he is a chip off the old block, word having been received of his appointment to Annapolis. He is "cramming" now for entrance examinations which take place June 27.

Paul Gordon has deserted the Wharton studios for Plattsburg.

All Chicago Exhibitors May Close Their Theatres

Abnormal War Conditions with Subsequent Drastic Tax May Darken Houses for Two Months—Exhibitors' League Head Favors the Move

With the lugubrious of all sorts of drastic taxation ahead of them and facing the inevitable and natural slump in business that the hot weather will bring, a movement is on foot among Chicago motion picture exhibitors to close all picture houses in the city for a period of six or eight weeks during the middle of the Summer. Because of the hot weather conditions experienced in the past and added to by the abnormal and unsure war conditions of the present the move is being considered with general favor on all sides and definite action and decision may come about in a short time.

Most of the members of the Exhibitors' League are in favor of the proposition. Exchange heads and other men in the film trade throughout the city have declared the plan an advisable one and the only seeming difficulty in the way is the securing the consent and positive action of every theatre owner and manager in the city to comply with the temporary closing plan. One well known Loop exhibitor in discussing the move said: "I am willing to join in the temporary closing whenever it is decided upon and when every exhibitor in the city without exception joins in the action. It would be a good move to shut up for six or eight weeks in the hot weather and especially this coming Summer facing the war economy and taxation that is due. Under normal conditions, last year for instance, there were very few exhibitors in this city who got away with a profit. Some of them just paid expenses and most of them lost money."

Joseph Hopp, president of the Chicago Motion Picture Exhibitors' League requested that he be quoted as absolutely in favor of the temporary closing plan. It will be a good thing for the exhibitor all around. As it is, they run at a loss during the Summer and all their money goes to the exchanges. It will also mean that the people will be given a rest and many of the jaded picture fans will come back when the 'reopening comes with revived appetites. There should be no reason for the exchanges, the local ones I mean, to suffer. Their offices here are not maintained by their business here.

"They will have a chance to go over their stock. Production can go on and the 'shows' can be placed on the shelves until everybody opens up again. Then the exhibitor running a feature a week can start where he left off or he can run two a week until he catches up. There seems to be nothing in the way of it working out to the profit of all concerned."

The exchange managers who endorsed the proposition, asked that their names be withheld because of the present vagueness of the move. "To the exchange it will mean one relief," one of these branch heads said: "During the Summer all the money the exhibitor makes goes into the exchange for his service. Then when no profit shows or a loss manifests itself, we have to bear the burden of his wrath and disappointment. It would also give us a chance to give some of our people a rest and vacation and do a little house cleaning and fixing up. The public too, will come back with renewed vigor."

Smith Back in Eastern Vitagraph Harness

Greater Vitagraph President Returns from Vacation to Western Studios with New Ideas and More Vim Than Ever

A. E. SMITH, president of Greater Vitagraph, has returned from his vacation trip to the west coast and has taken up the reins again at the Flatbush studio.

Just after arriving in California, several weeks ago, Mr. Smith was confined to his hotel by a nervous breakdown.

Upon his recovery Mr. Smith investigated the affairs of the western studio and before he finished he had awarded contracts for the rebuilding of much of it and for enlarging the plant in many ways.

"I desire to make the western studio the Pacific coast monument of Vitagraph," Mr. Smith said in explaining the improvements, "the same as our eastern studio is the monument on the Atlantic coast."

While stationed at the western studio, President Smith caused to be posted on the studio bulletin board a notice that he would be in his office every day between noon and one o'clock for the purpose of hearing complaints from any employee.

"This applies to the day laborer, drawing the smallest wage, to the extras, both men and women, and to the highest-paid star," the notice explained.

For eight days President Smith remained at his office awaiting complaints and he did not have a single caller. He thought something must be wrong, so, as his face was not known to members of his western family, he made the rounds of the studio. To his amazement he was unable to locate a single dissatisfied individual.

"This experience certainly was a revelation to me," said Mr. Smith. "I, of course, know the trouble other companies have had in keeping their players and I supposed that I would find some dissatisfaction at the western plant. Instead of finding what I was seeking I found that numerous outsiders wanted to become members of the Vitagraph Family owing to the reputation for fair treatment the company has made in its several years of business life."

President Smith declared that he purposed to install his "complaint hour" at the Brooklyn studio just as soon as he had finished with the accumulation of work caused by his absence.

Prizma Moves

Prizma, Inc., has moved from 40 Wall street to more capacious and more convenient quarters at 11 East Fourteenth street.

WITH THE EXHIBITOR

No Pictures in Albany, Ala., as Rebuke to City Administration

We know one exhibitor, at least, who has backbone enough not to attempt to do business under impossible conditions of censorship. Deciding that he would rather close his house than submit to such dictation, at last reports he was waiting the next move of the city authorities in response to a justifiable howl from the citizenry demanding to know why their sole amusement was taken away.

H. H. Cagle, of Albany, Ala., has thus put Mayor E. C. Payne, and the councilmen of that town on the defensive, with all the genuine public sentiment in favor of the theatre. Fortunately for Mr. Cagle, he owns the Star theatre in Decatur, and his Albany patrons can go to the neighboring town, and, as he says in a broadside interview in the local paper, "Albany's loss in Decatur's gain. If our people must go to Decatur to see the pictures, will they not also spend their money there? And the people of Morgan county who come here to do business, will they not prefer to go to Hartselle, where the authorities have not lost their senses?"

The mayor's argument that all Mr. Cagle has to do is to ask for a permit for each picture shown, is too childish for serious consideration. If the mayor will imagine himself in Mr. Cagle's shoes, he will admire Mr. Cagle's direct and common sense way of passing the buck back to him. The power of the local theatre manager as a community factor is getting tried out in many places, just now, through the irresponsible activities of self styled reformers.

Pungent Remarks by Herrington in St. Louis

Exhibitors Hear Call to Organization—Deposit System Scored by National Organizer Censorship and Taxation Fight Urged

FRED J. HERRINGTON, national organizer for the Motion Picture League of America, visited St. Louis for four days, arriving on May 9. Mr. Herrington saw all the principal exhibitors in the city and made an address at a special meeting of the Exhibitors' Association, which was called for two o'clock on Saturday, May 12, at the headquarters of the Association, at the Hotel Beers building.

Mr. Herrington explained in his speech the benefit and necessity of a strong organization between exhibitors and urged further and greater efforts along that line.

He said that the moving picture, which is conceded by all to be the greatest educator in the world, has in a great many instances educated everybody but the exhibitor. He spoke at length on the need of co-operation between exhibitors, and said that while many nationalities were in the business, there should be no Irish, no Germans, no Greeks and no Italians—nothing but exhibitors, when the present and ultimate good of the industry was considered.

He spoke of the injustice of the deposit system, and said that it could be eliminated if the exhibitors would secure the passage of legislation that would force any producer who compelled an exhibitor to make a deposit for his protection to put up a like amount for the exhibitor's protection.

Mr. Herrington's remarks, which were pungent and to the point, were received with great favor by his audience.

He said at one place in his address that the producers and exchange managers often referred to the average theatre manager as the fly-by-night exhibitor, but he believes that if the average exhibitor could be called a fly-by-night, many of the producers and exchange managers could be justly called aeroplanes, as many of them were constantly on the fly.

Mr. Herrington urged strong co-operation in the fight against censorship and drastic taxation laws, and when the officers of the local Exhibitors' Association began planning to tender him a banquet, he thanked them but declined the honor, with the advice that the money used for such a purpose could be better spent in the fight against adverse legislation and his suggestion was acted upon.

What Is Fair Price Protection For Down Town Theatre?

DETROIT first-run exhibitors and exchange men have differing opinions on how many days should lapse between the first and second run of a big feature attraction. Not long ago a large downtown theatre in Detroit exhibited an eight-reel production at prices ranging from 25 cents to $1.50. One week later it appeared in an outskirt theatre at prices ranging from 25 to 50 cents.

The downtown theatre filed a vigorous complaint, but the man who owned the picture simply said: "Well, you did not want to pay for thirty or sixty day protection, and what else can we do."

This same exchange man said to the NEWS representative: "If a downtown theatre wants first run and then wants thirty or sixty days protection let them pay for that protection. No theatre, even though it is a large one, should expect the exchange to lay idle with its print after he gets through showing it a week or two."

Whichever was to blame in the case cited, not only this exhibitor and exchange man suffered a serious damage, but other exhibitors and exchange men suffered.

We want to hear from exhibitors everywhere what their experience is on this matter of sliding prices. How much more can the "downtown" house charge for "first-run" and exclusive prestige, musical embellishment of the picture, and all that goes with skimming the first "cream" from the overflowing bowl of public patronage? How far precedent in time must the first-run house be placed?



The First National Exhibitors' Association Visited the Astra-Pathe Studios Recently and Were Entertained by Mrs. Vernon Castle, Mollie King, Creighton Hale, J. A. Berst, L. J. Gasnier, C. R. Seelye and George Fitzmaurice. The Exhibitors Present Were: George Blaisdell, New York City; T. L. Tally, Los Angeles, Cal.; Harry O. Schwalbe, Phila., Pa.; Stanley Mastbaum, Phila., Pa.; A. H. Blank, Des Moines, Iowa; Frank G. Hall, Newark, N. J.; Swanson & Nolan, Salt Lake City, Utah; W. P. Deneen, Vancouver, B. C.; W. H. Brouse, Toronto, Canada; Jake Wells, Atlanta, Ga.; Nathaniel H. Gordon, Boston, Mass.; S. L. Rothapfel, New York City; James D. Williams, New York City; Bruce Johnson, San Francisco, Cal.; Tom Moore, Washington, D. C.; John Poole, Washington, D. C.; Earl H. Hulsey, Dallas, Texas; J. Eugene Pearce, New Orleans, La.; J. H. Kunsky, Detroit, Mich.; J. Trendle, Detroit, Mich.; Emanuel Mandelbaum, Cleveland, O.; Thomas Saxe, Milwaukee, Wis.; Robert Lieber, Indianapolis, Ind.; Greater Theatres Co., Seattle, Wash.; Claude Jensen, Butte, Mont.; Aaron Jones, Chicago, Ill.; Turner & Dahnken, San Francisco, Cal.

ON THE FIRING LINE

E. A. Stranx, managing The Star at Buchanan, W. Va., says, "I have only been showing pictures a month and as yet have had little success." Then he adds, "My greatest kick is that the films are old and worn."

E. D. Lloyd, of Luray, Va., has opened a new house in Buena Vista, Va., called the Dixie. Paramount, Pathe and Triangle are listed. "I have been a News subscriber for two years," says Mr. Lloyd, "and find it the first aid to exhibitors. After trying many programs I find Paramount pictures and policies the best."

"Business here is fair, is the report from the Belfast Theatres, Inc., of Belfast, Me., operating the Colonial Theater. The program is changed daily with Paramount, World, Art Dramas and Metro furnishing the offerings. George C. Thompson is manager of the house.

Manager J. S. Phillips, of the Opera House, Arnprior, Ontario, reports "This is a good show town, and we expect to show all the big pictures this year. We are putting in a new up to date booth, with an Edison Model B.

From Abiline, Texas, comes this bulletin, "Business here is very poor. We have 13,000 population, with two shows running regularly and one occasionally. Combined patronage is about equal to what a town of 4,000 should have." Manager H. T. Hodge, of the Gem, is the speaker.

"Marguerite Clark and Vivian Martin are our favorites," says E. A. Rupert, of the Dream, Aberdeen, Washington. Mr. Rupert is the oldest Paramount exhibitor in the State—"and still going strong."

Are Atlanta Exchanges Alone in This?

Exhibitor Elliott of Georgia Suffers Startling Burden Express Charges Twelve Per Cent of Total Daily Expense

We have a letter, we hope every exhibitor and every exchangeman in the country will read—and read a second time. It is from M. P. Elliott of Commerce, Ga. He merely states, calmly, facts that every exhibitor and exchangeman knows full well, and asks us to secure the co-operation of exhibitors to register a "kick." The clean-cut, gentlemanly tone of this letter shows no intention of its writer to go into hysterics over a condition that is appalling, as he states it, in its suggestion of an unnecessary waste that has been voiced in these columns so often, we are going to have a word to say ourselves before we print his letter.

Exchangemen should realize that a penny saved is a penny earned for THEM; that no other business exists where the customer's interest is not FIRST, after securing him as a customer. If Mr. Elliott has saved five per cent. of his daily cost, the earnings of his investment are increased by the exchange FIVE PER CENT. A WEEK. Stop! Look! Listen! exchangemen. This five per cent. is YOUR money. It would enable him to do a lot of things for himself which would result in a gain to YOU. Other business men understand this, why cannot exchangemen see it?

We know that a concerted effort among Southern exhibitors to get Atlanta exchanges to remedy the awful waste Mr. Elliott points out, would be listened to.

It is about time for a showdown on this express nuisance. About time to quit passing the buck back and forth and save the industry tens of thousands of dollars weekly. One exhibitor's carelessness, or a hundred exhibitors' failings to do everything some exchangemen imagine possible with a show to keep on the screen besides, excuses no real neglect at the exchange. If present conditions are not remedied in the industry a new race of exchangemen and exhibitors will remedy them. For in every business "safety first" demands that the "house" protect all its patrons, even to its "smallest customer."

We have pointed out in the News what surprising service is offered in other business. Such a plan duly as securing the best and cheapest means of shipment of films and posters is a very definite service due from every exchange.

Poster orders up to four pounds, as "third class," cost only one cent for two ounces, for any distance. (By a freak rule of the Post-Office posters, photos, etc., will not be accepted as "parcel post" in packages weighing less than four pounds.) Five pounds of posters will travel 150 miles for nine cents; 300 miles for fourteen cents. No express company will compete, even with insurance added. The careful exchange will, of course, see that packages where possible are made up in units of over four pounds, admitting them to parcel post rates.

Here is the letter that prompt these suggestions.

Maxine Theatre, M. P. Elliott, Owner and Manager, Commerce, Ga.

Motion Picture News

Gentlemen: Through your columns, I would like to ask the co-operation of other exhibitors to assist in the burden of express charges. This item alone is about twelve per cent. of my daily expenses.

My suggestion is that exchanges should send all paper, and especially small packages, by parcel post, prepaid, and charge the exhibitors account, payable weekly. For instance, express charges from Atlanta, where all exchanges for this territory is located, to Commerce on five pounds is twenty-nine cents, and by parcel post nine cents. And where an exhibitor is on tail end of circuit of three or more theatres, the exchange should pay return charges. A kick from all exhibitors would bring the desired results.

Yours truly,
Maxine Theatre,
By M. P. Elliott, Manager

Pennsylvania Exhibitors Meet at End of June

Under Auspices of Philadelphia Body, Will Hold Convention and Exposition in Quaker City June 25, 26, 27 Committees to Be Appointed

The State Convention and Exposition of the Pennsylvania Exhibitors' League will be held June 25, 26 and 27 at Parkway Auditorium, Parkway Building, Broad and Cherry streets, Philadelphia.

Through the courtesy of R. P. Matthews, Philadelphia manager of the American Photo-player Company, the large private auditorium of the Player Company will be used as the meeting place of the delegates.

In the public auditorium of the building will be staged the exposition part of the program; 27,000 square feet of space is available for all sorts of advertisers in any branch of the industry or allied lines. From the number of inquiries already had chances are good for the sale of all the space.

Under the auditorium proper will be another room devoted to dancing and dining. This feature is being put on specially for convention week, there being no permanent grill in the Parkway Building. A first-class orchestra will play around the clock, from 2 P. M. to 2 A. M. Other features to drive dull care away will be introduced. Many leading photo-players will be guests of the convention.

It goes without saying that all visiting exhibitors will be well taken care of in the City of Brotherly Love. A banquet at a leading hotel is staged, or, rather, projected, and other good times are to be screened.

There are now 104 members of the Philadelphia League. C. H. Goodwin, secretary of the Philadelphia Local, and convention chairman of publicity and membership, assisted by Ben Zen, will tour the state organizing local leagues in each city and urging exhibitors to attend the convention. Several thousand are expected in Philadelphia.

Several committees are to be appointed by President J. J. O'Donnell to serve in conjunction with the advisory board. Other committees will be appointed from time to time.

Submarine Mine-Layer Idea from Science Magazine

Through an error, The Bray Studios, Inc., producers of the Paramount-Bray-Pictograph, gave credit for the information on which the "Submarine Mine Layer" film was based, to themselves, when, as a matter of fact, this information was secured through Popular Science Monthly and the courtesy of Waldemar Kaempffert, the editor of that well-known monthhly publication.

The Popular Science Monthly has secured for the Bray Studios, Inc., a vast amount of material of public interest which has come to them because of the high place they hold in the publication field and especially the lines of endeavor which they exemplify.

Two Sides to Schmidt Case, Says Clune—"Customer Always Right"

The Clune Film Producing Company, by S. C. Rogers of Chicago, denies emphatically in a letter just received any intention not to give exhibitor J. W. Schmidt of Breese, Ill., the square kind of a deal. We refer to notice in May 12 issue of Motion Picture News that exhibitor Schmidt claimed reimbursement of a small amount of damages suffered by him from cancelation of a film contract.

Without questioning Mr. Schmidt's sincerity, Mr. Rogers makes a very strong case for his own fairness and states frankly why Mr. Schmidt's claim was denied.

We reported the case on a letter, telegram, and contract sent us by Mr. Schmidt, which indicated arbitrary cancelation by the exchange, with refusal to consider Mr. Schmidt's claim, generally denying all obligation under the contract.

Mr. Rogers now states, and Mr. Schmidt confirms this statement, that his exchange followed a wire not forty-eight hours after the booking, and a week in advance of the proposed date of showing, by offers to take care of Mr. Schmidt the week following, or at any open date, explaining to Mr. Schmidt that the cancelation was made to protect Mr. Schmidt from an error in routing by their road man which would have made it impossible to get the film to him on the day first booked. Mr. Schmidt did not even answer these letters, and not until weeks afterward presented a claim as follows: "For engaging billboard space and having heralds printed and telephone charges." This was not itemized. In fact the exchange was to furnish heralds and paper, and none had been sent. Mr. Rogers could not see the justice in this eleventh hour claim therefore of payment for heralds and paper account.

It is evident Mr. Schmidt "severed diplomatic relations" rather hastily.

Mr. Rogers cites instances where the Clune Film Producing Company has reimbursed exhibitors in very considerable amounts, because of changes in date of booking, where claim was promptly made, clearly shown, and a spirit of fairness met in adjusting matters all around and booking the picture at later date. Mr. Clune's most insistent command to all his offices, he says, is "The patron or customer is always right."

Will Too Many Downtown Runs Spoil Neighborhood Business?

Can we say in the larger cities it is not a good plan to have too many first-runs in the downtown section, because ultimately the outskirt theatres are certain to suffer?

The News correspondent of Detroit, notes that the "Fatty" Arbuckle first release, "The Butcher Boy," was shown by six of the large downtown playhouses in Detroit. Practically every leading outskirt theatre had contracted for later run, but when they learned that so many downtown houses exhibited the film, some of them became fretful and sent in cancellations, which were later satisfactorily adjusted. This brings up the question as to whether it is a good plan to put on a comedy, with such a well-known star, in too many first-run houses at the same time? Does it or does it not hurt the outskirt house?

This question offers deep study. It is not to be answered off-hand by assuming everybody saw the picture downtown. The boost and advertising received by downtown showing, up to a certain point would help the neighborhood man whose show everybody knows was a big hit downtown. Were the Detroit outskirt theatres right or wrong in their complaint?

Uses Paramounts Exclusively

The Williamsburg Theatre, Brooklyn, is using Paramount Pictures exclusively during the week of May 20. S. Marcovici, who operates the theatre, has gradually increased the number of Paramount days and for this one week makes the house an exclusive Paramount theatre. Each Paramount picture is run two days under regular contract.

EXHIBITOR PERSONALS

MICHIGAN.—Calumet: Geoffrey Jefferson, formerly proprietor of the Royal theatre, has taken a position as publicity manager for the Paramount Exchange at Detroit.

John C. Vogel, fifty-six years old proprietor of the Crown Motion Picture theatre here, was asphyxiated in his rooms over the theatre, Tuesday night of last week, during a fire which caused $1,500 damage. Vogel was taken from the building alive, dying later at the Calumet and Hecla hospital.

Detroit: "Life and Training in the U. S. Navy," a thousand foot film is being furnished free to the exhibitors of Detroit through William H. Shiek, 819 Majestic building, secretary of the Detroit Exhibitors' League, who secured it from the Government. The object of showing the film is to help recruiting.

Charles A. McVicker has been appointed general manager and booking manager for the William F. Klatt theatres in Detroit, a position he formerly held. For the past three months he has been in the West recuperating for his health.

The Drury Lane theatre, Detroit, is employing the only woman operator in the city. She is Mrs. June Daly, wife of the assistant manager, who is projecting the film "Birth" at the special shows for women. The Drury Lane is allowing the film to women only during the hours of 9 A. M. to 6 P. M. after which it gives its regular shows, and then employs its man operator. The "Birth" engagement is apparently most successful, this being its second week with prospects for a third week.

MINNESOTA.—Minneapolis: H. C. Andress has been made manager of the Lyric theatre, which was recently acquired by Finkelstein and Ruben. Mr. Andress has been city salesman for Vitagraph's Minneapolis exchange and before that was manager of the International Film Company.

MISSOURI.—Pierce City: C. L. Martin of Pierce City, recently closed his old theatre and opened a new one, which is named the Princess. Mr. Martin is capably assisted by his sister, Ada Martin who is at present looking after the theatre, while Mr. Martin is making a trip to Colorado and California. Mr. Martin adopted the policy of a "Family Group Night," and in doing so has secured the co-operation of Perry Carmichiel, superintendent of schools.

Piedmont: Jules A. Fremon has recently completed the construction of a new theatre here, which he has christened the Princess. It has a seating capacity of about 300, and is open three nights each week.

St. Louis: Mrs. J. W. Cornelius, proprietor of a string of motion picture theatres in St. Louis, has closed the Royal on Sixth street near Olive, for the summer. The Lyric, the first of the Cornelius houses that was opened in St. Louis, has always remained open the entire year.

ONTARIO.—Ottawa: The Strand theatre was opened last week under the management of Mr. Murray of the Empire.

Toronto: F. Coulton for the past two years manager of the Photodrome theatre, Queen street East, has resigned to become manager of the Globe theatre, taking the place of Arthur Cohen, who will handle his new exchange.

Toronto: L. Meyer of New York, has purchased the Strand theatre, Toronto, which has been in the hands of the assignee for two months.

London: Mr. Graves has succeeded Eddie Bernard, the manager of the Lyric theatre, London. Mr. Graves for sometime was manager of the Grand Opera House of St. Thomas, Ont.

Ottawa: W. J. Stewart has severed his connections as manager of the Casino theatre, of Ottawa, and is now special Western representative for Charles Stevens, of Superfeatures, for "The Whip," and is on his way to Vancouver. Mr. Stewart was formerly with Charles Stevens in theatrical enterprises.

NOVA SCOTIA.—New Glasgow: Announcement has been made that Warren Smith's new Itzit will change its policy from entirely motion pictures to motion pictures and musical tabloids.

Pictou: Solomon Soffee, who opened his new Palace theatre a short time ago, has made arrangements with G. B. Graystock, manager and proprietor of the opera house, to turn over the Palace to Mr. Graystock, who will continue a policy of high-class pictures, including new and up-to-date features.

NEW HAMPSHIRE.—Conticook: E. T. Green has opened the Columbia theatre, which he will devote strictly to motion pictures.

MAINE.—Bangor: William H. Rich, publisher of the Bangor Daily News, has bought from the B. F. Keith's interests their theatres in Bangor, Maine—the Park and the Bijou. Steven Brogett will manage both houses.

NEBRASKA.—North Platte: The Palace theatre at North Platte was badly damaged by fire last week.

Falls City: E. S. Nesbitt has purchased the World theatre at Falls City.

Orleans: R. L. Ruty has purchased the Ed Meyer picture house at Orleans.

Shubert: Joseph Harper is the new owner of the motion picture house at Shubert.

North Bend: Ed. Sievers has purchased the movie house at North Bend.

Petersburg: Ed. Siebken and H. M. Palmer have taken over the lease of the opera house at Petersburg, and will show motion pictures.

Wahoo: John Beermaker has purchased the Bijou theatre at Wahoo.

Norfolk: H. Bluechel of the New Lyric, opened in Norfolk, several weeks ago, announces the Tully Sisters' orchestra has been secured as a constant attraction at his theatre.

Blair: The Home theatre has been opened with moving pictures.

Upland: Charles Johnson has opened a new moving picture house here.

Ord: Perry Bell has purchased the Electric theatre.

Cook: The work of remodeling the Souders Building at Cook, Neb., to be used as a moving picture theatre, is being pushed as rapidly as possible.

Dixon: Ray Flaherty and Frank Dunn have purchased a moving picture theatre here, and have taken charge.

Bertrand: Thomas W. Lally has sold the Ideal theatre to J. H. Hruza.

TEXAS.—Dallas: The Washington theatre here has been using a big float of a battleship to attract attention to its offering "Womanhood, the Glory of the Nation. The float is an exact replica of one of Uncle Sam's modern dreadnoughts.

Austin: William G. Bell, owner of the Bell Airdome, at Austin, has made arrangements to open again this season. M. P. Halden, formerly with the Hancock Opera House will be the house manager. World pictures will be used.

Childress: G. S. Layton, former owner of the Monogram theatre at Childress, Tex., has taken charge of the La Grande.

Bellevue: W. L. Kimbrough has opened his theatre here, after having installed modern machinery for generating power.

San Antonio: The Grand Opera House, at San Antonio, Tex., has been opened with C. R. Scott as manager. The initial offering was the Vitagraph subject, "Womanhood," the Glory of the Nation. Mr. Scott will use the added attraction of singers during the showing of pictures in his theatre.

Cuero: The Fox theatre has been opened at Cuero, Tex., a new reels of pictures in addition to act of the Morris Musical Comedy Company.

WISCONSIN.—Durand: A deal was closed last week whereby Thomas Lucas became sole proprietor of the Alhambra, buying out his partner, Thos. Boehrer after an association of twenty-three years. Mr. Lucas also becomes owner of the building, and at present is undecided as to whether he will enter some other line of business or continue the same.

Black River Falls: Lee O. Lyon has purchased the moving picture outfit of Earl Jones, and has regular entertainments every Tuesday evening at the Opera House.

Almond: August Boelter is again in possession of the movie show in this village having purchased the same from Reed Vroman, and he will hereafter conduct the same.

Join the National League

Maine has sent in a call for the services of Fred J. Herrington, national organizer. Virginia exhibitors have also asked for his presence and a Virginia convention has been set for May 25th at Richmond. A big turnout is promised. Virginia exhibitors want to organize.

South Carolina exhibitors held their State Convention at Columbia on May 9th. Other exhibitors, Branch No. 1, will hold an important pre-convention meeting in Cleveland May 15th. Big state conventions to follow are: Texas, June 12th and 13th; Michigan, Hotel Pantlind, Grand Rapids, June 12th and 13th; North Carolina, Wrightsville Beach, June 14th and 16th.

Leaving Kansas City, Mr. Herrington's present itinerary takes him through the South. He will gladly arrange to visit any Southern State. Write or wire us and we will wire him.

Further calls from Southern States have rearranged the itinerary of National Organizer Fred J. Herrington, which now stands as follows:

May 17-18	Memphis, Tenn.
May 20-21	Louisville, Ky.
May 22	Wheeling, W. Va.
May 23	Pittsburgh, Pa.
May 25	Richmond, Va.

After the convention of Virginia exhibitors at Richmond, May 25th, Mr. Herrington will return to the conventions to be held in Kansas, Oklahoma, Texas, Pennsylvania, etc.

Exhibitors are alive to organization this year. The Chicago convention is already assured of the greatest attendance of exhibitors ever brought about.

----------COUPON----------

Are you a League member? If not, why not?..... Will you attend the National Convention in Chicago—
Do you favor instructed or uninstructed delegates?..... July 14-22d?.....
..... Who is your choice for President?.....

Remarks .....
.....
.....
.....
.....

Signed .....
Theatre .....
City .....

LIVE WIRE EXHIBITORS

Potatoes and Good Will

Motion Picture News has, more than once, announced a lift in favor of the exhibitor who takes a lively interest in the doings of his town. Manager George Sarvis, of the Columbia and Library theatres, Warren, Pa., is the latest candidate for congratulation.

Recently a food shortage in Warren was accompanied by a sinkage in the city gas pressure, so that many factories suspended operations, and hundreds of laborers were thrown out of employment. The Salvation Army Corps started relief work.

Manager Sarvis loaned his two theatres to the good cause, got in touch with the newspapers and instituted a "Potato Day." Only children were admitted, and the price of admission was one good Irish potato.

With the newspapers behind him, a little money spent decorating the billboards and two huge barrels in front of his box-offices, Mr. Sarvis turned his theatres into grocery stores. The kids ransacked grocery stores and cellars in search of "Murphies," and, when the day was over, twenty-one bushels of potatoes were taken for 2,000 admissions.

Letting the Scouts Help

When "The Battle Cry of Peace" played the Colonial theatre, Bicknell, Ind., sixty boy scouts were induced to march through the streets, bearing flags and banners announcing the show. After the parade the boys were given tickets to be sold on 20 per cent. commission. At each performance a number of the boys lined up before the theatre. Besides the commission, each of the scouts was given a free pass.



The striking but inexpensive use of rules is an advertising reminder that cannot be hammered upon thoroughly enough. Mutual has taken advantage of broken rules nicely in this advertisement of a Gail Kane Picture. Typography of this sort can be set up in any newspaper office.

SPARKS OF GENIUS

When Exhibitor Wall, Fremont, Nebraska, was showing a Baby Marie Osborne picture, he offered to take a motion picture of the youngster in the town who most closely resembles the Pathe heroinette. It brought the crowds.

* * *

In New York there is a law which says that children under sixteen cannot attend picture shows unless accompanied by an adult. The Empire Theatre, Bronx, New York, conducts children's matinees every Saturday afternoon under the auspices of the Board of Education. Mrs. Irving Crane and her assistants act as guardians for children who come unaccompanied. Coupons attached to hand bills admit the children.

HARSH WORDS, BUT TRUE!

A. H. Hilton, who fairly crackles with live-wire ideas for the benefit of Lewiston, Iowa, remarks scathingly in the current issue of "Paramount Progress":

"Some Fellows Never Advertise Until They Advertise Their Place For Sale!"

Stock Exchange "Call Board" Draws Folks to "The Barricade"

For the purpose of calling attention to "The Barricade," a Wall street story with Mabel Taliaferro at the head of the cast, which is featured among the current Metro releases, Manager E. C. Bostick of the Merrill theatre, at Milwaukee, used a sign in the form of a "call board."

This was an exact imitation of the blackboard used in brokers' offices and in Chambers of Commerce to record the movements of stocks and bonds, grains and live stock as the quotations come in over the "ticker."

Hanging from the wall of the theatre lobby, near the entrance, the device attracted the interest of passers-by and was the means of causing hundreds to stop and see the picture, who otherwise would have passed by.

Putting the Apple of Eden on a Commercial Basis

Manager Walter F. Davis of the Palace theatre, Des Moines, stopped busy business men passing his door last week by a novel



Walter Davis played the part of Adam, and covered the apples with chicken netting, so that none of the passing Eves would succumb to temptation.

and effective display just outside of his lobby on Metro's "The Secret of Eve." minds of the public, of Eve and the apple. Mr. Davis procured a whole barrel of big, juicy apples and stood it under the canopy with the following placard attached: "Today. The Secret of Eve."

People of all classes questioned the manager's accuracy in supplying so many apples, but all had their curiosity aroused to see the picture, as was evidenced by full houses the three days the film was shown.

As the photograph indicates, it was necessary to cover the apples over with a piece of woven wire to keep the hungry public from devouring the display.

Hats Off to Crossley

J. F. Crossley, manager of the Sorg theatre, Middletown, Ohio, who has been mentioned in the columns of Motion Picture News for his success in abolishing the daily program change, is using a program that we can point to as a model in many respects.

It has these three praiseworthy features:

1. It contains the entire month's program.

2. It carries advertising, enough to pay the printing bill.

3. It is easy to understand and read, because, in spite of its small size, the type is not crowded.

The Sorg program has four pages, each measuring 2¼ inches by 4½ inches. The back cover is occupied by two advertisements.

The Wholesale Admission Plan

C. F. Yost, manager of the Royal theatre, Hutchinson, Kan., is said to have put up an insurance idea of bringing the whole family to the theatre. He offered to admit the entire family for 25 cents. On several occasions he nearly regretted the flash of genius that was packing his theatre.

Mr. Yost reckoned that the average family comprised five people. That would have narrowed the admission down to 5 cents a head. However, he failed to take into consideration that some Kansas farmers have more ambitious ideas as regards families than the folks who live where gold isn't so free.

His first surprise was the appearance of John Haberkorn, a Scandinavian farmer, proud father of eight. His party included, as well as his wife and eight lusty youngsters, two adopted nieces and a sister-in-law, making thirteen in all.

Many other families of more than ten members made haste to take advantage of Manager Yost's magnanimous offer.

"Womanhood" Has Patriotic Opening in Omaha and Des Moines

"Womanhood," the patriotic spectacle recently completed by Vitagraph, is the subject of intensive and fertile thinking on the part of Des Moines and Omaha exhibitors. It opened at the Garden theatre, Des Moines, on April 22. The lobby was decorated with flags, the music was martial, and a soldier in dress uniform stood at attention before the box-office. Patriotism was the predominant note of the newspaper advertising. Manager Thomas of the Strand theatre, Omaha, advertised "Motherhood" during the week preceding its opening. He induced Mayor Dahlman to make a recruiting speech before the screen every evening.

The army, navy and marine recruiting stations placed officers with enlistment blanks and with literature in the lobby; patriotic tableaux such as "The Spirit of 1776" were staged; the theatre was profusely decorated in patriotic colors and liberal advertising, with an unusual amount of free comment by the newspapers, "put the picture over."

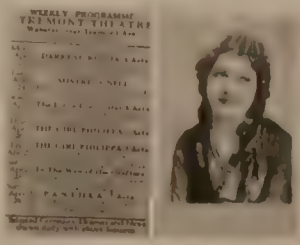
To stir patriotism Manager Thomas of the Strand accepted the offer of the Omaha Menoma chorus to sing patriotic numbers and to lead the audience in such singing for a quatrer of an hour preceding the picture, "Her Father's Keeper," on Monday evening, April 23. At this time a liberal announcement of "Womanhood's" coming was made.



A cheap and effective lobby display was used by Manager Bostick, of the Merrick theatre, Milwaukee, Wis., in announcing Fatty Arbuckle in "The Butcher Boy."

A cardboard reproduction of the comedian facing on a butcher's block was made in colors. It was placed in the lobby, surrounded by an assortment of packed meat loaned by the Plankington Packing Company, of Milwaukee.

Mr. Bostick has eliminated all so-called lobby display with the exception of wall frames, relying upon a corner of his foyer, away from the crowd, for such enterprising exhibitions as that which drew crowds to see "The Butcher Boy."



Programs in miniature, measuring 1¼ by 2¼ inches, with real photographs of popular stars on the reverse side, are being used by exhibitors as a means of inducing the public to preserve the theatre's weekly schedule of performances. The photographs are real photographs—not half-tone reproductions—and are worth saving.

Aitken Returns from Fight Waged on Tax

Harry Aitken, president of the Triangle Film Corp., has returned from Washington, D. C., leaving his brother, Roy Aitken, to carry on the work he has started.

Bugle, Machine Gun and Paint Brush Clear Way for "Crisis"

A high powered bugle, a miniature machine gun and an enterprising man behind a paint brush have blazed the way through Missouri for "The Crisis."

William R. Karstetter, a veteran film man of Missouri, hatched the scheme and Capt. Stanley Hunter Lewis put it into operation. Capt. Lewis happens to be the owner of an Overland car. The combined genius of Karstetter and Lewis brought the following result.

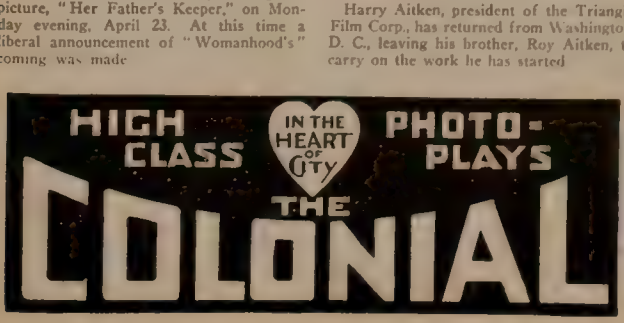
The automobile was decorated with star spangled banners. Bolted to one of the running boards was a .240 caliber machine gun. Within the car was a pneumatic bugle, whose scream could be heard for miles. The equipment, altogether, caused a great deal of comment in the quiet Missouri towns. Captain Lewis has artistic leanings, as well as being an orator, and he made it his business to convince store owners that they were positively unpatriotic if they did not allow him to paint advertisements heralding "The Crisis" on their plate glass windows.

Exhibitors Publish Song

Lute and Lute, owners of the Square Town theatre, Brooklyn, Mich., have published a patriotic song, "The Star and Stripes Are Waving," which was written by Caroline B. Lute.

Free O. Henry Tickets

The Jake Wells house, Atlanta, Ga., are stimulating attendance at the General Film's O. Henry pictures by distributing free tickets in the various public libraries. The report from Atlanta says that "new patrons came to the picture houses, patrons who had been skeptical of the motion pictures, and made new friends of them."



READY-MADE AD-TALKS

Charles Ray in "The Millionaire Vagrant," Typical Story of an Adventurous Spirit

(Triangle Inco Ray Bee Five Reel Production)

It is not ordinary to see a millionaire living the life of a vagrant and that which is not ordinary is sure to be more than interesting and suggests immediately to the mind that somewhere wrapped up in the story telling of this millionaire there is adventure and perhaps romance. The story itself told between the pages of a book would be pleasant pastime but if this same story were picturized and the events thrown on the screen before you it is sure to please the more. "The Millionaire Vagrant" presents a story well worth seeing on the screen. Charles Ray, Triangle's young star, is seen in the role of the "millionaire vagrant" and his interpretation of the role combined with the strong plot contained, makes a screen version beyond comparison. As Stephen Du Peyster, he gives up all the comforts usually attributed to the millionaire and goes to the slums to live on an income of six dollars per week. He goes for a purpose not for the publicity. His eyes have been opened to the injustice which is often visited on the unfortunate poor just because they are poor and unable to defend themselves. While living in the slums he meets a girl in the person of Sylvia Bremer whose good name is threatened because an unfair advantage is sought to be taken of her modest circumstances. "The Millionaire Vagrant" is a clean, wholesome story told in a delightful way and will afford you the opportunity of seeing Charles Ray and one of his characteristic roles.

"The Millionaire Vagrant" with Charles Ray in the leading role will be seen at the ——— theatre on ——— of ——— week.

"Unconquered," Starring Fannie Ward, Offers Problem of Marital Unhappiness

(Lasky Paramount Five Reel Production)

To those whose married life has been happy it is almost inconceivable, why others should turn to the divorce courts to straighten out marital tangles. The subject is repulsive to them for the reason that they do not understand the many tragedies of married life which have not found their way into their homes. These people are fortunate, to be sure, but are they fortifying themselves against the future when like occurrences may happen in their homes? For their own good and the indorsement of their future happiness they should acquaint themselves with some of the reasons why man and woman alike gladly welcome the notoriety which the divorce courts give, to get free from the man or woman who is destroying the evidence of happiness in their lives. "Unconquered" with Fannie Ward presenting the role of Mrs. Jackson whose life is made unbearable and whose little son is the only bright spot in a life which offers every opportunity for ideal happiness, but is crushed by unfaithfulness on the part of her husband, is a picturized version of one of the reasons why a woman welcomes the divorce courts as the solution for a great problem, happiness. Hobart Bosworth, presents the role of the husband and Jack Dean that of Rex Spencer, an artist. Others in a strong supporting cast are Tully Marshall, Mabel Van Buren and Jane Wolfe.

"Unconquered" with Fannie Ward in the leading role will be seen on the screen of the ——— theatre on ——— of ——— week.

Jack Pickford as One-Armed Orphan Louise Huff as "Angel" in "Freckles"

(Lasky Paramount Five Reel Production)

"Freckles," a Lasky-Paramount offering, featuring Jack Pickford and Louise Huff, is adapted from the story by Gene Stratton Porter, whose works have been widely read and none enjoyed more than her "Freckles," a story with a human appeal and a touch of heart-interest which the picture brings out to even a greater advantage than the book. There is a touch of pathos emanating from the one-armed little orphan, "Freckles," as presented by Jack Pickford, that knows no bounds and runs through the release of this Paramount offering with a nice consideration for all that is pathetic. Louise Huff who presents the role of the "Angel" comes the nearest to being really angelic than any other person you have ever seen. In this role she is given innumerable opportunities to give vent to her undisguised feeling of perfect poise at all times. She interprets the role of a daughter of wealth who has not been imbued with the idea of snobishness and whose modest, unassuming manner has earned her the catch name of "Angel." "Freckles" meets the "Angel" under circumstances which take an original turn and the events which taken together form the nucleus of this story all leading to an admirably conceived climax, present a form of picture entertainment which is novel in its every turn. Hobart Bosworth, Lillian Leighton, Billy Elmer and Guy Oliver make up a strong supporting cast.

Jack Pickford and Louise Huff will be seen in "Freckles" at the ——— theatre on ——— of ——— week.

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Earle Williams in "The Soul Master"—Sins of the Parent Visited on the Son

(Vitagraph Five Reel Production)

If there weren't elements of deception in this life there would be little if no tragedy. Tragedy is either the direct or indirect result of deception in one or more of its divers phases, and forms the nucleus of and incentive for many of the dramatic offerings of both ancient and modern times. Its place on the screen is second to none in appeal and interest. Tragedy does not necessarily imply death at the end. The greatest tragedies of life are those which result in a living death because of the perpetration of a wrong which goes to the heart. "The Soul Master," a Vitagraph-Blue Ribbon feature, with Earle Williams, Billie Billings and Katherine Lewis in the leading roles, depicts one of these tragedies which have not alone made life miserable for one person but its effects have reached even to the third generation with an indelible stamp impressed upon the lives of innocent persons. In "The Soul Master," Earle Williams in the part of Robert Travers, is haunted with the fear of marriage, a fear verging onto insanity, because of the influence of his father who had been deserted in early life by the boy's mother. The father had let the touch of remorse so prey upon his mind that its influence was conveyed to his son who in after years married against the wishes of this unseen agency and lived to suffer the remorse which was visited upon his father. Its strength will fascinate, its dramatic action will appeal and its heart-interest will last even beyond the life of the picture itself.

Earl Williams in "The Soul Master" will be seen on the screen of the ——— on ——— of ——— week.

Miriam Cooper in "The Silent Lie" Enacts Tragedy of the Snow Covered Northwest

(Fox Five Reel Feature)

The late Jack London wrote stories of the Great Northwest with a realism running between the lines and standing out from his character portrayals, seldom if ever equalled by another author. His stories have been read and re-read by millions because they always had the touch of the human in them and were true to life. "The Silent Lie" which will be seen next on the screen of the ——— theatre was not written by Jack London, but it has so many of the characteristics which we always attribute to his works that it would seem carelessness on our parts if we were not to draw a comparison between this silent drama and many of his word pictures. Miriam Cooper, who made such a distinct "hit" in Fox's "Honor System," is featured in "The Silent Lie" and has the part of Lady Lou, a girl of the snow covered regions who is hated by her own father because of her mother's unfaithfulness in the past. The girl is visited by the sins of her parents and although innocent of any wrong the curse which an unrelenting father has labored to place upon his daughter pursues her with all the vengeance of a criminal hand. But in all its seeming brutality it is fascinating because "the good will out" and conquer even though the best years of a person's life are given to the vanquishing of the enemy which seeks to ruin their truly upright life. It contains a powerful theme handled in a masterful way by R. A. Walsh, who directed the ten-reel Fox production of "The Honor System."

"The Silent Lie" will be seen on the screen of the ——— theatre on ——— of ——— week.

"Money Madness," with Mary MacLaren, Melodramatic Exposure of High Finance

(Universal Butterfly Five Reel Production)

One of the tragedies of this life especially the financial phase of it is the weakness evinced by some of our quasi-public officers in the handling of money. Our bank cashiers and our tellers and even our bank presidents are sometimes induced to fall before the temptation of money. In many instances they are prompted by an almost sacred desire to render assistance to those near and dear to them and while under this dilemma they succumb to the temptation offered by the full coffers. "Money Madness" is a general term taking in the whole situation and has been selected as the title for this Butterfly photodrama offering in the leading roles Mary MacLaren, the comet of the screen because she won the hearts of thousands from the time of her initial appearance only a short time ago, and Eddie Polo. "Money Madness" offers a theme rich in color, swift in plot, satiated with a human interest and filled to bursting with dramatic action. A bank president whose love for his daughter is greater than his fear of disgrace, first fighting for the rights of the bank's depositors then for his daughter, is met with an accusation which means his ruin. He has been "framed" by an unscrupulous trio of so-called friends. The action moves fast and with its onward march you are presented with a picture which will hold to the last, your undivided interest.

"Money Madness" with Mary MacLaren featured will be seen on the screen of the ——— theatre on ——— of ——— week.

"Song of Sixpence"—Exposition of Women's Idea of "Marrying Well"—Marie Wayne

(Art Dramas Five Reel Production)

Some of you will remember a novel that came out some time ago entitled "A Song of Sixpence" by Frederick Arnold Kummer. It was of especial interest to the women and if you are a member of a woman's club you will have heard it discussed, no doubt, pro and con. Mr. Kummer in an unbiased article wrote at length on the shortcomings of the modern woman, as he calls her, of the present day and drew a mental picture of the shallowness in her every-day life. This novel has been adapted to the screen by Art Dramas and presents an intimate subject in a clean, wholesome manner, free from the highly colored or bizarre which is objectionable in an oral or picturized discussion of moral tendency. It deals with the woman who is obsessed with the idea of "marrying well" regardless of the dictates of the soul. We have had many examples of this style of marriage. The mental picture which a woman of this class frames of her future husband is usually captioned with a word signifying royalty. To this end the woman works without a thought of the man but with a love verging onto insanity for the title. It is a subject, the discussion of which should be heard in every home where happiness is the foreword. And since this is the end toward which we all strive whether consciously or not, it need not be necessary for the ——— theatre to invite you one and all to see "A Song of Sixpence" picturized with all the interest of the novel on ——— of ——— week.

Murder Solved—Black Hand Exposed by "Telltale Step," with Shirley Mason

(A Universal Five Reel Production)

"A man is known by the company he keeps"—an expression which is commonly used and which conveys a deep thought full of a strong philosophy. It is rare to be seen in a den of thieves he is taken for a thief himself by the outside world who are quick to jump at conclusions. "The Telltale Step," an Edison production, brings out the lesson sought to be taught by the above expression in a manner which convinces and at one and the same time pleases with a degree of tensity and security of the tie that binds. There is an element of the melodramatic contained in just enough proportion as to take on the quality of nice variety. "The Telltale Step" is a story of the "black hand"—a class of people akin to the Paris Apaches and the anarchists of Russia. Their exploits are synonymous for adventure. A conscientious and enterprising Italian who comes to America and "makes good" is set upon by his pals of the "old country" who care little about the manner in which they obtain money so long as they get it. The Italian has a pretty daughter. He is set down as a victim and is treacherously murdered. His young daughter hears the footsteps of the murderer as he leaves his victim. This apparently simple incident leaves an impression on the young girl's mind which in her more mature years developed in a surprising manner. Shirley Mason, Edison's pretty little star is the featured player. Bigelow Cooper, Pat O'Malley, Sally Crute and Guido Colucci are in chief support.

"The Telltale Step" will be seen at the ——— theatre on ——— of ——— week.

"The Iron Heart" Draws Edwin Arden from Wealth and Happiness to Disgrace

(Pathe Five Reel Production)

A mansion, a loving wife, wealth and all that the world offers as a means to happiness—yet the man is not content. Happiness in league with wealth seems to be as impossible as the mixture of oil with water. There seems to be one strong, predominating influence ever at the bending to draw the male possessor of wealth away from happiness. It is commonly known as the "eternal triangle" which in its component parts is invariably two women and a man. The one a loving wife, the other a vivacious adventuress both seeking in their own way to control the man. The adventuress invariably wins resulting in unhappiness, for the end is always repulsive to the one and tiresome to the other. In "The Iron Heart" Pathe presents a photoplay dealing with this domestic problem. The incidents are so dramatically presented and the story runs so true to life that you will see in its narration the reflection perhaps of the lives of others whom you have known and pitied. Edwin Arden, a screen favorite, presents the part of Stephen Martin, man of wealth but of an "iron heart." The third angle of the triangle comes into his life in the person of Anne Parnell whose personality and winning ways is reflected by Leonore Harris. Gertrude Berkeley is in the role of the wife who loves with all the tenderness of a true woman's character but whose love is rejected for the wiles of the adventuress.

"The Iron Heart," a heart-interest story with a true ring to its lesson, will be seen at the ——— theatre on ——— of ——— week.

"Maternity," with Alice Brady in Strong Role, a Study in Instinctive Fears

(World-Peerless Five Reel Production)

Many mothers have brought children into this world at the cost of their own lives. The child of such a mother often inherits a certain sense of fear of the dangers of motherhood. This instinctive fear is handed down from generation to generation and the lineal descendants of this progenitor fear marriage because of it. "Maternity" with Alice Brady in the part of Ellen Franklin, the child of a lineal descendant of women who had brought their children into the world at the sacrifice of their own lives, is a most appealing story of how far this fear goes to influence the lives of a couple who have everything in life excepting children to brighten their home. This fear nearly prevents a girl with a natural loving disposition to marry the man whom she respects and loves with all her heart and soul but refrains from marriage because of the fear. The various phases of her unhappy life while laboring under this fear, the manner in which she is influenced to renounce her fears and marry and the part which this ever-present dread plays in the lives of a married couple is brought out in this intensely interesting drama in a clean, heart-interest manner. A scene showing the burning of a hospital in this picture will furnish real thrills and you will witness one of the most instructive dramas of heart interest ever seen at the ——— theatre

"Maternity" with Alice Brady in the featured role will be shown at the ——— theatre on ——— of ——— week.

Gail Kane in "The Serpent's Tooth," Story of a "Dope" Fiend Versus Love

(Universal Five Reel Production)

The "dope" fiend is a study in the frailties of human nature. The one who succumbs to the wiles of a drug lures in another world from ours. His world is attended with all of supreme ecstasy and one of the thrice damned. On the frail, transparent wings of heavenly bliss he glides through the few short hours which is allotted by his enfeebled will, with little restraints, each one offering countless diversions and all contributing the maximum of happiness and boundless joy. But the reaction which sets in when the pigmy tourists are suddenly stopped in their aerial flight by the sudden impact with the huge bulk of the fiend, is so precipitous that the downward flight is accelerated by a devil incarnate and the helpless wreck quivers like a bow before the terrible onslaught. It is then that his world is thrice damned. All of which is told in "The Serpent's Tooth," a picturized version of one of the causes and the inevitable effect of the use of morphine as a drug habit. Interwoven with this powerful strand of dramatic cable is a silken thread of immaculate whiteness holding together the love which will not down but wrests the hand of the drug to accomplish in another what was sought to be accomplished by its victim. Gail Kane who has been so admired on both stage and screen will be seen in "The Serpent's Tooth at the ——— theatre on ——— of ——— week. The tragedies of a lifetime seen in an evening at the ——— theatre

"Duchess of Doubt," with Emmy Wehlen, in Florida Traveling Incognito

(Metro Five Reel Production)

Once in a great while we learn of a member of the royalty traveling incognito in order to avoid notoriety. As a matter of fact those traveling in this manner invite publicity by the very act itself. Way back in the time of the Saxon Kings in England we read of King Arthur traveling incog and the story of his failure to watch the good woman's oven which he was set to watch, and the resultant burning of her cakes, has come down to us in history. In "The Duchess of Doubt" this matter of traveling incognito is given an original twist and Emmy Wehlen, although not of the royalty, wishes to be and to gain her ends, bedecks herself in all the finery of a court maid when in reality she manages the kitchen affairs of a certain wealthy household. But she has "will and" where there is a will—there is a way" and Miss Wehlen as Clover Ames has the will substantiated by the neat little sum of several odd thousands of dollars placed to her credit by the executors of the estate of a certain wealthy gentleman whom she waited upon in her capacity as maid-of-all-work in an up-to-date boarding house. Fortified with the latest "creations" and her recently acquired fortune she departs with her dog and "duchess" air for the air of a famous resort "somewhere" in Florida and makes the "hit" of the season. She is detected, however, and her real identity discovered, but with the loss of her fortune and the name of a "duchess" she wins the heart of a real man who is the son of a real department store owner in a real New York.

See this picture with Emmy Wehlen and George Stuart Christie at the ——— theatre on ——— of ——— week. It's novel.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Dated May 26

FEATURES

TITLE OF PLAY	PRODUCER
"Mystic Hour, The"	(Art Dramas) 5 reels
"Flashlight Girl, The"	(Bluebird) 5 reels
"Night Workers"	(K-E-S-E) 5 reels
"Beautiful Lie, The"	(Metro) 5 reels
"Highway of Hope, The"	(Paramount) 5 reels
"Her Better Self"	(Paramount) 5 reels
"Candy Girl, The"	(Pathe) 5 reels
"Souls Triumphant"	(Triangle) 5 reels
"Wild Winship's Widow"	(Triangle) 5 reels
"Clover's Rebellion"	(Vitagraph) 5 reels
"Yankee Pluck"	(World) 5 reels
"Heart and Soul"	(Fox) 5 reels
"Like Wildfire"	(Butterfly) 5 reels
"The Mirror"	(Mutual) 5 reels

SERIALS

"Neglected Wife, The"	(Pathe)
"Mystery of the Double Cross, The"	(Pathe)
"Railroad Raiders"	(Mutual)
"Voice on the Wire, The"	(Universal)

"Madame Bo Peep," a Picturized O. Henry Story, with Seena Owen as Octavia

(Triangle-Ince Five Reel Production)

The wide, expansive West is sure to suggest adventure. Its far reaching stretches of the open country inspire a sense of freedom within us and we are unconsciously made to reflect on the many tragedies which we instinctively surmise must have been enacted and passed unnoticed within its seemingly boundless areas when the cattle ranch was as an oasis in a desert. With this country as a background the inimitable O. Henry wrote "Madame Bo-Peek of the Ranches" and Triangle-Fine Arts have adapted it to the screen under the title "Madame Bo Peep." O. Henry's stories have been woven about characters so natural and life-like that they seem to endow themselves with all the vitality of humans, emerge from the pages of the book and enact life's great tragedies with the slums of New York, the dimly lighted streets, or the wide, expansive West, as a stage. "Madame Bo-Peep" is a screen adaptation of one of his heart interest stories opening in the crowded city and closing in the open West. Seena Owen Ince angle's vivacious screen artist, impersonates and endows with life his character Octavia, in this, one of his best stories. A. D. Sears, in the role of Teddy Westlake, is in chief support. Pauline Starke as Juanita, a Mexican girl, radiates all the romantic spirit of a daughter of this turbulent clime.

Spend an evening at the ——— theatre with O. Henry and "Madame Bo-Peep" on ——— of ——— week and see his characters visualized on the screen

Myrtle Gonzalez and George Hernandez Render "Southern Justice," Kentucky Style

(Bluebird Five Reel Production)

The appeal of the sensational in anything lingers only for the time the object giving rise to the sensationalism is before you. If the appeal is to remain with us it must be the result of something real, human, touching us in our everyday life. There are certain precepts common to our countrymen which are cherished by the community to which they are attributed and prove of real interest to outsiders, because they are diversions from the daily routine and are the basis for the so-called "side-splitting" stories. This introduction is necessary to a proper appreciation of "Southern Justice" one of Bluebird's most appealing photodramas of the "Sunny South" and particularly of the famous "Bluegrass region." You will like it for its simplicity, its homely justice and its entertaining story of country life. There is nothing sensational, but there is that quality about it which will touch you all with the comforting hand of springtime and the simple, courteous ways of the Southerner. There is a homely and sympathetic touch given the picture that will convince, please and entertain in the same breath. It tells the story of an orphaned country lad who is taken into the confidence of three old codgers who represent the sentiments of a small valley town in Kentucky. The lad shows his appreciation for the community's assistance in a most gratuitous manner and lives to be the hero and idol of the village of his adoption. Myrtle Gonzalez, George Hernandez and Elwood Bredell supported by a strong cast will show you how "Southern Justice" is administered in Kentucky at the ——— theatre on ——— of ——— week.

STATE RIGHTS

"The Deemster," Hall Caine's Most Entrancing Work Picture of Wonders

(Arrow Film Nine Reel Production)

How many of you have read the novels of Hall Caine—"The Woman Thou Gavest Me," "The Eternal City," "The Christian," "The Manxman," "The Deemster"? You have laid them all down with a satisfaction seldom experienced through the pages of the works of an author. When Hall Caine wrote "The Deemster" he must have had a premonition that it was to be adapted to the screen—at any rate it has been and presents such a picture as to call upon the world to witness the most human and ever emanating from the screen of a motion picture theatre. An added note of interest is the presence of Derwent Hall Caine, son of the novelist, who appears in the role of the Bishop's son, who is condemned to a life of solitude for his crime. Mr. Caine appeared on the speaking stage recently in Boston in the stage production of his father's novel, "The Woman Thou Gavest Me." The strong, appealing story presented in "The Deemster" is too much of a household word to find repetition in this brief sketch. Let it suffice to say that it is a picture of wonders—the fight on the cliff between the son of the Bishop and the Deemster's son, the shipwreck, the burning ship at sea, the banishment scene and the land of exile—all are depicted with a realism equaling our most sanguine imaginations.

ADVANCE OFFERINGS OF THE PROGRAMS

Drama of Mistaken Guilt on Universal Program

"Money Madness," Five-Part Butterfly, with Mary Maclaren and Eddie Polo. Ruth Stonehouse Directs and Stars in Subject. Others Listed

An attempt by an unscrupulous official, who places the guilt on an innocent man, to wreck a strong financial institution, forms the basis of the five-part Butterfly Picture, "Money Madness," which heads the Universal Program for the week of May 28. Mary McLaren and Eddie Polo have the leading roles. Henry McRae directed. Charles H. Mailes, Alfred Vosburg, Don Bailey and Rex de Roselli are in the supporting cast.

The date of release is Monday, May 28, and on the same date will appear the Nestor comedy, "Tell Morgan's Girl," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, May 29, is the Gold Seal three-part society and mountain drama, "The Stolen Actress," with Ruth Stonehouse in the stellar role. This was written by Fred Jackson and produced by Miss Stonehouse. The cast includes George Webb, Lydia Titus, Jane Bernoudy, Chester Bennett and others.

The Victor's one-act drama, "The Gunman's Gospel," featuring Jack Mulhall, is the other Tuesday release.

Heading the releases on Wednesday, May 30, is two part L-Ko comedy, "Roped Into Scandal," a burlesque, with Harry Lorraine, Bert Roach and Eva Novak contributing most to the fun of the picture. The regular issue of the Universal Animated Weekly will appear Wednesday.

"An Eight Cylinder Romance," a two-part-comedy drama, featuring Rena Rogers and J. M. Foster, will be released Thursday, May 31. Margarita Fischer in the Big U drama, "Defiance," is the other offering of this date.

Little Zoe Rae, the child actress, the principal role in the Victor comedy drama "By Speshul Delivery," which will appear Friday, June 1. The Imp drama, "The Puzzle Woman," with Grace Cunard and Francis Ford, and Issue No. 21 of the Universal Screen Magazine, are the other Friday releases.

A drama of railroad life in two reels is offered Saturday, June 2, under the Bison brand. It is entitled "No. 10 Westbound," and features Eileen Sedgwick and Kingsley Benedict. The third issue of Universal Current Events and the Joker comedy, "Uneasy Money," with William Franey, will also be released on Saturday.

"The Purple Scar," a two-act human interest drama, featuring Constance Johnson, and the Powers split reel, "When Noah's Ark Embarked," a comedy cartoon, and "The Perils of the Yangste," a Dorsey educational, are the offerings for Sunday, June 3.

The twelfth episode of the Universal mystery serial, "The Voice on the Wire," entitled "The Fifth Victim," will be released during the week.

"Freckles" Released May 28

The Lasky adaptation of Gene Stratton Porter's novel and play, "Freckles," has been scheduled for release on May 28. It presents Jack Pickford and Louise Huff as co-stars for the third time.

Among those in the supporting cast is Hobart Bosworth, who once again reverts to the powerful type in the role of the head of the MacLean Lumber Company. Billy Elmer appears as a two-fisted villain, and others in the cast are Lillian Leighton, E. H. Martin, Jane Wolfe and Ernest Joy. The production was made at the Lasky West Coast Studios.

Hart and Glaum Feature June 10 Triangle Program

Triangle's "bad Westerner," William S. Hart, and "vampire woman," Louise Glaum, feature the program for June 10. Hart is starred by Thomas H. Ince in "Wolf Lowry," a drama of the wild desert country written by C. T. Dazey. Louise Glaum is in "Love or Justice?" written by Lambert Hillyer and directed by Walter Edwards.

As "Wolf Lowry" Hart takes the part of a ranchman, a grim, taciturn man who is a virtual king of his vast domain. The story is woven about the one big love adventure of this solitary man's life. Margery Wilson supports the star.

In "Love or Justice?" Louise Glaum has the part of a beauty of the underworld who, despite her environment, is gifted with brains and a sense of single-hearted devotion to the one who has aroused her love. Charles Gunn, Jack Richardson, J. Barney Sherry and Dorcas Matthews appear in the picture.

Pickford in "The Little American," July 4

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next Mary Pickford picture following "A Romance of the Redwoods," now scoring another triumph for Mary in first-run houses throughout the country, would be released July 4. "The Little American" is the title of the forthcoming Pickford vehicle now nearing completion under the direction of Cecil B. De Mille at the Lasky-Hollywood studios in California.

For the first time in many months "Little Mary" will be seen in this picture as a grown-up American girl in modern gowns. As the young society girl of the U. S. A. she is caught in the terrible tide of the German invasion of France.



A Trio of Startling Scenes from the Radro Film Company's Production "The Spirit of 1917"







Beautifully Staged Metro Play—Emmy Wehlen, in "The Duchess of Doubt"

Viola Dana in "Lady Barnacle" Presented June 4

"Lady Barnacle," a Metro productions of the year, starring Viola Dana, will be released by the Metro Pictures Corporation on June 4. This five-act feature, adapted for the screen by June Mathis, from a story of the same name by Edgar Franklin, is presented by B. A. Rolfe. Simultaneously with its release on the Metro program, the story will appear in the All-Story Weekly. John H. Collins, who has directed many of Miss Dana's successes, directed this feature.

Miss Dana has the role of an Indian princes whose love for a prince in opposition to her parent's wishes brings her into all sorts of adventures which of course end happily.

Robert Walker, Augustus Phillips and Marie Adell have prominent parts in the photodrama.

Metro Next Presents Emmy Wehlen in "Duchess of Doubt"

"The Duchess of Doubt" is announced as the next starring vehicle for Emmy Wehlen on the Metro program for the week of May 28. The locale of the story is at Palm Beach and St. Augustine, Florida, and many of the scenes are said to have been taken while the winter colony of pleasure seekers at these resorts were present. George D. Baker adapted and directed the picture from the story by John B. Clymer and Charles A. Logue. B. A. Rolfe presents this attraction on the Metro program.

Miss Wehlen has the part of a girl who is mistaken for a Duchess traveling incognito. In the opening scenes she appears as a housemaid in a small-town boarding house. A boarder gives her lessons in the use of the French language and a book called "The Duchess of Doubt." She gets an inspiration from the book and quickly rises to the station of a "Duchess" incognito. In this picture, it is said, Miss Wehlen wears some fashionable "creations." Some of those in support of Miss Wehlen in "The Duchess of Doubt" are: George Stuart Christie, Frank Currier, Peggy Parr, Kate Blancke, Walter Horton, Ilean Hume, Charles Eldridge, and others.

June Productions Announced by Pallas-Morosco

Four Popular Players, Vivian Martin, Myrtle Stedman, Wallace Reid and George Beban, Will Take Part in Forthcoming Paramount Pictures

THE Pallas-Morosco announcement of releases for June includes four productions starring Vivian Martin, Myrtle Stedman, Wallace Reid, George Beban and House Peters.

Wallace Reid and Myrtle Stedman co-star in "The World Apart," which was written especially for them by George Middleton. It is the story of a Western mining camp which contains in the supporting cast John Burton, Eugene Pallette, Henry A. Barrows and Florence Carpenter. Action is said to crowd the subject. This production is scheduled for release by Paramount on June 4 and is a Morosco picture.

Another Morosco production, which is to be released on June 7, stars Vivian Martin in "Giving Becky a Chance." This is a romance showing Miss Martin in the role of an impecunious young lady whose attractive personalty interests wealthy friends in her behalf who proceed to give her every possible chance in the world. Jack Holt plays opposite Miss Martin.

On June 18 Mr. Beban stars in "A Roadside Impresario," which is a Pallas Picture directed by Donald Crisp. In this production the Italian character actor again dons corduroys and a Latin accent. Mr. Beban is a traveling musician, who is accompanied by Bruno, his boon companion and never failing pal. Bruno gets beyond the management of his owner and his lawless conduct finally brings both master and bear afoul of the law. There is a romance woven around the story in which the big heart and unswerving faithfulness of the Italian are developed. Among those in support of Mr. Beban are Adele Farrington, Julia Faye, Jose Melville, Harrison Forde, Fred De Vere and Fred Huntley.

"The Heir of the Ages" is a production starring House Peters, which will be released on June 21. In this picture Mr. Peters is supported by Nina Byron, Eugene Pallette, John Burton, Henry A. Barrows and Adele Harrington. It is a drama, the prologue of which takes place in the Stone Age, the main part of the action transpiring in a Western mining town of the present day. The opening scenes depict a cave man whose tremendous power over his fellows makes him the leading figure and enables him to protect his weakling brother from his men even to the extent of obtaining for him the wife which he desires. In the remainder of the production we find House Peters as a strong man and the dominating forces in a mining community.

Interesting Features and Comedies on Mutual Schedule

"THE SERPENT'S TOOTH" is Gail Kane's second American feature production, and will be released through Mutual on May 28. It is a melodramatic story which is said to afford Miss Kane opportunity for heavy emotional acting which suits her admirably.

In short the story is a sermon against the drug evil; it shows how money and fast friends will change a man's life; it shows how a woman can use her love to make or break a man's life; and it shows that there is nothing more despicable than a false friend.

"A Knotted Cord" is the title of chapter VIII of the photo-novel, "The Railroad Raiders." In an auto Helen Holmes makes a leap of twenty feet between the pier and a moving vessel and lands right side up with care on the deck of the boat with the engine still running.

As the title of the story, "A Jeopardous Deal," suggests, Jimmie Dale, in the Grey Seal, foils the attempt of a scoundrel to force a man to make him a payment of $50,000 which is not yet due. This two-reel featurette is released on June 1.

On May 28 will come to the screen the second of Marie Cahill's comedies, entitled "Patsy's Pardner," in which the fun centers around Miss Cahill's pardner, "Judge Barker," her bulldog.

The Strand comedy of the week ready May 30 and featuring Billie Rhodes and Jay Belasco is "Bluffing Father."

"Jerry's Master Stroke," with George Ovey playing the lead, is the Cub comedy for May 31.

Long Heralded Picture "Freckles" Ready

Three Big Stars, Louise Huff, Jack Pickford and Fannie Ward, on Program for May 28—Several Comedies Specialties Round Out Schedule

LOUISE HUFF and Jack Pickford in "Freckles" and Fannie Ward in "Unconquered" are the two featured pictures which Paramount will release the week of May 28.

Surrounding these features will be the sixty-eighth edition of the Paramount Pictographs, the magazine on the screen, the sixty-ninth of the series of weekly trips around the world, conducted by Burton Holmes, in which he takes his fellow-journeyers on a journey through Java, and a Black Diamond Comedy entitled "Susie of the Follies."

"Freckles" is a story by Gene Stratton Porter, which is one of the fiction successes of the period and has already succeeded as a play.

The story tells of Freckles, a little one-armed waif in an orphanage.

After many struggles, and faint with hunger, he meets Jack McLean, a wealthy lumberman, who liking the manner of the little fellow, appoints him watchman of the Limberlost.

While there, Freckles meets the "Angel," a girl whom wealth cannot spoil. Eventually after many adventures Freckles is made happy through true love.

A theme of motherlove is pursued in "Unconquered" in which Fannie Ward is featured. Beatrice De Mille and Leighton Osmun wrote the story, which tells of the trials of a woman who married a millionaire when she was too young to know of his cruel nature, and with her whole thoughts centered in her little son has had almost insurmountable difficulties to surmount before she is able to reach her husband with a realization of her worth. The cast besides Fannie Ward includes Jack Dean, Hobart Bosworth, Tully Marshall, Mabel Van Buren and Jane Wolfe.

The sixty-eighth number of Paramount-Bray Pictographs, Picto Puzzles and a travelogue by Burton Holmes completes the program with the addition of a comedy.

Announce June Releases of L-Ko

Julius Stern makes the announcement of L-Ko's for June. They have all been delivered to Universal's exchanges, ready for distribution to exhibitors throughout the country. In a letter to Mr. Stern, which referred to L-Ko's for June, General Director J. G. Blystone declared that the standard of lively comedy, previously set by L-Ko, is fully maintained in the new offerings.

"Dry Goods and Damp Deeds," featuring Phil Dunham, will be released June 6. In the associate company will be Lucille Hutton, Myrtle Sterling and Charles Inslee as principals, with a numerous company of assistants. "Chicken Chased and Hen Pecked," the June 13 L-Ko, will have Phil Dunham featured, with Miss Sterling, Katheryn Young, Al Duffy and Chas. Inslee supporting. These two comedies were directed by Vin Moore, with General Director Blystone keeping an eye upon the proceedings.

"Where Is My Che-ild?" to be released June 20, will have Dan Russell as the featured one, with Gladys Varden and Mrs. Moore in chief support. Sammy Burns will be featured in "A Mexican Mix-Up." Dan Russell will be featured in "A Baby Mix-Up," which Noel Smith directed, with Gladys Roach in chief support.

Pathe May 27

PATHE'S program announced for the week of May 27, includes a dramatic feature, two serial episodes, a comedy with Harry Myers and Rosemary Theby, scenic picture, the International cartoon and scenic split reel, and the Hearst-Pathe News Nos. 44 and 45.

Edwin Arden is starred in the dramatic feature, "The Iron Heart," written by Quida Bergere and produced by George Fitzmaurice. In support of Mr. Arden are Forrest Winant (Leonore Harris, Gertrude Berkely and Helen Chadwick. The story deals with a mill owner whose only ambition is to make money and become wealthy. He meets a woman as unscrupulous as himself, and the iron heart is melted.

The third episode of "The Neglected Wife" serial, with Ruth Roland, is one of the two serial numbers offered. The story of a girl's fight against the temptations of the world is pictured in this episode. It is entitled "In the Crucible."

"Love's Sacrifice" is the title of the eleventh episode of the "Mystery of the Double Cross," with Mollie King, produced by Astra under the direction of William Parke.

Harry Myers and Rosemary Theby are seen in "Rusticating," a one-reel comedy. It tells of the attempt of a city-bred couple to find peace and quiet in the country.

The tenth release of the Combitone scenic pictures is shown under the title of "Spots in Arizona." Among the many scenes is an ostrich farm at Chandler, Ariz.

The International Cartoon and scenic split reel will be "Krazy Kat," "Moving Day," and "The Great Chinese Wall." This is a scenic which shows in detail for the first time the barrier behind which China has slept for hundreds of years.

Hearst-Pathe News Nos. 44 and 45 complete the program.

First June Morosco Release Is "The World Apart"

"The World Apart," an original story by George Middleton, will be the first Morosco-Paramount picture in June having been scheduled for release on the fourth of that month. Wallace Reid and Myrtle Stedman are co-stars in the picture, and the supporting cast includes John Burton, Eugene Pallette, Florence Carpenter and Henry A. Barrows.

The scene of the story is laid in a small mining town in the West. Bob Fulton, superintendent of a mine, saves Rose De-Brasy, a dance hall girl, from the unwelcome attentions of Jack King, owner of the establishment. In the East, Clyde Hold, son of the owner of the mine, disgraces himself and is sent West. Before going he induces Beth Hoover to marry him, and she gives him a ring as keepsake. Clyde, in the West, falls in with Jack King, refuses to work, and the two are caught by Bob in criminal deeds. Bob is shot, and Clyde escapes. Beth's mother dies, and she comes West the day after the attempted robbery. On the hand of Bob she finds the ring she has given her husband and is informed he is dead. Bob falls in love with her only to find out the truth when he proposes upon the eve of Clyde's return. Eventually Beth follows the dictates of her heart and all ends happily.

Vic Moore as a "Bungalower" in Klever Komedy

Tied up to a contract to buy a bungalow by paying a dollar down and a dollar when he could be caught—such is Victor Moore's position in "Bungalowing," his latest Klever Komedy, to be released by Paramount June 4.

Mosquitoes arrive by swarms the first night Vic and his wife spent at the bungalow, this despite the assurances of the real estate agent. Attempting to circumvent the pests, Vic dons a gas mask, and is taken for a ghost by his son. Next comes a fishing excursion, with its consequent troubles, during which Vic's son falls in the water, the lines become tangled, and finally a regular cyclone blows up. The bungalow becomes a merry-go-round in the clutches of the wind, and finally Vic is "finished"—at least with bungalowing.



Mrs. Vernon Castle, Now Pathe Drawing Card in Feature Plays

Big Scenic, "A Trip Thru China," Opening

Having been five years in the making, and heralded after pre-release views as a wonderful scenic, "A Trip Thru China," in ten parts, opens at the Eltinge theatre, May 21.

The Militia of Mercy will receive the proceeds from this engagement.

The picture provides a complete trip from San Francisco to Hong Kong, Shanghai, Canton, Tientsin, Wusih, Soochow, Macao, Hangchow, Kowloon, Aberdeen, Newchang and Pekin, with the first pictures that were ever permitted to be taken of scenes in the "Forbidden City."

The life and customs of the people of the cities and the outlying provinces are shown, and the industries and commercial pursuits, agriculture, games, sports, amusements and the various forms of labor of these 400,000,000 people are shown.

China Preparing is an important section of the picture, providing views of the present-day Chinese army in its drills and exercises, doubly interesting in view of the fact that China was the first of the remaining neutral nations to follow the lead of the United States in severing diplomatic relations with Germany, and its formal declaration of war is daily expected.

"House of Cards" Described as Problem Play

The theme of "House of Cards," the U. S. Amusement Corporation-Art Drama which marks the debut on Art Dramas Program of Catherine Calvert and Frank Mills, is that the duty of a mother is to her child, and not to a career.

Catherine Calvert, widow of the late Paul Armstrong, the playwright, takes the part of the woman. This is her first public appearance since her husband's death.

Miss Calvert plays the role of Ethel Howard, a young woman who will not allow marriage to interfere with her profession. Her husband, played by Frank Mills, objects strenuously, and attempts to show her that no greater work can be done by a woman than the proper caring for her children.

James O'Neill, Howard Small, Yolande Duquette and Helen Nagel are seen in the chief supporting roles.

"Daughter of Gods" Opens in London

The premiere presentation in England of the Fox spectacle, "A Daughter of the Gods," with Annette Kellermann, was given at the London Opera House the night of May 21.

A symphony orchestra of fifty pieces played the unusually elaborate musical score composed by Robert Hood Bowers. Special electrical effects were introduced for what is said to be the first time in Europe.

"A Daughter of the Gods" will, during the coming summer, be exhibited in Paris, Barcelona, Moscow and Petrograd. Joseph R. Darling, of the Fox forces, is in South America for the premiere of the picture in Rio de Janeiro and Buenos Aires. The opening is set for July 1, which is the height of the theatrical season, and the South American winter weather.

Paramount Reports Demand for Clark Repertoire

Pictures of Little Screen Star Offered Are Said to Be in Big Demand List of Subjects with Supporting Casts Are Announced

WEEK'S runs are reported by Paramount to be the rule for the Marguerite Clarke repertoire pictures.

The idea has been promoted through Paramount Progress, and theatres are said to have followed out this idea in most pleasing fashion. Paramount's exchanges through their Exhibitors' Aids Departments are co-operating with all theatre managers along these lines, and are helping exhibitors increase the box-office attractions of these productions.

In promoting the proposition, Paramount sent to all exhibitors the list of all the Clark productions that could be booked under this plan, the cast of each, illustrating it with several stills from her photoplays. From this list the exhibitor was able to pick the picture he desired for each day of the week, and advertise it in a large way. Miss Clark is considered one of the greatest players on the screen and ranks today as probably the most popular star who has been recruited from the ranks of the legitimate stage.

Following are the pictures offered exhibitors by Paramount with Marguerite Clark: "Wildflower," with Harold Lockwood, James Cooley, E. L. Davenport, Jack Pickford. "The Crucible," with Harold Lockwood, Justina Johnstone, Lucy Parker, Barbara Winthrop, Helen Hall. "The Goose Girl," with Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson, Jane Darwell.

"Gretna Green," with Arthur Hoops, Helen Tutrell Tester Chambers, W. Merkyl, G. A. Stilwell, J. A. Hall, Martin Reagan, Julia Walcott.

"The Pretty Sister of Jose," with Jack Pickford, Edythe Chapman, Gertrude Norman, William Lloyd, Rupert Julian, Teddy Sampson, Dick Rosson.

"Seven Sisters," with Madge Evans, Dorothea Camden, Georgia Fursman, Jean Stewart, I. Feder, Lola Barclay, Conway Tearle, George Renevant, Mayne Lynton, Sydney Mason, Charles Kraus, Mme. C. Dalburg, Marjorie Nelson, Edward Mordaut, Servant Dick Lee, Lizzie Goode.

"Helene of the North," with Conway Tearle, Elliott Dexter, Robert Rogers, Katharine Adams, Frank Losee, David Wall, Ida Darling, Theodore Guise, James Kearney, Brigham Royce, Eleanor Powers.

"Still Waters," with Robert Broderick, Robert Vaughn, Arthur Evers, Ottola Nesmith, Philip Tonge, Robert Conville, Harry La Pearl, "Sally Ann," the mule.

"Snow White," "Out of the Drifts," "Mice and Men," "Molly Make-Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington" and "The Fortunes of Fifi" and "The Valentine Girl" are other Clark subjects offered with capable casts in the repertoire.

Two Popular Stars on Triangle Program, First Week of June

JACK DEVEREAUX and Bessie Barriscale are the stars of the Triangle feature releases for the week of June 3. Jack Devereaux appears in a comedy entitled "American—That's All!" The story was written by Robert Shirley and directed by Arthur Rosson under the personal supervision of Allan Dwan. Thomas H. Ince presents Bessie Barriscale in a Kay Bee production of life among the remote districts of the Southern mountains, known as "Bawbs o' Blue Ridge."

"American—That's All!" is the story of Monte Boggs, son of a retired pickle manufacturer, who finds himself involved in a bewildering series of misadventures when he runs counter to his doting parent's desire to make the name of Boggs shine in the annals of American aristocracy. The Pickle King spends huge sums in trying to evolve a noble ancestry with family trees, crests and all the requisite trimmings, thinking that Monte will live up to the magnificent setting, but such does not prove to be the case. Monte falls desperately in love with a pretty but plebeian ingenue, and is promptly thrown out of the paternal mansion. But the young lovers marry, and between them they evolve an idea that nets them a snug fortune, and is also instrumental in bringing the royalty-mad Pickle King to his senses.

As "Bawbs o' Blue Ridge," Bessie Barriscale takes the part of a harum-scarum young dryad of the Virginia mountains, who has been brought up by her spinster aunt, "Maw Becky." Bawbs has been raised with practically no knowledge of the world, but typifies the very spirit of the beautiful pine forests in which she has made her home. Ralph Gunther, a novelist, invades Bawbs' sanctuary, seeking inspiration for his latest book. He meets the mountain girl, but has great difficulty in winning her confidence. Bawbs finds a letter dropped by the author, which convinces her that he is poor. "Maw Becky" goes to town and is killed in a runaway. Before she dies she tells Bawbs of a box of money hidden under the floor of their cabin. When the novelist hunts Bawbs up, she repulses him, thinking he has neglected her in her trouble. Phinneas Bradley, an aged and miserly hermit, hears of Bawbs' fortune and comes courting her. In the meantime the girl has sent Gunther her money, thinking he needs it. The old miser is driven away by Bawbs' colored mammy and a reconciliation takes place between the novelist and Bawbs.

Wide Demand for "Mutt and Jeff"

Bud Fisher, who now personally manages the production and distribution divisions of the "Mutt and Jeff" Animated Cartoon enterprise, reports an unusual increase in bookings on his comedies. Exhibitors throughout the country are said to be steadily requesting that Fisher release two a week, but on account of the amount of work involved in the production of the "Mutt and Jeff" Animated Cartoon, the creator of these world-famous characters has found it impossible to comply with their wish.

Film Specialties

Appropriate War "Specialties" from Pathe—Fine Scenics

AMERICA'S entry into the war has had a decided effect on educational films and many theatres are now showing subjects relating to the miltary.

A particularly interesting subject is shown by the International on its split-reel just released through the Pathe exchanges. This 500-foot subject shows the making, the launching and the trials of 550 submarine chasers manufactured by the Elco Company of Bayonne, N. J., for the British Government. These chasers are in design high-powered and speedy motor-boats, being fitted with twin engines of 250-horsepower each, which drive the boats about twenty-five miles an hour. How the parts were cut out and assembled is of especial interest.

"Our Fighting Forces," two-reel Pathe Special, is another picture which will flash a message of patriotism to the millions of theatre patrons.

President Wilson, Secretaries Baker, Daniels and Lansing are first shown and then follows a most remarkable assembling of army and navy propaganda.

Squads of soldier "rookies," cavalry battalions in practice, recruiting activities in several cities and the movement of our naval fleets from super-dreadnaughts to "sub-chasers," with intimate views of our "bluejackets," are calculated to stir any audience to the grand climax when an inspiring vision of "Liberty," in the symbolic colors of the Union, calls upon the sons and daughters of America all to do their "bit."

A visit to Glacier National Park and Two-Medicine Lake, with some very pretty "Odd Birds" in colors that are unusually attractive on the same reel, and a decidedly instructive "educational" showing the Great Wall of China in its prodigious encircling of a great nation over hill and valley, with watch towers as close together as some city blocks, is this week's Pathe short-reel offering of pictures for special audiences.

Educational's Double Offering

The weekly releases of the Ditmars Book of Nature from Educational Films Corporation takes us into a study of the small cat animals. There is quite some resemblance between tabby of the old maid's parlor, and feline "bob-tailus" and other ferocious looking beasts of prey, and then again there is some difference, as will be seen from this picture. Hereditary hatred of the cat for the dog, coming down through the ages from the struggles of their ancestors, the wild cats and the wolves, is snappily, rather scratchily illustrated in a cat and dog encounter in which puss carries off the honors distinctly.

One of the most important scenics we have seen is the beautiful showing of "The Riviera," including several of the famous cities of Southern France along the Mediterranean—before the war, of course. Monaco, the little principality which includes Monte Carlo, where ten suicides a month is the average mortality from the lure of the gambling palaces, Nice, and other well-known resorts are pictured in very clear and pleasing photography. On the same reel "Peculiar Pals" shows an odd association between a pet fox terrier and a monkey.

Universal Military Training

Frank R. Abrams, president of the Cameragraph Company, has completed a picture in two reels of the Cadets of the New York Military Academy, illustrating how universal military training can be adapted to all schools. The boys range from 8 to 18 years. Government officials, through Francis Holley of the Bureau of Commercial Economics, and the National Security League, have requested screenings.

"Mo-Toy" Animated Dolls in Novelty Series

Dolls and toys that move are now being released in short length reels, produced by Toyland Films, Inc., Chicago, and released by Peter Pan Film Company, New York, through state right buyers. This novelty, very costly to produce, is a distinct relief from the regular comedy or educational. As explained by its originators it takes six minutes to show what takes six weeks in the making.

The first release, "A Midnight Frolic," is a burlesque on the movies, cleverly introducing C. Chaplin in a dress rehearsal, which will get several laughs.

In preparation are, "Jimmy Gets the Pennant," "Out in the Rain," "Goldie Locks and the Three Bears," and others.

Varied Subjects in Pictograph. Paramount's Magazine Film

Under the title "The Key to Beauty" is demonstrated by an enviable "example" of the beneficial results obtainable, how milady can make herself charming to the last degree without cosmetics, nor tight-laced stays, in the sixty-ninth release of Paramount-Bray "Pictograph."

The ukelele, Hawaii's magic musical instrument, locally called the "bouncing flea," is shown in the making in a San Francisco "factory."

"Trawling for Snappers" shows the hardy fishermen of the Northern Coast of Auckland, with their steam trawlers in the choppy sea, gathering an avalanche of shiny fish.

Bobby Bumps and the Pup take a "Daylight Camping Trip," which ends in a hurry when the terrors of night come. This Paramount-Bray Pictograph is said to be of very great interest.

Important Gaumont Featurettes Now Ready from Mutual

The first single-reel from the Gaumont studios in June is "Tours Around the World" No. 31, released June 5. This is a very entertaining reel, representing Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." The former shows the character of the country exposed to Russian invasion beyond the Carpathian mountains. The latter is one of the most picturesque spots in Spain. The monastery was built in 1194. Africa offers pictures of Morocco's chief seaport, Tangier. St. Kitts is an island of the British West Indies.

Gaumont's topical screen newspaper, the Mutual Weekly, will appear June 6. It will contain the news of the week, as well as an appeal for the Liberty Loan.

June 7 Gaumont will issue Reel Life No. 58. "Modern Footwear" explains the making of shoes by machinery. "Bass Fishing in Florida" shows a piscatorial paradise at Lake Poinsette, Fla. "Launching a Lifeboat," a new device for rapidly getting the boat over the side of the vessel, and "Electrical Gardening," which is most timely, illustrates how an electric current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the popular Dalcroze and Demeny methods are illustrated.

Current Event Reel of U Jumps Into Favor

Universal reports a new record for booking a single reel release on the first showing of the new special feature Current Events. The first appearance of this reel was on May 14 and twenty-eight of the leading New York theatres showed it on first run. This number included almost all the big houses on Broadway from Forty-second to 110th street. Two days each was the length of run. The Rialto theatre played it a solid week.

The Poli circuit in New England, has taken Current Events for all its houses.

Selig's Army and Navy Film

"Uncle Sam Afloat and Ashore" is the title of a Selig multiple reel special feature, released in General Film Service on Monday, May 28. The production is particularly timely at present. It presents the activities of Uncle Sam's Army and Navy, and the Selig Company hopes the film will prove an incentive to enlistment.

The soldier boys are shown at drill, in line of battle, and in camp. The cavalry is shown in activity and the artillery is also presented in action. Details of life in the Navy are also depicted.

There is no phase or feature of the service overlooked, and the general impression is that these pictures should aid materially to stimulate recruiting.

HOW PICTURES ARE BOOKING

"The Barrier" Reports Record Booking in New York

In New York "The Barrier" is now playing the Loew time, after which it will be seen on the entire Fox and Poli circuits. From the Pacific Coast come reports of highly successful runs at the Portola theatre, San Francisco, and Clune's in Los Angeles, and the booking for the J. G. Clemens' houses in Seattle, Portland, Spokane and Tacoma. "The Barrier" is also already booked for Sacramento, Fresno, San Jose and Oakland, in each of which cities it will play an extended engagement. The Majestic theatre in Grand Rapids is playing "The Barrier" for a week and applications are in from hundreds of other houses of equally high class, whose contracts will be closed as rapidly as the various Selznick exchanges can handle them.

The foreign rights to "The Barrier" have been secured by J. Frank Brockliss and altogether the prospects for this production are extremely brilliant.

"You don't have to sell 'The Barrier'," reports Sol Berman, manager of the New York Selznick exchange. "It sells itself. Our difficulty lies in taking care of the rush. They all seem to want to play it on the same date."

Mr. Hampton, president of the Rex Beach Pictures Company temporarily occupied offices at the Selznick headquarters last week but has established offices for his company at 1604 Broadway.

Although there is no official announcement as to further relations between the Rex Beach Company and Mr. Selznick, it seems to be generally understood that the latter will have first call on all the productions of that company.

Thrills Draw for "Lone Wolf"

The triple thrill contained in "The Lone Wolf," apart from all other considerations is drawing attention from exhibitors and public alike, according to reports from Selznick-Pictures.

The trio of startling incidents are: The burning of Troyon's, a Paris Hotel, to conceal a murder; an automobile chase through the streets of Paris, with Apaches in pursuit of hero and heroine, and a fight in the air in which three aeroplanes take part.

"The Trufflers" Popular

Kleine-Edison-Selig-Essanay announce many inquiries from exhibitors and many bookings on "The Trufflers," due in part to the country-wide advertising campaign in the Hearst publications that has been going on for the past two weeks and is planned to continue until well into June.

"The Trufflers," an Essanay production, features Nell Craig, supported by Sydney Ainsworth, Ernest Maupain, Richard C. Travers, Patrick Calhoun, Harry Dunkinson and John Cossar

Business Reported Booming on Special "Bluebird Days"

THE "special day" idea, being followed by scores of exhibitors on which they center great interest through special advertising effort, is coming to benefit Bluebird in great part, according to reports of Bluebird branch managers and letters from theatre men on the many "Bluebird Days" held.

For more than a year the Bluebird publicity department has been offering suggestions in advertising helps and by incorporating in reading notices references to "Bluebird Day," and this material has been an assistance in furthering the movement. The brand lends itself most readily to the scheme—for there is a fad on bluebirds—bluebird handkerchiefs, favors, china, candies and no end of bluebird novelties that serve as souvenirs for "Bluebird Day."

Lillian K. Collins, who manages the Burke theatre, Kenosha, Wis., has been specializing in "Bluebird Day" for more than a year and declares that the move has been of increasing benefit to her gross business. Wednesday and Thursday are "Bluebird Days" at C. A. Lick's New theatre, Little Rock, Ark., and letters have been received at Bluebird headquarters from all parts of the country telling how various exhibitors have profited by creating "Bluebird Day" and featuring it every week.

The Bluebird people are preparing special advertising helps for exhibitors who decide to adopt the feature as a part of their business scheme. Towns that contribute to the theatres a regular family trade and boast few transients in their daily population are best adapted to respond when "Bluebird Day" is promoted. This has been proven by experience and the advertising helps and suggestions that have been planned will be directed especially to such communities.



Director George Fitzmaurice (Astra-Pathe)

Denver Women's Picture Club Endorses Bernhardt Film

The "Better Film Movement Association," of Denver, Col., is the latest critical body to give endorsement to the Sarah Bernhardt picture play, "Mothers of France," which has been acclaimed in the largest cities.

After viewing the picture the secretary of the association wrote to the manager of the World Film Corporation, in Denver, heartily endorsed the subject and declared it a picture that every mother in America should see.

Two Blue Ribbons Making Mark

Record bookings on "The Girl Philippa" and "Womanhood, the Glory of the Nation," are reported by Albert W. Goff, assistant general manager of V. L. S. E.

With the exception of Omaha it is announced every city over 100,000 population has taken "The Girl Philippa." With the exception of Boston, Cincinnati and Pittsburgh, "Womanhood" has also entered every city in the country over the 100,000 mark in population.

Service to Directors Idea

American Biscope of Chicago, has issued a novelty in the form of a Studio Film Directory of "Mid-West Screen Talent." This, in short, is motion picture strips of the various leads, ingenues, comedians, comedienne, character and other types available in and around the Windy City. All are assembled to "fit the request of the casting directors handling "parts to fill."

This may mean the abolition in all cases of the unnecessary transportation expenses of extras and people filling the lighter parts of stories demanding scenes in the Mid-West. It will save many a producer considerable time and worry formerly wasted in the "pruning system," inasmuch as a simple request for so much will bring an assembled reel or two of all talent available at that time.

Consult on Selig Picture

Colin Campbell, Selig director, was in Chicago last week for a consultation with William N. Selig on the forthcoming production, "The City of Purple Dreams." Mr. Campbell recently completed a feature film drama, "Caleb Conover," with George Fawcett as the star. He expects to take a number of special scenes called for in the story in Chicago and his players will arrive there later.

IN THE STATE RIGHTS FIELD

Sherman-Elliott Company is Reorganized

Edward Nelson, President; F. H. Peterson, Secretary
H. A. Sherman to Move East and Produce for Himself

ACCORDING to an announcement issued from the offices of the Sherman Elliott Company, 854 McKnight Bldg., Minneapolis Minn., the management of that company has been completely altered.

The announcement was in the form of a printed card, which was sent to the trade papers and to various state rights buyers, sellers and prominent exhibitors.

H. A. Sherman, one of the company's organizers, has resigned, his place being taken by Edward Nelson, the new president.

F. H. Peterson has been elected secretary and treasurer to take the place of John Elliott, secretary, and Edward Nelson, treasurer.

At the New York office of the Sherman-Elliott Company it was stated that H. A. Sherman is now on his way East and will establish himself in the vicinity of New York as a producer of large features.

Mr. Sherman is moving his household effects to New York.

On a recent visit here, Mr. Sherman made the following announcement:

"I am preparing for two big pictures—ten-reelers at least, and they are now being adapted from two very well-known books by authors of high reputation. They are common sense books that have appealed to millions, and their stories always will. You know there are some stories that will never die. I expect to start producing shortly so that they will be ready for release early in the Fall, probably in September. They will cost a fortune to produce, but they are worth it. To put on a real picture these days much money must be spent.

"I am uncertain at present how they will be released. I am contemplating an exchange of my own, with offices in the leading cities of the various sections of the country, say in Chicago, Minneapolis, Portland, San Francisco, Denver, St. Louis, New Orleans, Cincinnati, Pittsburgh, New York, Boston, etc.

"The plans for the exchanges are being held up by other plans that I have not settled. I am considering producing several, perhaps six, eight or ten big features every year. If I do, I will want to sell them all on the state rights basis, so therefore I will almost need an exchange system of my own. If I do organize my own exchange system, I will go into the open market and purchase all the big features that I think are good, and release them myself. I will not tie up any exhibitor to take the full series of pictures that I contemplate producing myself, neither will I tie him up to a program of pictures that I buy. I believe in buying on the open market myself, and I also believe in selling that way, for I believe the ordinary exhibitor likes to buy the same as I do."

Comedies and Cartoons in Demand in South

Flora Finch comedies are in demand by the southern exhibitors, says Abe H. Kaufman, president of Kaufman Specials, distributors. Mr. Kaufman writes that the vampire pictures are sadly on the wane, the demand running to comedies and animated cartoons as fillers on a featured program in the South.

Mr. Kaufman says that he recently returned from a trip to New Orleans, where he closed a contract with the Boehringer Amusement Company, who operate the Triangle and Columbia theatres in that city, for seven days' consecutive run of Flora Finch comedies.

TO THE EXHIBITOR:

¶ Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

¶ We have this information for you, *complete* and *ready*.

¶ Drop us a postal; and *by return mail* we will give you the *buyer's name and address, our review, the cast,* and other *valuable* and *up to the minute* information. For the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

New York Rights to "God's Man" Sold to Samwick

Harry A. Samwick, general manager of Producers Feature Service, has bought the New York state rights to "God's Man," Frohman Amusement Company's production, through Jesse J. Goldburg. Mr. Samwick intends to start an extensive advertising campaign in the interest of this picture.

Mr. Samwick, in commenting upon the transaction, said that he paid a good price for this production because he believes it to be the only picture ever made that depicts "Broadway life" in its various angles and which shows the many phases of this life with which most people are unacquainted. Mr. Samwick stated that the price was in excess of $20,000 and that he relied upon the judgment of several exhibitors before taking the step.

King-Bee Subjects Not to Be on Any Program

Nat. H. Spitzer, vice-president and sales manager of King-Bee Films Corporation, denies emphatically rumors circulated that King-Bee Films are to be included in the releases of a well-known program company.

"Nothing is further from the truth," states Mr. Spitzer. "We have a mighty good proposition in these comedies and we intend to market them exclusively ourselves on the state right plan. I am happy to say that we are closing contracts all the time, and that in a very little while our comedies will be seen in motion picture theatres all over the world."

H. L. Charnas in New York for Week

H. L. Charnas, of the Standard Film Service Company, Cleveland, Ohio, arrived in New York last Saturday and will remain until May 26. Mr. Charnas says that his company is in the market for feature productions and single-reel novelties for Ohio, Michigan and Kentucky. He may be located at 801 Godfrey Building, 729 Seventh avenue, while in the city.

War News Weekly and Comedies for Peerless

Peerless Film Service is distributing from their San Francisco office "American War News Weekly" and "Pokes and Jabs" comedies.

"Business in this territory," writes E. H. Emmick, president of the company, "is slow at the present owing to war conditions." Mr. Emmick says, however, that after the people become accustomed to conditions, business will become normal.

Harry MacIntyre, Los Angeles manager for the Peerless Company, and Mr. Emmick expect to make personal trips to all the exhibitors in their territory by automobile in the future.

Spitzer Hurls Significant Bolts Into State Rights Camp

Nat H. Spitzer, of Hiller & Wilk, Answers Proposal of Motion Picture News to Bring Order Out of Chaos in State Rights Field "Producers Buyers Work Together"

NUMEROUS responses have been received to MOTION PICTURE NEWS' open proposal in last week's issue of this publication to inaugurate a plan to effectively map out the country in the interest of the State rights sellers and jobbers. These responses are unanimous in the opinion that it is a most significant and timely plan and is bound to change for the better the loose and unsystematic conditions prevalent in the state rights field to-day.

As Nat H. Spitzer, of Hiller & Wilk, said in commenting on the plan of the MOTION PICTURE NEWS: "Since the initial step has been taken by the editor to aid the producer and buyer of state rights productions, I have heard a lot of buzzing in the air immediately surrounding state rights camps and the plan is bound to develop into something big."

The following is Mr. Spitzer's idea of the steps which should be taken in order to bring order out of chaos:

"The state rights producer, who wants to stay in the game," said Nat H. Spitzer of Hiller & Wilk in a recent interview, "will have to meet the buyer with the same degree of consideration, forethought and afterthought as the program man meets the exhibitor through the medium of the local exchanges.

"The average state rights producer thinks he is doing his duty if he carries an advertisement here and there during the pendency of the disposition of his product. After the production leaves his hands he takes the attitude of the man who has rid himself of an objectionable companion and dismisses the matter with an indifferent wave of the hand. The duty of the producer is to help the buyer not alone in the disposition of the production, but before even the initial steps are taken in the production of his picture. The producer, should acquaint himself with various localities and ascertain in what manner his picture is going to be received by the local board of censorship.

"This, I believe," continued Mr. Spitzer, "is the seat of all the inconsistencies now existing in the state rights field. Take, for example, a problem play or one dealing with the race question—the question of percentage should not be definitely concluded by the producer until he first finds out just how his production is going to be received in certain sections of the country.

"The Board of Censorship of Ohio, for instance, will pass adversely upon a certain production, and if we consider the entire state rights territory on a 100 per cent. basis this would mean that practically eight per cent. which Ohio doesn't contribute toward the 100 per cent. is to be reflected on the other territories which will have to meet the deficiency, according to the present manner of calculation. This isn't right. New York or Pennsylvania or any other state should not be obliged to pay what Ohio or Indiana or some other state can not pay because of adverse censorship. If this matter were taken into consideration by the producer before the production was started, the deficiency could be allowed for and the terms equalized.

"The producers must get together," continued Mr. Spitzer, "and compare figures. Take, for example, western half of Pennsylvania and West Virginia as a state rights division. If two or three producers would get together and compare figures setting forth what the average earning per feature was a consensus of opinion could be obtained and a definite conclusion arrived at as to the percentage of the United States this territory represents. This procedure is bound to work out for the protection of the producer and the state rights buyer.

"The MOTION PICTURE NEWS has set on foot a movement which is bound to bring results to all concerned in the state rights field," continued Mr. Spitzer, "and their efforts in this direction are highly commendable.

"Another important phase of the state rights problems problem is the transportation question," said Mr. Spitzer in conclusion. "Transportation facilities have been overlooked in many territories. State rights territory should be grouped systematically and with an eye toward convenience for all, not for one. They should be set off in groups so that the point of distribution should be not more than twelve hours from the point of destination. The fellow in California should be given the same advantages so far as possible as the fellow in New York."

Western Supply Boosting Minter Film

The Western Supply Company, of which F. W. VanHusan is president, has just completed the purchase of "The Fairy and the Waif" for the Iowa and Nebraska territories. Mary Miles Minter is the popular star of this feature, which is controlled by the Educational Films Corporation. Already the Western Supply reports that exhibitors of the territory are showing a keen interest in the picture, which, in addition to featuring the popular Mary Miles Minter, also has the backing of being a Frohman production.

MacMahan and Jackson Have Strong List

MacMahon and Jackson, the independent operators of Cincinnati, are at present boosting one of the strongest lists of feature attractions ever offered in the special field. "Purity," with Audrey Munson, tops the list in point of popularity, unusual business being reported throughout the territory.

"The Witching Hour" has been put over in the Ohio field by MacMahan and Jackson in a big way, while it has been found necessary to secure new prints on Annette Kellermann's "Neptune's Daughter." MacMahan and Jackson believe in handling attractions in every way as theatrical productions, and in addition they have some pithy ideas on the "program versus open market" question which they have consented to give MOTION PICTURE NEWS in an interview in the near future.

Pioneer Offering "Her Condoned Sin"

Nathan Hirsh, president of the Pioneer Feature Film Corporation, reports that this company has purchased the rights for New York, and State, from the Biograph Company, their extraordinary six-reel feature "Her Condoned Sin."

"Her Condoned Sin" was produced by D. W. Griffith, and features on all-star original Biograph cast.

Campaign for "Deemster" Inaugurated in Northwest

F. A. Wilson, of American Made Film Company, Minneapolis, Minn., writes that this company has just inaugurated a selling campaign for Hall Caine's picturized work, "The Deemster," produced by Arrow Film Corporation. Mr. Wilson says that the company has adopted a new innovation so far as the Minneapolis territory is concerned, of leasing this film to the exhibitors not for a day but for a year.

In this communication Mr. Wilson says that the demand in his territory has swung from vice and sex films to successful picturizations of meritorious works of fiction. "We are led to believe," continues the writer, "that the picture most in demand now is the one of sufficient real merit to act as a stimulant to the present weak-kneed box office.

"We thank you for the interest you manifest on behalf of the state rights buyers and we congratulate you upon this intelligent activity you are bestowing upon this branch of the film industry," concludes the writer.

Woolf Added to Photoplay Exchange Staff

Elmer W. Woolf, for the past fifteen years connected with the General Film Company's Salt Lake office, has joined the forces of the Photoplay Exchange and will act as special representative in the Idaho and Montana territories. Mr. Woolf has already started on his first swing around the field.

The Photoplay Exchange is at present boosting "The Witching Hour," "War's Women," "The Conquest of Canaan" and "The Libertine." In addition the Ivan productions and Educational Company's releases find a strong place on the Photoplay Exchange list. A. L. Stallings, manager of the Photoplay Exchange is a newcomer to the distributing end of the business, though he has been an exhibitor for nine years in Southern Utah and is favorably known in the industry.

Abramson Film Acclaimed by New York Critics

"One Law for Both" Well Received on Initial Presentation at the Lyric Theatre, Where It Will Play Indefinitely Public Appreciative

NEW York critics were as one in favorable comment on "One Law for Both," the latest attraction produced by Ivan Abramson for Ivan Films. Excellent business was reported done at the Lyric theatre the opening week. The picture is playing an engagement of indefinite length.

Most of the leading players in the production, including Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capellani, Pedro De Cordoba, Margaret Greene, Helen Arnold and Anders Randolf were present at the opening performance, as well as a number of celebrities of the film world.

Almost all of the reviews from the New York dailies concurred in the opinion that because of the intense interest in Russian affairs, which is so widespread in this country, the production would be a tremendous financial success. The fidelity to detail throughout the picture was also commented on, as well as the basic strength of the theme, which embodies a three-fold plea for equality, economic, political, and in the relations between the sexes. C. E. Zittel, "Zit" of the New York Evening Journal, says in part, the following, concerning "One Law for Both":

"Yesterday I was invited to witness Ivan Abramson's latest effort to the screen, "One Law for Both." I take this means to thank Mr. Abramson for according me the pleasure of witnessing what I would term a dramatic triumph.

"One Law for Both" has been unanimously passed by the Board of Censors. It's a serious subject—a subject right up to the very day, for part of the story is laid right here in America. It shows the great sacrifice a woman will make. The picture shows where the rich suffer, as well as the poor—where the monarch is treated the same as the peasant.

The New York Evening World, in reviewing the production, said:

"They blazed not only one but several stars into the firmament of Forty-second street last night with the first evening presentation in the Lyric theatre of the Ivan Film Company's latest masterpiece, "One Law for Both."

"Many novel settings enhance gripping situations of the plot, and a special musical programme by George Beynon offers the best of the older Russian classics in a two-hour and a half entertainment."

The reviewer for the New York American, said:

"Ivan Abramson's new film play, "One Law for Both," was given an auspicious presentation at the Lyric theatre yesterday. The film thrilled the audience; a powerful cast of stars interpret the important roles."

Standard Corporation of Kansas City Abolishes System

THE Standard Film Corporation, through its president, R. C. Cropper, has announced the abolition of the deposit system. This important decision from one of the largest independent distributors in the country closely follows the appeals made by the Exhibitors' League of Kansas and the Northwest at their recent conventions that the system of demanding large advance deposits from exhibitors be abandoned.

The Standard, which has its main office at 1305 Walnut street, Kansas City, operates in the territory covered by Missouri, Kansas, Iowa, Nebraska, North and South Dakota, Minnesota, upper Wisconsin and southern Illinois. In Iowa, Kansas, Missouri and Nebraska it is handling the Art Dramas program.

When interviewed by MOTION PICTURE NEWS regarding the radical step, Phil L. Ryan, sales manager, of the Standard, declared: "There are no strings or loopholes to this proposition, such as bonusing or accepting notes. Mr Cropper has made this decision in line with the policies of co-operation he has always followed in dealings with exhibitors.

"You can realize that a decision of this kind involves no little expense on our part. It certainly proves that the Standard Corporation is not dependent on exhibitors' money to continue operating. As a matter of fact you know that our investment in pictures represents thousands of dollars before we have a chance to receive any rental from exhibitors.

"We hope that the publications such as yours, together with exchanges like ours and exhibitors who are really sincere will be able to drive away from this industry the illegitimate business man who operates a theatre."



Louis Burstein, President and General Manager King Bee Films Corporation

"Masque of Life" at Legitimate Theatre

A $3,000 novelty publicity campaign is being used by Leo Lewison, Philadelphia manager of the Supreme Photo-play Corp., to introduce the "Masque of Life" which will be given its premier in this section on Monday, May 21, at the Garrick, one of the best legitimate houses on Chestnut street, Philadelphia.

In addition to big newspaper ads a specially built wagon with a band inside an enormous mounted poster will parade the streets for two weeks.

The Garrick organ, a magnificent instrument, will be used for the incidental music. Prices will run up to a dollar. Rita Jolivet is expected to be present at the opening and speak to the audience.

There will be continuous performances, four on week days, five on Saturday. It is expected to include a school matinee each week.

Variety of Advertising on "The Whip"

A schedule sheet, issued by Paragon Films, shows that "The Whip," the spectacular racing production, is backed by an extensive variety of advertising matter. In the list will be found paper in all sizes, from half sheet cards to twenty-four sheets, various sets of lobby display photos, newspaper cuts, slides, heralds, press sheets, and even an oil painting of the big race scene made especially for the purchaser. The prices made to state rights buyers are all on a moderate scale.

Kentucky Rights to "Joan, the Woman," Bought

Big Feature Rights Corporation, of Louisville, Ky., has bought the Kentucky rights to "Joan, the Woman," and the picture will have its Kentucky premiere at the Strand, Louisville, soon.

H. E. Matthews, who is traveling with "The Crisis" through the Carolinas, writes his company that the Confederate veterans of these states were invited to see this picture, and many of them said that they had never been in a picture theatre before. This company has the rights to "The Crisis" for Indiana, Kenaucky, Alabama, Georgia, Florida, North and South Carolina.

Ivan Sends Mysterious Note to Buyers

The Ivan Film Corporation sent out the following mysterious notice regarding their photoplay, "One Law for Both" which was given a trade showing at the Broadway theatre last Monday:

"Don't let anything stop you from being at the Broadway theatre, Monday morning at ten o'clock. The party that invited me won't let me tell you about the event, but if you miss it, you will never forgive me for not asking you to come.

"It must be mighty important if I spend fifty cents to post you.

"Regards to everybody,

"ELGA"

"God's Man" Sold for Northern New Jersey

After spirited bidding by no less than four exchanges, it is announced by President William L. Sherrill of the Frohman Amusement Corporation that he entered into contract for his corporation with F. E. Backer, president of Dreadnaught Pictures, Inc., of 729 Seventh avenue, New York City, whereby the latter corporation has acquired lease to the exclusive booking privileges of the recent Frohman Picture, "God's Man," starring H. B. Warner, for the territory of the northern section of the State of New Jersey.

Augmenting the array of advertising matter with which the Frohman Corporation has surrounded "God's Man," the Dreadnaught Corporation has designed many new departures and box-office aids, in conjunction with the Frohman service department.

To Exploit "Intolerance"

Frank Hill, special representative of the All-Star Feature Distributors, Los Angeles exchange, has just returned from a trip through the state of Arizona, where he has been exploiting "Civilization" and "Twenty Thousand Leagues Under the Sea." He has been appointed manager of a company which will tour the territory with "Intolerance," and expects to leave about the first of June.

Spitzer to Coast for King-Bee

Nat. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has left New York for a trip to Chicago, St. Louis, Dallas, Los Angeles, San Francisco and other cities. He carries with him the first three King-Bee Comedies, "Back Stage," "The Hero" and "The Bakery," and will screen them before numerous state right buyers.

Completing "Right and Wrong"

Frank O. Lambert, president of the What Cheer Film Company, arrived in New York to complete arrangements for a studio, where the final scenes of "Right and Wrong," the five-reel prohibition drama, will be finished under the direction of William H. Grear and featuring Winfield Blake



Evelyn Nesbit, Starred in "Redemption"

Friedman Reports Mid-West Taking War Calmly

Owner of "Mormon Maid" Makes Business Trip to New York and Prepares for Coast Journey—Exhibitors Unconcerned, He Says

BENJAMIN FRIEDMAN, owner of "A Mormon Maid," which opened at the Park theatre, New York, for a several weeks run, a little over a month ago came to New York on Wednesday of last week for a brief business visit with Hiller and Wilk, his Eastern representatives.

"A Mormon Maid," he said, is doing splendid business wherever it is playing. The remainder of the territory in this country will be closed shortly. What is left of the foreign territory Mr. Friedman expects to close out before he leaves for the West. He is now negotiating for two productions which are on a scale similar with "A Mormon Maid." One of them is not yet completed; so that announcements will not be forthcoming until early fall.

Asked about the affect of the war declaration on the exhibitors in his territory, Mr. Friedman said:

"Exhibitors are taking the attitude of Canada. They are expecting the worst; and they are hoping for the best. So far their business has not suffered. Business is strong in St. Paul and Minneapolis. For some reason, war has given Chicago a big boom, especially in the outlying districts.

"Exhibitors are fortunate in being in a business that the public considers a necessity, not a luxury. The Chicago picture boom is probably a direct result of the 'economy spasm' which is taking hold of the whole country. People are cutting out the high priced theatres, but the movie show is the last thing in the world they would forego.

"As far as a tax is concerned, most exhibitors don't seem to know what it is all about. They have heard that their gross receipts will be taxed ten per cent., and most of them are preparing to raise admissions in order to meet it.

"As a matter of fact, most of them are not giving it much thought. They are just waiting for somebody to start something!"

"Bar Sinister" Is Sold in Australia

Negotiations for the disposal of the Australian rights to "The Bar Sinister," Edgar Lewis's new nine reel photodrama of race equality, were consummated by Frank G. Hall of the Longacre Building, who controls the world rights to the production, and the Australasian Films, Ltd. The price is said to have been one of the biggest ever paid for a production of similar length in that territory. The deal was negotiated by Miss Edna Williams

"Delicate Subjects Can Be Handled Without Sensationalism"

THAT motion picture producers can handle subjects dealing with intense and vital questions of modern-day morality, and at the same time, avoid any possibility of conflicting with the censorship, is the belief of F. E. Keeler, president of the Corona Cinema Company, the producers of "The Curse of Eve."

Speaking of eliminating the lurid film, Mr. Keeler said, "A prominent exhibitor recently expressed his opinion that producers should eliminate all subjects dealing in any way with questions of immorality and kindred topics. But he overlooked the fact that in the greatest literature of the world, and also, in the spoken drama, there have been many subjects dealing with topics of morality which were handled in such a way as to preserve the dramatic and moral values, yet not including anything in the least manner objectionable, and the same principles will surely apply to the screen.

"In eliminating the unclean picture," continued Mr. Keeler, "there is a two-fold duty to be performed. In the first place, it should be the duty of the picture producer to handle his themes with due regard for the picture-going public, which at heart desires photoplays which deal with all the dramatic phases of life, yet are wholesome and uplifting. The exhibitor, in the second place, owes it to his clientele to select those films which measure up to the standards.

"Short sighted exhibitors may show the lurid films, may placard their sex-appealing advertising over to the community, and may, for once or twice, get big box-office returns. But, if they look ahead, such exhibitors will eventually kill their houses."

Unusual Theme in Radio Film

"The Spirit of 1917," a five-reel production about to be released by the Radio Film Company of New York, promises to be a somewhat different patriotic film than the usual ones of that kind. The main features of the story are said to be purely dramatic. The theme presents the true American spirit imbuing those of foreign birth or of foreign extraction; once for all taking the stand that those enjoying American liberty permit nothing, no matter how close previous ties, to stand between them, and the spirit which is "All for America." Carter B. Harkness in the leading part of Carl Sturmer, presenting a man who in his early childhood had to flee to our hospitable shores with his parents, is said to play his role with unusual force

Sell New York Rights to Preparedness Film

Captain Charles J. Kimball of the Hanover Film Company has disposed of the Greater New York and New York State rights on "How Uncle Sam Prepares" to the Pioneer Feature Film Corporation, through its president, Mr. Nathan Hirsh.

Mr. Hirsh will announce the date of his first trade showing in a prominent New York theatre very shortly.

Scandinavia Takes King-Bees

The Scandinavian rights for King-Bee Billy West Comedies have been acquired by E. Mattson Times building, New York. The territory embraces the countries of Denmark, Sweden and Norway.

Strand Theatre and Many Exhibitors Take Mo-Toy Films

MO-TOY COMEDIES, the animated doll films controlled by the Peter Pan Film Corporation, of 729 Seventh Avenue, New York, have been booked for the Strand theatre, New York, beginning the week of May 21. Territorial rights buyers are reported to have evinced keen interest in these new 500 foot subjects and the interest has been further whetted by the announcement that the Mo-Toy Comedies will also be a part of the program of the circuit of Marcus Loew theatres. Additional territories to those already covered were closed during the past week.

These latest novelty comedy creations are in 500-foot lengths, and will be released one each week. Aside from their novelty and dissimilarity from anything else in motion pictures in that doll-figures are made to become living figures on the screen, Mo-Toy comedies are said to have received commendation from many sources on the story value of the pictures as well. It is not claimed for them that they are pictures that will keep an audience in a constant roar of laughter—rather are they films that irresistably appeal to the chuckle-valves through their simple charm. Mo-Toys are the sort of program fillers that make an audience wish that there were five reels of them instead of only 500 feet.

And the appeal of Mo-Toys is not limited. In some quarters the impression has arisen that Mo-Toys are suitable only for children. This is far from being the case as is evidenced by their being made part of the entertainment offered by New York's discriminating theatres.

Mo-Toy comedies are now booking at the following exchanges: Educational Films Corporation of America, New York City, New York State and Northern New Jersey. Standard Film Service Co., Cincinnati, Ohio, Southern Ohio and Kentucky. Standard Film Service Co., Cleveland, Ohio, Northern Ohio. Standard Film Service Co., Detroit, Mich., Michigan. Standard Film Service Co., Escanaba, Mich., Upper Peninsula. National Films Booking Service, Inc., Pittsburg, Pa., Western Pennsylvania and West Virginia. Lea Bel Company, Chicago, Ill., Illinois, Indiana and Southern Wisconsin. M. R. Dick, Minneapolis, Minn., Minnesota, North Dakota, South Dakota and Northern Wisconsin.

Country Almost Sold for "Beware of Strangers"

Few unsold states remain for "Beware of Strangers," the Selig feature, which the producers represent as one of their most successful productions. The following are the states as yet open: Oregon, Washington, Mississippi, Alabama, Tennessee, Kentucky, Georgia, North Carolina, South Carolina, Florida, Eastern Pennsylvania and Michigan. All other territory was sold within sixty days after the picture was first presented.

"Beware of Strangers" presents the swindling games that have been used by smooth criminals in robbing the unwary public of many millions of dollars. Gilson Willets wrote the story, which was directed in production by Colin Campbell. The cast includes Thomas Santschi, Vivian Rich, Jack Richardson, Bessie Eyton, Edward Coxen, Fritzi Brunette, Al W. Filson, Eugenie Besserer and others.

The photography, it is claimed, is all that could be wished for, while many of the interior sets are pronounced of unusual beauty and depth. "Beware of Strangers" ran for weeks at the LaSalle theatre, Chicago.

Leading Woman of "Parentage" Has Seen Horrors of War

BARBARA CASTLETON, who plays opposite Hobart Henley in the big superfeature, "Parentage," is said to be the only leading woman in moving pictures who has seen active service in France as a Red Cross nurse.

This actress, who has appeared in some of the biggest successes on the legitimate stage during the past five years, spent her holiday last year by taking a trip to Paris. While on the continent she was so deeply impressed with the awful misery which surrounded her that she decided to try and do her share towards alleviating some of the suffering of her fellow-beings. Without her mother's consent she joined the American corps of the French Red Cross and for some time was stationed in one of the big hospitals. Later she was sent to a big improvised hospital at the rear of the French lines where she remained for six months, after which she returned to this country.

"Despite the heart-rending scenes I witnessed over there, I may return as soon as my health improves," she says. "I was compelled to come back by the doctors who told me I must take a rest or ruin my health entirely. I shall never forget the awful tragedies I beheld while I was attached to the American corps."

Miss Castleton saw many incidents of the horrors of war. One in particular which impressed itself on her was the death of a young Frenchman. The man fell against the door of the chateau where the actress was living and when carried into the house was found mortally wounded. Before dying he told Miss Castleton he, too, was an American, of French parentage, and before the war had been a waiter at the Hotel Astor, New York.

Manager of "Idle Wives" in Mid-West Territory

E. J. Schmidt, former special representative of the "Idle Wives Photo Play Company," has been appointed manager to succeed A. E. Brandt, who recently resigned.

Mr. Schmidt formerly handled "Neptune's Daughter," "Where Are My Children?" and Blue Bird productions.

He will have his offices at 707 Columbia Building, Cleveland.

Mr. Schmidt's territory will include Ohio, Indiana and Kentucky.

Alaskan Subjects Released

About June 1 the Educational Films Corporation will start releasing through their independent exchanges, a series of pictures taken in Alaska by Al. I. Smith. This series comprises four reels and is filled with adventure and exciting incidents throughout. Bear hunts, natives, and the hardships of living in this country has all been clearly portrayed. Advertising and publicity matter has been prepared to accompany the picture.



Flora Tanganok, an Eskimo, Appearing in "Alaska Wonders in Motion" (Educational Films Corporation)

Butterfield Active in Michigan

Owing to the steady growth of Flint, Mich., W. S. Butterfield and his associates are building a new hundred thousand dollar theatre there, named The Palace, which will be ready to open August 23rd. This will give them three large theatres in the city of Flint for next season. The New Palace will seat fourteen hundred and fifty people and will play vaudeville; the Majestic seats eleven hundred people and will play the road shows and the high-priced motion pictures, being open every night in the week; and the Garden theatre, which will be remodeled during the summer, seating capacity arranged to accommodate one thousand people, and a Wurlitzer Hope-Jones organ installed; will play a straight program of moving pictures at 10 cents.

The Bijou Theatrical Enterprise Company, which controls the Michigan circuit of theatres, is also installing a Wurlitzer Hope-Jones organ in the Bijou theatre in Battle Creek.

Newspaper Strips Good Ad for "Mutt and Jeff"

Exhibitors, who play the "Mutt and Jeff" animated cartoon comedies, are complimenting themselves on the publicity they derive from the "Mutt and Jeff" newspaper strips that appear in the leading dailies in cartoon form. These cartoons are well displayed on the sporting page.

Territories Sold for Minter Film, "Fairy and Waif"

E. W. Hammond, vice-president and general manager of the Educational Films Corporation, announces that he has sold several territories on "The Fairy and the Waif," featuring Mary Miles Minter. The territories closed are as follows: The Western Supply Company, Omaha, Neb., for Iowa and Nebraska; Eskay Harris Feature Films Company, New York City, have bought Northern New Jersey. The day set for release is May 21.

LIVE NEWS FROM THE PRODUCERS

Bessie Barriscale as Scullery Maid in Ince Film

With the opening scenes of the play laid in an old castle near the mainland of Scotland, "Mildred of Lace and Letters" is reported by the Ince Studios to contain some of the most beautiful costumes and sets that have yet been seen in a picture on the Triangle Program. Bessie Barriscale is presented in the leading role. The time of the action is during the Revolutionary War. Raymond B. West directed.

Word is brought that Paul Jones in his famous Bon Homme Richard is hovering off the coast and the inhabitants of the castle, from the Lord and Lady on down, with the exception of one little scullery maid, played by Bessie Barriscale, all flee. Then the courageous mistress of the pots and pans has a glorious time masquerading in the fine Gainsborough silks and satins of the castle guests and is mistaken for the Lady of the Manor by both the British troops sent from a nearby garrison and the landing party from the Bon Homme Richard, who drive the redcoats back. And Bessie finally trips lightly down to the shore and sets sail for America, with Paul Jones and his famous ship.

Ingenue Stays with King-Bee

Contrary to widespread rumor, the marriage of Ethel Burton, the young ingenue of King-Bee Films, will not interfere with her picture work, as she will remain with that company under her husband, Arvid E. Gillstrom, director of productions.

Want Child Scripts

The Sterling Film Manufacturing Corporation of Baltimore, Md., is in the field for one-reel scenarios featuring a child actress of eleven years. Comedy, drama or comedy-drama subjects are acceptable.

Fifty Films of Russian Drama in New York

N. S. Kaplan Returns from Petrograd with Five and Ten Reel Versions of Works of Famous Russians

THE Russian Revolution has sent to America a producer of considerable importance and a series of pictures destined to play a prominent part in the American picture field.

Mr. and Mrs. N. S. Kaplan of Petrograd, arrived in New York last week by way of San Francisco, having made the trip across Siberia, Japan and the Pacific. Mr. Kaplan's departure terminated a three-year stay in Russia, where he and Mrs. Kaplan have been engaged in filming the works of famous Russian authors and embodying in them as accurately as possible the genuine spirit of that troubled country.

The production are from five to ten reels in length. The scenarios were adapted from the works of L. Tolstoy, Ostrovsky, Pushkin, Dostoyefsky and others. The parts were taken by actors from the Imperial theatres, all of which were controlled until his downfall by the Czar.

The Chanjonkoff and Ermoleff studios, Moscow, were employed. No attempts have been made so far to exploit the films outside of Russia. They were first shown there to the Czar and his family in their private theatre at Charsko Zello.

Mr. Kaplan decided not to exhibit or have any picture exhibited until he was prepared to make releases on fixed dates and on a regular schedule, without delays or disappointments.

The negatives for over fifty subjects are now in New York.

Trade showings will be given in due time, of which announcements will be made later. The business will be conducted by the Russian Art Film Corporation, a company formed for the purpose. It has not been definitely decided whether exchanges will be opened throughout the country or whether arrangement will be made with existing exchanges.

Sherrill Wants Big Stories at Any Price

Painstaking effort to obtain exceptional stories for production is reported by the Frohman Amusement Company. President William L. Sherrill is scouring the market of plays, books and original scenarios and confesses to having read some seventy odd scripts himself the past three weeks.

He announces there is no limit to the amount he will pay for the proper vehicle to next receive its production under the Frohman banner. It is requested that synopsis only be submitted and that the most likely material for their acceptance is not that which savors of the sex problem, but rather the writing of those themes of every-day life.

Wide Exploitation of News Film

The Hearst-Pathe News is being extensively advertised in New York, Boston, Chicago, Atlanta, Los Angeles and San Francisco. These ads have given the contents of the current issues and have been illustrated with pictures of the events shown. Insertions have been made in each paper at least twice a week.

The result are said by Pathe to have justified the large expense. The theatres showing Hearst-Pathe News have reflected the increased interest in it by their larger audiences. Furthermore, the patriotic and timely nature of the topics in the Weekly is recognized by frequent applause.



Four of Vitagraph's Brightest Stars, Earle Williams, Alice Joyce, Anita Stewart and Harry Morey

Vita Re-Issues as "Favorite Film Features"

At Suggestion of Exhibitors Will Release Short Subjects Popular Some Years Ago with Star Casts Eight Subjects Ready Now

RE ISSUE of many of the Vitagraph short reel subjects which were popular several years ago, and which have been in demand since they were withdrawn from the market, is announced by the producing company. "Favorite Film Features" will be the trade name of the issues.

The casts of these re-issues include many of the names of the most popular stars in the silent drama. Included are Clara Kimball Young, Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince, Charlie Edwards, Harry Northrup, Herbert L. Barry, Hughie Mack, Templar Saxe, William Shea, James Young, Kate Price, Naomi Childers, Bobby Connelly, James Lackaye, Ned Finley, Flora Finch, Etienne Girardot, Helen Connelly, Louise Beaudet, L. Rogers Lytton, Alberta Gallatin and Ethel Lloyd.

The formation of "Favorite Film Features" as a unit of the V-L-S-E release service is the direct result of a suggestion made by one of the largest motion picture exhibitors of the Northwest.

"Why don't you give us some of those wonderful pictures you made years ago, as an increased service?" this exhibitor asked Walter W. Irwin, general manager of V-L-S-E, a few weeks ago. As an example of just what he meant the exhibitor cited the two-reel comedy, "A Regiment of Two." The cast of this comedy consists of Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince and Charlie Edwards.

As a result of the suggestion by this big Northwest exhibitor, who is given the credit of being one of the best judges in the entire country of just what an audience wants, an inventory was taken by the Vitagraph Company of the pictures in the vaults at the big Brooklyn studio. The inventory showed something more than eight hundred two and three-reel comedies and dramas, every one of which has an all-star cast, and every one of which it is thought may be rehabilitated re-edited and made a big money-maker.

The pictures that will be re-issued have been passed upon by the critical executive board of V-L-S-E, and in order that there may be no misconception, it was decided that they be released under the name of "Feature Film Favorites" in order to designate them, pictures with all-star casts and also label them to the exhibitors as re-issues.

Eight of these are already ready for release, but the date of the new service has not yet been announced, but will shortly be given. The pictures ready are: "A Regiment of Two," "Beauty Unadorned," "Jerry's Mother-in-Law," "The Late Mr. Jones," "The Violin of M'sieur," "The Test," "Goodness Gracious" and "When Women Go on the War Path, or Why Jonesville Went Dry."

With the addition of the re-issues to the stocks of the V-L-S-E Exchanges, the service shortly will be increased to twelve reels a week consisting of one five-reel feature, one Big V Comedy, one three-reel part of a fifteen episode serial and three reels of the re-issues.

War Not Hurting Industry in Newspapers

War news is not cutting into the space allotted by newspapers to the motion picture industry to any great extent, judging from a test by McClure Pictures.

McClure Pictures publicity department canvassed 680 of the leading American newspapers, confining the list to those publications that conduct real photoplay departments. A follow-up system was used and replies were received from 578 newspapers. Only seventeen replied that they had discontinued the use of motion picture publicity, a ratio of 29 per thousand.

Photoplay departments in newspapers, for the most part are directly connected with the advertising departments and would be disposed of if motion picture exhibitors were so affected by war conditions that they were forced to withdraw their advertising.

To Embellish O. Henry Films

Special art titles are to be provided for future O. Henry pictures released through General Film, in order to add another high quality touch to the work of production which General claims to be of the best.

Probably the first of the releases to appear with art titles will be "A Service of Love," featuring Mildred Manning and Wallace McDonald.

"Screen Tomboy" in New Role

Jackie Saunders has a new-fashioned role in "The Checkmate," new Mutual-Horkheimer production, released May 21. The photodrama was written especially for Miss Saunders by Captain Leslie Peacocke. Sherwood MacDonald directed the subject.

In her new play Miss Saunders starts out as "Ye Hoyden," fighting Filipino cocks in a nice secluded spot on her father's stock farm.

America and Russia United in Purpose, Says Foreign Player

That the views held in America, as expressed in President Wilson's earlier notes and speeches, form the basis of thought of the whole Russian people as to the outcome of the war, is the opinion of Miss Hedda Nova, the young Russian actress, who recently attained popularity by her splendid portrayal of the role of Belle Davis in Edgar Lewis's new production of race equality, "The Bar Sinister."

"The views of America sway the whole Russian people," declared Miss Nova. "I was born in Odessa and lived there until three years ago and I know whereof I speak. I have made a deep study of conditions in my country.

"Although the mingling of Russian soldiers with the foe was considered a menace to my country, I believe the army of Russia will be revitalized as soon as it realizes the United States of America is taking active participation in the great conflict.

"Recent events have shown that the revolution, while it saved the republic, temporarily disorganized the army—so much so that hostilities along the East front ceased and the Germans were able, so I have learned, to transfer twenty-five divisions to the West front to combat the British and French. But the army of Russia is now reorganizing and it is only a question of weeks before the Germans again will feel its might."

First of Essanay's Westerns Is Completed

"Land of Long Shadows," the first of Essanay's series of Western dramas, has been filmed. This picture, which is laid in the beautiful scenic country of the Canadian Northwest, will be given trade showings shortly at all Kleine-Edison-Selig-Essanay Service branch offices. June 18 has been fixed as the release date.

Jack Gardner, former musical comedy star, will make his debut to photoplay patrons in "Land of Long Shadows." Supporting him will be Ruth King, Carl Stockdale and C. J. Lionel. W. S. Van Dyke wrote the scenario and directed its production.



Virginia Pearson, Fox Star



Gail Kane, Now Appearing in Mutual Star Productions, in Scenes from "The Serpent's Tooth"

Audience Wires Bernhardt

The audience witnessing "Mothers of France" on Thursday evening at the Alhambra theatre in Cincinnati, was moved to such a pitch of emotion that its members could not restrain themselves from taking special action. Accordingly a committee was formed and the following telegram was sent:

Mme. Sarah Bernhardt,
Mt. Sinai Hospital,
New York City.

Having just viewed your magnificent work in the motion picture "Mothers of France," we as an audience desire to express our unbounded appreciation. We cannot give you up, divine Sarah! We know your unconquerable spirit will win you back to perfect health, just as the spirit of your beloved country, our ally, will lead her to victory. May you live to enjoy the triumph. A message from you as to your real condition will be greatly appreciated by those who have been inspired by your wonderful work in the motion picture "Mothers of France."

(Signed) CHRISTINE MAYO
CHARLES WEIGEL
DR. OTTO DIECKMANN
GENEVA MURRAY
Committee Representing Audience
of Alhambra theatre

Jack Byrne in Charge of Rothacker Scenario Department

Watterson Rothacker announces that he has signed up Jack Byrne to take charge of the scenario department of the Rothacker studio. Mr. Byrne arrived in Chicago last week to take up his new duties. He will also be first assistant to N. J. Baumer, the vice-president and studio manager of the Rothacker Company.

Jack Byrne is well known to the studios throughout the country. He has had more than six years' experience with the following producing companies: Biograph, Reliance, Majestic, Universal, Keystone, Lubin and Fox. He comes to the Rothacker plant from the Fox studio at Los Angeles. He has also had fourteen years' stage experience.

"Charity Castle" by Erbograph

Erbograph Company announces that its next picture on Art Dramas Program will be entitled "Charity Castle." This is from the pen of a well-known author and will be acted by a carefully selected cast. Announcement of the principals and the director will be made later.

Mutual Bring Week's Production Near 30 Reels

Stars in East and West Studios Busy on Summer's Productions. Edna Goodrich, Mary Minter, Charlie Chaplin and Juliette Day but a Few

NEARLY a score of big pictures have been completed or are in the course of production at the studios which produce for distribution through Mutual to meet the demand under President John R. Freuler's policy of "big stars only" and "quality first." Ten stars and their respective companies are producing Mutual features.

Four companies are at work at the studio of the American Film Company, Inc., at Santa Barbara, and a definite and strenuous program has been laid out for them for some time to come.

Gail Kane, American's newly acquired star, who appeared in "Whose Wife?" released April 30, and whose second production, "The Serpent's Tooth," is scheduled for release May 28, is at work on "The Upper Crust," which will be completed in time for release June 25. Her fourth picture will be "The Woman in Black." The story was written for Miss Kane by Julius Grinnell Furthmann, and will be directed by Henry King. Following "The Woman in Black," Miss Kane will start "The Unafraid" by J. Russell Case.

William Russell, under the direction of Edward S. Sloman, has finished "Shackles of Truth," which is scheduled for release June 4, following "The Frameup," and is at work on "The Weakness of the Strong," Constance Crawley and Arthur Maude. "Pride and the Man," by Edward Kaufman, has been chosen as Mr. Russell's vehicle when he completes "The Weakness of the Strong."

Mary Miles Minter is now busy prodancing "Periwinkle," which follows "Annie for Spite," her May release. "Periwinkle" has been scheduled for release June 11. As soon as the final scenes are shot along the coast—it is a sea picture—she will start working on "Melissa of the Hills," by Mabelle Heikes Justice.

Juliette Day, American's newest acquisition, has left Broadway for the West, and will be under direction of Rollin S. Sturgeon in her first production, "Betty and the Buccaneers."

Margarita Fischer is at work on "Little Miss Missionary" at the Pollard studios, and at the Horkheimer studios in Long Beach, Cal., Jackie Saunders is filming "Betty, Be Good."

In the East, Marjorie Rambeau is at work on "Mary Moreland." The next picture of this star has not yet been selected.

Edna Goodrich, having completed "Reputation," is starting on "Queen X," while Ann Murdock is engaged in making "The Impostor."

"Charlie Chaplin's next, the title of which has not been announced, will probably be released late in June.

In addition to all these, little pictures with big stars are being rapidly produced. Mutual's releases are running close to an average of twenty reels a week, and some weeks go to thirty reels.

Gossip Danger Theme of "Babbling Tongues"

The harm wrought by loose tongues forms the basis of the plot of "Babbling Tongues," a scenario prepared by William Humphrey and George E. Hall. Great dramatic possibilities are said to be contained in the story.

The cast is composed of James Morrison, Arthur Donaldson, Grace Valentine, Paul Capellani, Louise Beaudet, Carolyn Birch and Gladden James.

The story is one dealing with the trials and vicissitudes brought about by inconsiderate remarks and actions of people, not exactly malicious, yet so poignant is their effect that it brings death to a noble and kind man, the destruction of the peace of others who were entitled by their inherent virtues to the happiness which is the reward of righteousness. Then, being whipped and scourged by evil tongues out from the shelter of society, the victims find happiness and peace in each other's arms, conscious of the merit of pure love tried as by fire.

Nicholas Power Co. Executive Back from Cuba

Arthur J. Lang, export manager of the Nicholas Power Company, who has been absent from New York on a trip to Cuba, returned last week very enthusiastic regarding conditions down there. He states that Cuba is rapidly recovering from the temporary demoralization caused by the revolution and that the motion picture business will be as good, if not better, after complete order is restored.



Flashes from Features Soon to be Seen on the Bluebird Program.
Left to Right: Ella Hall, M. K. Wilson and Richard La Reno in "The Little Orphan"; Emory Johnson and Ruth Clifford in "A Kentucky Cinderella," and Dorothy Phillips in "A Doll's House."

Bluebird Preparing for Late Summer and Fall

"The Clean-Up," by Waldemar Young, Author of Several Big Successes, One of a Number of Subjects Being Prepared. Scheduled Attractions

PREPAREDNESS seems to be a hobby with the Bluebird management, for the announcement is at hand that producers on the West Coast are now working on attractions that will not be required for release until late in the Summer. Some of them will not be needed until well into the Autumn so abundantly has Bluebird provided for the future.

Jack Conway, having completed "The Little Orphan," in which Ella Hall will be featured week starting June 18, is now employed on "Little Miss Fix It," written by J. Grubb Alexander and Fred Myrton, designed as Miss Hall's following subject in the series.

Bluebird's woman director, Ida May Park, has finished two subjects in which Dorothy Phillips will be starred and is now at work upon a third—"The Rescue." This feature, based on Hugh Kahler's story, will not reach the screen until August, for the reason that Miss Phillips's appearances for the intervening three months are provided for in "The Flashlight," May 21, "A Doll's House," June 11, and "Fires of Rebellion," July 2. Joseph De Grasse directed Miss Phillips in "A Doll's House," but the other two were supervised by Miss Park.

Rupert Julian, who stars and directs, offers "A Kentucky Cinderella" as the Bluebird for June 18, sharing honors with Ruth Clifford and a cast embracing Emory Johnson, Harry Carter, Eddie Polo, Little Zoe Rae and Gretchen Lederer. Incidentally Mr. Johnson and Little Zoe Rae have been stars in other Bluebirds. E. L. Dawson's story, "My Mother," has now been taken in hand by Mr. Julian and with Ruth Clifford again heading his company progress is being made toward an early fall showing of the feature.

Lynn F. Reynolds, whose company is always headed by Myrtle Gonzalez and George Hernandez, is working on Santa Cruz Island, in locations he has selected for producing "Back to the Primitive," designed to become an August release. Meanwhile his screen version of Charles J. Wilson's story, "The Code of the Klondyke," is set for release July 16, when, it is believed, that theatregoers will enjoy the cooling psychology of snow and ice abounding in the scenes.

Franklyn Farnum and Brownie Vernon, Bluebird's light comedy couple, will appear June 4 in "Bringing Home Father," a political travesty by H. O. Davis, and again on July 9 in "The Car of Chance," presenting the humorous side of the "jitney bus" business. William Worthington directed both of these features and is now working upon "The Clean Up," a comedy-drama by Waldemar Young, to be ready for early fall.

Stage Engagement No Bar to Warwick's Film Work

Harry Rapf, manager of the Robert Warwick Film Company, announces that Mr. Warwick's engagement to appear on the speaking stage under the management of A. H. Woods, will in no way interfere with his motion picture contracts. Mr. Warwick's appearances on the legitimate stage will be confined to New York City, thus permitting him to continues his screen activities without interruption.

Griffith to Make Liberty Loan Picture

D. W. Griffith the American motion picture producer, now in Paris, after a month in the trenches, where he has made some special pictures for the French Government, cabled his office a few days ago that he was hurrying home to make a special picture for the Liberty Loan campaign in this country.

Emily Stevens Back with Metro in "The Slacker"

Having recently completed her season in "The Fugitive," Emily Stevens, screen and stage star, returns to the silent drama in a five-act Metro play of war, "The Slacker," work on which was begun last week under direction of William Christy Cabanne. Previous to her stage work this year Miss Stevens was seen in several Metro plays. Her new contract calls for four pictures a year and the figures is said by Metro to be $75,000.

"The Slacker," as written by Mr. Cabanne, deals with an American youth who marries in lieu of going to the front. At first his wife agrees with him, but when her patriotic spirit manifests itself she orders him to fight for the flag. Throughout the stirring narrative many incidents of the present wartimes are shown, and Mr. Cabanne says the production will materially aid in recruiting for both the army and navy.

The photoplays in which this star has already been seen are "Destiny, or the Soul of a Woman," "Cora," "The House of Tears," "The Wheel of the Law" and "The Wager."

"Soul Mates" Not Directed by Scardon

In the recent issue of the Motion Picture News Studio Directory, Paul Scardon, the Vitagraph director, was credited with the direction of "The Soul Master" through error. Mr. Scardon had no connection with the production of this picture in any way whatsoever, although he is responsible for many of the big Vitagraph successes.

Quirk Directing Black Diamonds

Billy Quirk, well-known motion picture director and president of the Screen Club, the picture actors' club of New York City, is now directing Black Diamond Comedies at Wilkes-Barre, Pennsylvania, for the Paramount Pictures Corporation.

Women Factor in Industry War Employment a Benefit

So far as women are concerned, the film industry, at this juncture, reaps the extra improvement of them during the period of war, will benefit immensely as soon as the gentler sex in the film business, quite contrary to popular opinion, is far from an experiment.

Such is the statement of Edwin Thanhouser, who places a great part of the development of the motion picture on the energy and initiative of women.

"Never has a business been so open to women as ours in those last few years. Never has a business profited so through its female workers, and never have females won the financial rewards they have in this business. The salaries that cause gasps from the laity are, with only two or three exceptions, earned by female artists. The leading director, it is true, is a man, but there are important women producers close behind him. You will find women's names affixed to the most successful scenarios and women editors in charge of the delicate work of revising and editing the films.

"Women, in fact, need no war-time or other call to the film business. They have always been in it, or inclined to it."

"City of Purple Dreams" a Selig Feature

The next Selig feature production to be made under direction of Colin Campbell will be "The City of Purple Dreams," adapted by Gilson Willets from the book of the same name. This is a story with scenes laid in Chicago, dealing with the meteoric career of a human derelict whose rapid rise through sheer luck and inspiration to a position of wealth form the basis of the action. The cast will be headed by Thomas Santschi, Fritzi Brunette and Bessie Eyton.

Sartorial Display

An array of gowns that will go straight to the feminine heart are those worn by Elda Millar in the Triangle release, "Her Excellency the Governor," a production featuring Wilfred Lucas and Miss Millar, and supervised by Allan Dwan.

Evelyn Nesbit Depicts Life in "Redemption." Big Feature

FOR the first time the Cohan Theatre, New York, became the home of motion picture production on May 21 when "Redemption," the screen play with Evelyn Nesbit and Lee Russell Thayer as co-stars. Hundreds were turned away on the opening night and the presentation was said to have met with big success.

The story is based on the former life of Evelyn Nesbit yet is distinctly away from it. The audience came to see the initial performance without knowing what to expect and without knowing how closely the film would follow the life of Evelyn Nesbit.

The outstanding feature of the production which was so covered and worked under the direction of Inlay Storey and Joseph A. Golden is the work of Miss Nesbit herself. After a trial showing in projection to "give" received every other one of producers to the herself up with [illegible] Having no previous experience and practically no dramatic [illegible] the audience indicated she did wonderfully well herself, a difficult part with charm of manner and strength.

It is not known what disposition will be made of the film. The run at the Cohan theatre is indefinite and the producers say if the success of the opening night is any criterion the play will remain at the playhouse for a long time to come.

Picture Series Under Way for Military Relief

The American Military Relief Association is having produced in Chicago under its auspices and for its benefit a series of one-reel comedies known collectively as "Follies of the Week," under the able direction of Culhom Holmes Terrell. Each week will see a travesty upon some one of the popular topics of the day featuring some well-known and famous stage star. The first "Follie," for example, features Raymond Hitchcock, the well-known comedian and musical comedy star, supported by Mrs. Gertrude Bush and Miss Margery Poir, both of whom are appearing with him this season in his musical comedy success, "Betty."

The purpose of these one-reel "Follies" is to provide a fund to be administered by the American Military Relief Association for the benefit of the men who have gone to the front, in the purchase of candy, cigars, tobacco, and such other creature comforts as the average man craves, but which are not supplied by the United States Government.

These pictures are being distributed by Titan Pictures Corporation, of which Frederick Russell Clark is president. Titan Pictures Corporation is located on the twelfth floor of the Century Building, corner Adams and State streets, Chicago. This corner now bids fair to become the real reel center of the film industry.

All "Mary Turners" Invited to "Within the Law"

A "reunion of the Marys" is planned by the Greater Vitagraph during the current showing of "Within the Law" at the Broadway theatre, and to this end invitations have been sent out to the several famous actresses who played the role of Mary Turner in the stage productions of the Bayard Veiller play.

The part was created by Jane Cowl when the play was presented at the Eltinge theatre, and she continued in the role during the eighty weeks of the run here. Close on the heels of the great success here, nine companies were organized to present the play—eight in the United States and Canada and one in England.

In addition to Miss Cowl, the part of Mary Turner was played by Helen Ware, Muriel Starr, Clara Joel, Emily Stevens, Margaret Illington, Aline McDermott, Catherine Tower and Edyth Goodall. The last named actress headed the English company, which, by the way, was directed by Sir Herbert Tree.

All of the Marys but Miss Goodall are in this country and the Vitagraph Company has invited them to witness the film production of "Within the Law," Thursday afternoon. Alice Joyce, who plays the part in the screen version, and who will be known as the last of the Mary Turners, will be in the party with her sisters of the spoken drama.



Glimpses of the O Henry Pictures Produced by Vitagraph and Released by the General Film Company. Left to Right, "The Marionettes" with J. Frank Glendon, "The Green Door" with Walter McGrail and Mildred Manning, and "The Guilty Party" with Patsy DeForest.

Wide Distribution of Fox Pictures in Line with Ideals

THAT the motion picture spreads the gospel of an international spirit is the statement of William Fox, president of the Fox corporation. As a practical evidence of his theory it may be cited that the company is continually adding new links to the chain of countries by which he hopes to encircle the globe.

Fox films have been shown for some time in Norway, Sweden, Spain and Portugal, and contract have recently been closed for the following countries: Chili, Peru and Bolivia, and arrangements are being made whereby the Fox pictures will be shown in remote parts of Argentine, Uruguay, Paraguay, as well as Brazil, in which latter country the Fox pictures have been established for the past two years.

It is interesting also to note that the following countries are still available for foreign buyers: Italy, France, Russia, India, Dutch East Indies, Japan, South Africa, Philippine Islands, Central American republics and Panama.

Even in disrupted Russia, where almost every living condition is unsettled, negotiations are now being made for showing the Fox Productions.

In some cases theatres are said to be actually built to properly introduce the Fox films. This is more recently true in Spain and Portugal, where plans are being rushed to complete new theatres to show Fox features to the Spanish and Portuguese picture loving public, so great is the demand.

Elsie Ferguson Starts Production Under Maurice Tourneur

ELSIE FERGUSON has arrived in New York, the following conclusion of "Shirley Kaye," one of the season's most successful theatrical offerings, and will commence her motion picture activities for Artcraft Pictures within a few days. Simultaneous with her arrival it was announced by Artcraft that Miss Ferguson's first picture, "Barbary Sheep" by Robert Hichens, will be staged under the direction of Maurice Tourneur, producer of the Mary Pickford Pictures, "A Poor Little Rich Girl" and "The Pride of the Clan" as well as various other recent film successes.

The story of "Barbary Sheep" is laid in Algeria and as a book, proved Robert Hichens' greatest seller since "The Garden of Allah." Mr. Tourneur, several years ago, spent many months in the Northern part of Africa, and his familiarity with the country will prove a great asset to him in the production of this picture.

To those who are familiar with "Barbary Sheep" and the talents of Miss Ferguson, it will readily appear apparent that this subject should afford an admirable vehicle for the well-known actress. Immediately upon completion of the picture now being staged by Mr. Tourneur at the Fort Lee Studios, he will start on the Ferguson play.

Kerrigan Soon Starts Producing

June 5 has been tentatively fixed as the date on which J. Warren Kerrigan will begin his career as an independent producer at the studio of his company in Hollywood. The organization of the company has been going on since the expiration of Mr. Kerrigan's contract with Universal some months ago, and it is announced there is plentiful financial backing to the project.

Oscar Apfel will be supervising director. Three other directors will have charge of the productions, and from eight to ten plays will be screened during the year.

Robert Brunton will direct the art and technical features of Mr. Kerrigan's photoplays. The first story for screening has already been selected, one that originally appeared in a magazine.

Further announcements are promised by Mr. Kerrigan the early part of June.

Juliette Day Starts Work at American Studio

Juliette Day, who has recently joined the array of stars appearing in Mutual features, has completed her engagement in the musical comedy, "Up Stairs and Down," which has had such a long run on Broadway, and has gone West to take up her work at the American studio.

The first production in which Miss Day will appear is "Betty and the Buccaneers," a story written especially for the new star by J. Edward Hungerford.

Miss Day will be under the direction of Rollin S. Sturgeon who has been directing the work of Gail Kane at the American studio.

Regular "Bluebird" Comedy by Mutual

A bashful small town bachelor, afraid of all women, suddenly is bequeathed a ready-made harem of twelve beautiful wives. This is the situation which causes the fun in "Chubby Inherits a Harem," the La Salle comedy released through Mutual on May 21. The film is said to be replete with mirth provoking incidents.

Paralta Takes Over Clune Studio in Hollywood

Robert T. Kane, vice-president of the Paralta Plays Corporation, who has established his offices in Los Angeles, has taken over the studio of the Clune Company, for one of the Paralta subsidiary producing concerns.

This studio is located at Melrose Avenue and Gower Street, in Hollywood, and is one of the best constructed and equipped in the center of the industry. The grounds cover an area of about 128 acres.

Immediately he secured possession of the premises, Mr. Kane set a large number of men at work making renovations, alterations and additions. These changes will be completed by the second week in June.

In the meantime new properties in furniture and other appurtenances for interior settings are being received from New York and Chicago.

Toto, Hippodrome Clown, Leaves for Coast

"Toto," the Hippodrome clown, left New York Thursday for the coast, where he will be featured in a series of comedies by the Rolin Film Corporation releasing on the Pathe program. The comedies will be made at Los Angeles. Hal Roach, president of Rolin, accompanied "Toto" on the trip. Tom North, of Pathe, was at the station and arranged accommodations for the "funny man." Before the train left, Toto moved into his "make-up" and had several snap-shots taken of himself dangling from the observation platform. Mr. Roach said that he expected to start "Toto's" first comedy immediately upon arrival at the Los Angeles studio.

Next Van Dyke Release

"A Song of Sixpence," filmed from the story by Frederick Arnold Kummer, is announced as the next Van Dyke release on Art Drama's program. This will be before the public in the latter part of May.



Several Empty Stomachs. Mr. Mann is Seated in Center, Edyth Hoskins is on the Comedian's Right, Hank Mann and His Company of Foxfilm Comedy Players Filling a Between-Scenes Wait, and Danny Alberts, Assistant, is on His Left



Three Scenes from "The Beautiful Lie"

Metro Rolfe Production, Starring Frances Nelson

Pick First Paralta Subject for Bessie Barriscale

Bessie Barriscale has returned to Los Angeles and is at work on her last picture under her contract with the Triangle Company. She will have finished this picture by June 14, and will then begin her first independent production for her own company under the dramatic direction of James Young, who will be one of the three directors she will employ in her plan to make eight to ten big productions a year.

Her first photoplay will be founded on Grace Miller White's novel, "Rose O'Paradise." This picture will be made at the Clune Studios in Hollywood, which have been taken over by Paralta. Pending completion of Miss Barriscale's own studio she and her company will work at the Clune establishment.

Village Blown Up in Metro Film with Barrymore

An entire village was recently blown up "somewhere on Long Island." It was not a gunpowder explosion, nor was it a German bomb that destroyed the thirty houses that went up in smoke. The village was erected in one week by Edward J. Shulter, technical director of the Metro-Rolfe studio. The scene will be one of the greatest screened and will be shown in the next Metro super-feature in which Ethel Barrymore will star.

"The Greatest Power" is a story that calls for this work on the part of the technical director, and Mr. Shulter spent many days finding a suitable location for the village that was destroyed by a mighty explosion.

Comedy and Drama Mix in Beban Picture

In "A Roadside Impresario," in which George Beban stars under direction of Donald Crisp, the Italian character actor is seen as owner of a bear which gets mixed up with an apiary. The execution is frightful, but this is merely one of the episodes of the picture.

Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye are prominent in the cast. Bruno is played by himself.

Novel Plans Adopted to Give "Better Pictures"

Clara Laughlin, Organizer of Wholesome Films Scenario Department, Tells of Hopes Profit-Sharing by Authors as Means to Improved Films

MISS CLARA E. LAUGHLIN, the writer, who is at present undertaking the organization of the scenario department of Wholesome Films Corporation, has little regard for the present system of picture production. She doesn't want a perfectly serious minded character in one of her stories to enter a scene on his head to gratify the whim of a scenario writer, seeking to appease what he believes to be the appetite of the public. In all seriousness she fails to see why a scenario writer should be a self-appointed gauge of the public taste when the word which he is adapting is written by an author whose finger is ever on the public pulse.

"I am not foolish enough to entertain the thought that every writer of fiction can pretend to know the technique of the screen," said Miss Laughlin to a representative of MOTION PICTURE NEWS. "But I do believe that instead of permitting the adaptor free rein regarding alterations of a story or play, he should take the author into constant consultation. And not only should these two work together but the director should come into the pre-production conference as well.

"On such a foundation, I hope to set the production department of Wholesome Films working. I well realize the difficulty I am to encounter, but I believe firmly that such can be accomplished. The difficulty of securing the "better-than-the-average" story is another matter the company intends to surmount. I do not believe in the adage of giving the public assorted trash because this sort of stuff has proven lucrative. Give it something better and it is sure to appreciate it. The Wholesome Films Corporation intends to get the better story by offering its authors a share in the profits on their pictures. Such a system not only serves to encourage better work, but attracts better authors to the screen.

"Wholesome Films Corporation in itself explains the quality of picture we intend to produce," continued Miss Laughlin. "The organizers of the company, Mr. Daily, Mr. Allen and Mr. Stanhope are men of no mean means and of business ability. They have kept track of the picture industry and realize there is plenty of room for a project such as theirs. It is not their idea to turn out subjects of a milk-and-water mixture. Strong dramas and good comedies is their aim, but they want them finished so that they will be fit to display in a Sunday school room or before a congregation of old ladies without giving offense. They want them to be free from the ruinous knife of the state and city censor boards, bodies which eliminate the distasteful at the expense of the story.

"To carry out these plans the company intends establishing a string of a dozen exchanges in the principal cities of the country placing them in charge of men, capable of holding intelligent conversation with the Sunday school superintendent as well as the exhibitor."

Writers' Names Held Better Attraction Than Stars'

The prestige of the writers whose books are being adapted for Edison-Conquest Pictures will prove a better drawing medium than any "stars," according to W. W. Hodkinson, president of Forum Films.

"In making this statement," said Mr. Hodkinson in a recent interview, "I am by no means belittling the artistry of those screen players whose distinctive work has carried them into stardom. But a part of the star's success depends upon his or her physical attributes.

"Who has the temerity to say that we shall ever be able to replace a Robert Louis Stevenson, a Richard Harding Davis, a Howard Pyle and some others whose works are being adapted for the Forum program?"

Pathe's Clean Pictures

Illustrative of Pathe's clean picture policy is the March and April Bulletin of the National Juvenile Motion Picture Board. Out of a list of sixty pictures suitable for children, there are twenty-eight from the Pathe Program.

Brady Believes in and Will Follow Dual Star System

THE plan whereby certain players who work best together are continually associated, which has frequently carried out of late by World Pictures, Brady Made has met with such success that it will become a permanent institution according to a statement issued last week by William A. Brady.

Naturally it is not possible to carry out the idea through the entire cast as in the old stock company days upon the speaking stage, but the production of photoplays is a vastly different matter from the production of oral drama," said Mr. Brady. "But the billing of the leading roles by the same players in picture after picture soon indicates to the public that a satisfactory all-around performance is coming.

For example we have been casting June Elvidge for the biggest female role in each of Carlyle Blackwell's plays for several months now, beginning with 'A Square Deal' and including 'The Social Leper' and 'The Page Mystery,' already published, and 'The Crimson Dove,' 'The Price of Pride' and 'The Waster,' to come. Others of our favorite actors and actresses also appear from time to time with Mr. Blackwell, such as Dion Tithe ridge, Arthur Ashley, Evelyn Greeley, Johnny Hines etc., but Miss Elvidge is always there, and expecting her has become a habit with the Blackwell following.

'In the case of Alice Brady I have tried out the same idea by appointing John Bowers her leading man in all her plays since 'Darkest Russia,' in which he had the main masculine part. These picture dramas include 'Maternity,' just issued, and 'The Divorce Game,' 'A Self-Made Widow' and 'The Spurs of Sybil' for future publication.

"I had fully intended to form a similar combination by featuring Montagu Love with Ethel Clayton, but he came along so rapidly that I had to give up the notion and star Mr. Love by himself."

"Do Children Count?" Series Begins—Six Subjects Named

ESSANAY begins its "Do Children Count?" series June 6. These productions, twelve in number, will be released one each week thereafter through the Klaine Edison Selig Essanay Service.

"Do Children Count?" was written by Charles Mortimer Peck, author of Essanay's recently concluded cycle of matrimonial problem plays, 'Is Marriage Sacred?' Good entertainment is announced as the primary aim of these pictures. Though they hinge on child life, and feature little Mary McAlister, aged six years, every effort has been made to inject enough real human humor and realism into them to provide pictures which will be intensely interesting to the "grown ups" as well.

However, "Do Children Count?" will have another aim aside from purely entertainment. It is an appeal for more toleration and consideration of children in the home.

"The Guiding Hand" will be the first unit of this series. It will be a story of a little orphaned girl whom designing relatives seek to despoil of a fortune she inherits.

In "Steps to Somewhere," the second to be released, June 13, the parents quarrel over who shall control their child. A separation results, and the little girl is left to face the world alone.

"The Wonderful Event" is a story of a little girl who wants a baby brother so much that she steals one from its nurse in the park. The result is a near-tragedy, but things come right in the end, for the stork brings a baby boy to the little girl's home, and so bridges an impending disaster.

"The Yellow Umbrella," "A Place in the Sun," and "Where is My Mother?" will be the units to follow in the succession in which they are named. The titles of the six remaining units will be announced shortly.

Alice Howell Directed by Blystone in Century Comedies

IN all of the comedy offerings in which Alice Howell will star the name of which offerings will be, as announced, Century Comedies will be directed by J. G. Blystone. Howell have charge of every detail from selecting the scenario to editing the final outcome.

The name "Century Comedies" was selected by Julius Stern after another title had been given the productions originally.

For three years Miss Howell has worked under Mr. Blystone's direction and has established herself a favorite with exhibitors and the public through her abilities as a comedienne. "Balloonatics" will be the first Century offered to State-right buyers, and all of the subsequent issues in the Century series will be distributed by direct sale of territory.

President Julius Stern will handle the business affairs of the organization from his office in the Mecca Building, the product being sent along from the West Coast as fast as Mr. Blystone can turn out the attractions. In the near future "Neptune's Naughty Daughter" and "Automaniacs" will be released for State-right purchase, following the full distribution of "Balloonatics."

Offering a comedy program with a woman as the star is novelty enough to make the Century series attractive, but when the star can boast the enthusiastic following Miss Howell has among theatregoers, there is an added value to exhibitors in the announcement of the new producing firm.

Boston Takes to Pickford

The latest Mary Pickford feature, "A Romance of the Redwoods," is on at the Modern theatre, Boston, for a fortnight's first run. The reviewers speak highly of it, commending Miss Pickford's adequacy, no matter what demands of drama or comedy are made on her powers of expression, so keen is her perception.

Change Title of Warwick's Latest Offering

"The Shadow of Night" has been selected as the title of Robert Warwick's latest Selznick Picture, just completed by Director Leonce Perret, under the working title of "A Modern Othello." This picture will follow "The Silent Master," the Warwick production now ready for release.

"In changing the title of "A Modern Othello," Harry Rapf, president of the Robert Warwick Film Corp. was guided by his belief that next to the drawing power of the star, the interest of the public in any production depends upon the attractiveness of the title.

Society Women Give Showing of Official War Film

In the ballroom of the Ritz Carlton, on the afternoon of May 18, Mrs. W. K. Vanderbilt, Miss Anna Morgan and others interested in the American Ambulance Field Service, in France, gave a private performance of the third episode of the Official British War Pictures, controlled in this country by a company of which W. K. Vanderbilt is the head, and released by Pathe, the big international film concern.

A subscription was taken for the benefit of the American ambulance, the activities of which are shown in the remarkable pictures filmed under the auspices of the British Government.

Lockwood Film Should Go Well

The advance publicity received by "The Haunted Pajamas" through its appearance in book form is looked upon by Fred J. Balshofer to give impetus to the demand for the picture in which Harold Lockwood stars. Francis Perry Elliott is author of the book which has attained wide circulation.

Countless embarrassing situations surrounding the pajamas are said to be faithfully reproduced in the picture version.



C. Gardner Sullivan, Ince-Triangle Scenario Department

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

Through the courtesy of George K. Spoor the Chicago Historical Society will receive a film record of the visit of Marshal Joffre and Premier Viviani to this city. The pictures of the reception to the French party are being made at the Essanay studio and will be placed in the Society's archives.

The Lea-Bel offices have been removed to 612-14 in the Schiller Building on West Randolph street.

The American Bioscope Company has opened downtown offices in the Continental and Commercial National Bank Building at No. 208 South La Salle street.

H. Schoenstadt and Sons have purchased the Halfield theatre at Fifty-fifth and Halstead streets. It is a modern house and has a seating capacity of 1,000. They are arranging to show Artcraft program. This now makes six theatres under the Schoenstadt direction.

The local Vitagraph office announces that they are dickering for the securing of a big Loop theatre for the opening of "Within the Law." Their Peggy Hyland feature, "The Sixteenth Wife," ran at the Ziegfeld theatre last week.

The new Silee Film exchange, being run by Greiver and Herz, has moved from the fourteenth floor of the Consumer's building to the fourth floor. They are now permanently installed with a fine layout of offices and shipping room that covers 2,000 square feet of space. They will handle a weekly and bi-weekly program of short subjects, together with a list of nine multiple reel subjects now ready.

The members of the Chicago Exhibitors' League, aided by Harry Leonhardt, western manager of Fox, drafted two hundred telegrams of protest against the proposed government tax on film footage and sent them to Illinois congressmen and senators at Washington.

Elmer Pearson, formerly Chicago sales manager of the Max Linder comedies, has been made sales manager of the K.E.S.E offices here, it was announced last week.

Jones, Linick and Schaefer have purchased the Illinois state rights to "The Crisis." Sherman-Elliott, who purchased the world rights to the picture made the arrangement for the transferral.

The Rose theatre, Harry Miller manager, distributed a nifty little picture of Douglas Fairbanks during the run of "In Again—Out Again" at that theatre. The Rose is an all-night house.

Picture Taxation Change to Be Fought Out

The meeting of the Committee on Revision of Licenses of the Chicago City Councils will be held Thursday of this week to again take up the matter of change in the taxation of motion picture theatres in the city. The proposed bill now in the hands of the committee plans to do away with the present uniform tax rate on all theatres and substitute a graduation scale of taxation, according to the capacity of each house.

While this method of taxation has been working in a number of cities throughout the country the Chicago exhibitors are opposed to it. The present uniform rate of taxation on Chicago theatres, no matter what size, is $200 a year. In view of the fact that the proposed graduating tax will have as its minimum levy the sum of $200 the exhibitors see no relief in sight.

In order to make a fight against the proposed bill the exhibitors of Chicago will have a representation at the coming meeting of the committee to urge that the bill be killed.

Enlarge Offices of Artcraft-Paramount

Since the coming together of the Paramount and Artcraft interests it has been announced that plans for enlarging the Artcraft Chicago office in the Consumers' Building are under way. A part of the Paramount force, whose local offices are in the same building, will be moved into the Artcraft suite.



Scene from "Beware of Strangers" (Selig)

Police Stop Exhibition of "Spirit of '76"

Fifty policemen and detectives with heavy night sticks, loud voices and other means of displaying their force, swooped down on Orchestra Hall, Chicago, on Monday night, May 14, and stopped the attempt of Robert Goldstein to show his much advertised picture spectacle, "The Spirit of '76." Goldstein, after spending thousands of dollars in display advertising for the premiere of his picture in Chicago, scheduled for May 7, was informed two days before the opening that a permit could not be granted by the police censor board.

From that time up until the night of the sensational police interference, Goldstein had tried every means to secure a permit. Several thousand feet of the film was cut out, numerous other changes were made and mandamus proceedings were started against the city by the producer. Suddenly on Saturday, May 12, Goldstein came out in all the Chicago papers with another advertisement stating that the picture would be "positively" shown on the following Monday night. The raid followed.

Tuesday night, May 16, Goldstein gave a private showing to Judges Baldwin and Walker and the Chicago Censor Board. The result is awaited with interest in Chicago motion picture circles.

Red Cross Aid Advocated by Reel Fellows

The Reel Fellows' Club started their "booster nights" program of entertainment agoing in a lively and satisfactory manner in their club rooms on Friday night, May 11. The occasion was announced and entitled as Universal Night and all of the employes of Universal's local exchange who could possibly attend were present to share in the fun and camaraderie that filled the air.

Sol. Lesserman, manager of the Laemmle Exchange, and F. J. Flaherty, sales manager of Universal, spoke to the Reel Fellows on behalf of their organization and created the enthusiasm aroused.

During the course of the speeches it was proposed to take some immediate and helpful action on behalf of the Red Cross campaign for funds. A suggestion to have slides made and run in all the Chicago houses appealing to the public to aid the Red Cross was unanimously favored. Voluntary donations from those present brought enough money to pay for the making of the slides.

Starts Military Drill

Walter von Kolhacker has started quite a trend among the employes of his plant to drill them in military tactics. They are being instructed daily in the studio under the direction of a private tutor, and all are evincing great interest.

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

THE HANDY LIST OF WINNERS

THE BIG "VOICE"

The Universal's Surprise Mystery Serial Making a Big Noise Everywhere

THE mammoth serial production—the Universal's latest and greatest the surprise mystery serial photo-drama "THE VOICE ON THE WIRE"—is the big noise in movie circles these



The "Thought Machine" from "The Voice On the Wire"

days. It is not only one of the most fascinatingly mysterious dramas ever filmed, but so ably is it directed by Stuart Paton (who filmed the big Universal spectacle, "20,000 Leagues Under the Sea"), that there are punches in every reel and every episode leaves the audience in a state of suspense that is sure to bring them back to the next.

Roy Wilson, popular Universal star, plays the lead, and opposite him is beautiful Neva Gerber. They are supported by Joseph Girard and a huge and brilliant cast, while the production is lavish on the extreme. Every sort of thrill that appeals to the movie patron is present in this multi-reel drama, from the deeds of daring and the element of mystery to an all-absorbing romantic and adventurous love story.

"THE VOICE ON THE WIRE" first appeared in book form. It was written by Eustace Hale Ball, who novelized "Trapped in Souls" and other successes. It has been read and enjoyed by multitudes and its appearance in film form has been eagerly greeted by these readers throughout the country.

So strong an impression did this wonderful serial make at a private showing that it was booked for the entire circuit of Marcus Loew theatres. These prosperous houses have first choice of everything on the market, yet in spite of all competition and solely on merit, "THE VOICE ON THE WIRE" was chosen. Here is a worth while tip for exhibitors. Get in touch with your nearest Universal Exchange today and arrange for a booking or address the Home Office.

Dull Days Disappear When Right Picture is Shown

SCREEN MAGAZINE GETS CROWDS

JUST as the demand for information and the average person's love for pictures has made huge successes of the great illustrated periodicals, so the Universal Screen Magazine has made its popular appeal to the masses who want to be informed, instructed and entertained at the



Making Original Model for "Hiker" Monument Universal Screen Magazine

same time. The Universal Screen Magazine is a huge popular illustrated magazine in moving picture form. Its range is so wide as to include something of interest for every person who sees it, regardless of age or sex. There are cooking lessons and beauty hints; latest progress in science, industry, manufacture and the arts, detailed views of the making of many things in daily use; physical culture subjects; our dumb animal friends; what we eat; intimate views of great cities and the remarkable animated sculpture by the famous sculptor Willie Hopkins. No mere list of subjects can begin to give any idea of the fascinating character of this one-reel feature. Wherever it is shown it creates its own demand. If you show it once you must be prepared to show it every week. Get in touch with your nearest Universal Exchange today and if your competitor hasn't already beaten you to it, you can book this wonderful release that will pack them in on the dullest day. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

COMEDIES THAT TICKLE

Bring the Tinkle-Tinkle-Tinkle of Coins to the Till—Three Varieties to Choose From

COMEDY night is the night of profits as every Exhibitor knows—if you have the right comedies. The mighty Universal makes this easy by supplying three distinct varieties of comedy under the Nestor, L-KO and Joker Brands. The first is in the nature of polite or parlor comedy, though the funny antics of Eddie Lyons and Lee Moran are broad enough at times to satisfy even a lover of horse play. L-KO'S are unique. There are perhaps more daring stunts put out under the L-KO Brand than are usually found in the so-called stunt dramas. L-KO'S are deservedly popular. They are getting the money for Exhibitors everywhere because they are laff-getters and therefore prime favorites with the fans. Jokers are always screams. If you want to book the funniest comedy ever filmed get "The Cross-Eyed Submarine," a burlesque



Joker Comedians in "A Simple Sappho"

of the Universal's famous "20,000 Leagues Under the Sea." It is full three reels, but was cut down from four so you can imagine that it is crammed full of action. On the opposite page you will find under "SPECIALS" these comedies listed for the week of June 11. Book them all for a big comedy night and clean up. Any Universal Exchange.

WATCH FOR "THE GRAY GHOST"

Based on the Famous Saturday Evening Post story "LOOT" by Arthur Somers Roche.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

PICTURES TO PLEASE PEOPLE

KEEPS 'EMPOSTED

Universal Animated Weekly Gives the Fans the World's News First on the Screen

NEVER in the history of the country have newspaper circulations reached the amazing figures that prevail at the present time. There is no lack of news these days and people who ordinarily would look at a paper occasionally now read as many as they can get. Today the world's news affects every man, woman and child. In villages and hamlets as well as in the great cities people want the *latest* news and no other.

So it is with the Universal Animated Weekly. It is always first on the screen with the latest news of the world in pictures and the movie patrons know it. The demand for prints is increasing every week at a most gratifying rate. Nowadays people want not only to read and know of the world's doings, but they want to see the events in moving pictures, exactly as they happened. Book the Universal Animated



First Girl "Cameraman" Shoots for the Universal Animated Weekly

Weekly and you will be giving them what they want. That is why the U. A. W. will pack them in on the dull day when nothing else will muster a corporal's guard. Book thru any Universal Exchange

"SONG HITS IN PHOTOPLAY"

is a split reel release that you should ask your Exchange about at once. Get it before your competition does. The story of the greatest song hits of the day are told in moving pictures and the characters are portrayed by leading singers who have helped to make these songs popular. Great chance for song contests etc. Full particulars from your Exchange.

THE FIRST SATURDAY EVENING POST STORY EVER FILMED IN SERIAL FORM

The Mighty UNIVERSAL Program

The Exhibitors' Best Friend is Followed Every Week by Millions of Fans



PEOPLE hate to see an entertainment backwards. They hate to go to a feature performance and find that a reel has been run, and they have to see the last four reels first. They like to go to a theatre and see a good program show. They can drop in any time and get the whole show. That is but one of many reasons why the Universal Program is followed by millions of fans throughout the world and why it is now in both quantity and quality greater than all competition combined.

SPECIALS

On the Universal Program Week of June 11

BUTTERFLY—"THE FIELD OF HONOR" (Five-Reel Military Drama) Allen Holubar, Louise Lovely and M. K. Wilson

NESTOR—"TO BE, OR NOT TO BE—MARRIED" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"HEART OF GOLD" (Two-Reel Heart Interest Drama) Little Zoe Rae and Gertrude Astor.

L-KO—"CHICKEN CHASED AND HEN-PECKED" (Two-Reel Comedy) Phil Dunham, Lucille Hutton and Weeta Sterling.

UNIVERSAL ANIMATED WEEKLY—No. 76.

UNIVERSAL SCREEN MAGAZINE—No. 23.

JOKER—"ONE DAMP DAY" (One-Reel Comedy) Gale Henry and Wm. Franey.

POWERS—"A PESKY PUP" (Comic Cartoon) and "CHINA AT WORK AND PLAY" (Dorsey Educational) Split Reel.

REGULARS

On the Universal Program Week of June 11

GOLD SEAL—"THE BLACK MANTILLA" (Three Reel Drama) Claire McDowell. "BEYOND THE WAR ZONE IN FRANCE" (Short Scenic)

VICTOR—"MAKING MONKEY BUSINESS" (One-Reel Comedy) Eileen Sedgwick

VICTOR—"THE HOPPING CHIPPER" (One-Reel Comedy) Ernie Shields

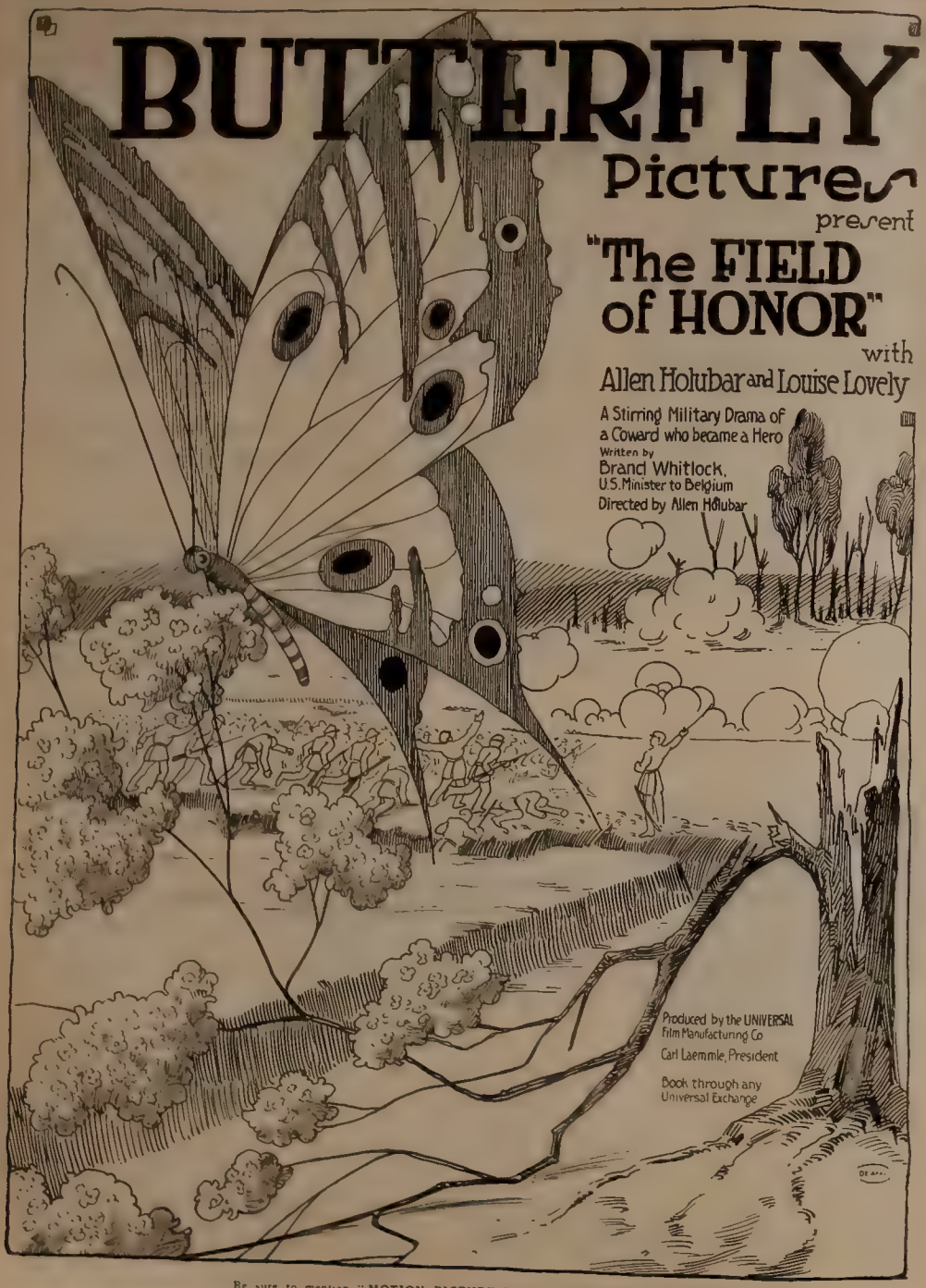
VICTOR—"A BLISSFUL CALAMITY" (Two-Reel Comedy) Fred Church and Fritzi Ridgeway

IMP—"THE THIEF MAKER" (Two-Reel Crook Drama) Molly Malone and Jack Nelson

101-BISON—"THE MYSTERIOUS OUTLAW" (One-Reel Drama) Harry Carey.

IMP—"HER STRANGE EXPERIENCE" Louise Lovely.

Book these specials to strengthen your program no matter what kind of show you are giving. They are the cream of the special subjects available. They will help put over a week feature and "save the show" any time. They are released on the regular Universal Program but may be booked separately at a slight advance. They are worth more because they will bring you capacity at every performance. The regular releases listed here are the backbone of the night Universal program. The best plays, the greatest stars that are appearing in short subjects anywhere. Write your nearest Universal Exchange today


BUTTERFLY
Pictures
present
"The FIELD of HONOR"
with
Allen Holubar and Louise Lovely
A Stirring Military Drama of a Coward who became a Hero
Written by
Brand Whitlock,
U.S. Minister to Belgium
Directed by Allen Holubar
Produced by the UNIVERSAL Film Manufacturing Co
Carl Laemmle, President
Book through any Universal Exchange


UNIVERSAL CURRENT EVENTS
THE MIRROR OF THE WORLD'S NEWS
Proof of the instantaneous popularity and superiority of UNIVERSAL CURRENT EVENTS over ANY and ALL news weeklies is the immediate booking of UNIVERSAL CURRENT EVENTS in New York's biggest Broadway Houses, including THE RIALTO THE BROADWAY THE NEW YORK LOEW'S Theatres FOX Theatres, the largest houses in the country.
You don't need to know any more about UNIVERSAL CURRENT EVENTS than to know that the BIGGEST and BEST Houses in the U. S. have instantly booked it.
If the BIGGEST and BEST Houses understand its value, it's a thousand to one it will prove an instantaneous hit in your house. It tops 'em all by miles. Has no connection with Universal Animated Weekly or Universal Screen Magazine.
If you can get it BOOK IT IMMEDIATELY on contract. All the world's biggest events recorded in marvellous news style that will pack your house at every showing. Book thru any Universal Exchange or direct thru UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York City.

AMONG THE EXCHANGES

Eight Branches in Milwaukee Move Quarters

The last week in May will be moving day for the great majority of Milwaukee exchange men. An order promulgated some months ago, by the building inspector, is the cause of this general migration of Milwaukee exchanges.

Some eight exchanges will forsake their present quarters and take up new ones in the Toy Building, by the first of June. Shortly after Christmas the building inspector notified the various exchanges that they were not in fireproof buildings and designated a number of the downtown buildings which he considered suitable for their purpose. The result is that the art dramas, the Independent Film Co., Pioneers Film Exchange, Magnate Film Co., Kese Co. and the Grauman Amusement Co. will be shortly housed in the Toy Building.

Three new film exchanges will also have their quarters in the Toy Building. They are the Triangle, which will open an office under the management of Ralph A. Wettstein, the Metro Film Co., under the management of F. H. Hoyt and a new exchange which will be operated by Mich Kahn, well known for his long association with the Universal.

Goldwyn Pictures, Ltd., of Canada Inaugurated

Simultaneous with the releasing of its productions in the United States and elsewhere in September, Goldwyn Pictures Corporation will enter actively into the Canadian field through the medium of Goldwyn Pictures, Ltd., a company just organized as the distributing medium for the Dominion.

Goldwyn offices will be in active operation in six important Canadian cities in June, by which time the American offices will also be opened for business.

The head offices of Goldwyn Pictures, Ltd., are already in operation at 37 Yonge street, Toronto, Ontario, and correspondence with Dominion exhibitors is all handled from that city.

The five other cities in which Goldwyn offices will be operated are Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

Publications will be begun at once from Toronto of the "Goldwyn Pictures Bulletin," a Canadian news and service sheet for exhibitors to fully acquaint them with the pictures of this company.

Los Angeles Mutual Manager

L. J. Meyberg is the new manager of the Mutual Los Angeles Exchange, succeeding Mr. Levy, who has been transferred to the San Francisco office of this exchange. T. C. Malcolm has been appointed coast supervisor. L. G. Stang, formerly booker, has been appointed chief clerk of the Los Angeles Mutual office.

Notes of Texas Exchanges

L. B. Remy, who is now handling the super-production, "Joan the Woman," and who was until recently manager of the Triangle Exchange in Dallas, Texas, will be installed in charge of the Goldwyn office in this territory, when it is opened during the summer.

R. W. Lynch, who has been managing the Paramount in Dallas, is now in charge of the Triangle office, and E. E. Owens, who has been assistant manager has been promoted to the managership of the Paramount office.

E. T. Peter, well-known Southwest exchangeman, has been selected to manage the J. A. Cressey Interests in Dallas, the exchange handling Clara Kimball Young and other Selznick productions.

St. Louis Exchange News

C. E. Shurtleff, of the New York Pathe forces, is in charge temporarily of the Pathe branch in St. Louis at 3210 Locust street, until a successor can be found to C. S. Edwards, former manager of the exchange. While he is in charge here Mr. Shurtleff is making some changes in the sales system, to conform with the methods of the Eastern offices.

The Vitagraph Exchange at 3630 Olive street, St. Louis, has a new traveling representative in the person of Harry Strickland.

War Calls Pathe Branch Men

H. M. Osborn, manager of the Philadelphia Pathe Exchange, reports that three of his office force have enlisted. The young men are: J. J. Keating, Albert Spein and William Bevan.

General Film Expanding

Owing to reported improved business of General Film Company, and its added product of selected short length subjects, a number of the branches in the Central West are to have larger quarters.

Business Manager H. H. Buxbaum has made a trip to Cleveland, Detroit, Indianapolis and Cincinnati, to inspect those branches of General Film, arrange for the handling of a doubled output, and to see toward securing enlarged quarters for each of the exchanges. The volume of business at each of these exchanges is said by him to be so great as to make their existing space seem cramped, and when the added releases are all listed a great deal more room will be in demand.

IN AND OUT OF TOWN

Al. Lichtman, general manager of Artcraft Pictures Corporation, is back in New York after a trip to the West Coast and various exchange centers.

Louis Burstein of the King Bee comedies is in New York to remain about three weeks before returning to the Jacksonville studio.

Ben Friedman, of Friedman Enterprises, left New York yesterday, after a few days' stay, on business in connection with "The Mormon Maid."

Ben Shulberg, general manager of Paramount Pictures Corporation, is back at his desk after a visit to the Lasky studios in Los Angeles.



"The Great Holdup," a Scene Secured at Great Risk of Life

JUST FOR FUN

By LONGACRE

FROM the looks of certain picture screens Willard Mack must be a first class salesman as well as a scenario writer

THERE are many who aver that Fatty Arbuckle is the most diplomatic member of the profession in withdrawing from a game while still ahead of it.

WITH CERTAIN APOLOGIES

SAID H. H. Van Loan to George T Pardy.
"I've started strong although I'm tardy."
Said George T. Pardy to H. H. Van Loan
"Your stuff is making the whole trade groan."

YES, Bluebirds are no longer shown in the privacy of the projecting room and Butterflies too must be sought for elsewhere. Reviewers have found themselves forced into the pursuit of nature on the street and now may be seen any day rushing frantically about Broadway endeavoring to discover the hiding places of the 'birds and 'flies.

AT that though the chase sometimes takes on the aspect of a Fox hunt.

COLUMNIST F. P. A. of the New York Tribune instituted the "War Wagon" not so long ago and set it in motion to the tune of "No more booze for us, while the nation's in the fuss." Walter Hill, Eddie Mullen and Ben Grimm announced, before witnesses that they had joined the more or less happy throng. Somehow we think they have an inside tip from headquarters that the war has already stopped.

SOME mean person with a contorted sense of humor, suggested in re the selective draft that press agents be sent to the front as gas bombs.

HORACE FULD, once a reviewer, now a salesman, has attained heights of glory. He is selling "The Honor System" for William Fox.

WE met Ruth Roland on the street the other day and she looked so familiar that, gentleman that we are, we tipped our hat. Ruth gave us an icy stare and passed on. A few pardons or so, Ruth, and we won't do it again.

B. P. FINEMAN was asked by one of his various employers to attend a certain function in evening clothes. "All right," he made answer, "full dress it is." But the employer objected. "No, no, I said evening clothes," he repeated.

SOMEWHERE in the vicinity of this page is a picture secured by our special west coast photographer at great risk to his life. Happening into one of the Lasky bar rooms he discovered the accompanying scene, Mary Pickford holding up Al Lichtman, M. H. Lewis and Arthur S. Kane, while they proceeded to "come through" with all available cash. If the cameraman who snapped the scene hadn't proven himself such an honest fellow in past performances we would be inclined to doubt the veracity of his description of the great holdup. We are still inclined to believe that the whole thing was faked up with the forethought of getting it into the papers. You will observe that Al, though he is going through the motions of giving over his cash, retains a tight hold on the coveted bills. Neither Mary nor Doug have been so fortunate as to lay hands on one bill, however small. Another thing, Al looks far too happy and so spoils the realism of the scene. It might have gotten over to better effect had the genial General Manager registered great pain. You see the whole arrangement is all wrong and we print it only to prove that we are always on the lookout for faked stuff.

JESSE LASKY is now going about with a gun in search of Hiram Abrams who told him the trip to Portland would cost him nothing.

"WORD that — — — was in the neighborhood spread quietly but quickly through the building. Customers came running from far and near to have a look at ———. Girls from the ribbon counter bolted, one might say, and rushed to the front room to have a peep at the ——— hero.

"Ladies who had sold buttons for the last ten years forgot everything else in their desire to see ——— ——— in the flesh.

"The elevator boys enjoyed a rush season. Stairways creaked beneath the rush of many feet. It seemed as if another Pied Piper had established himself in the second floor front."

No, more or less gentle reader, this is not an account of one of General Joffre's receptions but merely a censored story telling the manner in which George Walsh "the gingery star of many William Fox pictures and idol of feminine hearts" threw an entire Los Angeles department store into pandemonium.

JEROME BEATTY says that Mary Pickford is the coming Shirley Mason of motion pictures.

WILLARD BRADLEY begs to make a few corrections in his biography as printed in the Studio Directory. Of chief import are the denials made by Mr. Bradley of the statements that he rides and swims for diversion. Neither is he directing just now, but free lancing in the scenario line while he is not under the Bergere or any other management except his own.

WE caught a glimpse of a postal card which Bennie Zeidman sent to Pete Schmid all the way from Los Angeles. Cameramen having nothing on the artful Bennie in the way of superimposing. We wonder how many different postal cards he thought he was sending.

The Longacre Lampoon

All the News That Fits, We Print — **Longacre Square, N. Y., June 2, 1917**

EDITORIAL

Staunch adherents of the spoken drama seem to take delight in pointing out the lack of plausibility in picture plots. Naturally they are not altogether wrong, but we wonder why they bother so much about the screen. As far as we can see the great majority of the stage plays contain about as much or as little plausibility in proportion to the number produced as the offerings of the screen. Whenever a human, real picture comes on it is allowed to pass without comment from the venomous critics of the picture. But when an unusually mellow melodrama hails along, one that is given large prominence, then they set to work and call all pictures foolish, impossible, ridiculous and whatnot. Ignorant criticism like ignorant censorship is not always to be laughed at either. Sometimes it takes serious proportions.

In reality the man who goes out of his way to pour scorn on the business in general usually possesses some ulterior motive. If his skeleton were rattled a bit, probably a few rejection slips would show themselves. And if this was the case, manuscripts that caused the rejections might possibly be found to be more unreal, more outlandish or at best striking a lower water mark in regard to action than anything produced for the screen.

LOCAL NEWS

Bert Grisman is conducting a states rights deal for the m. p. world these days, which almost leads one to believe that he is exerting himself.

—Ye ed has known Herman Seitz Pul longer than Geo. T. Pardy and agree with him as to his opinion of the former, only more so.

Agnes Smith had a story in the Sun mag. of the m. or 3. morning Telegraph about the N. Y. police and is in no danger of being arrested from now on.

Clara Laughlin, the writer of note, is visiting N. Y. at the present writing.

Adam Hull Shirk, Art Rul foon and ye ed saw Pathe's latest war pictures the other day.

Will Merrin Crawford, the 1st of June is at hand, so to speak, and we'll make out our list of guests when you say the word.

Bill Johnston is stealing the young writers' staff when he heads an edit "Chicago Art Film" Ah, there, Bill.

M. P. News, Inc., is beginning to think about vacations. Christmas will be here soon, say we.

Billy Quirk, the w. k. breeder of French bulldogs, president of the Screen Club and director, is now producing Black Diamond comedies for Paramount.

P. A. Parsons is another p. who also writes at times, he having a story in the June No. of "Forest and Stream."

Hyat Dabb is seeing a lot of the m. p. bus. these days acting as p. a. for Frank Hall.

CORRESPONDENCE

"Prosperity, Not Depression, Result of War Times"

J. J. Holcomb, President of Big Popcorn Machine Works, on Canadian Trip Finds Wholesome Condition Motion Picture Dime Not Hoarded

RETURNING from a trip to Canada, where he spent some time making a thorough investigation of business conditions, J. J. Holcomb, president of the Holcomb and Hoke Manufacturing Company, world's largest popcorn machine maker, whose machines are used in front of many picture theatres, has words both of hope and warning as regards conditions during the war.

"Don't peddle war scare," is the striking keynote of Mr. Holcomb's opinion.

"I feel sure," he said, "that every man in the moving picture trade will be making more money than he has ever made before, not despite the war, but because of the war. And the duration of the war makes little difference in the final result.

"Congress recently voted $7,000,000,000 to be used for war purposes. Most of it will go for new business in this country. Think what that means. The great middle class of this country and the laboring class will spend more money and have more actual cash to spend than they have ever had before. This is especially true considering that purchases in this business, I believe, average considerably less than $1. People will think they are practicing economy. But as a rule they forget the dimes and remember the dollars. And they are always ready to spend ten dimes, if the ten purchases are made at separate times, when they would think twice about spending one dollar.

"I have just returned from a trip to Canada, where I was looking over business conditions. I interviewed the managers of the Commercial Agencies, Government officials, business men, etc. The unanimous opinon was that Canada is enjoying the greatest era of prosperity ever known. Workers are scarce, wages are high, collections are good and business is booming. It is only fair to assume that conditions in this country will be identically the same as those in Canada at the present time.

"It seems to me that the business man who imagines that his business will be seriously curtailed by the war has groundless fears. And if he exercises a little common sense he will recognize that right now is the time to get his share of the easy money which this country is ready to spend. His problem should not be one of retrenchment, such as cutting down expenses by reducing his clerical forces, stock and advertising.

"Instead he should—he must—make every effort to get his share of the $7,000,000,000 which is waiting for him but not by those methods.

"In a nutshell, my idea of business during the war is that dealers never before have had such an opportunity for making big money as they have today. And all that is necessary to make big money is that the dealer take the live man's viewpoint. He should refuse to listen to the little fellow and go after business for all he is worth. In other words sell war prosperity—don't peddle war scare."

N. A. M. P. I. Meeting

The quarterly meeting of the board of directors of the National Association of the Motion Picture Industry will be held in the association's headquarters in the Times building, New York, on March 15.

A record attendance is expected, including probably Maurice A. Chovnski of Chicago, Thomas Furniss of Duluth, F. J. Herrington of Pittsburgh, and Frank J. Rembusch of Shelbyville, Ind., as well as the local directors, who are the heads of practically all of the great producing and distributing, supply and equipment concerns.

Reports from Cleveland

"The Birth of a Nation" is still running strongly in Cleveland at the Opera House, and predictions are that it will remain for an extended run.

At B. F. Keith's "The Garden of Allah" is scheduled to go on in place of "A Daughter of the Gods" some time in the summer.

The Castle theatre is conducting children's matinees for Red Cross benefit.



Edgar Lewis, Directing His Own Productions

Absolute Enforcement of Blue Laws in Iowa

Iowa has Sunday closing. Attorney-General Havner on May 13 began his campaign to enforce the "blue laws" which have been in existence but not enforced for years. Less severe laws were proposed at the last legislature and defeated. The Attorney-General declares he will not have a law on the books that is not being enforced.

Sunday, May 13, he began operations in Des Moines, the state capital, closing all amusements and businesses, except the prescription counters of drug stores. The first move is a test case. If it succeeds Iowa will be under the ban of one of the mose severe Sunday closing laws in the United States. Former Attorney-General Cosson explains he believed community interest should govern and that the laws should not be enforced where the community as a whole objected.

Marion, Ia., was really the first city to fall under the ban. Even the cigar stores were closed there Sunday, May 6, along with the motion picture theatres. Many Iowa towns have voted local option to close the motion picture houses on Sunday, but in all the larger cities and towns they are open on Sunday.

The Attorney-General has announced he will send letters to county attorneys in all the counties within ten days ordering them to enforce the law.

"Better Pictures" Shown by St. Louis House

The Visual Library, which is the St. Louis branch of the National Committee on Films for Children, gave its first matinee at the Delmar theatre, one of the Cornelius group of motion picture houses, on May 5, to an audience of eight hundred.

Miss Sarah Edwards, who promoted the movement in St. Louis, says that the plan of the association is to put the program in other theatres in other parts of the city, which has been separated into districts, with one house showing the program in each district.

A number of coupon cards will be sold to the parents and children in each district, and each card will be good for twelve admissions to as many matinees. The exhibitor is guaranteed $25 for each performance.

Theatre Aids Church

The Jefferson theatre, Dallas, Tex., has given its noon hour during which time the shows are in progress, over to Rev. George W. Truett, for twenty years pastor of the First Baptist Church. The house is filled to its capacity daily. In this way the amusement people are showing a broad-minded spirit of co-operation with the different parts of the public.


THOS. H. INCE
PRESENTS
WM. S. HART
IN "WOLF"
LOWRY
N. C. RANDALL
TRIANGLE — INCE
RELEASED JUNE 10



ONE MINUTE TO LIVE WAS "WOLF" LOWRY'S OFFER TO A MAN WHO INSULTED A WOMAN - - - - - "WOLF" QUICK ON THE TRIGGER RANCHMAN - - PORTRAYED BY WM. S. HART, FALLS IN LOVE WITH HER BUT SURRENDERS WHEN HER FIRST LOVE APPEARS, AND GOES TO ALASKA

SCREEN EXAMINATIONS

"Her Fighting Chance"

(Arthur Jacobs-Frank Hall—Seven Parts)

REVIEWED BY PETER MILNE

JAMES OLIVER CURWOOD'S virile story of the Canadian Northwest, "The Fiddling Man," upon which "Her Fighting Chance" is based, has been given a magnificent setting by the producers. Director Edwin Carewe took his company to a southern spot where there was plenty of snow and just the right scenery in which to set Mr. Curwood's story. Several times was the invitation audience at the Broadway theatre moved to applause by the transplendent beauty of the scenes.

In all other respects "Her Fighting Chance" is a picture the likes of which are seldom seen. The story has one long powerful vein of suspense. Technically, the scenes have been so arranged that the utmost has been gotten from this valuable property. Certain incidents are withheld from the audience just long enough and then finally they are flashed across the screen their effect is thrilling, to say the least.

The cast is headed by Jane Grey, who handles the role of Marie excellently. Thomas Holding as Thoreau and Percy G. Standing, as Corporal Blake of the Northwest Mounted Police are the other principals. The picture is really a three-cast one after the story gets under way. That the interest is kept up to such a high point with the play practically wholly between the three characters is another tribute to the adaptor and director in their fine arrangement of the continuity.

THE STORY AND PLAYERS

Corporal Blake (Percy Standing) is sent to apprehend the murderer of Francois Brecault (Fred Jones). All evidence points to Thoreau (Thomas Holding) as the guilty man. Blake arrives at his cabin while he is away and is greeted by Marie (Jane Grey), his wife. Posing as a friend of her husband's, he learns from her that Thoreau and Brecault quarreled shortly before the murder was committed and that the former was absent from his home at the time. This, together with the dying man's confession that Thoreau was the murderer, seems undeniable evidence. Blake, fascinated by Marie, agrees to let Thoreau escape providing she pay the price. After a supreme struggle, she is ready to acquiesce to his demands when Thoreau arrives. Blake arrests him, but during the night Marie helps him to escape. Blake goes in pursuit. In the meantime the officers at the post have received the dying confession of Pastamoo (William Cohill) that he committed the murder. They hurry to Thoreau's cabin. The chase has led pursuer and pursued around a circle and back at the cabin. Blake mistakes another officer for Thoreau and fires at him. The officer returns the fire, killing the villain. Thoreau and Marie then learn that they are free from suspicion.

"Atonement"

(Brady-International Service World Film—Five Reels)

REVIEWED BY PETER MILNE

"ATONEMENT" is the first of the selection of foreign made pictures to bear the Brady-World trade-mark. Featured in it is Regina Badet, who has made appearances in this country heretofore. The producers provided Miss Badet and her supporting cast with a story not worthy its allotted space. Its likes have been seen at other times, too—very often when an inventory of the older pictures is taken. Miss Badet and some gorgeous scenery, secured in the artificial gardens of some chateau, form the main features of importance in the picture. The scenes are really beautiful, and are enhanced by careful lighting which was apparent even through the badly marred print shown for review.

Miss Badet's appeal is practically entirely sensual. She dances in the first reel some Grecian affair. The scenario evidently called for as little clothing as possible for this scene. Miss Badet executes the dance grotesquely, and spares not the feelings of those who advocate the concealment of the flesh. That she executes the gyration in a setting of great beauty can hardly warrant the expression that it is artistic. Again later in the picture the star does something of a Spanish fandangle, fandango or what not and incorporates in it a few movements typical of the cabaret performer's interpretation of the beach at Waikiki. Miss Badet as an actress sometimes finds difficulty in scoring effectively. A writhing movement is her most worked medium of expression, which often is substantiated by an explanatory subtitle.

The rest of the principals do work of a typical continental character. The extra parts seem to be taken by the better players all in all. The direction suffices under the circumstances. The light mess of the story causes it to drag quite a bit in its middle reel.

THE STORY AND PLAYERS

Manuella (Regina Badet), a dancer, is loved by her partner, Lionel (Burt Grossmith). Count Rezzi (Albert Sterner) covets her, and along with Marco (Fred Gerard), Manuella's manager, whom he has in his power, succeeds in having Lionel arrested for a theft of which he is innocent. Rezzi then has freedom to Manuella, providing she will pay the price. Manuella learns that Marco was the real thief before he dies. Going to Rezzi, she pretends assent to his demands, and secures Marco's written confession from him. He struggles to regain it, and Manuella shoots him. Before he dies he atones for his misdeeds by blaming only himself for the firing of the shot. Lionel is liberated.

"Southern Justice"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"SOUTHERN JUSTICE" in its simplicity and charm in its richness of characterization, its stirring and interesting adventures to the plot is pleasantly reminiscent of other Bluebirds written and produced under the auspices of Jack Reynolds. And like the producer of "Southern Justice" is a comedy drama of a sort that entertains more by the colorful bits infused in it by its author-director than by plot. Frankly the plot of this picture is extremely slow in beginning; there is a wealth of scenes that are "atmosphere" and little else but when atmosphere makes you laugh and makes you warm with its very homely realism, then the absence of conflicting forces is hardly noticeable.

"Southern Justice" is laid in the South in piney time. The scenes depicted on Jack's plate were chosen with an eye for their artistic effect. They are always enhanced by excellent photography. The characters in the story become friends to be remembered when the picture draws to an end. George Hernandez's part of Judge Morgan is a delightful one, and Charles Mailes as Major Dillon contributes a fine characterization. Elwood Bredell, a clever youngster, plays the part of the boy, Daws Anthony. Myrtle Gonzalez is charming as the heroine.

THE STORY AND PLAYERS

Daws Anthony (Elwood Bredell), a young boy, is reared for by three old men, Judge Morgan (George Hernandez), Roger Appleby (Jack Curtis) and Caleb Talbot (Jean Hersholt). To the southern town come Ray Preston (Fred Church), who proceed to buy some of the Judge's property. Head to break up the romance of Carolyn Dillon (Myrtle Gonzalez) and Wallace Turner (Maxfield Stanley). Traces of oil are discovered on the purchased property, and Preston at the suggestion of Major Dillon (Charles Mailes) makes ready to sell a half interest in the land to the townsfolk for a large sum of money. Daws discovers that Preston has "oiled" the land to accomplish this very end. Judge Morgan sees to it that he returns the money, threatening him with tar and feathers unless he complies. With the departure of Preston Carolyn and Wallace patch up their quarrel through the good services of Daws.

"Unconquered"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THERE are points about this play which make it very hard to judge of its qualities as good entertainment for Paramount audiences which is what we are expected to estimate. The role of Mrs. Jackson, taken by Fannie Ward, is that of a mother whose one thought is for Little Billy (Jacobs), and as a fond mother Miss Ward is a success. There are a few dramatic moments, and a tremendous climax when the mother bares her

bred Ubo the Voodoo negro as a sacrifice in place of Billy.

But there is no leading male role opposite Miss Ward. Darnley, the character played by Jack Dean, is intended to be the "hero." The woman and child lean upon him for advice and guidance. But he does absolutely nothing but be "present." We have never seen anything like, or even approaching this character in any previous dramatic creation. His is a gentle and loving soul, but not even romantic.

Mabel Van Buren as the vampire, Tully Marshall as the Voodoo Man and Lule Warrenton as the Voodoo Queen gave excellent individual performances, but the characters in the play seemed automatically whipped in and out, as convenience of a much too obvious plot demanded. Hobart Bosworth, supposed to be a villain, had to be labeled as such. He gave little evidence in the character he portrayed, of being the "bad man" the part called for.

THE STORY AND PLAYERS

Mrs. Lemming (Mabel Van Buren), a designing widow, breaks up the happy home of the Jacksons (Fannie Ward, Hobart Bosworth, Billy Jacobs). Richard Darcier (Jack Dean), an invalid writer, becomes the friend and protector of Billy and his mother, and by a frame up is named as correspondent in divorce proceedings in which Billy is given to his father. Jake (Tully Marshall), a Voodoo crazed negro servant of Richard, is about to kill Billy when Billy's mother comes upon them. She insists a white woman, not a child, must be the sacrifice, and offers her breast to the gleaming knife when her husband and Richard come to the rescue, and the father gives up the custody of the child to its more worthy mother. Lule Wolfe is the Voodoo Queen who demands the sacrifice.

"Maternity"

(World Films—Five Reels)

REVIEWED BY PETER MILNE

SHANNON FIFE took for the central character of this picture a woman fearful of becoming a mother, due to the fact that the women from whom she was descended brought their children into the world at the sacrifice of their own lives. A delicate subject indeed, but from the standpoint of its delicacy it has been treated with due respect. But "Maternity" is not altogether an acceptable picture, even though it contains some action that is intense. Its continuity is ruffled several times by the large cast which, though the identity of its members is ultimately clarified, necessitates extremely close inspection to prevent confusion. Mr. Fife has developed his theme along lines more sensational than basically convincing. The big fire scene at the end, which is highly realistic, is evidently meant to serve as a means to instill in Ellen the sense of mother love, yet the action fails to bring this clearly forth. In fact, when at last Ellen's transformation is finally complete, a retrospective glance brings to light the fact that it was effected by physical means more than a mental awakening. With such a theme as that possessed in "Maternity," one wishes that it had been treated without so much melodrama.

Director John O'Brien has handled the story as effectively as possible. His fire scene is good as a whole, although there is much detail in it that is not always clear. The automobile accident constitutes another thrill, and is done after a fairly good manner. Scenes and settings are selected after the usual World Film fashion.

Alice Brady as Ellen puts her part over with force. David Lowell as her husband is principal in the supporting cast, which in general handles every situation effectively.

THE STORY AND PLAYERS

Ellen (Alice Brady) marries Locke (David Powell). She refuses to bear children, owing to the fact that her mother died when she was born. Locke because of her attitude, drifts away from her to an old love, now a widow with an only child, Constance (Madge Evans). Ellen grows more fearful of her imagined fate with the death of her sister (Florence Crane). A day comes when little Constance seeks Locke at his home and finds Ellen. Ellen starts home with her in an automobile, which meets with an accident. Ellen and Constance are taken to a hospital to recover. A fire breaks out, and, at the risk of her life, Ellen rescues Constance and restores her to her mother. With this her fear has vanished, and Locke seeing the change, returns to her.

Marie Chambers, John Bowers, Herbert Barrington, Stanhope Wheatcroft, Charles Duncan, Louis Grisel, Julia Stuart and John Dugley have parts of prominence.

"The Boy Who Cried Wolf" and Other Pictures

(Conquest-Forum Films—Six Reels)

REVIEWED BY JOSEPH L. KELLEY

AS picturized, "The Boy Who Cried Wolf," from the story by Richard Harding Davis, does not measure up to the story itself as a source of entertainment. As the feature of the Conquest Pictures program it is not up to the standard. The story offers far better opportunities between the covers of one of Davis' books of short stories than on the screen. Mr. Davis never intended that this particular story should be adapted to the screen, else he would have put into it more of sustaining interest, more action and less of the light, dreamy narrative. What it lacks in strength of plot it makes up in its timely appeal and good, wholesome thought for the younger generation who are instilled with the desire to show their patriotism. "The Boy Who Cried Wolf" will serve is an excellent filler for a featured program. It is in two reels. E. H. Griffith directed.

Albert Hackett presents the part of Jimmy, a Boy Scout, who, after hearing a lecture by a war correspondent, is instilled with the desire to be of service to his country. The correspondent had told the Scouts that every suspicious character whom they saw should be watched. Jimmy from that time on is on the watch and discovers a suspicious looking man making a map of the topography of the country surrounding his home town. The suspicious stranger is in reality a spy, and Jimmy receives the honors of his troop.

"Crystals and Their Beauties" is a good scientific offering in a split reel with "The Making of Hundred Ton Guns," a timely industrial showing.

"The Story of Plymouth Rock" is a one-reel drama telling of the Pilgrims.

"Skylarking on Skiis," a scenic sport picture, shows Dartmouth College students in stunts on skiis. "Farmer Alfalfa's Wayward Pup," an animated cartoon, completes a good program.

"Freckles"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WE always look to thorough enjoyment and sincere entertainment when Jack Pickford comes on the screen. With Louise Huff in "Freckles" we predict the greatest success the famous Mary's brother has yet attained. Gene Stratton Porter's remarkably dramatic play has been staged in most beautiful settings, and it is only a case of giving the right emphasis to all the good points in this production, which from several angles will bear sincere praise.

As stated, Jack Pickford lives his part, as usual. He obviously does not gain our sympathy because of his good looks, though his expression and manner on the stage compel interest at once, but he has that something which has made his big sister the highest salaried artist, and that something, as we have explained before, seems to be his ability to live any natural role that is assigned to him, as if he were actually that character.

He can look the most sorrowful, the most bored, the most tough, the most stupid, the most cheerful and happy boy, as occasion may require, and as Freckles we frankly say we like his role the best of any to date. For Freckles is a real hero. Hobart Bosworth makes an ideal John McLean, Louise Huff a satisfactory Angel (although her swamp costume is laughable), Billy Elmer and Guy Oliver excellent heavy villains. The fight between Freckles and Black Jack (Billy Elmer) is worthy of special mention.

There can be no doubt of the tremendous drawing power of the story, and this is a most excellent adaption of it in pictures. The timber scenes are magnificent.

THE STORY AND PLAYERS

Freckles (Jack Pickford), a one-armed orphan waif, runs away and finally is given the name of the father of John McLean (Hobart Bosworth), a lumber baron, who takes a fancy to the spunky boy and makes him forest guard over some very valuable trees. In the forest he meets Angel (Louise Huff), whom he worships desperately. In an encounter with lumber thieves he is all but killed, and taken to a hospital. There he is nursed back to health by Angel, whose true love he learns. In the meantime his father, an English nobleman, dies, and his uncle traces him to the hospital, where he learns of his noble birth, and now he can declare his love to Angel—whom he has felt far too good for in unknown, as he believed himself to be.

"The Millionaire Vagrant"

(Triangle Ince—Five Reels)

REVIEWED BY PETER MILNE

"THE MILLIONAIRE VAGRANT" presents the story of a young man who, in fact, lives on six dollars a week and thoroughly enjoys it. He meets on six dollars a week and thoroughly enjoys it. He meets on six dollars a week and thoroughly enjoys it. He meets and has his eyes opened to the hardships of the poor. The element of the picture is a rather inconsequential affair. A very rich young man who believes he can get along easily on six dollars a week, does appear terribly attractive to the spectators' eyes. Perhaps that is why the author chose to call him Du Peyster. After it is all over Du Peyster decides to erect educational institutes and help the poor along, which is an ending divined in the first reel.

One wishes that J. G. Hawks had reserved his efforts for a more worthy cause than the production of such uncommercial things as the present story. Attorney, who is lenient with a pretty prisoner and who writes her a note in the court room to meet him that evening. This girl, supposedly another needy creature, turns out to be secretary to some Reform Society. The picture also needs much explanation in the way of subtitles. There are too many of them for the good of the continuity. Then too the continuity is spoiled more than once by certain jumps that give the appearance of having been caused by the editor.

Charles Ray brings to the artificial role of Du Peyster his winning personality and manages to make the part effective in some of the scenes. Victor Shertzinger directed.

THE STORY AND PLAYERS

Steven Du Peyster (Charles Ray), a young millionaire, bets with an attorney, Blackridge (J. Barney Sherry) that he can exist in the tenements on six dollars a week. In his new surroundings Steven becomes acquainted with Ruth (Sylvia Bremer) and half a dozen folk in various stages of poverty and despair. Ruth is arrested on some charge not altogether clear. Steven, in attempting to regain some of his valuables held by Blackridge in order to provide counsel for the girl discovers that the lawyer is a roue. He acts as prosecuting attorney in the trial and drops the case when Ruth seems willing to accede to his suggestions. He writes the note which Ruth makes public. Du Peyster, his bet won, enters on a life of reform work with Ruth as his partner.

Jack Gilbert, Elvira Weil, Dorcas Matthews, Aggie Herring, Josephine Headley, Carolyn Wagner and Walt Whitman are others in the cast.

"Mystery of the Double Cross," No. 12, "The Riddle of the Cross"

(Pathe—Two Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a tense chapter of continued mystery, well featured, keeping the audience guessing at every turn in a manner which has marked this serial throughout. Bridgey Bentley tries to take advantage of Philippa's love for her father to trick her into marrying him, but fails through Dick's watchfulness. The masked stranger has little to do with this episode, which gets its dramatic tension from Bentley's trapping Philippa's father and forcing him to order some stock sold which will mean his utter ruin.

Bentley gives him the alternative of agreement to Philippa's marriage to himself.

Of course, the stock is not sold, and the foundation is laid for the still further pursuit of the girl with the Double Cross, when a stranger, whose identity seems certain, shows the mark on her shoulder only to be a ruse.

"The Neglected Wife," No. 1, "Beyond Recall"

(Ballin Pathe—Two Reels)

REVIEWED BY GEORGE N. SHOREY

THERE is more plot to this picture than has been usual in some "serial" offerings. This episode, by itself, has all the dramatic elements of a complete story well acted and smoothly presented by Ruth Roland and a highly competent support.

The story opens with Margaret's arrest on suspicion of implication in a heavy tragedy at the store where she is working. She calls upon Kennedy, her lost secret helpher. Meantime Dr. is the villain, tries to have suppressed a story showing up his villainy.

Kennedy, after taking Margaret home, must take her to a secret apartment. His wife, returning soon after, finds Margaret's comb and receives an anonymous note warning her to watch her husband. She is all broken up over this mystery.

"Clover's Rebellion"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

SACRIFICE of social ambitions creed or power and all the accompaniment and miseries that attend a young girl offered on the altar of greed by a heartless mother form the theme we have here in whole. One inevitable Duke, old and [illegible]. And the other woman, who loves the Duke and loyally by her jealousy saves the girl.

From the above you will see that Anita Stewart has not a chance to do anything new in this production, and she meets that opportunity not at all. She finds it trying to compete with her own clever personality a series of situations that have been done to a little different way by so many capable artists on the stage and screen, we almost know by rote what is coming next.

Yet these stereotyped scenes found their market because the public will undoubtedly go to see a good star in any play that may be offered, so we are sure no special complaint will be made against the selection of a play here which has little action and not a great deal of interest up to the last reel. Then a rapid development brings us to a good climax, with some very fine night scenes of a train and an automobile and the dragging of a murderer out of a Pullman berth.

This is not up to Vitagraph standard. It will not seriously bore admirers of Anita Stewart, but certainly does not offer her a worth while role.

THE STORY AND PLAYERS

Clover (Anita Stewart) is to be sacrificed on the altar of ambition and wealth. Her aunt and uncle (Julia Swayne Gordon, Charles Stevenson) plan her marriage to Duke Boris (Brinsley Shaw). Bucky Raine (William Dunn) is a suitor favored by her uncle. Doctor Ball (Dunn) (Rudolph Cameron) is her personal choice, however, and when Rita (Eulalie Jensen) has murdered Duke Boris through jealousy of his love for Clover for her money, the course of true love is made possible. The Duke is murdered with Bucky Raine, pistol however with Ball's and Clover as both suspected of the murder. But the [illegible] fixed on Rita, who confesses the deed.

"Madame Bo-Peep"

(Triangle Ince-Keen)

REVIEWED BY PETER MILNE

THIS is the screen picture based upon the O. Henry [illegible] entitled "Madame Bo Peep of the Ranch." The production is more in the line of a comedy drama, although it has all the end of a [illegible] supplied by melodrama introduced with a long [illegible] and a fight on a moving train to help out the thrills. Chester Withey arranged the story for pictorial use and produced it with a fine regard for realism. There is a point in the fight in the end which shows quite an obvious slip in detail, but in other respects his direction is entirely satisfactory.

Seena Owen is featured in the title part and creates a notable character. A. D. Sears heads the support. Much of the comedy [illegible] to Lloyd Hamilton, who creates a laughable character as Willis Cooper.

THE STORY AND PLAYERS

Octavia (Seena Owen) is a [illegible] girl with a [illegible] of [illegible] jilts Westlake (A. D. Sears) and marries the ancient Colonel [illegible] (J. A. Turner). Westlake endeavors to [illegible] [illegible] proposes a [illegible] on the Colonel's ranch. The Colonel dies shortly afterward, and Octavia discovers that he has left her practically nothing but the ranch. She hastens West and discovers Westlake [illegible]. He is determined not to let his heart run away with his head again, but when the villainous overseer (Sam De Grasse) [illegible] there is nothing [illegible] to do but play the hero.

Pauline Starke, Lule Reno and Jessie Lee have other [illegible].

"An Amateur Orphan"

(Pathe—Two Reels)

REVIEWED BY GEORGE N. SHOREY

THE [illegible] of the little play [illegible] the poor little rich girl [illegible] adopting [illegible] "unfortunate" orphan, in order to escape the tyranny of an unsympathetic [illegible]. [illegible] to [illegible] Ethel [illegible] at time over the other [illegible] part. [illegible] to the point almost [illegible] without proper adaptation to circumstances and surroundings.

Her [illegible] of enthusiasm for any and everything which [illegible] the ordinary restraint of social government, are but

fetched for the matter of fact American audiences to which these pictures must appeal.

In other words, Gladys Leslie overacts the role of an excitable child who suddenly finds a chance to break away from restraint, and is unnatural and it seems to us weakens the real sympathy of her part from her very continual exhibitance of spirits. There must be rest and repose, to create contrast afterwards.

The novelty of the plot, good supporting cast, and Miss Leslie's winsome prettiness, quite take the picture out of the ordinary class, however, and while it is a play that cannot be expected to make a very deep impression on its audience, it can be counted on to please generally.

THE STORY AND PLAYERS

Marcia (Gladys Leslie) gets rid of "Quincy" (her governess, Isabel Vernon) by changing places with Quincy's little niece, Jane Perkins, an orphan, whose parents (Thos. V. Curran and Jean Armour) leave her for a trip abroad. Jane is sent to boarding school, while Marcia is adopted out of the orphanage by the Bentons. Dave Benton (Ray Hallor) the black sheep of the family, finds in her a companion in Marcia. Later Dick (Chester Morris), a lover from the city, visits the Bentons, who are farmers. Dick and Dave then become rivals, and Marcia helps both, until on a final choice she chooses Dave as her life partner, first, however, properly pushing his selection by the directors for a big city job, because she wants to go back on the farm and live close to nature.

"A Royal Rogue"

(Triangle Keystone—Two Reels)

REVIEWED BY PETER MILNE

A BRICK ending puts an uproarious climax on this two reeler which on the whole, its length runs at an unusually fine pace. The ending has a housetop chase, an automobile shooting up in the air on one stream of water, while another propels a man through a stone wall. Excellently cut and with lighting action the wild climax is one of the best ever seen.

The story is an intricate affair and needs a lot of inserts which in the majority of cases are just as funny as the action. Billy Armstrong, Ray Griffith and Juanita Hansen are the principals, while support is given by Raymond Russell, Hal Cooley, Martha Frick and Jack Henderson.

"Should She Obey?"

(Arizona Company—Eight Reels)

REVIEWED BY WILLIAM J. McGRATH

THIS would-multiple reel feature film to be unished by the Arizona Company was given its premiere in Chicago at the La Salle theatre. It is a propaganda picture, a philippic against the divorce evil of this country. As it has reached the screen it shows that what the Arizona Company had promised for it is true. Time, effort, money and intention have been invested in it, and its particular nature and the scope it covers seems to make it an ideal state rights picture.

In the striving to parallel the action and moral with the statistics and actual tragedies chronicled in recent American life the producers have not neglected to sustain the necessary story interest and one can sit down and enjoy the picture without having an opinion either way. But there is one thing certain, it is a brave and powerful smash at the divorce evil of the present and an appeal to humanity to save women from being martyrs and slaves to an arbitrary marital vow.

To one who reads the news columns of the daily papers and possessed of a good memory, much of the action of the picture is recognized as being founded on a social scandal of the upper crust that received much notoriety some years ago. Because of the necessity to show the many tragic offshoots of unblessed and poisoned marriages and easy gotten divorces the story branches off from its central theme into several tangents, all with moral bearing climaxes.

It is pictorially prefaced with captions and pictures depicting the growth of the evil and the activities of those States and bodies of lawmakers who have started already to stamp out the evil. Such political personages and solons as Governor Emmett Boyle, of Nevada, Lieutanant Governor Sullivan, Senator Buol, Senator Huskey, Chief Justice McCarren, all of Nevada; former Lieutenant Governor Barratt O'Hara, of Illinois, many nationally prominent welfare workers and clergymen are shown.

The picture was directed by George Siegmann, former associate of D. W. Griffith, and the story was arranged by Walter Howey.

"The Hand That Rocks the Cradle"

(Universal—Six Reels)

REVIEWED BY PETER MILNE

DESPITE License Commissioner Bell's protest, the Universal Film Company secured an injunction from the Supreme Court and screened the latest Lois Weber picture, "The Hand That Rocks the Cradle," at the Broadway theatre last Sunday night. Miss Weber in a mild fashion advocates a sort of "selective" birth control, hence Mr. Bell's telephoned protest, which came too late to take effect before the Sunday exhibition.

The picture, outside of its theme, which is in New York City considered more or less illegal, is harmless to the point of being lethargic in certain places. Miss Weber works on the "show 'em" principle in great detail. A character may mention an occurrence and so make it perfectly clear, but Miss Weber must accentuate the matter by visualizing it by way of the fadeout. This process of production results in something of an undue expansion of footage.

The subtitles in many cases contain facts and figures that startle. An emotional appeal made by Miss Weber in her character of Mrs. Broome in which she says: "If the lawmakers had to bear children they would change the laws," stirred a certain portion of the audience to applause. The "if" there is rather a big thing. It might be to better effect to advocate woman suffrage instead. Many of the subtitles convey the impression that it was because of them that Mr. Bell voiced his protest.

Doubtless "The Hand That Rocks the Cradle" will stir up considerable comment if it can make its way to the screens of picture theatres. Any offering that terms the course of nature "often perverted" is bound to set people talking. Miss Weber, assisted by her husband, Phillips Smalley, has molded her picture on facts and propaganda constantly in use by advocates of birth control. It is not a picture thrown together helter-skelter with merely an eye to its sensational possibilities, but one on which



Scenes from Wharton, Inc.'s Latest Production "The Great White Trail"

considerable thought and care has been expended. It is a pity that it runs to such unwarranted length.

As for the story, it is straight propaganda and contains few scenes in any sense dramatic. Its chief forte is its subtitles, which certainly enlighten and often make one gasp.

THE STORY AND PLAYERS

Mrs. Broome (Doris Weber) is watched by the police because she spreads literature advocating birth control. Finally she is arrested, but owing to the influence of Dr. Broome (Phillips Smalley), her husband, she is pardoned. She then tells the story to a married couple (Wedgewood Nowell and Priscilla Dean) of a former servant (Evelyn Selbie) who married and bore more children than her husband (Harry de More) could support. Later Mrs. Broome is arrested for holding a meeting. She tries the starvation system and eventually is pardoned again. The last scene shows her more or less happy with her family, reading that a bill on birth control may pass the Senate of a certain State.

"The Lad and the Lion"

(Selig K E S E—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

PICTURESQUE Oriental settings faithfully made, and once again the charm of wild animal life in the picture, as only Selig knows how, make this new K-E-S-E release one of charm and a sure attraction. Not that the story—the plot thread—is absent, it is not. There is a good story with the love savor made attractive by the romantic background. But the desert scenes, tossing palmetto fronds, Oriental bazaars and lapping surf on silver sand of a tropical island, sort of make one forget the story trend for the artistry of the setting. And then there is the animal life that plays a big part in the picture, in fact a chief part, the lion, fang-bearing and majestic, but doing his allotted work in the photodrama with the cleverness of a terrier in a trained dog troupe.

Vivian Reed, pretty and prolific in her work always, is the star of the picture and well placed. Others in the cast are: Will Machin, Charles Le Moyne, Al Filson, Lafayette MacKee, Captain Ricardo, Cecil Holland, Gertrude Oakman and Frank Clark. Al. Green directed the picture, and it is a silent but vivid attest of his ability.

THE STORY AND PLAYERS

A young sailor lad (Will Machin) is cast ashore on an island from his wrecked ship. The experience has made his mind a blank. He makes friends with a lion cast ashore in a crate from the same ship.

For many months they are sole companions on a deserted part of the island. Nearby on the coast is an Arab village where Sheik Hadji (Al Filson) rules with his daughter, Nakhla, as princess (Vivian Reed). She revolts at a proposed marriage to Ben Saada (Charles Le Moyne), chief of a brigand band.

One day the Princess Nakhla's life is endangered by a party of Saada's brigands in a lonely part of the island while she is out riding. The lad and the lion come to her rescue and the beast routs the would-be ravishers. The lad makes friends with the princess and an immediate bond of love springs up between them. He takes her back to her father and the Sheik thanks him and favors him with the hand of his daughter. The close of the picture comes with the lad and his Oriental princess bride happy and back in America.

"Redemption"

(Presented by Julius Steger—State Rights)

BACKED by the box-office magic of Evelyn Nesbit Thaw's name, and offering a story that may well be claimed to parallel in many respect the star's own career, "Redemption" seems a production certain to gain its share of attention from State rights buyers. Then there is a further point worthy of commendation. The patron who goes to see "Redemption" in the smug hope of viewing an ill-told story is doomed to disappointment. Aside from the very slight suggestion contained in the theme of a woman's wrong a film struggle to bury the mistakes of the past "Redemption" is clean and clear-cut narrative.

To the role of a former dancer, now happily married and with her happiness crowned by the presence of a youngster, Evelyn Nesbit measures up well to the emotional demands made by the story. This by the way, is a rather slender thread. The "man of the past" returns, of course, to burst the bubble of happiness. His hounding continues until, indirectly, it brings about the death of the one-time actress's husband. Misfortune dogs her steps still further as she seeks to earn a bare living, bringing in its train many dramatic moments—but finally she overcomes Fate and finds herself on the road to comfort as a fashionable modiste. The climax comes with the development of a romance between her son—grown to maturity—and the daughter of the paramour of her stage days.

The presence of Evelyn Nesbit's real son—he is a precocious youngster, too—in the cast is only one of the points that will give "Redemption" an especial appeal to women. Julius Steger has directed the production in adequate fashion, while the staging is never scrimpy. For publicity purposes it might be well to mention that the actor playing Miss Nesbit's son in his older years bears a striking resemblance to the Harry Thaw of pre-trial days. A touch of semblance to Stanford White is also found in the "heavy."

First Three Hoyt Comedies

(Selig—Two Reels Each)

REVIEWED BY WILLIAM J. McGRATH

Charles Hoyt's comedies on the spoken stage were famous as laugh makers. The Selig Company have quietly during the past part of the year been engaged in making screen versions of the principal ones of these famous old-time comedies. Three of them are ready in two-reel lengths and with a company of practically unknown, but capable people, Selig has managed to arrange the comedies for the screen and preserve most or all of their quaint and uproarious action and equally individual and Hoytian titles. They are: "The Brass Monkey," "The Hole in the Ground" and "A Night and a Day."

To the most of the younger generation of motion picture fans they will be new and equally as entertaining and amusing as they will be to the older Hoyt votaries of the past. They are comedy all the way and a bit refreshing after months and years of the present standard of motion picture comedies. They will be welcome any place, for Joseph Richmond, who directed them, has succeeded in keeping all of the brand of Hoyt humor on top.

The principal fun-makers in the cast are William Fables and James Harris. Supporting them is Amy Dennis, a 16 year old ingenue type who has beauty, enthusiasm and much ability that should be developed for her benefit under Selig tutelage.



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THE EASTERN STUDIOS

MAXINE ELLIOTT, who recently finished her second Goldwyn Picture, spent a week in Washington during the visit there of the French and English war envoys.

Miss Elliott is very much in the good graces of the officials of Great Britain and France, because of the work which she has done in France in aid of war refugees and in providing for the wounded and helpless.

Miss Elliott is shortly to leave for a port in Northern France and will continue her humanitarian work.

FIFTEEN minutes' work by Jane Cowl last week in a benefit performance for the ambulance fund of the Allied Relief agencies resulted in the raising of $14,000.

The collection of this money from the audience during the brief interval between the acts resulted in a patriotic demonstration rarely if ever equalled before in an American theatre.

Despite the fact that General Joffre was at the same hour meeting the French citizens of New York, and various welcoming organizations at the Public Library, and later visiting the Metropolitan Opera House to receive a gift of $85,000 for the orphans of France's soldiers, Miss Cowl's benefit brought into the theatre an audience representing the social, art, theatrical and professional worlds of New York's many-sided life.

A GENUINE camera fight of unusual violence resulted recently in injuries to two high-salaried actors in the support of Ethel Barrymore, the celebrated Metro star, in connection with her forthcoming screen production, "The Greatest Power." Harry S. Northrup and William B. Davidson, both players of note, were hurt. As a result of the "battle," Northrup has been obliged to wear a glove on his left hand during many scenes in the play, and Davidson has been unable to have closeups taken, owing to an injury to the bridge of his nose.

LAWRENCE SEMON, director who has been producing Big V comedies at the Los Angeles Studios, has returned to New York with his company and now is at work on a new series of comedies featuring James Aubrey. Semon and Graham Baker, author of the Big V stories, have just introduced a new and effective way of propelling a pie other than by hand power. In "Bombs and Blunders," they employed a strength testing machine such as is used at amusement parks—one of those where the fellow wallops a cushioned spring trigger with a mallet and a wooden block goes kiting up the tower.

In the place of the wooden block they used a pie, which kept right on going until it collided with the hero, who was sailing around in his aeroplane.

CAROL HALLOWAY is nursing painful bruises and scratches as the result of a "stunt" which occurred in the filming of the sixth episode of "Hearts of Flame," the big Vitagraph serial. The scene called for her and William Duncan, supposed to be escaping from a mine, to



Howard Irving Young
Astra-Pathe Scenarioist, called to officers' training camp at Fort Meyer, Va.

quit an artificial cave seventy feet up the side of a mountain and descend to the ground by means of a rope. She was half way down the rope when Duncan, who had met with a slight delay—necessitated by the execution of two mountain lions who appeared in his path—swung over the ledge of the rope. He caused the line to sway with such force as he descended that Miss Halloway was thrown against the rocks several times and narrowly escaped serious injury.

LITTLE MADGE EVANS, the clever child actress of World-Pictures Brady-Made, has just been re-engaged for a long term under an increased salary. Just now Madge is playing nights in "Peter Ibbetson" on the speaking stage and devoting her daytimes to book studies.

JEAN SOTHERN has promised to make personal appearances in all of the Marcus Loew theatres in New York City, where her pictures are being shown. Her first appearance will be at the Orpheum, when "A Mother's Ordeal," which is a Van Dyke-Art Drama, will be screened. Announcements by means of slides and heralds are being distributed at all the Loew houses, and it is expected that her popularity will draw crowds of unusual size on the appointed evenings.

MABEL TALIAFERRO, screen and stage star, has returned from Boston where she starred in Hall Caine's play, "The Woman Thou Gavest Me," and has resumed work at the Metro-Rolfe Studio. The first of a series of new plays purchased for this star is "The Will o' the Wisp," a story of Ireland today. It was written by Katherine Kavanaugh and will be directed by Tod Browning, who recently came East from the Fine Arts Studio to become a Metro director.

VIVIAN MARTIN completed a picture at the Lasky Studio under the direction of George Melford. On the following morning she appeared at the Morosco Studio completely tagged with the Morosco trade mark and prepared to star in a production under the direction of Robert Thornby.

AN Oriental atmosphere, with a background heralded as genuinely Egyptian, has been created by Maurice Tourneur in his latest production "The Undying Flame" in which Mme. Petrova makes her first appearance on the Paramount Program.

Mr. Tourneur has exercised his facility for finding "foreign" streets in New York City for settings in this picture.

"New York is the most wonderful city in the world in that respect," said Mr. Tourneur. "It is polyglot not only in its population, but its architecture represents the four corners of the earth. If one knows where to look, he can get almost anything in the way of scenic effects right in and about New York, that will represent Broadway to Hong Kong."

PEGGY ADAMS, who has been playing leads in various Edison-Conquest Pictures for the Forum Program, is a trifle downcast just at present. Her famous sunshine smile has not been in evidence since she discovered, several days ago, that she could not enlist as a war nurse.

Though born and educated in the Canadian Northwest, Miss Adams finds that even with eight months hospital experience behind her, her age—she is not quite eighteen—bars her from the service.

Her only brother, by the way is a member of the Royal Canadian Flying Corps.

CARLYLE BLACKWELL, June Elvidge and Evelyn Greeley will appear as the leading personages of "The Price of Pride" early in July. In this World-Picture Brady-Made Mr. Blackwell plays two half-brothers who are so much alike that one is convicted of a train holdup committed by the other. This holdup, by the by, is said to be a remarkably realistic affair, particularly in the phase showing the bandits "going through" the Pullman sleeper and relieving the startled passengers of their money and jewelry.



Ruth Clifford in "A Kentucky Cinderella" (Bluebird)



Claire Du Brey in "Vengeance of the West," a Bluebird, Featuring Dorothy Phillips

"The Milky Way" is the Christie Comedy release for May 14, instead of "The Magic Maid" as first announced. This comedy offers the new Christie star, Margaret Gibson, in an entirely different type of role from any in which she has recently appeared. Miss Gibson's first comedy under the Christie brand was "With the Mummies' Help."

Betty Compson has just completed her work in the Christie comedy "Threads of Fate." Miss Compson had a chance to wear her prettiest frocks in this comedy of society life.

Harry Ham, formerly of the Paramount productions and recently added to the Christie roster, is back from a hunting and fishing trip. He will soon begin work in another comedy.

"STAR DUST" is the name of a comedy now being filmed by Lule Warrenton at her studios at Lankershim. "Star Dust" is reported to be a rollicking playlet dealing with the play acting of children in vacant lots. Peggy Custer has been borrowed from the Universal to take part in the Frieder comedy; Irma Sorter, who played in "Ben Blair" with Dustin Farnum, is in the cast, also George Hupp who has been featured in Bluebird releases, and Chandler House who has been featured in Lasky and Fine Arts photoplays. Among others who take part in the production are June Hovick, who makes her picture debut, Carl Miller, who played in "The Clock," Louis Koch and Alexia Durant, character comedians, W. S. Hooser, who portrays old gentleman parts, and Mary Louise who was featured in "The Birds' Christmas Carol." Lule Warrenton is directing the production and Gilbert Warrenton is the cameraman.

The twelfth episode of "Stingaree," the Kalem series featuring True Boardman, is being filmed at the Glendale Studios. "At the Sign of the Kangaroo" is the name which has been given the episode. Director Paul Hurst staged a spectacular fire at the set "Kangaroo Hotel" in Flint Ridge Canyon this week.

Lloyd V. Hamilton is directing a Ham comedy on the beach near San Pedro. Al Santell, the Kalem-Ham comedy director, is still confined to his bed as the result of a motor accident which broke two of his ribs.

"Sage Brush Law" is the title for the fifteenth episode of the Kalem series, "The American Girl," which is in the process of completion under the direction of James W. Horne. The story is from the pen of Frederick R. Bechdolt and deals with a vigilante committee, an attempted lynching and the preservation of law by the star, Marin Sais, who again has a chance to display her ability as a horsewoman.

Phil Lang, who is manager of production for the Kalem Company, has returned from a visit to San Francisco where he held a conference with Robert Wells Ritchie, who is writing a new series to follow "The American Girl." Mr. Ritchie was the author of the "Girl from Frisco" series, and is a magazine writer of New York City. He joined Mr. Lang in San Francisco to go over the episodes of the new series already prepared.

HENRY P. CAULFIELD, who recently resigned as general manager of the Lone Star Film Corporation, is in New York, where he will complete plans for his future in the picture industry. John Jasper, until recently at the helm of the David Horsley production, takes Mr. Caulfield's place at the Lone Star Studio. Mr. Jasper has come up through the ranks and shows a thorough knowledge of every department of the motion picture business.

Alfred Vosburgh has been engaged by the Western Vitagraph Company to play the lead with Mary Anderson in the feature "The Pretender." Mr. Vosburgh takes the place in this picture of Antonio Moreno who has left the Vitagraph.

The tenth episode of the "Hearts of Flame" serial is under production at the Hollywood Vitagraph Studio. The serial is directed by William Duncan and, when completed, will comprise thirty-one reels. The principal roles are played by William Duncan, Carol Halloway, Joe Ryan, Walter Rogers and Fred Burns.

At the conclusion of the "Hearts of Flame" serial, Carol Halloway who is co-starring with William Duncan in the Vitagraph series, will be a featured lead on the Vitagraph Program.

Construction work on the studios of the Corona Cinema Company has been ordered to begin about the sixteenth of this month by the President, F. E. Keeler. Mr. Keeler and other prominent members of the Corona Company have taken considerable



Fagans and company, of Los Angeles, lost no time in getting up a patriotic lobby display as soon as possible after war was declared. There is no need to dwell upon the appeal of such a display to the passing public. It is an apt illustration of wide-awake methods hitched to live news. Various well-known stars contributed the displayed objects.

ground in Hollywood near Santa Monica Boulevard, and there a permanent home for the organization will be erected.

THE Balboa Company are expecting to begin a series of new features introducing new stars. Jackie Saunders, the Horkheimer-Mutual star, at the completion of her present story by Lee Arthur, will leave on a vacation. She expects to visit in the Hawaiian Islands and in the East. H. O. Stechhan, assistant to President H. M Horkheimer of the Balboa, is writing Miss Saunders's photoplays. Miss Saunders has already starred in three of Mr. Stechhan's stories, "Sunny Jane," "The Wildcat" and one not yet named. Mr. Stechhan has written a book and play called "Balboa."

Isadore Bernstein of the Bernstein film productions "for the clean-minded" has engaged Wilbur Hall, fiction writer, as scenarioist. His first scenario will be "Justice," the third of the "Seven Cardinal Virtues" series.

The Harold Lockwood Company intends to make another trip into Arizona or New Mexico for the purpose of filming scenes for their next story which is a tale of life on a cattle ranch. Charlie Stallings, assistant director and location man, is now in Arizona looking for appropriate settings.

Fred J. Balshofer, producing manager of the Yorke-Metro has been elected to membership in the Motion Picture Producers' Association of Los Angeles. Mr. Balshofer is one of the pioneers of the film industry of southern California.

EDWARD SLOMAN of the American Studio at Santa Barbara is directing William Russell in a five-reel feature which is, at present, without a fixed title. William Conklin, Kathleen Kirkham are in the supporting cast, while Francelia Billington plays opposite Mr. Russell.

Mary Miles Minter has finished her feature, titled "Periwinkle," at the American Studios. Prominent among her supporting cast is George Periolat who portrays an old beach-comber.

Cleo Madison has signed up with Captain Wilbert Melville for the production of a feature in which she will be starred. Captain Melville has just completed an up-to-date studio in Hollywood.

The Trinity Auditorium, Los Angeles, for the first time in a year, is playing a motion picture, the Williamson Brothers' latest feature, "The Submarine Eye." William G. Colvin, who has been a member of the Oliver Morosco Company for three years, is handling the Western bookings for the Williamson Brothers Submarine Corporation.

A CO-OPERATIVE farm, on which employes of the Universal Film Manufacturing Company will raise potatoes and other staple necessities in order to combat the high cost of food and the threatened shortage, has been started in New Jersey, and planting of crops is now under way.

A large tract of farming land has been obtained in the Fort Lee section, near the great Universal Studios, and a farming expert has been employed to teach the rudimentary and practical knowledge of crop raising.

Hollywood Hookum

June 2, 1917 NEWS MORE NEWS

SEEING AMERICA First
(*Continued from last week*)

Take Wrigley's sign away from Broadway and it would look like a Kokomo cow trail, but what a lot of fun Bill Hart will have with his horse opra troup while he is on the Atlantic sea coast, if Mayor Mitchel will but permit them to take a little six-shooter practice with the bulbs. At that New York, we hand it too you, for you sure do send a lot of regular dollars out to our town.

Its a side street New York cafe with only an alley entrance where you don't find film men. Drop into Mrs. Rector's tavern most any day for lunch and if they are in town you'll find Carl, Joe, Abe, Julius and other Universalites planning new conquests for the films of the revolving globe. The U wants the best. (Adv. for Rectors.)

Lewis J. Selznick and Ben Bowles Hampton meet there to compare the notes they receive from their admiring friends who wish to warn them against each other. R. H. Bob Cochrane takes on fuel there and accomplished no less a feat than accepting the resignation of Harry O Davis of our well known suburb—at least he did.

Any one thinking the film industry doesn't move with lightning like speed, and turn a few complete flip-flops every day, should try to caper about with C. R. Seelye, sales manager for Pathe. Standing that test he might try the speed set by (Pathe) A. Parsons, who is advertiser for the Freres.

Breaking bread—or glasses—while leaning on Rector's mahogany is a popular pastime. There we met Eddie Mullen of Upub, and Alliteration VanLoan, who tells of the virtues of Hoffman-Bernstein productions. There were others but memory does not serve well—what followed is hazy.

Forty-second street has no place for parking autos and for that reason many of the filmsters prefer Fifth and Spring, L. A., a user of grease paint confided. And as pert nigh every movie now has his twin six there most all out our way. Yes, Fifth street would be the place to organize a film regiment—by conscription at least.

Bessie Barriscale, one of our girls, gave a party one afternoon at Paralta office and all the mill beaters of the town were there. Wilbur Morespace Bates, who adds dignity to the P. A. profession by the liberal application of an English walking suit, arranged all the details, and had pictures of the gathering taken for all the papers. Howard Hickman, Oscar Apfel, Bob Brunton, Herman Fitchberg and Hookum editor filled up the out-of-town register. It was a very notable gathering. If there is anything the press gang didn't learn about Miss Barriscale, it cannot be blamed on Nat Brown, or Carl Anderson. (Bob Kane please note.)

Wilfred Lucas, Tod Browning, Roy Sumerville, Alan Dwan, Anita Loos, and the writer of six hundred odd scenarios, Bess Meredyth, recently swooped down on the Algonquin Hotel, from the coast, and have started a back to God's country movement that may mean a depopulation of New York. Hookum is for it as there's nothing to stop our town from growing but the ocean and the mountains. Take all the gang West—we need them in the Hollywood coast reserves.

(*To be continued*)

HOOKUM

No rain.

Ollie Kirkby's back from Jacksonville.

Tom Moore is "at home" now over at the Morosco.

All hail, Geraldine Farrar and your new Cadillac!

Dorothy Dalton has been weaned away to New York.

Welcome back to the fold, David Wark Griffith.

Mack Sennett is off for the lights of Broadway. Goo' bye, Mack.

Fred Balshofer and Dick Spencer are away luring the festive trout.

Maude George is another ardent angler who's "vacationing" up at Little Bear Lake.

'andsome 'arry 'am 'as 'ad 'alf ha 'undred hepistles 'unting 'ow is 'istrionic habilities 'ave 'ad happreciation.

Ethel Ritchie has been elected president of Balboa's Ukulele Club. We had hoped for a better future for Ethel than that.

It's reported that Vola Vale's tea-biscuits are making as many admirers for her as her screen work.

The feminine contingent stampeded in a Los Angeles department store last week. George Walsh was getting a lot

Bill Hart is now to get $50 worth of American beauties from an admirer every Sunday. Some sweet-"Hart" of the screen.

Ora Carew "of the Keystone crew" says that she has got herself a stunning new bathing suit. We hope to see more of Ora this season.

Bill Farnum has contracted to show F. Lloyd the sights in the Big Town. HOOKUM doesn't think Frank'll need that guide thing long.

It has been rumored that "Doug" Fairbanks, Mary Pickford, and Charley Chaplin are to be featured in a picture next Spring. It'll take some war loan to pay their salaries.

Lamar Johnstone says Porterville has been misnamed. He took a friend with him to 'Frisco one day last week and they stopped off at Porterville. Lamar says there's no porter there, nor ale, nor beer, nor nuthin'.

Twenty maids, butlers, chauffeurs, cooks, valets, footmen, housekeepers, and laundresses are busy getting the divine Theda ready for her trip to Los Angeles. We have the press agent's word for it.

Director J. Emerson was directing "Doug" and his cowboys shoot up a barroom over at the Lasky studios, and when it was all over Al Lichtman and Ben Schulberg, who were watching "Doug" act, were found hiding behind two beer kegs.

Bruce Smith at Balboa is branching out—er—that is, his half acre of potatoes is branching out. He's got this home garden bug same as all the rest of us.

There was a queer sign hanging in the window of a Japanese auction store over at Santa Monica last week. It read: "Tsuru Aoki sold for two-fifty. But we have others!" It developed that a sale of dolls dressed to represent popular screen favorites was in progress inside.

Betty Compson writes HOOKUM that she thinks ingenues that say they vote on parts where they can wear rags are just plain insincere, so there! Betty says give her lovely frocks—lots of 'em.

Some lady wrote Charley Ray that when she saw him in "The Pinch Hitter" and he didn't have enough money to pay for his ice cream soda she just wanted to lend it to him. Generous of her, wasn't it?

Bill Duncan, who's working twenty hours a day filming the tenth episode of the "Hearts of Flame" serial, thinks that the making of five-reel features will be just "pick up" work for him after this.

Murdock MacQuarrie's been sculpturing a statue in "Humility" at the Bernstein studios for a month now and a piece of wet clay is all he's got to show for it. Mac thinks this screen life calls for the waste of a lot of energy at times.

SHREDDED WOOFS!

(Being a biographical serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

CHAPTER XIV.

She has blue eyes, brown hair, and is pretty as a bluebird.

(*To be continued in our next*)

LATE NEWS

Next Fairbanks June 17—Title Is Changed

Walter E. Greene, president of the Artcraft Pictures Corporation, announces that the second Douglas Fairbanks-Artcraft offering will be released on June 17. The title of this production, originally "A Regular Guy," has been changed to "Wild and Woolly" and as its new name would indicate, the picture offers a story staged chiefly in the atmosphere of the great plains.

The real west is being used as the background, most of the scenes having been screened in Arizona and California. Under the direction of John Emerson, the picture is now rapidly nearing completion at the Lasky Studios, Hollywood, where Mary Pickford is also appearing in a forthcoming Artcraft release. In his new role "Doug" performs many new athletic stunts which he has been practicing for months, such as leaping into the saddle of a galloping horse, bulldozing a steer, riding a bucking broncho, throwing the lariat, etc.

The story has to do with a city youth whose wild fancies of the great West eventually get the better of him. Clad in an immaculate cowboy attire such as is worn at a masque ball, he travels to the land of his dreams only to find that his outfit is as unique as it appeared to be on Fifth avenue in New York.

Co-Operative Profit-Sharing by K-E-S-E Men

Each Salesman and Branch Manager Is Now in Effect a Partner Profit Will Be from Actual Services Rendered Exhibitors Will Get Fairer Deal

EVERY salesman and branch manager is now a partner in K-E-S-E. With a monetary interest in the welfare of his own individual territory each representative, it is felt, will be able to supply assistance and service to exhibitors in a manner never before attained. It is for this reason that the new policy, creating a bond between exhibitors and distributors, has been adopted, according to announcement emanating from the K-E-S-E New York office last week.

In carrying out the policy of intensive efficiency of distribution the Essanay sales force, which did excellent work in connection with the Essanay-Linder campaign, will be absorbed by K-E-S-E, Inc. Members of both organizations have been selected because of their ability not only to secure contracts, but to assist theatre managers in solving the problems constantly confronting them, as well as introducing novel and unique advertising suggestions. Realizing full well that only by increasing the business in every theatre can he ultimately secure the greatest volume of business out of his given territory, each representative will naturally act in the capacity of friend and adviser to every exhibitor with whom he comes in contact.

Because of his record as an exchange manager and as sales manager of the Linder campaign, E. R. Pearson has been appointed manager of sales for K-E-S-E, Inc. In discussing the change Mr. Pearson said: "It has always been a desire of mine to be connected with an organization whose sales force was permanent, because of its ability, and paid accordingly, and whose rental prices were standardized on an equitable basis."

K-E-S-E declares that in the future, even more than in the past, exhibitors may look forward to just treatment, equitable rentals, service beyond the mere contract specifications and a relationship which will make business dealings more harmonious.

When questioned in regard to this move, President George Kleine said: "Every one who has made a study of the distribution end of the motion picture industry has long since realized that lack of permanancy in the personnel of any organization has been one of the greatest causes for dissatisfaction on the part of exhibitor and producer. In order to secure a sales organization of as near 100 per cent. efficiency as possible, and then keep it intact, we have made it possible for each salesman and branch manager to benefit in proportion to his actual sales ability.

"With every member of our sales organization taking the same active interest in his territory that he would if he owned the rights to our output for that particular district, it is very apparent that exhibitors will receive more co-operation and their individual needs will be better taken care of than ever before."



Orpheum Theatre, State Street, Chicago. This Banner Stops the Pedestrians in the Heart of This Busy City. A New Banner is Used Every Day

Thanhouser Believes in Showings for Critics

Edwin Thanhouser has small faith with the plan to abandon the special critics' showing now given on features before release to the theatres.

"Yes, I have heard of this agitation," said the head of the Thanhouser-Pathe Studio, "but I believe the present policy of advance critics' showings will be adhered to by the majority of picture producers.

"The reason is that the exhibitors do go by the trade press criticisms. It is true that a few years ago film reviewers were pretty largely synopsis writers. That was because the program situation of the time left the exhibitor no choice as to individual pictures, and a tip one way or the other from his trade paper didn't help much. What is the value of a tip if you can't profit by it? Accordingly there was no call for keen criticism and the trade press didn't waste space on it.

Heroine of Railroad Tales, Helen Gibson, Joins Universal

HELEN GIBSON, named as the railroad girl, has signed with Universal, according to an announcement emanating from Universal last week. The actress, who has been termed by motion picture fans as "the most daring woman on the screen," is said to be at Universal City looking over scripts for forthcoming productions in which she will be featured.

President Carl Laemmle is said to have signed the contract with the "Railroad Girl" to appear in a series of two reel pictures of railroad life, a type of photo-drama that has brought her fame.

Miss Gibson first gained popularity as a rodeo rider, winning the Los Angeles championship, and appearing at all the leading "rodeos" in the West, capturing many prizes. Her utter disregard of danger led her into the picture field in the days when daring stunts were regarded as essential parts of all photoplays. However she displayed histrionic ability, and has since become one of the favorites of the silent drama.

Born in Cleveland, Ohio, in 1894, Miss Gibson always displayed a liking for out-of-door athletic sports.

For Kalem, Miss Gibson starred in "The Hazards of Helen" series, "The Gate of Death," "The Midnight Express," "The Capture of Red Stanley" and a score of other successes.

Huge Cast Supports Mae Marsh in Third Goldwyn

While Mae Marsh's first Goldwyn picture, the work of Irvin S. Cobb, is confined to a few persons, with but two resorts to so-called "mobs," it is announced her third production is one of the most lavish, and employs one of the largest casts yet recorded.

The production, from one of Margaret Mayo's stage successes, is reported to have great possibilities in a pictorial way and Miss Marsh will have the leading role once more in a picture of Hippodromic proportions.

Everitt Shum, the famous artist and stage director, together with Miss Mayo and Charles Horan are working on this picture in the Goldwyn Studios. George Hill, one of the ablest of cameramen, is photographing the production.

In the cast of this production are: Vernon Steele, Lucille Laverne, Wellington Playter, Charles Eldridge, George S. Trimble, Lucille Satterthwaite, Isabel Vernon, Dick Lee, Jennie Weathersby, Mary Kennevan Carr, Stephen Carr, John Carr, Helen Salinger, Viola Compton, Charles Riegel, Maury Steuart, Jr., Mary Herrlich, Mrs. L. Myles, Mrs. Sophie Call, Louis R. Grisel, Mildred Call and J. B. Hollis.

Art Dramas Not in Market for Scripts

Because of the many scripts which are received by Art Dramas for consideration, it announces that all scenarios intended for companies releasing on the Art Dramas Program should be sent direct to the respective company. They are: Apollo Pictures, Inc., 116 West Thirty-ninth street; Erbograph Company, 203 West 146th street; Van Dyke Film Corporation, 251 West Nineteenth street, and U. S. Amusement Corporation, Solax Studio. The first three of New York, the last of New Jersey. These last-named companies, it is announced, are in the market for scripts containing original ideas.

Big Role for Gail Kane in Mutual on May 28

Gail Kane's second production for Mutual under her contract with American, "The Serpent's Tooth" has been scheduled for release May 28. It follows closely the release of "Whose Wife?"

"The Serpent's Tooth" was written by Forrest Halsey, and scenarioized by Doris Schroeder. It was originally announced under the title of "Edged Tools." It was produced under the direction of Rollin S. Sturgeon.

Miss Kane is seen as a Puritan maid, the sweetheart of the village doctor, the bride of a wealthy New Yorker.

Selznick's Next Presentation Is

Norma Talmadge in "Poppy," an adaptation of Cynthia Stockley's charming novel of South African life, is the next Selznick-Pictures release. Director Edward Jose, has finished cutting and assembling the picture, and it will be shown for review this week.

VITAGRAPH FEATURES



DIRECTED BY

PAUL SCARDON

THE ISLAND OF SURPRISE
HERO OF SUBMARINE D2
THE REDEMPTION OF DAVE DARCY
A PRINCE IN A PAWNSHOP
THE DAWN OF FREEDOM
THE ROSE OF THE SOUTH
APARTMENT 29
A MEDDLER WITH DESTINY
LINCOLN BY THE NINE
ARSENE LUPIN
THE HAWK
THE ALIBI
THE ENEMY
THE MAN HUNT
THE MAELSTROM
THE MAYOR
PHANTOM FORTUNES
HER RIGHT TO LIVE

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon. The Exhibitor wants them

Art Dramas, Inc.

Apr. 26. A Mother's Ordeal (Jean Sothern), Van Dyke 5
May 3 The Auction of Virtue (U S Amuse 5
May 10. Little Miss Fortune (Erbograph)... 5
May 17. The Mystic Hour (Apollo)..... 5
May 24 Song of Sixpence (Van Dyke)..... 5
May 31 House of Cards (U S Amuse..... 5
June 7. Charity Castle (Erbograph)..... 5
June 14 Golden Rod (Apollo) 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) ..... —
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30 In Again—Out Again (Douglas Fairbanks) 5
Coming—A Romance of the Redwoods (Mary Pickford) ..... —

Bluebird Photoplays

Apr. 30. The Clock (Franklyn Farnum and Agnes Vernon) 5
May 7. Little Miss Nobody, (Violet Merserau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonsales and George Hernandez) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon)..... 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall) 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5
May 28 Money Madness (Mary MacLaren and Little Peggy) 5
June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon)..... 5

Fox Film Corporation

Apr. 16. The Derelict (Stuart Holmes)..... 5
Apr. 23. She, (Valeska Suratt) 5
Apr. 30. American Methods (William Farnum) Special..... 5
Apr. 30. Royal Romance (Virginia Pearson) 5
May 6. A Small Town Girl (June Caprice) 5
May 13. The Book Agent (George Walsh)... 5
May 20. Heart and Soul (Theda Bara)..... 5
May 20. The Final Payment (Nance O'Neil). 5
May 27. The Silent Lie (Miriam Cooper).... 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Apr. 30. The Danger Trail (H. B. Warner and Violet Hemming), Selig..... 5
May 7. The Saint's Adventure (Henry B. Walthal and Mary Charleson), Essanay 5
May 9. The Trufflers (Nell Craig and Sidney Ainsworth), Essanay 5
May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig..... 5
May 21. Night Workers (Marguerite Clayton, Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Hers), Selig..... 5
June 11. The Ghost of Old Morro (Mabel Trunnelle and Robert Conness), Edison 5

McClure Pictures*

Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 30. The Millionaire's Double (Lionel Barrymore), Rolfe 5
Apr. 30. The Call of Her People (Ethel Barrymore), Columbia..... 7
May 7. Sowers and Reapers (Emmy Wehlen) Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Duchess of Doubt (Emmy Wehlen), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood) Rolfe 5
June 18. The Belle of the Season (Emmy Wehlen) 5

Mutual Film Corporation

Apr. 23. The Wild Cat (Jackie Saunders), Herkheimer 5
Apr. 23. The Debt (Marjorie Rambeau), Powell 5
Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frame Up (William Russell), American 5
May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Herkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5

Paramount Pictures Corporation

Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players 5
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford), Lasky..... 5
Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 2. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Prejudice (Hazel Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington) Lasky 5
June 18 A Roadside Impressario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5

Pathe Exchange, Inc.

Apr. 29. Sunshine and Gold (Baby Marie Osborne), Balboa..... 5
May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eileen Stuart and Wayne Arey, Thanhouser 5
May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parke, Jr., and J. H. Gilmour), Thanhouser 5
May 27 The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Thomas Hatch Arey 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5

Selznick Pictures

Feb. —. The Argyle Case (Robert Warwick). 6
Feb. —. The Price She Paid (Clara Kimball Young) 7
March — The Eternal Sin (Florence Reed), Brenon 5
April —. The Easiest Way (Clara Kimball Young) 7
April —. The Law of Compensation (Norma Talmadge) 5
April —. The Silent Master (Robert Warwick) 7
May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon 5
May —. Poppy (Norma Talmadge) 7
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Apr. 29. Hands Up (Wilfred Lucas), Fine Arts 5
Apr. 29 The Bench Hitter (Charles Ray), Ince-Kay Bee 5
May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6 The Snarl (Bessie Barriscale), Ince-Kay Bee 5
May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle..... 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee..... 5
May 27. Madam Bo' Peep (Beena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee..... 5
June 3. American—That's All (Jack Devereaux), Triangle 5
June 3. Bawbs o' the Blue Ridge (Bessie Barriscale), Ince-Kay Bee..... 5

Vitagraph V-L-S-E.

Apr. 30. Her Secret (Alice Joyce and Harry Morey) 5
May 7 The Curtain (The Grey Lie Drug) (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife (Peggy Hyland and Marc MacDermott) 5
May 14 Within the Law (Alice Joyce and Harry Morey) 7
May 21. Clover's Rebellion (Anita Stewart). 5
May 28. The Soul Master (Earle Williams). 5
June 4. The Magnificent Meddler (Antonio Moreno 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5

World Pictures

Apr. 30. The Page of Mystery (Carlyle Blackwell, June Elvidge and Evelyn Greeley, ... 5
May 7 Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady)..... 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
June 11. The Moral Angle (Robert Warwick and Gail Kane) 5
June 18 The Brand of Satan (Montagu Love, Gerda Holmes and Evelyn Greeley) 5
June 25 The Stolen Paradise (Ethel Clayton and Edward Langford)..... 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Dramas "Living Book of Nature"

May 7 Royal Game ..... 500 feet
May 14 The Small Cat Animals ..... 500 feet
May 21 Odd Hooded Animals ..... 500 feet
May 28. Surgery at the Zoo ..... 500 feet
June 4 Transporting Wild Animals ..... 500 feet
Scenics and Educational—Split Reels
May 9 Heart of Vesuvius ..... —
May 16 Atom, the Universe, Chemistry of Energy ..... —
May 23 China and the Chinese, No. 1 ..... —
May 30 Among the Senussi ..... —
June 6 Alaska Wonders in Motion, No. 1 ..... —

Foxfilm Comedies

Apr. 21 His Love Fight (Hank Mann) 2 C
Apr 30. An Aerial Joy Ride ..... 2 C
May 6. His Smashing Career ..... 2 C
May 13. A Roman Cowboy ..... 2 C
May 20. His Bomb Policy ..... 2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY SERIES)

The Third Ingredient ..... 2 C D
Friends at San Rosario ..... 2 C-D
Past One at Rooney's ..... 2 D
The Marionettes ..... 2 D
The Green Door ..... 2 C D
The Guilty Party ..... 2 D
The Cop and the Anthem ..... 2 C D
Vanity and Some Sables ..... 2 C D

ESSANAY
(THE BLACK CAT STORIES)

Much Obliged ..... 2 C D
Local Colors ..... 2 C D
Be My Best Man ..... 2 C-D
Pass the Hash, Ann ..... 2 C-D
The Clock Struck One ..... 2 C-D
Sun-laying in Patrycss ..... 2 C D
The Quarantined Bridegroom ..... 2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Tyrant of Chinachina ..... 2 D
The Man from Tia Juana ..... 2 D
The Secret of Lost Valley ..... 2 D
The Trapping of Two Bit Tattle ..... 2 D
The Vanished Line Rider ..... 2 D
The Man Hunt at San Remo ..... 2 D

(HAM AND BUD COMEDIES)

Hard Time in Hardscrapple ..... 1 C
Bandits Beware ..... 1 C
A Menagerie Mix Up ..... 1 C

Kleine

(GEORGE KLEINE COMEDIES)

The King of the Cooks ..... 1 C
Love Luck and Loot ..... 1 C
A Mixed Color Scheme ..... 1 C
A Suit and a Suitor ..... 1 C
Nearly a Husband ..... 1 C
Some Statue ..... 1 C

SELIG

Two Dollar Gloves ..... 2 D
The Evil Day ..... 2 D
A Social Climber ..... 2 D
The Prodigals Return ..... 2 D
The Last of Her Clan ..... 2 M-D
The Love of Princess Olga ..... 2 D
Won in the Stretch ..... 1 D
The Framed Miniature ..... 1 D
The Return of Soapweed Scotty ..... 2 D

Romance and Roses ..... 1 C
Baseball at Mudville ..... 1 C
Rescuing Uncle ..... 1 C
Movie Stunts ..... 1 C

Uncle Sam Afloat and Ashore ..... 2 Edu.

Kleine-Edison-Selig-Essanay

ESSANAY LINDER COMEDIES

Max Comes Across ..... 2 C
Max Wants a Divorce ..... 2 C
Max in a Taxi ..... 2 C
MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
Apr. 15. Wet and Dry ..... 1 C
Apr. 22. Truly Rural ..... 1 C
Apr. 29. The Ladder of Fame ..... 1 C
May 6. Pure and Simple ..... 1 C
May 13 Spliced and Iced ..... 1 C
May 20. Starlight Sleep ..... 1 C

SELIG HOYT COMEDIES

May 28 A Hole in the Ground ..... 2 C
June 11 A Brass Monkey ..... 2 C
June 25 A Day and a Night ..... 2 C
July 2 A Contented Woman ..... 2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, May 14, 1917

DREW—Her Lesson (Mr. & Mrs. Sidney Drew) ..... 1 C
Monday, May 21, 1917
DREW—Nothing to Wear (Mr. & Mrs. Sidney Drew) ..... 1 C
Monday, May 28, 1917
ROLMA—The Black Hand (Ralph Herz)..1 C

Mutual Film Corporation

Monday, May 28, 1917

MUTUAL SERIAL—A Knotted Cord (Chapter No. 8 of "The Railroad Raiders"), 2 D 05553-54
CAHILL—Patsy's Partner (Marie Cahill), 2 C 05560-61
Tuesday, May 29, 1917
GAUMONT—Mutual Tours Around the World; Teneriffe, In the Canary Islands, Notre Dame, The Most Beautiful Church in Paris; Koenigsee, A Lovely German Lake, 1 Trav 05562
Wednesday, May 30, 1917
MUTUAL—Mutual Weekly, No. 126, 1 Top 05563
STRAND—Bluffing Father (Billie Rhodes) 1 C 05564
Thursday, May 31, 1917
CUB—Jerry's Masterstroke (George Ovey), 1 C 05565
GAUMONT—Reel Life; Hand Made Barrels, Adding to the Tin Supply, Auto Campers Out, Dynamiting a Hill Side, A Lion Pup, 1 Mag 05566
Friday, June 1, 1917
MONMOUTH—A Rogue's Defeat (Episode 11, "Jimmy Dale" Series), 2 D 05567-68
Saturday, June 2, 1917
VOGUE—Title not announced, 2 C . 05569-70

Paramount Pictures Corporation

Monday, May 28, 1917

BURTON HOLMES—A Journey Through Java, 1 Trav.
COMEDY—Title not announced, 1 C.
PICTOGRAPH—No. 69, 1 Mag.
Monday, June 4, 1917
BURTON HOLMES—Surabaya—The Busy Berg of Java, 1 Trav.
KLEVER KOMEDY—Bungalowing (Victor Moore), 1 C.
PICTOGRAPH—No. 70, 1 Mag.

Pathe Exchange, Inc.

Sunday May 27, 1917

Mystery of the Double Cross, No. 11 (Love's Sacrifice), 2 D, Astra.
The Neglected Wife (Episode 3, "In the Crucible"), (Ruth Roland, Corinne Grant, Roland Bottomley and Neil Hardin), 2 D, Balboa.
Rusticating (Harry Myers and Rosemary Theby), Myers & Theby Corp., 1 C.
Know America, the Land We Love, No. 10 (Odd Spots in Arizona), Sc., 1 reel, Combitone.
Krazy Kat Moving Day (Cart-C.) and The Great Chinese Wall, Sc., Split reel International.
Wednesday, May 30, 1917
Hearst-Pathe News, No. 44, 1 Top.
Saturday, June 2, 1917
Hearst-Pathe News, No. 45, 1 Top.
Sunday, June 3, 1917
Mystery of the Double Cross, No. 12 (The Riddle of the Double Cross), 2 D, Astra.
The Neglected Wife, No. 4, (Beyond Recall) (Ruth Roland, Corinne Grant, Roland Bottomley, Neil Hardin and Philo McCullough), 2 D, Balboa.
Police Protection (Rosemary Theby and Harry Myers), Myers & Theby Corp., 1 C.
Our National Parks—Glacier Park, Two Medicine Lake; Odd Small Birds—Colored, Scenic and Educ., Split reel, Pathe.
Katzenjammer Kids—20 000 Legs Under the Sea, (Cart-C.) and The Abalone Industry, Educ. Split reel, International.
Wednesday, June 6, 1917
Hearst-Pathe News, No. 46, 1 Top.
Saturday, June 9, 1917
Hearst-Pathe News, No. 47, 1 Top.

Triangle Komedies

Sunday, May 20, 1917

The Camera Cure ..... 1 C
Twin Troubles ..... 1 C

Sunday, May 27, 1917

His Social Rise ..... 1 C
Love and Fish ..... 1 C
Sunday, June 3, 1917
The Girl and the Ring ..... 1 C
Perils of the Bakery ..... 1 C

SENNETT-KEYSTONES

Apr. 22. Secrets of a Beauty Parlor ..... 2 C
Apr. 29. The Maiden's Trust ..... 2 C
May 6. His Naughty Thought ..... 2 C
May 13. Her Torpedoed Love ..... 2 C
May 20. A Royal Rogue ..... 2 C
May 27. Oriental Love ..... 2 C
June 3. Cactus Nell ..... 2 C

Universal Film Company

Week of May 28, 1917
SPECIAL RELEASES

NESTOR—Tell Morgan's Girl (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02444
VICTOR—The Gunman's Gospel (Jack Mullhall), 1 D 02446
L-KO—Roped Into Scandal (Harry Lorraine, Bert Roach and Eva Novak), 2 C 02447
UNIVERSAL—Animated Weekly, No. 74, 1 Top 02448
UNIVERSAL—Screen Magazine, No. 21, 1 Mag 02452
JOKER—Uneasy Money (William Franey), 1 C 02456
POWERS—When Noah's Ark Embarked (C-Cart.) and Perils of the Yangtze (Dorsey Educ.), Split reel. 02457
UNIVERSAL SPECIAL—The Fifth Victim (Episode 12 of "The Voice on the Wire"), (Ben Wilson and Neva Gerber), 2 D 02459

REGULAR RELEASES

GOLD SEAL—The Stolen Actress (Ruth Stonehouse), 3D 02445
VICTOR—An Eight Cylinder Romance (J. M. Foster and Rena Rogers), 2 C-D 02449
BIG U—Defiance (Margarita Fischer), 1 D 02450
VICTOR—By Speshul Delivery (Zoe Rae), C-D 02451
IMP—The Puzzle Woman (Grace Cunard and Francis Ford), 1 D 02453
BISON—No. 10 Westbound (Eileen Sedgwick and Kingsley Benedict), 2 D.... 02454
REX—The Purple Scar (Constance Johnson) 2 D 02458

Week of June 4, 1917
SPECIAL RELEASES

NESTOR—A Burglar by Request (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02461
L-KO—Dry Goods and Damp Deeds (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling), 2 C 02464
UNIVERSAL—Animated Weekly, No. 74, 1 Top 02465
UNIVERSAL—Screen Magazine, No. 22, 1 Mag 02469
JOKER—Simple Sapho (Gale Henry and Jack Dill) 1 C 02473
POWERS—Them Were the Happy Days (C-Cart.) and Superstitious China (Dorsey Educ.), Split reel. 02475
UNIVERSAL SPECIAL—The Voice on the Wire (Ben Wilson and Neva Gerber), Episode No. 13, 2 D 02476

REGULAR RELEASES

GOLD SEAL—The Almost Good Man (Harry Carey and Claire DuBrey), 3 D 02462
VICTOR—A Box of Tricks (Billy Mason and Marcia Moore), 1 C. Re-issue.... 02463
LAEMMLE—The Missing Wallet (Edwin August), 1 D., Reissue 02466
REX—Tacky Sue's Romance (Ruth Stonehouse), 2 D 02467
IMP—Doomed (Charles Mailes and Claire McDowell), 1 D 02468
NESTOR—Who's Looney Now? (Eddie Lyons and Lee Moran), 2 C. 02470
BISON—The Scrapper (Jack Ford), 2 D. 02471
IMP—The Hunted Man (Lee Hill and Mignon Anderson), 1 D..... 02474

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chaves (James Aubrey) ..... 1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey)..... 1 C

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr 8. The Golden Rosary, D 5 reels
Apr 14. (Educational Subject) 1 reel
Apr. 21. A Forceful Romance (Sunshine) C.....1 reel
Apr 28 (Educational Subject) 1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7 When Justice Errs, D 5 reels
May 12. (Educational Subject) .....1 reel
May 14 The Daughter of Darkness, Episode No 1, D 2 reels
May 19. Ghosts (Sunshine), C 1 reel

Anti-Vice Film Company
Is Any Girl Safe? 5 reels

Argosy Films, Inc.
The Celebrated Stielow Case 6 reels
Where D'ye Get That Stuff 5 reels
Absinthe (King Baggott). Universal Reissue 5 reels

Arizona Film Company
Should She Obey — reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier 7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics 2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help 1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World — reels

Corona Cinema Company
The Curse of Eve (Enid Markey). 7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs. 4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross. 4 reels
O 18. .....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely) 5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter 1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot. .1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth 6 reels

European Film Company
Fighting for Verdun ... 5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) 5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man 9 reels

Germanic Official War Films
Germany and Its Armies Today

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer) 5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Productions)
The Bar Sinister.....9 reels
(A. H. Jacob Poole)
Her Fighting Chance (Jane Grey) reels

Hanover Film Company
Maciste — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg — reels
The Wrath of the Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies.....

M. H. Hoffman, Inc.
The Sin Woman (Irene Penwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? 5 reels
The Seven Cardinal Virtues — reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Harm Stormers 2 reels
Chip's Rivals 1 reel
For Sale, a Daddy 1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

King Bee Comedies
Back Stage .....1 reel

Kulee Features
Germany on the Firing Line 6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).. 5 reels

Edgar Lewis Productions
The Golden Woman reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....9 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols) 5 reels
The Girl Who Doesn't Know 5 reels
Boots and Saddles 5 reels
In the Hands of the Law 5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....6 reels

Peter Pan Film Corporation
(Mickey Dwiggs)
Midnight Frolic 1 reel
Goldie Locks and the Three Bears.....1 reel
Jimmy Gets the Pennant.....1 reel
In the Jungle 1 reel
Out in the Rain.....1 reel
A Trip to the Moon.....1 reel
Dolly Dumps 1 reel
A Kitchen Romance.....1 reel

Private Feature Film
Ignorance (Earl Metcalfe) 6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of '17 (James J. Harkins and Carl Stearns) reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) 5 reels

Selig Special
Beware of Strangers.....7 reels
The Never Do Well 6 reels
The Garden of Allah (Selig) 10 reels
Who Shall Take My Life reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) 5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye — reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Fatal 5 reels
The Conquerher 6 reels

Supreme Feature Films, Inc.
Brotherly Trip Thru China 10 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

To-day Feature Film Corp.
To-Day (Florence Reed and Frank Mills).. ....

Triumph Film Corporation
The Liberator 6 reels

Unity Sales Corporation
The Beloved Rogue .....4 reels
The Lottery Man 5 reels
The Mad Lover 5 reels

Continued on page 1474

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Man With a Lamp," episode in Kalem's "Girl Reporter" series. The main thrill is a view of Grace, the girl reporter, swinging from a rope to the rigging of an out going ship. He clutches the foot of the ware [illegible] of the girl causes the most and swings aboard where he captures "The Man With a Lamp," who is a real client count. The picture gets over fairly well.

"The Door in the Mountain," episode in Kalem's "The American Girl" series, two reels. This is probably the best chapter, taking everything into consideration that has come from the [illegible] The American Girl" series. The scenes of [illegible] are the best ever, while the story [illegible] the [illegible] laughing as better than ever. Vet [illegible] packed into each foot, and the story [illegible] well on the suspension of an anti-climax May [illegible] as to not be put better than usual. Beautiful [illegible] scenery in the form of oil [illegible] and for [illegible] for the knowledge of the [illegible] feeling. In one scene [illegible] falls from a [illegible] and it is safe to say that the picture did not [illegible] until [illegible] several yards of film [illegible] quantity of the [illegible]

The [illegible] on the Mount [illegible] on which the [illegible] [illegible] a cave where [illegible] hide. They [illegible] up a room [illegible] with gold from the King [illegible] and [illegible] to the cave where Madge King [illegible] Sam [illegible] her father and the ranch foreman [illegible] a still [illegible] to recover it.

"The Hobo Raid," a Kalem "Ham and Bud" comedy, one reel. Ham and Bud only fail for [illegible] in this reel. It depends largely upon a band of tramps, and the knights of the road [illegible] to be a trifle camera shy. A [illegible] throughout, at the end [illegible] norm [illegible] all [illegible] [illegible], whose every [illegible] [illegible] [illegible] failed. His [illegible] secret showed an [illegible] [illegible] stripped to a tree with the business end of a [illegible] resting against the rear seam of his trousers.

Mutual Program

"The Vanquished Flirt" (Vogue. Two reels. Sat. May 13.) Reid Russell and Larry Bowes, together with Paddy McQuinn, create the main scene in these two reels which are replete with the slapstick variety of comedy. As a title "The Vanquished Flirt" will serve its purpose.

"Miss Trixie of the Follies." (Strand. One reel. Wed. May 10.) Featuring Billie Rhodes and Jay Belasco, this is rather a clever's con several plots in the [illegible] Billie Rhodes [illegible] her hand and Jay Belasco [illegible] flirting. She makes up and poses as a chorus girl and flirts with her husband in the park. He notices a striking resemblance to his wife, but she dreams his suspicions by [illegible] who did at first [illegible] At a subsequent meeting she assists on calling at his home. With the assistance of her friends and his night at being detected thus again is "put over," and when the [illegible] comes he promises never to flirt with anybody in the future but his wife and Miss Trixie.

This is a harmless, funny skit that will go well anywhere.

"The Flight That Failed." (La Salle. Two reels. Mon. May 21.) To wean a young heiress (Madge Kirby) from a young man (Jean Otto) with whom she is infatuated her guardians have her placed in an "Exclusive Ladies' Home." She makes several attempts to escape therefrom, and her lover makes several attempts to enter, the usual result being that both are under arrest, the former charged with burglary in that she is seen emerging from a window in boy's clothing, and the latter for trespassing. In the end, however, everything is straightened out. This is a comedy that most audiences will appreciate.

"Widow's Might" (La Salle. One reel. Mon. May 21.) Widow Bellflat is wooed and won by a man who has designs on her wealth, and to procure some of it he is forced to resort to trickery. He feigns insanity, and the mental expert (?) assures the widow that he must have everything he desires or the results would be disastrous. She falls and he gets it all.

There is very little to this comedy, but the situations presented will raise a laugh.

"The Kissing Butterfly." (La Salle. One reel. Mon. May 28.) Prof. Fatus Insecto while on a butterfly hunt is corralled by one of the young ladies of a nearby seminary, and prevents him[illegible] there at his request late one night gets himself into dire trouble. Miss Splinters, who is in charge of "The Vassaline" girls, puts in an unexpected appearance, hence the perturbance.

"Reel Life," No. 56. (Gaumont. One reel.)—Subjects of particular interest are contained in this number of "Reel Life." Instructive views of the various phases of the telephone, the methods employed in canning crab meat, a novel furrier who handles only rabbit skins and the many attractive fur pieces made therefrom, and an open-air school in California, where the pupils and teacher are in bathing suits and classes are heard on the sea-shore, are the subject offered in this number of "Reel Life."

"Chubby Inherits a Harem." (LaSalle-Mutual. Two reels. Mon. May 21.) A good two reel comedy and offers an original idea of humor which causes a laugh with every turn. It presents a burlesque on the Oriental idea of polygamy in a clean, wholesome way. The multiple wives of a Turkish gentleman on a visit to America to take up their abode with an American of their husband, deceased. There are a number of humorous situations developed from the surprise of the farmer friend who expected children, not young, captivating widows.

"Two of a Kind." (Strand-Mutual. One reel.) Billie Rhodes and Jay Belasco are featured in this comedy which takes up the troubles which arise from a young husband attempting to deceive his young wife and the wife attempting to deceive the husband. Eventually the two are working toward the same end—a private gambling club, he to play and she to go for novelty of the adventure. The club is raided and they both escape but are chased home by officers of the law. The husband arrives first and is found by the police in bed, fully dressed. The wife arrives later and is confronted with her bag which she dropped at the club. The deception comes out and the two promise never more to deceive. "Two of a Kind" is a good light comedy and will please the most varied audiences.

"Mistaken Identity." (Signal-Mutual. Two reels.) Helen Gibson in this, the seventh chapter of "The Railroad Raiders," serial, is seen in the conventional [illegible] of the reception hall, but does not allow this fact to prevent her activities against the "raiders." The hostess at the reception, which she is attending, is mistaken for her and kidnapped by two of the gang, who have conspired with a couple of wily Chinese to sell her into bondage for one of their countrymen. Helen detects the plot but not until her hostess has been carried away in the hands of her enemies. She gives chase and rescues the lady. There are the strong thrills in this late offering of the "Railroad Raiders" and there's action and plenty of it. It should be received well for the swiftness of its action and its variety as compared to its forerunners.

"Mutual Weekly, No. 124. (Gaumont. One reel. Wed. May 16.)—This interesting reel carries a diversity of subjects, mainly on the topics of preparedness and protection, with others well selected and of paramount importance to-day. New York City, Venice, and Long Beach, Cal.; Paris, France, and London, England, are the different localities treated and in each instance the photography is good.

"Mutual Tours," No. 28." (Gaumont. One reel. Tues. May 15.) A number of beautiful views of famous French castles along the River Loire are shown in this reel, and include Blois, Chambord, Amboise, Longues, Saumur, Langeais, Chenonceaux and Chinon castles, all of which have some history or another connected with them; then follow various scenes from Barbados, an island of the British West Indies, wherein are depicted the life and habits of the natives. A thoroughly interesting and highly instructive reel

"A Zeppelin Attack on New York." (Mutual. One reel. Mon., May 21.)—This, of course, is unreal, but being the visualization of fantastic ideas by Vincent Colby, is very apropos of present day conditions and shows bills that Uncle Sam is fairly well prepared to cope with any such incident that may arise. Some clever trick photography shows a flock of Zeppelins crossing the Atlantic, hovering over New York City and Brooklyn then dropping incendiary bombs on the wharf and business sections of New York. Late views show the immense searchlights scanning the heavens for the marauders, which, when discovered are brought down in flames by our anti-aircraft guns

This is a most realistic film and one that cannot fail to make a deep impression wherever shown

"Reel Life, No. 55." (Gaumont. One reel Thurs., May 24.) The sugar industry of Barbados is given considerable space in this reel, rightly and advisedly too, for it shows the whole process from the gathering of the cane, the procuring of the piece down to the solidifying of the produce. Then follows a series of pictures showing how caviare—the Russian delicacy—is procured and marketed. Highly instructive in every detail, and perfectly photographed, this reel should be in great demand.

"Jerry's Finishing Touch." (Cub. One reel Thurs., May 17.) George Ovey as Jerry covers himself with glory in this reel in that he assists in rounding up a couple of tramps who have stolen a motion picture operator's camera and are about to rob a house. There is, naturally, the inevitable shooting so promiscuous in many Cub comedies, but still it is harmless and cannot fail to raise a laugh. Where Jerry is known, this Jerry film will be well received.

"Caught in the End." (Vogue. Two reels. Sat., May 19.)—Ben Turpin, Margaret Templeton, Lillian Hamilton, Ed. Laurie and Art Currier are the mischief makers in this two-reel comedy. Turpin runs many risks but is eventually cornered. This picture is fully up to the Turpin standard and will, without a doubt get a rousing reception when Turpin is known.

Universal Program

"Moving Day." (Nestor. Week of May 21.)—Spring, and with it the process of moving, has offered the Nestorites a chance to put on a fine burlesque in "Moving Day." Lee Moran has an excellent eccentric part as one of the movers, while Eddie Lyons and Edith Roberts have their customary roles of husband and wife. Fred Palmer prepared the scenario.

"Beach Nuts." (L-Ko. Two reels. Week of May 21.)—Seashore gags with Dan Russell at his best as the heroic life saver. Much action and running about with various summer resort appliances brought in to enhance and speed up the comedy. Bert Roach, Gladys Vardon and Walter Stephens are in support.

"The Boss of the Family." (Joker. Week of May 21.) Amusing Joker farce in which William Franey, as a plumber, inherits millions and has a hard time in his initial contact with affluence. Gale Henry plays the wife, while others are Lillian Peacock and Milburn Moranti. C. B. Hoadley wrote the scenario.

"The Light of Love." (Laemmle. Week of May 21.)—Just an episode showing the manner in which a superficial wife had created in her the love of children. Well presented and of the sort often described as "with a moral." Jessie Arnold, T. J. Crittendon, Marjorie Ellison and Virginia Corbin are the principals.

STATE RIGHT RELEASES

(Continued from page 3473)

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children? .....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird) .....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) .....4 reels
Hell Morgan's Girl .....

Variety Films Corporation

My Country First .....6 reels
The Pursuing Vengeance .....5 reels
The Price of Her Soul .....7 reels

Warner Brothers

Robinson Crusoe (Savage) .....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin) .....7 reels

Edward Warren Productions

The Warfare of the Flesh .....

Lois Weber Productions

Even As You and I .....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon) ..8 reels
Below Zero (Eddie Vogt), Comedy .....2 reels

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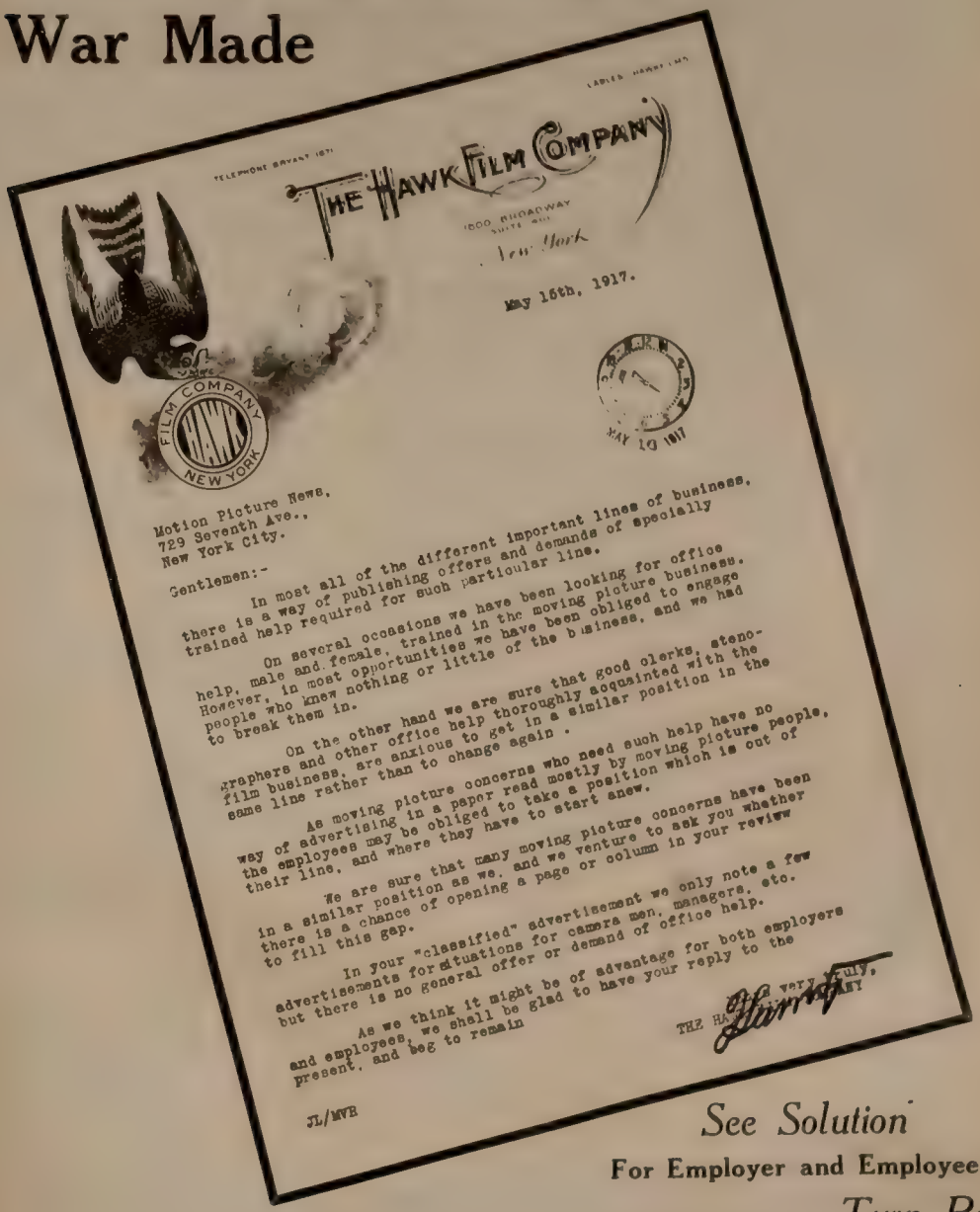
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EDITOR AND PRODUCTION MANAGER

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Trained Help Shortage War Made



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May 16th, 1917.

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729 Seventh Ave.,
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In most all of the different important lines of business, there is a way of publishing offers and demands of specially trained help required for such particular line.

On several occasions we have been looking for office help, male and female, trained in the moving picture business. However, in most opportunities we have been obliged to engage people who knew nothing or little of the business, and we had to break them in.

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In your "classified" advertisement we only note a few advertisements for situations for camera men, managers, etc. but there is no general offer or demand of office help.

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JL/MVB

See Solution
For Employer and Employee
Turn Page

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We have in stock for immediate shipment plenty of slightly used Edison, Powers, Simplex and Motiograph Machines at bargain prices. Lyric Theatre Supply Co. 420 Market Street, St. Louis Mo.

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TABLE OF CONTENTS

GET DOWN TO BED ROCK (Wm. A. Johnston)..... 3411
EDITORIALS 3412
MERRY-GO-ROUND OF FILM BILLS BEFORE PENN LAWMAKERS 3417
FACTIONAL FIGHT OPENS IN CHICAGO ON CONVENTION EVE 3419
General Film to Welcome Outside Talent..... 3417
Exhibitors Go to Washington, Pleads Rembusch..... 3417
Herrington Found Weakness in Northwest..... 3418
All Hands Rally 'Round the Liberty Loan..... 3420
Rule Against Patriotic Rendition in Theatres..... 3420
All Chicago Exhibitors May Close Their Theatres..... 3421
Pungent Remarks by Herrington in St. Louis 3422
What Is Fair Protection for Downtown Theatre..... 3422
Drama of Mistaken Guilt on Universal Program..... 3430
June Productions Announced by Pallas-Morosco..... 3431
Interesting Features and Comedies on Mutual Schedule.. 3431
Long Heralded Picture "Freckles" Ready..... 3432
Paramount Reports Demand for Clark Repertoire..... 3433
Two Popular Stars on Triangle Program, First Week of June 3433
Appropriate War Specials From Pathe—Fine Scenics 3434
Business Reported Booming on Special "Bluebird Days" 3435
Sherman-Elliott Company Is Reorganized..... 3436
Abramson Film Acclaimed by New York Critics..... 3438
Friedman Reports Mid-West Taking War Calmly..... 3439
Delicate Subject Can Be Handled Without Sensationalism 3439
Fifty Films of Russian Drama in New York..... 3441
Vita. Re-Issues as "Favorite Film Features"..... 3442
Bluebird Preparing for Late Summer and Fall..... 3444
Evelyn Nesbit Depicts Life in "Redemption," Big Feature 3445
Wide Distribution of Fox Pictures in Line with Ideals.... 3446
Elsie Ferguson Starts Production Under Maurice Tourneur 3446
Brady Believes in and Will Follow Dual Star System.... 3448
"Do Children Count?" Series Begins—Six Subjects Named 3448
Alice Howell Directed by Blystone in Century Comedies.. 3448
"Prosperity, Not Depression, Result of War Times"..... 3456
Co-operative Profit-Sharing by K-E-S-E Men..... 3469
Heroine of Railroad Tales, Helen Gibson, Joins Universal. 3470

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 3422
Live Wire Exhibitors..... 3426
Ready-Made Ad-Talks..... 3428
Advance Offerings of the Programs..... 3430
Film Specialties..... 3434
How Pictures Are Booking..... 3435
In the State Rights Field..... 3436
Live News from the Studios..... 3441
Chicago News and Comment..... 3449
Among the Exchanges (In and Out of Town)..... 3454
Just for Fun..... 3455
Newsy Reports from All Sections..... 3456
The East Coast Studios..... 3464
In and Out of West Coast Studios..... 3465
Late News..... 3469
Features—Current and Coming..... 3471
Short Subjects—Current and Coming..... 3472
State Rights—Current and Coming..... 3473
Tabloid Reviews..... 3474

ACCESSORY NEWS SECTION

Editorial 3481
Projection (Union Announcements) (Slides)..... 3482
The Camera 3488
Music and the Picture..... 3491
Building and Furnishing (Directory of New Theatres).. 3494

SCREEN EXAMINATIONS

"Amateur Orphan, An" (Pathe)..... 3461
"Atonement" (Brady-International)..... 3459
"Beyond Recall" (Balboa-Pathe)..... 3461
"Boy Who Cried Wolf, The" (Conquest-Forum)..... 3460
"Brass Monkey, The" (Selig)..... 3463
"Clover's Rebellion" (Vitagraph)..... 3461
"Freckles" (Lasky-Paramount)..... 3460
"Hand That Rocks the Cradle, The" (Universal)..... 3462
"Her Fighting Chance" (Arthur Jacobs-Frank Hall)..... 3459
"Hole in the Ground, The" (Selig)..... 3463
"Lad and the Lion, The" (Selig K-E-S-E)..... 3463
"Madame Bo Peep" (Triangle)..... 3461
"Maternity" (World Film)..... 3460
"Millionaire Vagrant, The" (Triangle-Ince)..... 3461
"Night and a Day, A" (Selig)..... 3463
"Redemption" (Julius Steger)..... 3463
"Riddle of the Cross, The" (Pathe)..... 3461
"Royal Rogue, A" (Triangle Keystone)..... 3462
"Should She Obey?" (Arizona Co.)..... 3462
"Skylarking on Skiis" (Conquest-Forum)..... 3460
"Southern Justice" (Bluebird)..... 3459
"Unconquered" (Lasky-Paramount)..... 3459

ADVERTISERS BY PRODUCTS

CAMERAS
Burke & James..... 3490
G. Gennert 3490

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Jones & Cammack..... 3486
Speer Carbon Co..... 3489

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Steel Furniture Co..... 3495

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C. P. Goerz..... 3489

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Rawson & Evans..... 3496

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A. F. Williams.....3478

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Amusement Supply Co..... 3484
Du Pont Fabrikoid Co.....3497
Independent Movie Supply Co 3486
Montgomery & Co.....3496
United Theatre Equipment Corp. 3485

MUSIC AND MUSICAL INSTUMENTS
Bartola Musical Instrument Co. 3493
J. P. Seeburg Co.....3498

PRINTING AND DEVELOPING
Empire City Film Laboratories 3489

PROGRAMS
Cahill Igoe Co..... 3497
Kraus Mfg. Co.....3495

PROJECTION MACHINES
Enterprise Optical Mfg. Co..3479
Nicholas Power Co.....3490
Precision Machine Co., Inc..3487
Lewis M. Swaab..... 3484

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Rex Film Renovator Co..... 3489

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Duplex Machine Co..... 3490

SLIDES
Excelsior Illustrating Co.....3484
Exhibitors' Supply Co..... 3484

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206 Manufacturers and Studios..... $1.00
235 Picture Machine and Supply Dealers.... $1.00

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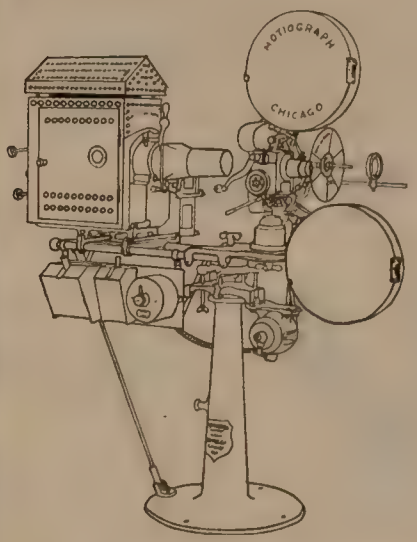
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Accessory News

— SECTION OF MOTION PICTURE NEWS —

The Watchword of the Hour

ECONOMY ***MOTIOGRAPH***



When using the MOTIOGRAPH you get the best projection and a machine that is equal in value to any other projector.

—at a price that is a saving to you of considerable money on original cost as well as upkeep.

—that is why MOTIOGRAPH sales are increasing daily.

When installing a new projector be sure it is a MOTIOGRAPH.

THE MOTIOGRAPH REPRESENTS ECONOMY

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THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.

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WHEN WE ARGUE IN FAVOR OF "SPEER PROJECTOR CARBONS," WE ARE WILLING TO PROVE EVERY STATEMENT.

THE FACTS ARE.

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That the hard core of the "Hold-Ark" assures absolute steadiness of the arc.

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That every carbon is uniform and can be depended upon for efficient results.

That a mere trial of "Speer Carbons" will cause you to use them unhesitatingly thereafter.

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"The Carbons with a Guarantee."

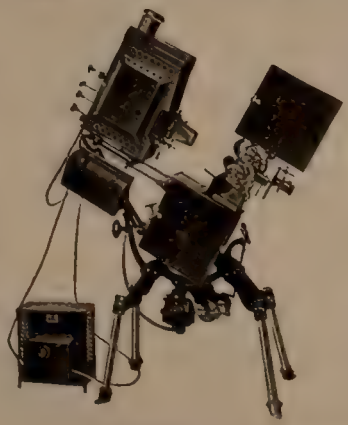
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"Seventeen Years of Knowing How"

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Quite a Number of Cameragraphs Having Stood Up Through Ten Years of Active Service, Are Still Being Operated With Excellent Results.



CAMERAGRAPH NO. 6B

The Machine That Has Radically Advanced the Art of Motion Picture Projection.

Constructed In Every Detail For Durability and Efficiency.

CATALOG D MAILED UPON REQUEST

NICHOLAS POWER CO., 90 Gold St., New York, N. Y.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Anti-Misframe League

OPERATORS throughout the country are the men to whom we must look for the success of motion pictures on the screen. We have said before that the man in the booth can make or break any show. The least carelessness on his part means trouble and poor results on the screen. He must always be on his toes not only to help himself improve, but he must be ready to help every other operator, not only by suggestions but in more tangible ways.

For this reason we were particularly pleased when Mr. J. C. Pastre of Gary, Ind., suggested the Anti-Misframe League. It was a suggestion which showed the trend of the times, and the enthusiasm with which it has been taken up by operators all over the country proves that all are ready to help improve picture conditions. They are ready to put their shoulders to the wheel and do all in their power to improve conditions.

For this reason MOTION PICTURE NEWS has started the active promotion of the League, which we hope will develop to be of greatest benefit to the industry.

There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge which has appeared in the Projection Department for the past two weeks and is given below:

"Anti-Misframe League"
Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all mis-frames, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operator and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

WE are going further than this. Each member who enrolls will be given a membership badge which will distinguish him as being a promoter of better projection conditions, for the question of mis-framing is only a small part of the things which can be accomplished through the organization. We will also give a membership card to each member, to be hung in his projection room, which will designate him as being active in the upbuilding of his profession.

It is our hope that eventually the League, together with MOTION PICTURE NEWS, will be able to accomplish results in an active campaign for better working conditions for many men who at the present time are in anything but healthful surroundings. It is our aim to wage a campaign in favor of larger projection rooms in the new or remodeled theatres. We want to see proper sanitation for the operators—a wash room, etc., in each house for their personal use, and many other improvements for which there is a crying need but which cannot be accomplished unless they are put over by co-operative effort.

We have taken as the basis of our emblem the Geneva star. Above this is the name of the organization. This appears in black against an orange background. The effect is most pleasing and should be an emblem worthy of the organization for which it stands and one which each member should be proud to wear.

Write us stating your intention to live up to the requirements of the League so that we may enroll you as an active member without delay.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Why Not This?

THERE is an old adage that goes thusly: "Fools rush in where Angels fear to tread." This is applicable to those who for motives of their own, have endeavored to throw a scare into a number of exhibitors by making the statement that "on account of the war" there was a situation confronting them whereby they might at any time find themselves without operators.

To the president of one of the largest film manufacturing companies belongs the honor, if honor there be, in suggesting and inaugurating the plan whereby operators (?) are to be made over night. Now that the ball has been started rolling, we also learn that:

"In order that the electricians of Muncie, Ind., now engaged in operating motion picture machines may feel at liberty to go to war, and especially enlist in the navy where electricians are said to be greatly needed, Richard Addison, electrician at a photoplay house, has established a school for girl motion picture operators. He instructs the young women free of charge, not only so they may hold positions as motion picture operators, but also may become skilled electricians. The only requirements for admission to the class are that the young women be between the ages of eighteen and twenty-eight, and possess some high school education. As no fee is charged, it is said Mr. Addison is doing this merely as a patriotic duty. Several young women have already entered the school."

No doubt these schools will spring up in many of the smaller localities to such an extent as to work a great injury upon the moving picture industry in so far as the presentation of the picture be concerned. While we do not question the motives of Mr. Addison, of Muncie, Ind., who is actuated solely by a spirit of patriotism, we do think, however, he could express that patriotism in a more fitting manner by himself enlisting and giving his services as an electrician where they are "said to be greatly needed."

Of course, there is nothing to the operation of a motion picture machine that could not be learned in two or three weeks' time, as many operators will testify who have been in the game since 1898, and yet admit that they do not know it all.

There is much that could be written regarding the really humorous situation in the operating rooms when the "eternal feminine" assumes the title and duties of projection engineers, but of that we will have more to say later.

In view of the fact that these schools are apt to spring up in a number of cities and towns, we offer the following suggestion: that an advertisement be placed in the daily papers by so-called "instructors" something like this:

YOUNG LADIES WANTED

YOUNG LADIES to learn to become motion picture operators. I teach you to become an expert electrician and motion picture operator, for which I charge no fee. The only qualifications are that applicants must be young and beautiful—education not necessary; I'll attend to that. Apply to X. Y. Z., P. O. Box 00, Hookum

All of the above is a very serious matter to the members of the craft, and we sincerely hope that the Operators' Organizations will, wherever these schools spring up, take cognizance of same, and do their utmost to discourage them. There are sufficient operators, or men who are well enough qualified, to operate every motion picture theatre in this country, men who would find it difficult to pass the rigid physical examination imposed upon all applicants for enlistment in the United States military service. Chief among the disabilities of the great mass of operators in this country of ours is defective eyesight. I venture to say that not one operator in a hundred has perfect eyesight, this being due to the fact that his eyes are concentrated upon the screen, straining to discover any defects in the picture caused by imperfect illumination, or out of focus effect. Another cause: Many operators would be rejected by the military authorities by reason of unsound lungs and weakened heart action. I do not wish to go on record as stating any given percentage of operators who are thus affected, but we know there are many, for when we consider that it has only been in very recent years, and in a very few cities where adequate ventilation of the operating room has been provided for, we can but look back with a shudder to the lives of those men who have been confined, as no prisoner in a penal institution is confined, without daylight or fresh air for from ten to twelve hours a day, three hundred and sixty-five days in a year, we do not wonder at the statement which has been made that "80 per cent. of the operators are unfit for military service."

Make an Appeal

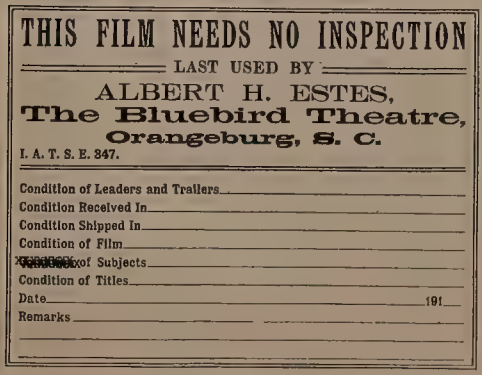
MARYLAND writes: "This is my initial bow in your Department page, so if I act "small timish," excuse, please. I wish to procure a bit of information which I am sure you will give me gladly; that is the method I employ when visiting our friend and brother, F. H. Richardson. To be frank, I have been "goated" or "gipped" out of joining the operators' local of this city, and I have yet to find out why or wherefore the "boys" keep me out. I was at one time in their good graces, but I guess I am like Doug Fairbanks, "in again—out again." But aside from that I would like to know if they (the local) can keep me "out again" forever. You see I have been cranking projectors for the past nine years (fourteen years in the show business on the road and off), and think I am entitled to more consideration than an explanationless rejection. I am sure there is no question as to my ability, there must be personal reasons or something of that sort behind these rejections. But what I really come to you for is this: Have I a right to demand an explanation without endangering my future chances with I.A.T.S.E. boys? I have studied every machine I ever operated, and read almost every book covering that branch as well as various electrical books; read all *your* projection news, also Brother Richardson's. Can you see any reason why I cannot be admitted into I.A.T.S.E. ranks to protect myself from these small town managers who spend almost nine dollars a week for a "film lacer" (operator) who does twenty other odd jobs besides projecting rotten pictures? [Film lacer is a new one on me, and I must say it is a good title to wish on some of the butchers who call themselves operators.—Ed.]. Thanks awfully for the time I have pilfered recklessly from you. Wishing you personal success, also the NEWS of news, I am, yours sincerely.

IN REPLY. For obvious reasons I have avoided mentioning the name of the writer or the town from which he hails. I do not quite get your meaning regarding the method to be employed when visiting Brother Richardson. He is not a hard man to meet if you catch up with him, and the only "method" I could advise would be to walk right up to him and say: "Hello, Rich! I am so and so," and continue. I am willing to give you any information that is in my power to give, and I will give it you gladly, but you will pardon my saying there is something about your letter that hardly sounds plausible. The city from which you write, and the city wherein is located the local union whose number you gave in your letter, are separated by a few hundred miles. Perhaps you have made a mistake in the local union number. I am sorry you feel you have been "jipped." It does not seem reasonable that men who have the welfare of the organization at heart would act in this way unless for some good cause. I know there are some organizations which refuse to accept a man into membership and offer absolutely no explanation for their rejection of his application. This in my estimation is un-American. There is nothing of fair play about it; all men are created equal, and if there is nothing against your character, if your ability is unquestionable, if you have never been guilty of doing anything detrimental to the interest of Local —, and pass their examination, there is no reason in the world why you should not become a member of the International Alliance. A soft answer turneth away wrath, and I would suggest that you ask, or request, *not demand*, an explanation from the local union officials. This may be done either

in person or by letter, but I would advise that you send a registered letter, with request that receipt be returned to you, to the secretary of the union, timing your letter so that it will reach him a day or so before the meeting of the local is to be held, and if you do not obtain a satisfactory reply within a period of five days after the meeting, you should then write to International President Charles C. Shay, 107 West 46th street, New York City, stating your case as briefly and explicitly as possible, and I am sure he will do all in his power to help you, for he has the reputation of being a "square man"; at least *he will get some action.* I certainly do trust that you will be successful in becoming affiliated with this great labor organization, and stand ready at any and all times to assist you, or any other brother, if he will only "come clean." I have just been informed by my secretary that I have placed a wrong construction upon the second sentence of your letter, and that you meant when you said: "I wish to procure a bit of information which I am sure you will give me gladly," that THAT was the method you employed when "visiting" F. H. R. For my denseness—excuse, please.

Manager on His Guard

AN interesting letter from H. E. Cane, manager of the Star theatre, Coudersport, Pa., in which he sets forth the happy sound facts, may well be read by operators who have the happy faculty of "not caring how much film they destroy." Here is the letter, read it and ponder: "It is with relief that I find one operator who is just enough not to attribute condition of film to the exchange's negligence, always. I refer to the letter of Albert H. Estes. When we first started in business, some three years ago, we were informed by an operator from a nearby town that 'No operator cared how much film he destroyed, or in what condition films were returned.' This 'information' put us on our



guard, and we resolved that our operator would be different. At various times we have received films with pins, shingle nails, paper clips, etc., attached, also films that showed careless handling by the previous operator, such as torn sprocket holes, et cetera. We are now dealing direct with the exchanges, and find that there are very few films in bad condition received from them. Bad patches are our worst trouble now. We might state that six months have elapsed since we had a break with a Paramount feature, which speaks well for the efficiency of the inspecting staff at Pittsburgh. If the operators would use the films as though they were their own property, fewer complaints would reach you relative to poor condition of film. If the exchanges would enclose a slip, in each case of film, similar to the one in use by Mr. Estes, the guilty parties could easily be discovered. Exchangemen should give the slip idea a trial."

IN REPLY. Your letter was one that really gives me pleasure to publish. I know too well that there are unfortunately *some* operators who, like the one you make mention, don't care a tinker's dam, but their tribe is on the decrease. And your determination that your operator should be "different" shows that the "information" fell on fertile soil. In many instances such action should be taken on the part of other managers. We will, however, take exception to the statement made by the operator (?) in question. There are many OPERATORS who do care! I refer to brother Estes in particular, and to hundreds of other operators in general. It certainly does speak well for the inspecting staff of the Pittsburgh exchange that you have not had a break in that length of time. Would that some of our New York exchanges could be spoken as well of. It is hoped that the formation of the "Anti-Misframe League" will help in part to make the operators realize the importance of treating the film that is placed in their hands as though it were their own property. The form of slip, such as used by brother Estes, is again reproduced in the hope that some of the exchange managers will act upon the suggestion made in the closing sentence of your letter, i. e., "EXCHANGEMEN SHOULD GIVE THE SLIP IDEA A TRIAL."

Perhaps It's the Reels

H. C. S., Belmont, Wis., addresses a letter to the editor of the Projection Department as follows: "*Am a constant reader of the* NEWS, *and will say that I am very much interested in your Projection Department (ours, brother, ous.—Ed.) each week. I am what you would call a country town operator, have been operating for about six months and have practically no experience. Lately I have been having trouble with my machine, especially when running films that are old and in bad shape. When the film reaches above five to fifteen feet from the end it starts making a cracking noise and then breaks, sometimes snapping the film right off and at other times tearing out the sprocket holes. I don't know whether the blame belongs to me, the machine or the film. If you can give me any information regarding this matter will be thankful to you for the favor.*

IN REPLY. Am glad that you find something of interest in the department, yet I would call your attention that is not *my* department but OUR department, for without the co-operation of the motion picture operators throughout the country there could be no such things as "projection departments." Don't think that I hold anything against the country town operator, for I do not, and your frankness where you say you have been operating for about six months and have practically no experience is refreshing. I give you credit for *trying.* It does not seem to me that your machine can be at fault, although you furnish very little data for me to work upon. You do not say whether the film breaks before leaving the upper sprocket or after it has passed the intermittent sprocket. If the former, it is probably due to the fact that the reel in the upper magazine has become badly bent, or that its hub fits tightly upon the magazine spindle, which would cause the film to break and also tear the sprocket holes at the intermittent, for the reason that the speed of the upper reel increases proportionately as the film is unwound, and when nearing the end the reel may revolve by its own momentum three or four turns and then stop, allowing the film to become slack, and when this slack is taken up the reel does not respond, and the consequence is that the film either snaps in two or the sprocket holes are torn out by the intermittent sprocket. The only remedy for this is to use perfect reels, reels that do not bind against the sides of the magazine, and which revolve freely upon the spindle. A sufficient number of reels should be kept in the operating room, so that when the film is delivered to you from the exchange you may rewind it upon your reel; during the last performance the exchange reels can be used in the take-up magazine, saving you the bother of rewinding the film to obtain your reel, and making the film ready for shipment back to the exchange. This is the only solution I can think of concerning your trouble. If I have not hit upon the answer write me again, giving me all possible data, and I will do my best to aid you.

Prompt Delivery

SERVICE which in promptness is hard to excel was given by the Precision Machine Company, manufacturers of the Simplex Motion Picture Projector, in filling an order placed by the Post Exchange at Fort Totten, L. I.

The order was received by the factory on May 18, at twenty minutes after twelve o'clock, and within an hour the Simplex Projector was packed, and on the way to Fort Totten, which is about thirty miles from New York. The new apparatus was used that evening to entertain the soldiers that are stationed at the post, and has been in great demand since.

Such promptitude as shown in this instance is bound to have beneficial effects in business getting.

Are You Succeeding?

Do your box office receipts show as steady an increase as you desire? Are you doing all that is possible to attract more patrons?

Do not overlook the importance of using the highest type of projection lens you can obtain. Remember that the value of every detail in every picture is dependent upon the quality of the lens.

Marlux

lenses are correctly constructed both from scientific and practical standpoints to give the finest attainable results.

Secure brilliant and sharp definition of the details of your pictures by using the Marlux.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

S. O. S.

Do you need a NEW MACHINE, but do not feel able to spend the money?
We are able to HELP you by selling you any Standard Make Moving Picture Machine on Small Monthly Payments.
Write us today for our liberal terms. Catalog free on request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers in the Moving Picture Trade.
Dealers in Motiograph, Simplex, Powers, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres
Third Floor, Mailers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.
WE SELL ON THE INSTALMENT PLAN.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres
WE ARE DISTRIBUTORS
ASK FOR CATALOGS
Lewis M. Swaab 1337 VINE STREET PHILADELPHIA, PA.

SLIDES

THE "Q" Corporation, 110 West 40th street, New York, which is exploiting the "Q" contest, have placed their order for slides with the Excelsior Slide Company, 219 Sixth avenue, New York. Their slide campaign, advertising this contest, is considered one of the most important methods of advertising to the public, although a strong campaign has been mapped out for use in the various magazines.

Six slides, each of different design, have been manufactured by the Excelsior Company, to lend added value to the campaign of publicity, and there is no doubt that the contest will awaken popular interest on the part of the theatre patron.

As each theatre running this contest will require the set of six slides, the order to be filled by the above mentioned slide company will run up into the thousands.

THE National Association of the Motion Picture Industry have been appointed a special slide committee for co-operating with the Liberty Loan Committee.

This committee consists of Joseph F. Coufal of the Novelty Slide Company, Ben Schulberg of the Paramount and Fred Hawley of the Motion Picture Directory Company. It is proposed that Liberty Loan slides be supplied to every motion picture exhibitor, which will be accompanied by a request from the Secretary of the Treasury to show the slides. Slide manufacturers throughout the country have been called on to get their assistance in this patriotic movement and have received assurances and the hearty support of the leading concerns.

A Statement from the United Theatre Equipment Corporation

IN answer to the many inquiries that have been received regarding the policy and purpose of the newly formed United Theatre Equipment Corp., the company makes the following statement:

Up to the present time motion picture supplies and equipment were sold with but one object in view—that was the sale of the merchandise. No thought was generally given to the maintenance of the apparatus, and only in rare instances was advice given to the operator or exhibitor.

The main object of the United Theatre Equipment Corporation will be to serve the exhibitor in the fullest sense of the word; not merely selling goods over the counter or through the mail, but suggesting, planning, installing, supervising and maintaining theatre equipment; in short, they propose to furnish absolutely free of charge a service that will relieve the exhibitor of many worries and cares of the past; that will better projection, improve conditions and increase box office receipts.

To insure and facilitate carrying out the policy of co-operative service for the exhibitor, United Service Stations have been established in the principal cities of the United States. While new to pictures, the service station idea has been conclusively demonstrated in the automobile business, and without a doubt the service will come as a blessing to exhibitors.

In introducing the service station idea to our industry, the United officials fully realize that they are assuming a great responsibility. Consequently they have surrounded themselves with an organization founded and managed by pioneer supply men, who know the business from A to Z, and who are fully competent to advise the-

PATRIOTIC SLIDES
Beautifully hand colored.
Write for list.
Price, 25c. each.
5 for $1.00.
EXHIBITORS' SUPPLY CO.
4th floor, Mailers Bldg.,

TransVerteR
Automatically supplies only such volt age as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

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atre owners honestly and fairly as to their installation and apparatus maintenance. Each and every service station is in charge of an experienced man whose first consideration it is to serve the exhibitor well. He may be consulted at all times, and he will truthfully give his opinion as well as suggest ways and means for the most economical and satisfactory purchase and installation of machines and supplies.

It must not be supposed that the service will be confined strictly to mechanical devices. The United will shortly introduce an Exhibitor's Help Department, through means of which valuable information and advice will be furnished on every angle of the exhibitor's business, excepting the film. Suggestions will be offered for decorations, furnishings, advertising novelties, display signs, publicity matter, and one hundred and one other important items.

The management of the United Theatre Equipment Corporation is in able hands. Herbert T. Edwards, the founder of the Picture Theatre Equipment Corporation, is president. J. H. Hallberg, known as the inventor of the Hallberg Generator, is vice president. He will concentrate his best endeavors to insure better projection and 100 per cent. equipment efficiency for every exhibitor. E. E. Fulton, head of the E. E. Fulton Company, of Chicago, is secretary and treasurer. Friends of these men in the motion picture business are numbered by the thousands.

Among others who are taking a deep interest in this organization may be mentioned George Kleine,; Messrs. Clark and Rowland and Ludwig Hommel, of Pittsburg; C. A. Calehuff, of Philadelphia; E. E. Oliver and H. J. Mandelbaum, of Cleveland; T. A. Nolan, of Cincinnati; Ray Brauch, of Detroit; F. A. Van Huson, of Omaha; H. E. Van Duyne, of Los Angeles, and A. D. Flinton, of Kansas City.

The Novelty Slide Company, of New York, will have the exclusive manufacture of slides, novelties, specialties and other products

The Lost Is Found

CHARLES A. NORTON, Iowa, whom readers will remember as the "small town operator," writes the following letter: "Am back again at my old job. I read the piece about myself disappearing and thot that I would drop you a few lines and tell you where I was. I read in the Waterloo paper that "Intolerance" was going to be at Waterloo and knowing that Ma would not let me go alone I run away. First I went to "Intolerance" and saw the operators which sure were a nice lot, they showed me the picture which was on bigger wheels (reels) than I got but it looks just the same as mine. They had 2 simplex machines and electric lights and also wire loops which they told me was residence (resistance). They said they were from Frisco or something like that. Then I went to the Plaza theatre, that's the theatre that I wrote you about in my first letter, but the fat operator was not there, or "Tubbie" as they call him. He baut a small town theatre somewhere. The new operator there seemed very nice to me and gets a nice picture. Then I went to the Palace theatre, and my, they have some "life manager" there and also the operator. He gets some picture and he has old Powers machine at that but I think that it is the fans that he made for them that makes him get the good picture. He told me all about his trip to the operators' convention at Cleveland and told me that he seen you there, also that he visited the Stilman theatre where he seen their speed indikaters work on their machines, and about the operator at the Home theatre using regular electric globes for his light in his light house, and about the new machines at the Standard and the fat operator that works at the Monark theatre and what a fine bunch of operators they all are. The operator also told me that he may need a assistant soon and said that if I wanted the job that he may give it to me. When I left him I was going down the street when I seen a car with a sign "To Cedar Rapids" so I hops on and when I got to Cedar Rapids I first went to the Strand theatre. It is a very large house. Then I went to the Isis theatre, they have two operators but I only seen one and he was running around the machine like a wild man when I come up. He said he keeps losing his ark, but I dident see him lose or look for anything while I was there. He showed me a little whit carbon that he uses called a "silver tit." [National Carbon Company will please note the new name for their Silver-Tip carbons.—Ed.] Then I went to the Palace and they have a forener (foreigner) running the machine there, the only trouble that I seen there was that they had on all the house lights and you had to go way in front to see the picture And the picture was kind of glassie too. [Maybe they were using a reflecting type of screen my boy. Ed.] Do the manager at the

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There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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24. Film Stock
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41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
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45. Rewinders
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

operator called him is a big fat man and all that he did was stand by the door and wink at every girl that came in. After that I went to the station and took the next car home. When I reached home I sure did catch h——l. It is getting late and I must go to bed, the boss is going to take this letter to Waterloo in the morning. Hope you dident worry about my disappearing."

IN REPLY: Now that you have taken your "vacation" and seen a large part of the world, I hope that the information you have picked up during your travels will bear some fruit. The "Regular electric globes" used at the Home theatre are the new nitrogen lamps which have been undergoing many experiments and have now been installed in a large number of theatres. The use of these lamps necessitate a specially constructed lamp house or, as you would say "light house." It is a common occurrence for operators to lose the arc, but once it is found, careful watching will prevent its being lost. The manager of the last mentioned theatre evidently believes in the "personal equation" and wants to become personally acquainted with each and every patron and thereby find out their likes and dislikes.

Adapter for "Silver-Tips"



W. H. RABELL, whom operators in Greater New York will remember from his being associated with the supply house of J. H. Hallberg, has, since severing his connections with Hallberg branched out in business for himself and now conducts the Independent Motive Supply Company, 729 Seventh avenue, New York, dealing in supplies and accessories for the motion picture theatre, also being the distributors of the Baird Projection machine.

Mr. Rabell has one speciality that is attracting considerable attention on the part of users of Silver-Tip carbons; this is an adapter as well as an economizer for either the 3/8 in. or 11/32 in. Silver-Tip carbon. The adapter is made of phosphor bronze, having a hexagon nut in place of the ordinary thumb screw for holding the carbon in place. The price of these adapters and economizers is quite reasonable considering the care with which they have been constructed and few exhibitors will allow the price, one dollar, to stand in their way of obtaining such a device which will serve a two-fold purpose.

Has the Third Ingredient Been Found?

IT is said that success depends upon Push, Publicity, and Progressiveness. The "third ingredient" in this case is Progressiveness. One of our correspondents in his letter to the department praises the efficiency of the inspecting staff of the Paramount Film exchange of Pittsburg, Pa.

By a strange coincidence another exchange manager has evolved an idea which is expected to show 100 per cent efficiency in the examining room. To Herbert Given, manager of the Triangle exchange, Philadelphia, Pa., belongs the credit for the scheme which will give prizes to the operators returning film in the best condition. His plan has been endorsed by Local 307, Moving Picture Machine Operators of Philadelphia, and at their last meeting at which Mr. Given was present he explained this in detail. The plan, if successful in Philadelphia, will be introduced in every Triangle exchange in the country.

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Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

ROLL OF HONOR

John C. Pastre, Gary, Indiana.
Walter G. Murray, Philadelphia, Pa.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Rex Kilbourne, Dentonville, Ark.
Glenn Woodbury, Pomeroy, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.

Editor's Note: To brother Pastre belongs the honor of heading the roll for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

UNION ANNOUNCEMENTS

Where Promises Are Kept

THE members of Local 384, Motion Picture Machine Operators of Hudson County, N. J., are planning to hold what is expected to be one of the most delightful affairs ever given by any local union in the state of New Jersey. Each year this progressive union gives a dinner to its members and friends. It is something more than a dinner, however; it is an event, for on this night the members get together in the true spirit of fraternalism and cement the bonds of friendship which exists between them, and make new friends.

The Third Annual Dinner of the above mentioned organization will be held on Saturday, June 2, at 12 o'clock midnight at New Odd Fellows Hall, 412 Washington street, Hoboken, N. J.

The committee in charge, consisting of Brothers George Hoffman, chairman; W. A. Bemis, E. W. Bordmann, Frank Kirschgessner, Francis Steiner and Edward Dougherty, have promised that this year's affair will eclipse all previous efforts.

Many prominent state, county and city officials have signified their intention of being present, as well as the foremost manufacturers of motion picture accessories, and last, but by no means least, it is expected that Local 384 will be honored by the presence of the General Executive Board of the International Alliance.

The officers of Local 384, who have given of their best to make this a local union that was ever willing to meet the managers half way and give them a 50-50 break are: Walter A. Bemis, president; Harvey Sapp, vice-president; Edward A. Bordmann, secretary-treasurer, and Conrad Daubener, Jr., recording secretary. The officers have been ably assisted by Brother Anthony Boscarelli, whose efforts have been tireless where the good of the local has been concerned.

As we have said at the beginning, it is here where promises are kept, and we are anticipating with a great deal of pleasure being present on Saturday, June 2, and doing full justice to whatever may come before us.

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THE CAMERA

Coloring Film Images with Basic Dyes

IN the subtractive methods of color photography (and cinematography) the images of the film positives (composite or otherwise) are actual colored approximations to the subject photographed, and it is consequently a more difficult, tedious, and costly operation to prepare film positives for a subtractive process of color cinematography than is the case with the additive methods, wherein (in most instances) a black and white print from the color selection negative is all that is required for use in projecting.

A common practice, much resorted to by workers upon the subtractive methods, is to color the images of the film positives by toning, but it is difficult, if not impossible, to secure accurate colors by chemical treatment, and exact hues cannot be produced with certainty in this way.

Since the accuracy of the projected results in subtractive color cinematography is dependent upon theoretically accurate coloration of the film pictures, it is imperative that the method by which the positives are colored must be one which can yield colors undegraded by partially opaque image deposits and must also be such that the coloring may be regulated as regards hue and intensity. A toned silver image always possesses a certain opacity the effect of which is to darken or degrade its apparent hue upon projection, so it appears that in order to successfully color the images of cine films used in subtractive color processes a method must be utilized which is capable of yielding transparent dye images the hues of which may be accurately controlled when preparing the positives.

There have been numerous methods proposed for the achievement of this end, but the most accurate, and apparently the most feasible, method is that of bleaching the images of film positives in a bath which changes them into images of silver-iodide and then dyeing them up with a basic dye of the requisite hue. Such procedure is known as "basic dyeing," and appears to have first been proposed by Dr. Traube under the name of the "Diachrome" process of color photography.* In spite of the modifications by various workers, the practice of basic dyeing as applied to film positives or photographic transparencies may be said to follow the procedure outlined by Traube in 1907.

Although the details of the Traube iodide method of basic dyeing have long been on record, the practice of iodide staining does not appear to have been studied by the majority of workers, and some of the color cinematographers have withheld the working details, claiming the process as their own invention and investing its rationale with profound secrecy. There really is no cause for this, and in response to numerous requests for the publication of basic dyeing formulae we are pleased to supply readers of the Camera Department with details of the basic dyeing process which has been long in use by ourselves and others.

Many toned or dyed films are a disappointment upon projection, due to the fact that their apparent hues sometimes appear much darker, or of entirely different color than the effect which has been striven for. To avoid such unfortunate results the positive prints for color cinematography should not be as strongly exposed in printing as for ordinary (black and white) cinematography, and in developing the positives a soft result should be aimed at. This holds good for all processes of color cinematography according to our experience.

Having printed, developed, fixed, and thoroughly washed the positive films, they have next to be bleached and their developed images converted into silver iodide by immersion in a bath composed as follows:

Water	10 gals.
Potassium Iodide	3¾ lbs.
Then add Iodine (resublimed)	1½ lbs.

The potassium iodide will readily dissolve in water; iodine will not, but will dissolve more or less slowly in the potassium iodide solution. The mixture of the iodine with the potassium iodide may be considerably accelerated by placing the iodide in a jar and just covering it with hot water, whereupon the iodine may be stirred in.

As previously stated, the action of this bleaching bath converts the silver images of the film positives into silver iodide images, which are of a yellowish color. As will be appreciated by all who have had experience in photographic manipulations, the bleaching should continue until the images are seen to be yellowish in color right through to the back of the film. When bleaching is completed, the film will be strongly discolored by the iodine solution and must next be washed to remove the bleaching solution and render the picture images (now composed of silver iodide) clear and transparent. This may be done by a thorough wash in running water, but is more expeditiously accomplished by immersing the film in a 5 per cent. solution of sodium bisulphite for a short time, followed by a further wash to remove the bisulphite. When these operations have been properly carried out the film images should appear perfectly transparent.

With the film bleached (and iodized) and thoroughly freed of the bleaching solution the dyeing operation may next be undertaken. It is to be understood that basic dyes only are to be used in this process. The list of basic dyes is a limited one, and only a few of them are eminently suitable, as regards hue, for two-color or three-color cinematography, but insofar as their dyeing action is concerned they all seem to work satisfactorily with the method now under consideration. For the benefit of experimenters we give a list of basic dyes suitable for experiments in color photography:

Red dyes: Fuchsine, quinoline red, rhodamine B, pheno saffranine, xylene red.

Yellow dyes: Auramine, acridine orange, chrysoidine.

Green dyes: Methylene green, brilliant green, malachite green, janus green, iodine green, emerald green, diamond green, Victoria green.

Blue dyes: Methylene blue, crystal violet, turkey blue, methyl violet, gentian violet, aniline blue, Victoria pure blue, Victoria blue.

For use in color photography (or cinematography) these basic dyes should be of the purest quality, and the majority of the dyes here mentioned may be obtained, in normal times, from Farbwerke Hoechst, of 122 Hudson St., New York. It is almost needless to state that since the outbreak of the present European war these dyes have been difficult to obtain and very costly—a circumstance which has limited the practice of basic dyeing during the last few years.

The dye solutions used in the iodide staining process are solutions of these basic dyes in water, and will vary in strength for different dyes from 1:2000 to 1:5000.

As is probably well known, some of these dyes are best gotten into solution by dissolving in a small quantity of boiling water.

The time of immersion in the dye bath is not specific, but for a positive of the soft character previously advocated will probably be in the neighborhood of fifteen minutes when using solutions of the strength indicated. With increased concentration of the dye bath the staining is,of course, complete in a shorter period. When the images are seen to be dyed through to the back of the film the latter may be removed from the dye bath.

Next in order is the clearing of the high lights, and all portions of the film which are normally clear, transparent gelatine. This may be done by washing in running water, stopping, of course, when the high lights are clear, but is preferably accomplished by immersion in a weak bath of acetic acid—say 2½ lbs. acid to each 10 gallons of water. We do not recommend the use of a hydrochloric acid clearing bath with this process. If an acid clearing solution is used, a brief rinse should be given the film before the next step is undertaken.

The next step is the removal of the silver iodide images, the necessity of which will be realized when it is considered that the iodide is a haloid salt and will therefore darken upon exposure to light. With a cinematograph positive this would occur the first time it was subjected to the intense light beam of the projection

* "British Journal of Photography," March 15, 1907, pages 186, 191? "Color Photography," Supplement to "B. J.," April 5, 1907, pages 26-28

machine are. Failure to properly remove this iodide residue has been responsible for many unsuccessful attempts at film staining with basic dyes.

The iodide is removed from the film by immersion in a hypo bath, to which it is found advisable to add some other ingredients with the end in view of fixing or rendering permanent the colored images, which, after the removal of the iodide, are pure dye images. A satisfactory bath for accomplishing this end is as follows:

Water	...10 gals.
Hypo	.. 7½ lbs.
Sodium Acetate	3¾ lbs.
Tannin	3¾ lbs.

The dyed film is processed in this bath until satisfactorily transparent images are secured, after which it is washed to remove extraneous chemicals, and when dried is ready for use.

A variation of the last treatment is to first place the film for a time in a 5 per cent. tannin (and water) bath, and after washing to remove excess tannin solution to fix in a 10 per cent. hypo bath, well washing at the finish.

If the process has been carried to a successful conclusion the result should be film positives with brilliant, transparent dye images and clear high lights. The high lights and clear gelatine edges of the film should be smooth and glossy (as in an ordinary positive), and not characterized by a matte appearance somewhat tinged with the dye, as is noticeable in the results secured with other methods of basic dyeing.

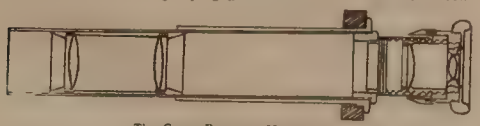
A basic dyeing process fundamentally similar to the Traube iodide method, which we have described, has been recently patented for the Brewster Film Corporation by Mr. Hoyt Miller (U. S. Patent No. 1,214,940). It is interesting to note that this patentee considers that the silver images of the film positives are converted into silver iodide by action of the iodine in the bleaching bath (previously described), and that the silver iodide is, in turn, peptonized into a "hydrosol" or adsorption compound of the haloid salt. Miller further considers that if the bleached positive is processed at too high a temperature, or left too long in the bisulphite clearing bath, the "hydrosol" may change to ordinary silver iodide, with an attending loss of transparency in the bleached images.

Insofar as we are aware, the assumption that the silver iodide is changed to a hydrosol by the potassium iodide in the bleach bath is a purely hypothetical one, but so long as the temperature of the bleaching bath is maintained at 65 degrees Fahrenheit or lower there is no fear of loss of transparency in the bleached silver iodide images, according to our experience with the process.

A. S. C.

The Goerz Focusing Microscope

IT is well appreciated by all painstaking cameramen that the operation of focusing a cinematograph camera should be accomplished with the aid of a magnifying device in order to secure the sharpest images which the camera objective is capable of producing. All professional cine cameras are nowadays provided with some sort of magnifying glass or ocular to be used in con-



The Goerz Focusing Microscope

junction with the focusing arrangement, but a focusing microscope recently perfected and introduced by the C. P. Goerz American Optical Company, 317 East Thirty-fourth street, New York, is the most improved type of magnifier which has yet been placed within the reach of the cameraman.

As will be seen from the figure, the Goerz focusing microscope is similar to a terrestrial telescope eyepiece, or inverting ocular, and is of itself a telescope designed for the viewing of objects at extremely close range. Its field is of sufficient extent to embrace a full cinematograph image, which it amplifies to the extent of 6 to 8 ×, and the image, as observed by the cameraman, right side up, as previously noted.

The ocular or eyepiece end of this focusing microscope carries fine cross-hairs, or wires, which are situated at the focal plane of the compound object glass system, and serve to facilitate

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EASTMAN KODAK COMPANY,
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focusing on this plane for eyes of different strength. Considered as a whole, the focusing microscope consists of several sliding tubes which carry the objective lenses and the ocular.

The ocular tube can be drawn out and, being turned to the right, it will stay locked and is ready for use. The ocular is fitted with an indicator tube which is turned to the right or left till the sharpness of the cross-hairs is obtained, dependent on the eye of the observer. This position can be read on the engraved tube of the ocular, and the operator must bring the ocular always into this position when the microscope is used, no matter whether the object focused on is at near or far away distance.

The microscope can be fitted to the Moy Camera, the focusing tube as well as the light trap in the camera being left as it is. It can be fitted to the English Prestwich Camera, Model S, or any other cameras which already carry focusing tubes between the retorts. It can be fitted to the No. 2 Pathe Portable Camera, and also adapted to the No. 1 Pathe Professional Camera, but on account of the construction of the latter it has to be removed after the focusing operation, as the crank extends too far over the focusing hole when turned. In fact, it can be fitted to a great many cameras, but in each case the camera must be sent to the manufacturer of the focusing microscope, the C. P. Goerz American Optical Company of New York, for fitting and adjustment.

Musical Review of the Latest Compositions Most Suited to Picture Playing

1—"Home, Sweet Home the World Over" (J. Bodewalt Lampe). Describing the manner in which "Home, Sweet Home" is played in different countries. (Remick Edition.)

2—"Sky High," a new popular medley, containing the following popular songs: "Take Me to My Alabam," "Turn Back the Universe," "O'Brien Is Tryin' to Learn to Talk Hawaiian," "Far Away in Honolulu They Do the Tango," "'Twas Only an Irishman's Dream," "I'm Going Back to California," "I've Got the Sweetest Girl in Maryland," "Would You Take Back the Love You Gave Me?" (Witmark Edition.)

3—A new Overture Album has been published in the last month by the Carl Fischer Publishing House, containing the following standard overtures:

1. Bohemian Girl—Balfe-Moses.
2. Crown Diamonds—D. F. E. Auber-Lake.
3. Die Schone Galathea—Suppe-Roberts.
4. Fra Diavolo—Auber-Tobani.
5. If I Were King—Adam-Dumont.
6. La Burlesque—Suppe-Roberts.
7. Morning, Noon and Night in Vienna—Suppe-Roberts.
8. Orpheus in Der Unterwelt—Offenbach-Roberts.
9. Pique Dame—Suppe-Roberts.
10. Prince Methusalem—Strauss-Seredy.
11. Romantique—Keler-Bela.
12. Undine—Lortzing-Lake.



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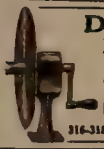
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MUSIC AND THE PICTURE

Picture Music Classics

THE motion picture musician must be resourceful. He is not only the artist who plays beautiful music, but he must possess a repertoire of selections to satisfy all tastes. This music he must supply himself. Many a picture musician is looking forward to the Utopian era, when the manager will supply him with a library of music, just as he supplies the operator with the films. This czar of the booth walks serenely into his "throne room," and all he needs to do is to "thread" his machine and turn the crank. But the "slave" in the "pit" must carry the machinery and tools (which he supplies) with him to his daily work. The few lucky ones are those who play the piano or organ; and some managers would not supply these instruments if they could be carried around by a handle. Would that the day were not far off when the music library would become a part of the motion picture theatre equipment.

It is the nature of real musicians to take great pride in the instrument they play. Many sacrifices are made to procure the best. It matters not so much to the manager whether his leader uses a "Strad" or a plain, everyday fiddle, so long as it makes a noise and keeps on making a noise. Even though the conscientious musician possesses a fine instrument, his sacrifices do not end there, for he must also furnish the music in order to play the instrument. "Well," says the manager, "that is his stock in trade." We answer that the demand for good music, and a large quantity of it, was never so great as is required today in order to play the picture properly. Then, too, a "lot" of music will not fill the bill; it must be music of varied character by reason of the many situations to be depicted. The requirements call for an ever-ready and inexhaustible supply.

By way of a quiet hint, we would suggest that musicians procure music of a character which does not become tiresome, and there is such to be had. Why is it that audiences will stand for the "Wedding March," "Traumerei," "Serenade" and "Spring Song" over and over again? The answer is *because they are classics.*

Do you say there is no such collection? Look around; you may find just such a one. We are told that one publisher has compiled a collection which possesses these very attributes. It is not a chance collection of incongruous numbers, but has been selected with such care and precision that it forms a complete and concrete whole. No two numbers are exactly alike, and any ten or fifteen pieces selected at random from its numbers would constitute a complete evening's program.

Many of the larger movie theatres now possess this library. Few of them have actually been purchased by the management, not by the orchestra leader. This is the ideal state, since it belongs to the theatre equipment. Should the leader leave his post the library would remain intact.

To help leaders who are still looking for suitable music a list of ten numbers selected from the library has been here appended, any one of which would be a musical gem, the repetition of which audiences would welcome as a friend, and, we venture to say, would meet with the approval of any picture fan rather than be compelled to listen to some of the trash with which amateur publishers are flooding the market. To furnish the following music (which contains only a few of the gems) for an evening's pleasure, it took brains and years of experience. These are classics of lasting merit:

American Festival Overture	A. Hegner
Poetical Scenes	B. Godard
Adagio Cantabile	R. Strauss
Idilio	T. Lack
Arabian Nights	A. Mildenberg
Slavic Dance No. 10 from Op. 72	A. Dvorak
March of the Dwarfs	E. Grieg
Romance in F	P. Tschaikowsky
Caressing Butterfly	R. Barthelemy
Love's Wilfulness	R. Barthelemy
Melodie	R. Friml
Menuetto all 'Antica	G. Karganoff
Suite Valse Gracieuse, Souvenir, Gipsy Dance	P. Gutman

There has been a deal of knocking in the field of music for the pictures. Well, perhaps it is like the picture industry, only in its infancy (?). But this is hardly true. Good music has been in existence many moons before the pictures were born, and is not an infant, but a full-grown man, therefore it is the duty of the man to help the infant. For the past three years movie magnates have told us that the picture industry was in its infancy. If this be true it is about time it grew up. Good music has saved many a poor film from complete failure.

Remember the last qualities of good music. It is incumbent upon the photoplay musician to build for the future, as well as for the present. The leader or piano player cannot do better than add to his repertoire selections and numbers with a classical value.

A PICTURE MUSICIAN

Seeburg with Big Purchase Increases Facilities and Equipment

THE J. P. Seeburg Organ Company of Chicago, have bought out the complete business, factory equipment and good will of the Smith Organ Company at North Tonawanda, N. Y. The deal was closed during the latter part of April, and was announced in Chicago, when J. P. Seeburg, president of the Seeburg Company, arrived back at the home office after completing the deal.



Mr. J. P. Seeburg

The purchase of the Smith Company will mean a big addition to the Seeburg facilities and equipment. The Smith Company was incorporated several years ago to manufacture Smith Unified organs, the invention of S. W. Smith its president. The company, it is said, has had a big measure of success with the organs from an artistic and mechanical standpoint. A number of them were installed in Eastern motion picture houses. When the deal was proposed Mr. Smith and his associates are said to have welcomed the opportunity of transferring their interests to the Seeburg Company. It was figured that the instruments will be given the wide distribution they are said to deserve.

The factory equipment will be moved to Chicago, and will be installed in the Seeburg plant at 410 West Erie street. Later on, according to Mr. Seeburg, another factory will be built devoted entirely to construction of the Smith organs. Mr. Smith and his entire office force will also remove to Chicago.

Large Orchestras in Buffalo Theatres

THERE is little doubt but that Buffalo can now boast of having one of the finest motion picture theatre orchestras in the country. At least, that is the remark heard throughout the audience as one sits and listens to the beautiful ensemble of the augmented Shea's Hippodrome orchestra, now having a personnel of twenty-six musicians, under the direction of Herman E. Schultz.

During the past several weeks Conductor Schultz has introduced several novelties with his orchestra. The first was his direction of the organization in "the screen tours." A motion picture was made of Conductor Schultz as he directed the selection from Victor Herbert's "The Fortune Teller." The effect when this film was thrown on the screen was a novel one. Then the idea was reversed and a film taken of both Mr. Schultz and the orchestra playing the selection from "The Firefly," by Rudolph Friml, which the orchestra played while the film was thrown on the screen. The idea was a big hit.

Last night, Sunday, the orchestra staged a patriotic stunt. A new stage setting has been erected on the stage, showing a large harbor with towering hills in the background. At intermission the house was darkened and the orchestra commenced to play Sousa's "The Stars and Stripes Forever," when suddenly through the harbor, in the form of toy warships, came a U. S. Atlantic fleet, toys, but very realistic was the effect when a searchlight was thrown on them, with Old Glory waving from the deck of each, and with the full fleet in view and the orchestra swinging into the stirring "trio" of the march the audience broke forth in a terrific wave of applause. On Easter Sunday night at intermission the curtain was drawn aside, disclosing Old Glory entwined over a large white cross.

The orchestra is one composed of real artists, and some notable compositions are rendered from time to time. Prices at Shea's Hippodrome have recently been raised to twenty-five cents general admission, with box seats placed at thirty-five, but the increase has been justified by the program and music offered. Hippodrome patrons are being treated to excellent pictures since the coming of C. B. Taylor, former manager of the Lyric and Family theatres in Buffalo.

On the first Sunday in May the Strand will change its program three times a week instead of two, as is done under the present policy. The changes will take place on Sunday, Tuesday and Thursday.

The Family theatre, now under the management of Harry Marsey, is showing "Enlighten Thy Daughhter" to capacity audiences, and Mr. Marsey expects to run the picture for three weeks.

Annette Kellerman in "The Daughter of the Gods" is now being shown at the Teck theatre, where it is creating nothing short of a sensation. Traffic at the Teck is congested because of the long lines of autos bringing Buffalonians who are crowding to see this great picture.

Another legitimate house will soon show a motion picture, when the Star, week after next, will present Geraldine Farrar in "Joan the Woman." Manager Peter C. Cornell recently presented "Intolerance" to capacity audiences at $2 prices.

Manager J. H. Michael of the Academy theatre will co-operate with the "backyard garden" plan by distributing seeds to audiences on Academy profit sharing coupons.

"Womanhood"

The Vitagraph V-L-S-E., producers of "Womanhood, the Glory of the Nation," a dramatic spectacle by J. Stuart Blackton, have prepared a special synchronized music score, which is obtainable from every V. L. S. E. exchange.

"THE PHANTOM'S SECRET"

(Reviewed on page 3315)

(A Butterfly Production)

Theme—Dreams of Love (6/4 Poco Allegro) by Lisat

1—Ave Maria by J. Ascher (Watch Bell) until—T: "Last of an illustrious line."
2—Cavatine (4/4 Larghetto) by Raff until—S: "Girl reading paper."
3—Andante Mysterioso by Lake until—T: "A raid on the underworld."
4—Heavy Hurry to action until—T: "Girls in beds."
5—Sweet Summer Rose (3/4 Andante) by Ch. Armand until—T: "That was a close call."
6—Dramatic Tension by Funck until—T: "Your father is very ill."
7—Amo (3/4 Andante) by A. G. Robyn until—T: "The wife of Andre Lereaux."
8—Lost Happiness (12/8 Andante Sostenuto) by R. Eilenberg until—T: "Miss Liberty of the U. S. A."
9—America, National Air until—T: "As the months pass."
10—Creepy Creeps (Moderato Mysterioso) by Taylor until—T: "No, Jane I'm not happy."
11—Dramatic Tension by Reissiger until—T: "Send for the Police."
12—Finale from "Ariele (allegro-agitato) by Bach until—T: "Plunging Southward."
13—Continue to action (with ad. lib. Railroad effects) until—S: "Train in tunnel."
14—Long Furioso—to action until—T: "The homecoming of Jane Elliott."
15—Daisies (4/4 Andante) by Bendix until—T: "At the rendezvous, etc."
16—Dramatic Andante by Ascher until—T: "Through the long sunny Days."
17—Little Puritan (Gavotte) by Morse until—T: "The house party."
18—Cupids Caress, Valse Lento—by Roberts until—S: "Interior of Restaurant."
19—Dramatic Tension by Reissiger until—S: "The police raid."
20—Hurry to action until—S: "Girl near mirror."
21—Dramatic Adagio until—T: "Days of gladness."
22—Theme—until—T: "You have evidently forgotten Paris."
23—Dramatic tension No. 15 until—T: "End of Reel 4."
24—Dream of the Flower (4/4 Andanto Expressivo) by Cohen until—T: "Beat it and double crossed, etc."
25—Cavatine (Dramatic) by Bohm until—T: "Now I know why."
26—Theme until—T: "An hour later."
27—Mysterioso until—T: "Let me in!"
28—Agitato to action until—T: "Pardon my intrusion."
29—Dramatic Adagio until—S: "Leroux is shot."
30—Dramatic Tension No. 1 by Ascher until—T: "You are yourself etc."
31—Theme until— * * * * * END.

"HER CONDONED SIN"

(Reviewed on page 762)

(A Biograph Play)

Heart Wounds (4/4 Allegretto Expressive) by Grieg is the Theme

1—Theme until—T: "Judith a Widow of Mandasses."
2—Largo by Corelli until—T: "In those days the walled city."
3—Prelude Du Deluge (4/4 Adagio) by Saint-Saens until—T: "At the reshing."
4—In Lovers Lane (6/8 Allegro Moderato) by Pryor until—T: "And the stout walls of Bethulia."
5—Reverie Du Soir from "Suite Algerienne" by Saent-Saens until—T: "The market place within the walls."
6—Continue to action until—T: "In Bethulia in those days."
7—Andante Cantabile by Tschaikowsky until—T: "Second time Exterior Street Scene."
8—Oasis from the "Desert Suite" by Homer Grunn until—T: "At the Great Gate Naomi parted."
9—Continue to action until—T: "In the eighteenth year of his reign."
10—Allegro Maestoso (First Movement) from "Herodiade" by Massenet—and keep on repeating until—T: "And the Army of Assur."
11—Allegro non fuco Movement from "Elijah" by Mendelssohn repeating if necessary until—S: "Interior of Judith's Home."
12—Credo from "St. Cecile Mass" (Heavy Maestoso) by Gounod until—T: "Not one Assyrian had gained entrance."
13—Continue pp until—T: "They pitched the tent, etc."
14—Solemn March by Haendal play ff—a la maestoso—until—T: "Naomi was among the Captives."
15—Dreams of Devotion (4/4 Dramatic Lento) by Langey until—T: "While Holofernes revealed, etc."
16—Orientale by Cui until—T: "The Army of Assur stormed the Walls."
17—Repeat "Credo from the St. Cecile Mass" by Gounod Note—play ff and play two in a bar—with the exception of the 38 bars repeat if necessary until—T: while Judith watched and prayed."
18—Continue pp—then ff until—T: "And Holofernes waited."
19—Continue pp—then ff until—T: "Yet Holofernes could not, etc."
20—Orchestra Rest—Organ Improvise to action until—T: "And Holofernes visited vengeance."
21—First Movement only (maestoso) from Fantasia "Ein Maerchen" by Bach until—T: "And a vision came from the Lord."
22—The Gate of Live (Dramatic) by Piccolomini Note—Cello should play the Trombone Solo part—until S: "Flashback to Holofernes."
23—The Swan (3/4 Adagio) by Saent-Saens until—T: "Then Judith put on Sacklet."
24—Theme-Tympany Rolls during Scene—Man bound at post, etc., until—T: "For I am Holofernes."
25—Continue about 8 bars of former number followed by
26—Danse Arbic by Tschaikowsky until—Change of Scene S: "No more Dancing."
27—Voice of Chimes (Dramatic Andante) by Luigini (Drums of bells tacet) until—T: While the inhabitants prayed."
28—Organ to action until—T: "Flashback to Judith near tents."
29—Theme until—T: "Then a young Captain of Bethulia."
30—Very heavy long battle music—to action until—S: "Holofernes is about to enter Judith's Tent."
31—Theme until—T: "Now Holofernes is in tent, etc."
32—Repeat "Danse Arabic" by Tschaikowsky to action until—T "Again Judith, etc."
33—Repeat Theme until—T: "Strengthen me, O Lord."
34—Ave Maria (2/4 Andante) by Ascher until—T: "Come thou with me."
35—Hanson Saus Paroles (3/4 Allegretto grazioso) until—T: "Let me be thy handmaid to-night."
36—Cavatine (3/4 Dramatic Moderato) by Bohm until—T: "And Judith pressed wine, etc."
37—Continue ff—until S: "Judith with sword."
38—Continue pp with ad. lib. Tympany rolls until S: Judith puts down the sword.
39—Theme until—S: "Judith again picks up the sword."
40—Continue ff—with ad. lib. tympany rolls—to action until—T. "Now they within the city, etc."
41—Cleopathra's Death (Dramatic Andante) by Ochmler until—T "The Battle Scene."
42—Very long—heavy battle hurry—until—S: "People praying."
43—Organ to action until—S: "Judith in the street amongst her people."
44—The Palms by Faure until— * * * * * END.

Special Music Score for Christus

THE CINES COMPANY of Rome, Italy producers of "Quo Vadis" "Cabiria" and other big spectacles have produced a new masterpiece film, entitled "Christus," play is now in capacity at the Criterion, Broadway and Forty-fourth street, New York City.

A special music score has been arranged by M. Winkler and is rendered by an augmented orchestra of thirty men from the Philharmonic Symphony, Boston Symphony and Metropolitan Opera House.

The music score is made up of excerpts from the works of Mozart, Mendelssohn, Beethoven, Wagner, Haendel, Bach and Saint Saens.

"THE BOOK AGENT"

(Box Production)

Doloroso (Melodious Moderato) Poeme d'Amour by Tobani is the Theme

1—Abila Intermezzo (lively style) by Gruenwald until—S: "Lady sweeping hallway."
2—Herzensdieb (Caprice light) by Popp until—T: "Three long, long hours, etc."
3—Budding Roses (Valse Caprice) by Kretschmer. Begin pp then to action until—T: "The prettiest, meanest, richest man."
4—Leaflet (4/4 Moderato) by Salon Peace by Gruenwald until—S: "Railroad in view."
5—Silence, just produce effect until—T: "Accept my personal thanks."
6—Angel Kisses (Melodious Moderato) Serenade by Lincoln until—T: "Installed as new nurse."
7—Continue to action until—T: "Now it happened that, etc."
8—Tender and True (Andante Moderato) by Tobani until—S: "Young man on horse."
9—Short Agitato to action until—S: "Young man near stone fence."
10—Voice of the Flowers (Valse Intermezzo) by Orean Smith until—S: "Young man with gun."
11—Continue with ad. lib. Tympany Rolls until—T: "And so they talk and talk."
12—Continue to action until—S: "Woman in room reading letter."
13—Short Organ to action until—T: "Nephew's need is in such, etc."
14—Theme until—T: "Put this money in a safe place."
15—Hyacinth (Intermezzo) by Hatch until—T: "Just humped over to warn you."
16—Agitato to action until—T: "After the fight."
17—Au Matin (Melodious Andante Moderato) by Godard. Tympany Rolls during short fight until—S: "Interior of grocery store."
18—Regular Comedy Stuff until—S: "Flashback to old Barker's room."
19—Andante Mysterioso by Lake until—T: "Morning's news."
20—Basket of Roses (Light Mezzo) by Albers until—Ad. lib. Tympany Rolls and to action until—S: "Man rushing down stairway."
21—Continue fff until—T: "The four sheriffs unite."
22—Theme until—T. "Exterior scene four men near fence."
23—Organ to action until—S: "Shot through window."
24—Produce effect followed by
25—Agitato to action start pp until—T: "Where's that power of Attorney"
26—Intermezzo (2/4 Presto) by Arenski until—T. "We don't see him, etc."
27—Rustle of Spring (long Agitato Movement) by Sinding until—T. "Don't mind this."
28—Continue pp until—T. "And if here is not the Key."
29—Finale from "Aricie" (Allegro Movement) by Bach until—T. "While Barker's keepers, etc."
30—Galop to action until—T. "It will take a lot of dough."
31—Continue Galop until—T. "I suppose you think, etc."
32—Dramatic Tension by Reisiger pp until—S: "Kelly jumping off automobile."
33—Ag tato to action until—S. "Flashback to interior of room."
34—Repeat Finale from Aricie by Bach watch for effects such as Kelly falling through stairs, etc., until—T. "Fine, but what are you to do."
35—Heavy Agitato to action until—T. "Exterior scene Kelly near automobile."
36—Theme ff until— • • • • • END

"TREASON"

(Reviewed on page 3011)

Specially Selected and Compiled by M. Winkler

Theme Quietude (4/4 Moderato Expressivo) by Gregh

1—Olympia (heavy Dramatic Overture) by Ascher until—T. "O Natarre, head, etc."
2—Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T. "Josef Florina' brother."
3—Marseillaise, French Air until—T: "Just a little reminder."
4—Battle Hurry to action until—S. "Flash back to former scene."
5—Dream of the Flowers, Flower song (4/4 Andante) by Cohen until—S: "Young man talking to girl."
6—Sparklets (6/8 Moderato) by W. E. Miles until—S: "Interior of office."
7—Ecstasy (4/4 Allegro passionato) by Zamecnick until—T. "To Floria it seemed, etc."
8—Farewell Song by Schubert until—T: "Petrus looked upon, etc."
9—Continue to action until—S: "Soldiers Marching."
10—March Lorraine by Ganne until—S. "foul at piano."
11—Love Theme by Herzberg until—T. "Where human lives, etc."
12—All scenes from title "Where human lives, etc., until—scene "Crowds in streets" are heavy Battle Scenes—lasting little over fourteen minutes.
13—Theme until—T: "Seddrick Radore, Minister."
14—Dramatic Maestoso by Ascher until—T: "It seems to me, etc."
15—Dramatic Adagio by Margis Berger until—T. "Invalided home."
16—Bon Vivant (2/4 Allegro commodo) by Zamecnick until—T. "My dear, you must, etc."
17—Dolorosa (Allegro moderato) by Tobani until—T: "Days of promise."
18—Dramatic Tension by Reisiger until—S: "I feel that my days."
19—Continue ff until—S: "The fight."
20—L'Adieu (12/8 Dramatic) by Favarger until—S: "Telephoning."
21—Ecstasy (4/4 Allegro passionato) by Zamecnick until—T. "At last Denick felt, etc."
22—Dramatic Tension by Winkler until—T: "Let us be frank."
23—Andante Mysterioso by Lake until—T: "In the shadow of the night."
24—Marseillaise until—S: "Man leaving house."
25—Serenade (2/4 Allegretto) by Drdla until—S: "Telephoning."
26—Dramatic Tension until—S: "On-Letter-Petrus Hariot, etc."
27—Hurry by Becker until—T: "Have secured Code."
28—The Chase (Grand Galop) by Koelling until—T: "Our country first."
29—Watch Explosion followed by S. "Automobile accident."
30—Dramatic Andante by Ascher until—T: "And with the coming of peace."
31—Theme until— • • • • • END

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BUILDING AND FURNISHING

New Baltimore House, the McHenry, Opens May 26

BALTIMORE'S newest motion picture theatre, the McHenry, on Light street near Cross, will be opened to the public for the first time on Saturday, May 26. The McHenry is one of the most attractive motion picture theatres in Baltimore, and will be complete in every detail. It is being erected by the Southern Amusement Company, which is very closely identified with the Parkway Amusement Company, which concern controls the Parkway on North avenue near Charles.

The McHenry is one of a chain of theatres which is ultimately expected to be built in Baltimore by the Parkway promoters. The building, which was designed by Oliver B. Wright, an architect, and built by the Cogswell Koether Company, is of rather artistic lines, and the design is suggestive of an Italian renaissance. The front will be decorated with a large marquee, over which will be a large French latticed window.

The building will occupy really two lots of ground. The main lot is 65 by 115 feet, and will be occupied by the building, while a smaller lot, 20 by 93 feet, will be devoted to the foyer and lobby. The structure will cost in the neighborhood of $75,000. The main auditorium will be 64 by 100 feet and will contain 1,080 seats, furnished by A. R. Andrews Company. They are 22 inches wide, of mission oak wood, upholstered in old rose plush.

The color scheme to be carried out in the interior decoration is light gray and gold. On the panels of the section of the lobby and in the foyer are oil paintings of the stars of the leading film companies, which are to be interspersed with paneled French mirrors. The ventilation has been arranged through four 6-foot ventilators equipped with direct pipe suction fans measuring 40 inches in diameter. During the summer a cooling system has been installed which will be operated in conjunction with ten oscillating 16-inch General Electric fans. The building is fireproof throughout. It has four exits, each one of which is protected by metallic fire panic bolts. The theatre being located near Cross Street Market, arrangements have been perfected for 10.30 A. M. performances on market days. On other days the shows will start at 12.30 P. M., and the admission price will be 10, 15 and 25 cents.

The management of the house will be under the supervision of Bernard Depkin, Jr., directing manager of the Parkway. The resident manager will be J. Arthur Barron, who has been associated with Mr. Depkin for several years. H. W. Webb, president of the Parkway Company, is also president of the Southern Amusement Company. The directors of the Southern are very closely allied with the Parkway interests.

Acme Gold Fibre Screen on Market

GEO. McARTHUR, Jr., formerly connected with the Gold Fibre Screen Company of Detroit, for the past six years, has resigned and has gone into business of his own, under the style of Acme Gold Fibre Screen Company of Windsor, Ont. Mr. McArthur claims to make a perfect screen and reports having already booked numerous orders, among them one for the Regent theatre, Toronto, Ont., where his screen replaces an imported Gold Fibre Screen formerly used there.

Auspicious Plans for Great Theatre Made for New T. & D. House

MUCH curiosity has been aroused by the completion of final negotiations for the new Turner and Dahnken theatre, which is to be one of the largest and most beautiful theatres in the world. It is to be located on the Old Central Park site owned by the McCreery estate at Eighth and Market streets, San Francisco, Cal. This location, due to several new enterprises, has become the center of activities.

The New T. & D. theatre, as it will be named when completed, will be a work of art as to its exterior finishings, interior decorations and the consideration of the comfort and convenience of patrons.

The exterior is designed in modern art and is to be executed in concrete and terra cotta. The entrance is to be through a tiled floor vestibule with paneled walls and ornamented domed ceiling, thence into a marble floored lobby leading into the promenade foyer, which is 50 feet in width by 260 feet in length. The center of the promenade foyer will contain a beautifully designed water lake, aquarium, electric fountain with live ducks of the most gorgeous plumage. The walls and ceiling of this foyer will be finished in ornamental plaster and with a very elaborate color scheme.

Off the foyer will be a reception room 25 by 65 feet in size, a ladies' rest room 22 by 25 feet, men's smoking parlor 24 by 25 feet, three lounging parlors 24 by 25 feet, house manager's office, kitchen, lavatories, ushers' room and storerooms.

The reception room will be a combination tea-room, where the ladies may partake of tea, cakes and ices, make appointments for meeting friends while waiting for the next feature film to start. This room will be in charge of two capable and experienced matrons, and here the children may be taken care of while the parents watch the pictures.

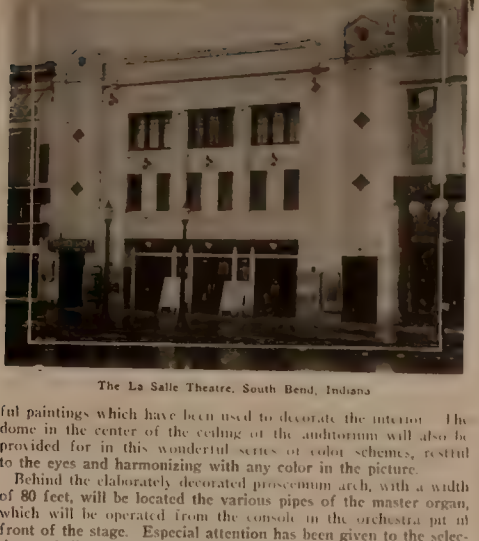
From the foyer there will be six gradients leading to the lower portion of the auditorium; also gradients 25 feet in width leading to the mezzanine floor. On this floor will be located the children's room and nursery, 30 by 50 feet. This room will be fitted with every modern contrivance of interest to the kiddies. Check rooms and first aid requirements, as well as an intercommunicating telephone system for the outside as well as the interior of this magnificent theatre, will be included in the equipment of the house.

The auditorium is 250 by 200 feet, with a seating capacity of 6,000.

The lighting arrangement will be a distinct feature of a very original nature, being so arranged that any desired color scheme may be had by a certain arrangement located on the main switchboard in the rear of the promenade. This switchboard will be so wired that on account of its position it will not allow the operator to see the interior of the auditorium of the theatre. So when lighting the auditorium with a certain color scheme a miniature arrangement over the board will designate to the operator the exact colors that are being blended throughout the house. The lighting fixtures will be of a semi-indirect nature, and upon projection of a picture that calls for a scene at dusk, or a volcanic effect, or in fact anything that requires color, the operator can give the desired effect. Aside from the wonderful color scheme, there will be two large what might be called sun porches on each side of the proscenium arch. Looking through these sun porches, arranged with glass, it gives the occupant of a seat in the auditorium a feeling of looking out upon a vast landscape. This color scheme arranged throughout the house will also add to wonder-



Exterior Forrest Theatre, Boonville, Ind.



The La Salle Theatre, South Bend, Indiana

ful paintings which have been used to decorate the interior. The dome in the center of the ceiling of the auditorium will also be provided for in this wonderful series of color schemes, restful to the eyes and harmonizing with any color in the picture.

Behind the elaborately decorated proscenium arch, with a width of 80 feet, will be located the various pipes of the master organ, which will be operated from the console in the orchestra pit in front of the stage. Especial attention has been given to the selection and distribution of the organ parts, as well as the acoustic properties of the house.

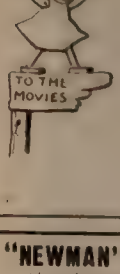
The proscenium arch is to be ornamented, aside from its decorations, with magnificently draped velvet curtains and trimmed with an additional valance, to give it artistic lines. Just inside of this drapery will be a beautiful drape on each side of the stage, as well as an artistic one to cover over the space where the pictures are to be projected. All these curtains will be mechanically arranged, so that by pressing a series of buttons the front curtain can be opened, then gradually the one on each side, exposing wonderful transparent scenes of landscapes. This also includes part of the stage where the picture is to be projected, and upon completion of this operation, which will cover the time required for an organ or orchestral overture, the curtains, with the exception of the front one, will slowly close again and the scene covering the screen will gradually rise to the beginning of the picture.

In method of construction and mechanical equipment this New T & D theatre is equally admirable and adequate. It will be of fireproof construction throughout and equipped with double the number of exits required by law and with all the improved safety devices. The heating and ventilating system will be of the most modern type, and designed so that the temperature of the auditorium will be automatically regulated by thermostats to a degree that is consistent with the comfort of the patrons.

There will be two box-offices, located on each side of the main entrance. Passing through the entrance into the vestibule, masses of hothouse flowers will bring joy to the eye and sweet music of the innumerable German roller canaries will please the ear.

The operating room is to receive special attention, and will be constructed entirely of concrete and located in the center of the auditorium, so designed that it will not be visible to the audience. The machinery to be installed here will be of the latest design, so arranged that under the most extreme conditions this room, with its various emergency machines and devices, will make it impossible to have a delay of any kind in the exhibition of its performances.

The officials of the Turner and Dahnken Circuit, known as the T & D Circuit, are Fred D. Dahnken, president, and J. T. Turner, vice-president and general manager. The founders of this chain of theatres, the largest in western America, Messrs. Turner and Dahnken, started in the motion picture industry with very little capital, and through constant application and close attention to detail have obtained a marvelous success. Closely associated with them in the management of their successful houses are E. B. Johnson, secretary, and Claude L. Langley, managing director and treasurer of the circuit.



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With All
The
Wise Exhibitors
JUNE 16

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Our modern compact Brass Poster Frames lend a polish of refinement to your lobby. An investment that will greatly increase your receipts by adding select patrons who otherwise would keep distant.

You ought to have our latest catalogue. Write us today.



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The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882

Coast Representatives: A. Metcalfe, 112 Golden Gate Ave., San Francisco, Cal.
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Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars



OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality. Comfortable.

You are invited to make use of our *Service Department*. Send blue print or sketch for *Free Seating Plan*.

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
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4 PAGE GRAVURE PROGRAM



that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest poses), which reserves entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You can't secure any of these programs from your Boss. 32 BIG NAMES STOCK READY. Your real merchants would gladly buy space on back cover, thereby enabling a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

LARGE HAND COLORED PICTURES
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REAL PHOTO PRINT CARDS $4.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players and current names. We reach

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor CASHIER BUILDING.

Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

ARTISTIC ELECTRIC ADVERTISING



This illustrates the front of "The Playhouse," Chicago's famous Michigan Avenue theatre. The owners of this beautiful amusement place wanted what YOU want.

They wanted an advertising device that was dignified, handsome, and in keeping with the theatre's luxurious appointments. On the other hand, the advertising must be striking and appealing to the passing crowds.

They had us make this rich, compelling sign. It is now one of the landmarks of the famous boulevard. Its glowing, artistic letters, readable from any angle, attract the passer day and night.

The top section is permanent while the three lower lines have interchangeable letters for announcing any attraction.

We make many types of signs for picture theatres. Our catalog describes these. Give us a general idea of what you want, and we will gladly submit suggestions and prices. Address

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the most important weekly publication of the Italian cinema industry
12-16 pages
In two colours, large size
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EXCELSIOR
International Cinema Review. The only publication in 4 languages: French, Italian, English and Spanish
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CINEMA YEARLY DIRECTORY
Complete guide to the cinema industry and commerce both in Italy and abroad. World wide circulation. 20,000 addresses—500 illustrations. Contains all legal and business informations about the cinema trade. Big volume of 1000 pages, handsomely bound in cloth. Price 10 frcs.

Publishers
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TOOLS
Many high class tools are attractively priced in our "Odds and Ends" pamphlet which is mailed free on request.
MONTGOMERY & CO., INC.
103 Fulton Street New York City

SHOULD SHE OBEY
"The 5-Point Picture with a Punch"
STATE RIGHTS DEPT.
Harry F. Rice, Jr., Tower Bldg., Chicago, Ill., or Akiba Wemberg, Mecca Bldg., 1600 Broadway, New York
Owners Indiana Rights

Crossley Makes Good at Sorg Theatre

THE Sorg theatre of Middletown, Ohio, is owned by the P. J. Sorg Estate and has been leased by Weaver Brothers and Crossley for a number of years.

The theatre is operated under the management of J. F. Crossley, who has the distinction of being the only person who has operated the house continuously for more than four months during its existence of twenty-seven years, besides making it a paying proposition.

The building housing the theatre was completed about 1890. It is constructed of brick and stone. The lobby which measures twelve feet in width by seventy feet in length is used by all people who have offices or dealing in the building the theatre being located in the rear of the office structure.

The interior of the theatre is neatly decorated and has a seating capacity of 798. The main floor accommodates 466 and the balcony 332.

No special ventilating system has been installed. The theatre is heated by steam and lighted by the indirect lighting system.

The projection room which is in charge of John Brumley contains two Powers 6A projectors. The length of throw is eighty feet onto a Mirroroid screen. The music for the picture is furnished by a piano except on special nights when an orchestra is engaged.

Paramount and Selznick Pictures form the weekly program. There are six or seven reels shown at each performance. Matinees are given five days each week at which admission price is ten cents. Evenings ten, fifteen and twenty cents is charged, according to the feature being shown.

Mr. Crossley was one of the first exhibitors in Ohio to realize the danger of "Program Changes Daily," and accordingly inaugurated the longer run at his theatre.

Quoting Mr. Crossley from a letter received from him several weeks ago which was also published in the April 7 issue of MOTION PICTURE NEWS, he says: "As there was no need to tell you we lost money up to the inauguration of the present plan, there is no need to tell you that the Sorg has made money during the past seven months continuously. The new plan of operation was sprung during the hottest season (July and August, 1916) I have seen, and it took but those two months to educate my patrons to my method.

"Consistent, systematic operation, plus personal attention to details has made a winner of a 'dead one.' Fewer brands of pictures and two-day runs with an occasional raise in admission prices were the base of my plans, and results show that I figured it correctly."

The theatre, being located in the business section of the city, advertises its daily attraction extensively in the daily newspapers and on billboards. A large mailing list is maintained and programs for the entire month are sent out to all the patrons who have their names on this list.

Features that have the best box-office value are those in which the favorite stars such as Marguerite Clark, Pauline Frederick, Clara Kimball Young, and others are the mainstays.

Newman Equips New Oakland Theatre

THE Newman Manufacturing Company of 717-721 Sycamore street, Cincinnati, Ohio, with a branch located at 68 West Washington street, Chicago, Ill., who make a specialty of brass railings, poster frames, easels and ticket choppers for theatres, recently installed all the brass railings around the orchestra pit, auditorium boxes, loge boxes, balcony and lobby of the New Oakland theatre, Walla Walla, Wash.

Mr. Goldstein, of the New Oakland, selected the Newman Manufacturing Company to do this work because of the high reputation this firm bears among the theatre interests.

The Newman Company advises that the prices of brass poster frames and easels advanced only 15 per cent. during the past

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

three years, which, to say the least, is very insignificant in comparison with the extraordinary advances in cost of other materials and supplies in kindred and other lines.

This firm has developed a new style of inexpensive brass railing made of steel-lined brass tubing, which is considerably cheaper than the regular brass railing. The steel-lined brass railing has been installed in a great many theatres, giving excellent satisfaction.

New theatre builders will hail this news with great delight, and especially where brass railing work on the interior of the theatre is required, as it means the saving of quite a tidy sum.

DIRECTORY OF NEW THEATRES

KANSAS

Mrs. Millington, manager of the Crystal theatre, Ottawa, suffered the loss of her theatre by a fire the latter part of March, but this did not discourage her, for she immediately set about rebuilding a theatre which embodies all the modern features in construction and equipment. This theatre was completed and opened for the public on Thursday, May 10. Mrs. Millington has booked the Paramount Black Diamond and Klever Komedies, also the Paramount-Arbuckle two-reel comedies.

KENTUCKY

Manager R. L. McLean announces that the Grand theatre at Frankfort, which is being thoroughly renovated and almost completely remodeled, will be ready for opening in a few days.

MICHIGAN

The Colonial theatre of Jackson has taken over Paramount Pictures for that community, and is beginning an extensive advertising campaign for the promotion of the same.

The New Palace theatre in Flint, Mich., being erected by Col. W. S. Butterfield, will be open in August, and will play vaudeville next season. The Garden will continue to play pictures, while the Majestic will play road attractions and film attractions on dark nights.

Col. W. S. Butterfield, who operates a chain of theatres in Michigan, is securing many of the big pictures for his circuit, because of the fact that he can have anywhere from 20 to 30 days solid booking. Mr. Butterfield makes his headquarters in the National City Bank building, Battle Creek. The general booking for his chain of theatres is done by Ed Beatty.

F. A. Schneider and William H. Steffen, who promoted the Stratford theatre, Dix and Ferdinand avenues, Detroit, have taken over the DeLuxe Theatre Co. and have let contracts through their architect for the new playhouse, which will be located at Kercheval and Parkview avenues, and seat 1,700, ready late in the year. The theatre, according to Mr. Schneider, will be exclusively for motion pictures.

MISSOURI

The Melba Amusement Company, with offices in the Farmers and Merchants Bank Building, are to begin the erection of a $50,000 theatre at the southeast corner of Grand avenue and Miami street, in South St. Louis.

The new amusement house, which will be built of reinforced concrete, after the latest ideas of theatre construction, with modern ventilation and air cooling devices, will be seventy-five feet wide and one hundred and fifty feet long. The entrance will be on Grand avenue.

A program of vaudeville and moving pictures will be maintained and it is planned to be ready for business by the first of October. Dr. O. T. Upshaw, pres.; Dr. H. A. Upshaw, vice-pres.; T. J. Lavin, sec., and A. C. Bauer, treas., are the officers of the Melba Amusement Company. The plans for the new building have been prepared by Maritz, Henderson & Tuchschmidt, architects, who will also supervise the construction work.

MONTANA

The Rialto theater recently erected at Butte will seat 1,600 people and will mark a new era in picture presentation there. Many expensive and elaborate features have been included among the countless conveniences, and the management feels confident that the public will not fail to vote it an achievement that is surpassingly creditable and worthy, of a clientele that will make the investment profitable. It is a palatial house in all that the word implies. Sumptuous in its appointments, rich in its decorations, unsparing in its details for the comfort of patrons and perfect in its arrangements for the faultless presentation of the very best pictures obtainable, the Rialto seems to leave nothing to be desired.

NEBRASKA

The Wonderland theatre at Hastings, managed by Mrs. Ida M. Walden, has undergone a complete remodeling with decorating, draping, lighting and ventilating repairs. The Wonderland has a seating capacity of about 600 and is situated in the heart of a prosperous Nebraska city, having a population of about 10,000 people.

In this remodeling two large posts have been removed and a balcony and stage have been built in. In fact it has taken several thousand dollars to make the changes and improvements, yet the owners of the building and Mrs. Walden believe that the future has a bright outlook, and also thought that the people of Hastings were entitled to the best when it comes to comfort and entertainment.

TEXAS

On May 16 the Old Mill theatre in Dallas was reopened after the recent fire that gutted it. This is one of the Hulsey string of theatres, and is managed by Laurence Stuart. The theatre has been completely remodeled and the latest equipments have been installed.

During the fire, two canaries which had been the pride of the management since its opening, were rescued from the burning theatre at the risk of the life of Manager Stuart, and the two poor, little yellow birds, although soaked with water during the fire, had been placed in their new homes, blithely warbling their tunes to the delight of the audience.

NEW YORK

A new theatre is to be built in Albany according to plans just completed by Mr. Fred Wright, an old showman of Albany formerly connected with the Clinton Square theatre. The house is to be on North Pearl street and will seat 1,800 people. Paramount Pictures will be shown.

Give Your Patrons the Habit

of coming to your theatre for

A Program that Pulls



Good Advertising at Low Cost

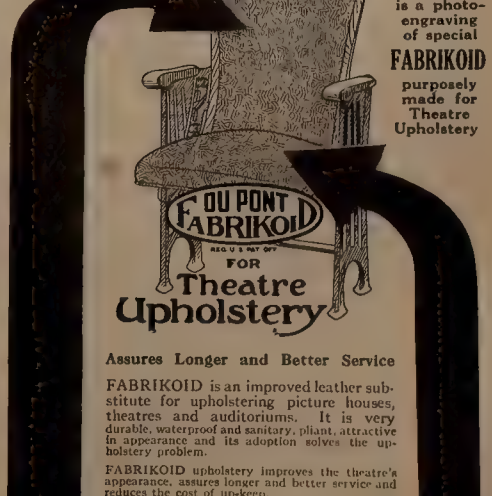
Star Portrait Card-Programs

Here is a program with which you can hold the interest of your patrons week in and week out. Get them into the habit of looking to you for pictures of the leading stars in filmland. Let them start saving these Star Portrait Cards and watch your house fill up every night. Send for list of 62 stars and prices.

Cards are post-card size, beautifully printed in process colors. They come with plain, unprinted backs unless your order calls for printing. We will be glad to print them for you or your local printer can do it.

Also ask us about our De Luxe Programs, FREE Advertising Service and other novelties such as Movie Star Rings and Buttons.

Cahill Igoe Co., SC 200, 117 W. Harrison St., Chicago



The border of this ad is a photo-engraving of special **FABRIKOID** purposely made for Theatre Upholstery

Assures Longer and Better Service

FABRIKOID is an improved leather substitute for upholstering picture houses, theatres and auditoriums. It is very durable, waterproof and sanitary, pliant, attractive in appearance and its adoption solves the upholstery problem.

FABRIKOID upholstery improves the theatre's appearance, assures longer and better service and reduces the cost of up-keep.

Ask for samples, booklet and prices

DU PONT FABRIKOID CO.

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ANOTHER MERGER

The SEEBURG ORGAN COMPANY, long recognized by shrewd exhibitors as the foremost musical manufacturers in the theatre field, has just absorbed the Smith Organ Company, builders of the celebrated "UNIFIED" Organs.

This consolidation means that the exhibitor is now offered

THE MOST COMPLETE LINE IN THE WORLD

of pianos, organs, orchestrions, and self-playing orchestras.

Whatever the size of your theatre or your pocketbook, you can get the ideal instrument for your needs under the old, trustworthy name of

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Pres.

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Fotoplayer
for Better Music

Don't Be a Business Slacker

The man who allows fear to paralyze the hand he writes checks with, is more dangerous to our country than the crank.

Now is the time to drive your business harder than you have ever driven it before; and if we all drive hard, prosperity will result.

No matter what comes—don't be a business slacker.

We propose to keep right on building and selling and creating, and we know that the whole motion picture industry feels exactly the same way; America cannot avoid being the most prosperous Nation the World ever knew.

We are the largest manufacturers of musical instruments built especially for motion picture theatres; we have done a wonderful business, and expect to do the biggest business in the history of our Company during the coming season.

Good business with us means good business with you;—means attracting a patronage that will rave over your house and praise your pictures and delight in your music; that will bring them back again and again and make your business successful.

The name and fame of the Fotoplayer is world-wide—we have instruments for small and large houses; instruments that will more than pay for themselves in a short time.

The Fotoplayer is supreme—it makes every action on the screen life-like and intense. It may be played by hand or by using ordinary piano rolls, all under the control of one man.

Have you heard our Vox Mystica? A solo celestial voice that stirs the very depths of your soul.

We design and build orchestral pipe organs; you should know about our exclusive features.

Write Immediately—Do Not Delay.
It Means Your Success!

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American Photo Player Co., 62 West 45th Street, New York City, N. Y.
Without obligation, please give me full information about bettering my music.

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Seating capacity....

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Mme. Petrova in "The Undying Flame"

A modern society story with a reincarnation theme and an army post and polo field setting



Paramount Pictures

Mme. Petrova's first Paramount Picture is a screen triumph

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

OFFICE COPY

JUNE 9, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



VOL. XV-NO. 23

PRICE 10 CENTS



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A DRAMATIC ROMANCE OF THE OLD SOUTH
BY F. HOPKINSON SMITH WITH
RUPERT JULIAN - RUTH CLIFFORD -
LITTLE ZOE RAE & AN ALL-STAR
CAST DIRECTED BY RUPERT JULIAN

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Billie Burke in Paramount Pictures

Under direction of F. Ziegfeld, Jr.

The premier comedienne of stage and screen is assured of great success in her forthcoming *Paramount Picture* which will demonstrate how necessary is *quality* to success.

"The Mysterious Miss Terry," by Gelett Burgess

is a play as mysterious as its name by the famous humorist, playwright and author.

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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Controlled by **Famous Players-Lasky Corporation**
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Past *triumphs*—a foundation for brilliant future *successes*.

"**Sold**" an emotional drama of woman's devotion

"**Zaza**" a drama dealing with emotions and character of a music hall singer

"**Bella Donna**" a tale of the Orient atmosphere and life

"**Lydia Gilmore**" the story of a faithful wife and devoted mother who tries to shield her husband's name and save his life after he has proven faithless to her

"**The Spider**" a dual role—a powerful drama of a notorious Parisian beauty and her deserted daughter

"**Audrey**" the story of a simple girl of the woods

"**The Moment Before**"—The role is that of a gypsy girl who, after numerous dramatic scenes marries an English nobleman

"**The World's Great Snare**"—a dramatic story of a California mining town

"**The Woman in the Case**"—the dramatic story of the search for the murderer of Philip Long.

"**Ashes of Embers**"—a dual role—the story of two sisters—a butterfly and a drudge.

"**Nanette of the Wilds**"—a dramatic story of the Canadian Northwest.

"**The Slave Market**"—a romantic tale of the Spanish Main—an old fashioned pirate story full of thrills and romance.

"**Sapho**"—Alphons Daudet's famous story of the "Latin Quarter."

"**Sleeping Fires**"—a story of mother-love and self-sacrifice.

"**Her Better Self**"—The story of a social butterfly who discovered the real things in life.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
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present

Alice Howell

in

"Balloonatics"

DIRECTED BY

J.C.Blystone

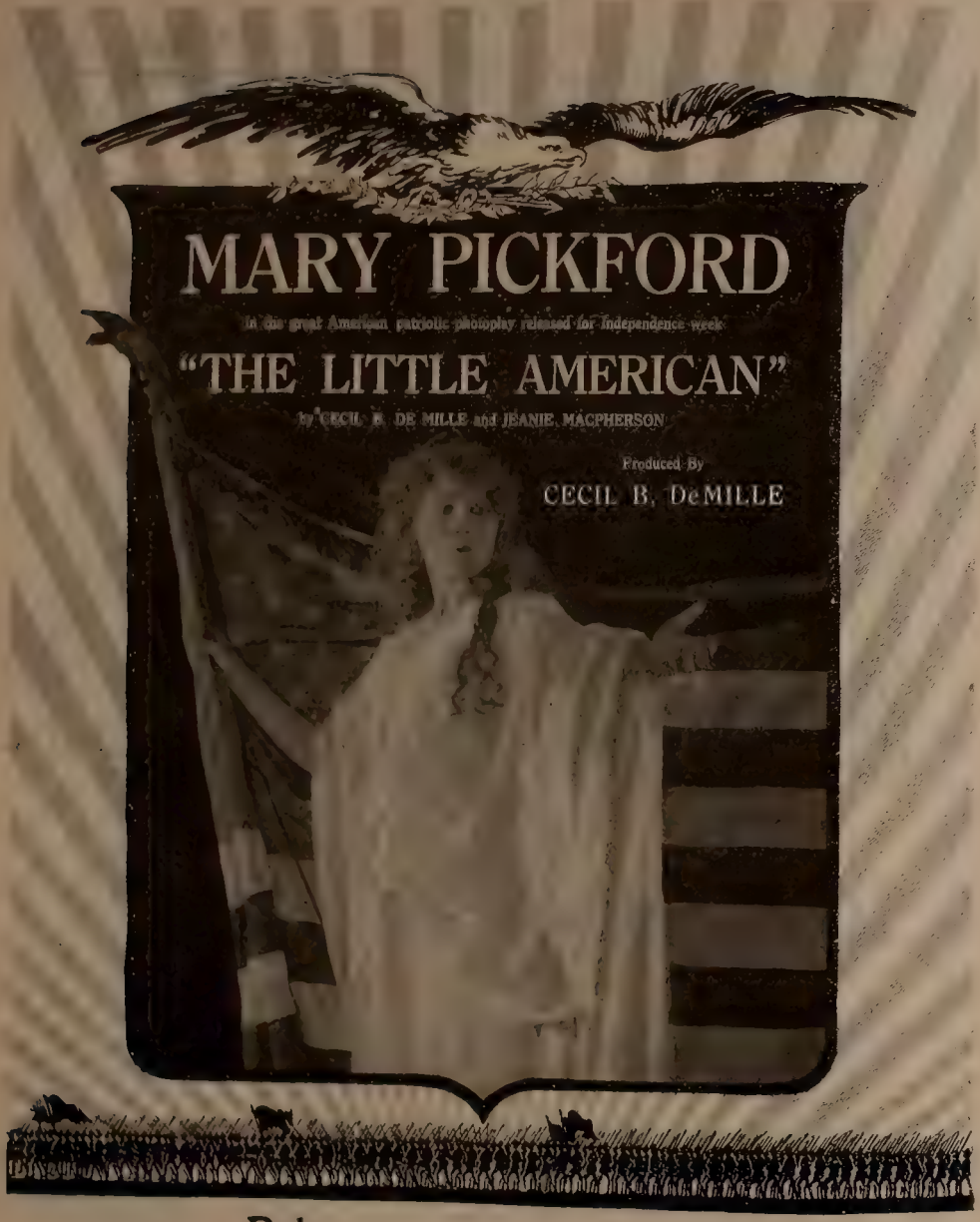


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Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Fgn. Dir. Cecil B. DeMille, Director General

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he hits the bull's eye of American Screen Popularity

DOUGLAS FAIRBANKS

in his latest sure-fire hit—

"WILD AND WOOLLY"

by Anita Loos *Directed by* John Emerson

RELEASED JUNE 24

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

ARTCRAFT PICTURES

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

The "NEWS" advertisers believe YOU worth while, satisfy them

A Five Part Blue Ribbon Feature

GREATER VITAGRAPH

MARY ANDERSON AND ANTONIO MORENO

IN "*The* MAGNIFICENT MEDDLER"

The Story of a Breezy Young Reporter Who Tried to Mould the Destinies of a Frontier Town—and Succeded!

by Lawrence Mc.Closkey Directed *by* William Wolbert





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in
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EDITH STOREY and ANTONIO MORENO
in
"The Captain of the Grey Horse Troop"

PEGGY HYLAND and MARC MacDERMOTT
in
"The Sixteenth Wife?"

ANITA STEWART
in
"Clover's Rebellion"

EARLE WILLIAMS
in
"The Soul Master"

VITAGRAPH'S PROGRAM BRINGS PRESTIGE, PATRONAGE and PROFITS

"VITAGRAPH PROGRAM SUPREME"—An Exhibitor's Verdict After Ten Years Experience

"The discriminating patronage of our splendid house greatly enjoys Greater Vitagraph productions which are a fixture in our programmes each week. Indeed, no brand of picture used by us in the last decade has shown the same consistency in quality and box-office attractiveness as have those bearing the Vitagraph trade-mark."

WALTER H. GOLDING,
Manager, Imperial Theatre
St. John, N. B

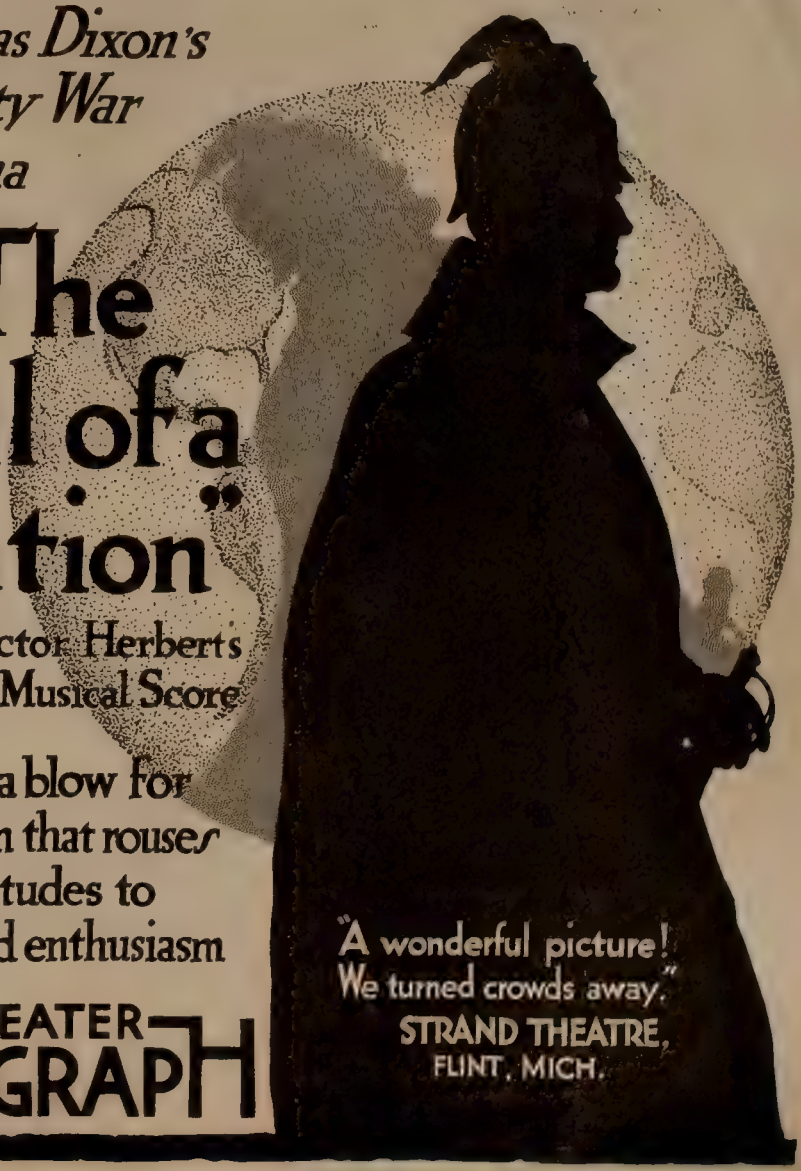
IN THIS HOUR OF PERIL, WITH THE SHADOW OF WAR AND AUTOCRACY THREATENING TO BLOT OUT CIVILIZATION

Thomas Dixon's Mighty War Drama

"The Fall of a Nation"

With Victor Herbert's Superb Musical Score

strikes a blow for freedom that rouses multitudes to frenzied enthusiasm



"A wonderful picture! We turned crowds away."
STRAND THEATRE, FLINT, MICH.

GREATER VITAGRAPH

Goldwyn Pictures

War-time Audiences Demand *Better* Pictures

GOLDWYN believes the war will bring great *increases in attendance* at all motion picture theatres. But the war will also make your patrons *much more exacting.*

War-time audiences are more serious than other audiences. They will be more quickly irritated by the flaws and faults of cheaper pictures than ever before. And they will have *a more sensitive appreciation of quality.*

Goldwyn Pictures, no matter in what theatre they are shown, whether first run or sixth run, will always attract and impress audiences because of their refinement and distinction; their photographic excellence; the unusual power of their stories and the beauty and ability of their stars, *who are favorites throughout the world.*

Great amusement institutions like the New York "Strand," owned by exhibitors who are conscious of their obligations to their patrons, are now safeguarding themselves *by signing up for all of the Goldwyn Pictures.*

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Taking the Yawn Out of Motion Pictures

IN GOLDWYN Pictures we are avoiding the mad error of producing *footage*. The length of our productions will be determined solely by the amount of time required to tell the stories concisely and sanely.

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1916 1917

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An electro of this series of Caprice pictures will be supplied free to any Fox exhibitor upon request.

FOX

WINSOME JUNE CAPRICE, FOX STAR, WHO IS QUEEN



"ISN'T THAT FUNNY?" *"YOU DON'T SAY!"* *"DID HE?"*

NEW SURATT PICTURE REAL FASHION SHOW

"Empress of Fashion" Displays Ultra-Modern Costumes in "The Slave," a Strong Photoplay of To-day.

Again the ever dashing Valeska Suratt proves her pre-eminent right to the title of "The Empress of Fashion," by her startling and bizarre costumes in "The Slave," her newest William Fox feature.

Miss Suratt displays gowns which surpass for cost and number even the record she established in "The New York Peacock." Miss Suratt impersonates a forelady in a Fifth Avenue shop who accepts the marriage proposal of "Old Moneybags" despite a warning dream vividly portraying her life as an old man's darling.

Dustin Farnum Busy

With petite Winifred Kingston as leading lady, Dustin Farnum, William Fox's West Coast star, is now engaged in the picturization of a famous novel of stirring action.

Miriam Cooper Featured

Miriam Cooper, of "Honor System" fame, will be featured in a new R. A. Walsh drama now in work, to be released on the Fox programme under title of "The Innocent Sinner."

LONDON ENTHUSIASTIC ABOUT "A DAUGHTER OF THE GODS"

Newspapers Laud Enchantment of $1,000,000 Film

"A Daughter of the Gods" is proving the sensation of current London theatrical attractions, and is playing to overflow audiences. Newspaper reviews of the Fox million-dollar spectacle, with Annette Kellermann, were as enthusiastic as the trade magazines about the film's marvelous enchantment.

ELABORATE "SETS" ERECTED FOR FOX KIDDIE FEATURE

Even Vast Fox "Lot" in Hollywood Was Inadequate

The leading players are the only thing on a small scale in connection with the Fox Kiddie Features, William Fox wishes to make clear. One of the great pictures for this brand was completed recently in California, and the settings were so elaborate and so vast that even the enormous Fox "lot" at Hollywood, Cal., was entirely inadequate. Few photoplays ever made can boast of more massive and artistic "sets."

Pretty Miss Petit

If the person who invented the phrase "as pretty as a picture" had ever seen Wanda Petit, playing opposite Stuart Holmes in "The Broadway Sport," he would have found room for Miss Petit somewhere in the simile.

[PERFUME AIDS BARA'S ROLE

She Uses Special Psychic Concoction for Cleopatra

The perfume Theda Bara uses in aiding her portrayal of Cleopatra, in William Fox's coming release, was made for her by Anne Haviland, famous psychic perfumist, from a 2,000-year-old formula. The fragrance is so strong that it would not be strange if it were detected on the screen.

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy!"
Virginia Pearson in "Wrath of Love."

FOXFILM COMEDIES

Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
Hank Mann in "Suds of Love."

FOX FILM COR

NEWS

THE PROOF OF EVERY FOX PRODUCTION IS IN THE BOX OFFICE.

OF HEARTS THROUGHOUT THE REALM OF FILMDOM



"YOU'RE SO MEAN!"



"WASN'T THAT FINE?"



"YOU'RE FOOLING ME."

BROCKWELL'S VACATION OVER

Now Working on Seventh Fox Pictureplay

Gladys Brockwell, the beautiful emotional star, is now busily engaged in her seventh Fox pictureplay. Miss Brockwell has been enjoying her first vacation from the camera—a rest which began immediately after "Her Temptation" was finished.

COOL, VILLAINOUS HOLMES IN NOVEL CHARACTER PART

Hardly Recognizable in Early Reels of "Broadway Sport"

Even veteran exhibitors of William Fox productions will find extreme difficulty in identifying the cool, debonair Stuart Holmes, villain supreme, as the "small town gawk" in "The Broadway Sport," soon to be released.

As the stoop-shouldered, be-spectacled bookkeeping "grind" in the early part of this novel picture, Holmes presents an unusual study in make-up and expression.

THE AGILE GEORGE WALSH

If "porch-climbers" were as agile as George Walsh in "Some Boy!," people would have to protect their homes with machine guns. George defies the laws of dignity, gravity, and everything else in some hair-trigger exploits.

"THE HONOR SYSTEM" PLAYS TO UNPRECEDENTED CROWDS

"The Honor System," William Fox's cinemelodrama of a thousand thrills, continues to play to audiences of unprecedented size wherever shown. Theatre owners proclaim it not only the greatest human story ever told, but the greatest box office attraction ever made, particularly for one and two week runs.

FOX LAVISH ON LAUGHS

Spending Thousands of Dollars on New Foxfilm Comedy

William Fox is spending thousands of dollars in the erection of "sets" to be destroyed ruthlessly so that the audiences who see Hank Mann's next Foxfilm comedy may laugh. Each laugh will cost Mr. Fox several hundred dollars.

Statisticians estimate, therefore, that the price of a single smile will be approximately $48.98

Mr. Mann's forthcoming hilarity film will be released as "Suds of Love." It's one long roar!

JEWEL CARMEN'S CANDY

Here's a puzzle: Jewel Carmen, the "opposite" in "When A Man Sees Red," William Farnum's super picture, says she likes "soulful candy." Can anyone accommodate Miss Carmen?

CAPRICE'S RADIANCE WINS PICTUREGOERS

She's "First in Hearts" of a Million "Fans"

No player upon the silent stage has won moving picture fans with such unanimity, and in such a short time, as winsome June Caprice, the sparkling little William Fox star.

Miss Caprice's thoroughly natural screen art, her daintiness, and the sunshine she always seems to radiate, have put her "first in the hearts" of a million "fans." Her last film was "A Small Town Girl." She is now completing another fine production.

PEARSON DRAMA COMING

Virginia Pearson's forthcoming William Fox feature, "Wrath of Love," should prove an unusually strong box office attraction because the plot relates closely to the international conflict. The story is one which is "different," and is of tremendous interest.

William Farnum Begins

William Farnum, the distinguished Fox player, begins work at the Fort Lee, N. J., studios this week on his first production in the East since 1915.

This Is Only for Live Wire Exhibitors

Dead Ones *Pass It By*

IF you don't want to fall by the wayside during the Summer—

IF you want to progress and INCREASE your present business—

Get in touch immediately with the nearest FOX Exchange manager, who will present a proposition regarding the FOX SUPER DE LUXE RELEASES

Theda Bara in The Darling of Paris
Theda Bara in Her Greatest Love
Theda Bara in The Tiger Woman

William Farnum in The Price of Silence
William Farnum in American Methods
William Farnum in A Tale of Two Cities

It Will Make You Laugh at the Summer Bugaboo

FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 9, 1917

MUTUAL WILL OFFER "HEROIC FRANCE" AS A SPECIAL FEATURE

"HEROIC FRANCE," the super-sensational eight reel production showing our allies at war, will be released through the Exchanges of the Mutual Film Corporation at an early date. This powerful war subject was taken with the sanction and approval of the French government. It pictures war as it really is.

Taken on the French Front.

Every scene in "Heroic France" was taken on the French front. Some scenes were made in the front line trenches. Close-up views of famous statesmen, generals, heroes of the war, are shown throughout the picture. It shows the relief work in the base hospitals. It illustrates the aviation service—the eyes of the army. It pictures the heavy artillery in action. It depicts any number of actual attacks upon the enemy. It shows the prisoners coming in while the battle still rages. It shows more of actual war than one could see for himself if he were actually in the fighting lines. Exhibitors can obtain some idea of its drawing power when it is said that this is the same picture which ran for six solid weeks at advanced admission prices at the Bandbox Theatre in Chicago, and for another two weeks at the Strand Theatre in the same city. During the Strand showing some of the best known women in Chicago's society world acted as patronesses. Among them may be mentioned such notables as Mrs. J. Ogden Armour, Mrs. David R. Forgan, Mrs. Kellogg Fairbank, Mrs. Arthur L. Farwell, Mrs. Harry Pratt Judson, Mrs. Arthur Meeker, Mrs. Potter Palmer, Jr., Mrs. Arthur Ryerson, Mrs. James W. Thorne, and a host of others equally well known.

Photographed by Merl La Voy.

The picture was made by Merl La Voy under the auspices of the American Relief Clearing House of Paris. The camera was under the hottest kind of fire during the taking of many of the scenes. Bookings on "Heroic France" can be made now at Mutual Exchanges everywhere. Make your reservation now.

Date of Next Chaplin Film Soon Available

The eleventh Mutual-Chaplin Special is nearing completion and its release date will shortly be announced. Quality has ever been a predominant feature of these productions and will be still more noticeable in the forthcoming releases.

Mutual Star Productions For June

Title.	Lead
Week Beginning June 4th	
Shackles of Truth	William Russell
Week Beginning June 11th	
Periwinkle	Mary Miles Minter
Week Beginning June 18th.	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th.	
The Upper Crust	Gail Kane

MARJORIE RAMBEAU COMPLETES FIFTH MUTUAL PRODUCTION

Marjorie Rambeau, famous heroine of "Cheating Cheaters" and today acknowledged one of filmland's most beautiful stars, has just completed her fifth Mutual Picture. Frank Powell directed it, and Miss Rambeau enacts a role similar to several of those which have been her's in notable speaking stage productions. Her newest picture will be "The Dazzling Miss Davison," it being an adaptation from Florence Warden's widely read mystery story of that name. As in previous Powell productions, photography and stage settings will be particularly notable. An all-star cast—even down to the minor "bits"—will aid Miss Rambeau in the enactment of "The Dazzling Miss Davison." Prominent among them will be Robert Elliott and Aubrey Beattie, both of whom have appeared as principals in previous Rambeau-Mutual Pictures; Winifred Harris, Agnes Eyre, Frank Ford, Aline Bartlett, Lillian Paige, Fraser Tarbutt and George Paige. The Mutual Pictures, starring Miss Rambeau, already released, include "The Greater Woman," "Motherhood," "The Debt" and "The Mirror."

In addition to the four attractive fifteen-chapter photo-novels now booking at Mutual Exchanges, exhibitors will find the two Gaumont chapterplays, "The Vampires" and "Fantomas," excellent drawing cards. Both are stories of a mystery-detective sort. Both are crammed with thrills and surprises, keeping an audience ever on edge for what is to happen next. Probably no type of story has a wider appeal. Big box-office possibilities lie in such offerings. Book now!

WILLIAM RUSSELL HAS STRONG ROLE IN "SHACKLES OF TRUTH"



Wm. Russell

IT WOULD be hard to name a stronger role than that which has been assigned William Russell in "Shackles of Truth," his newest Mutual Picture. He plays the part of a young attorney whose father, lately dead, is loved and reverenced by all who knew him. This love of his father has become almost a fetish to the young attorney, for since childhood his mother has held up the father as an example to the son, and time and again expressed the wish that he might become as honest and upright. And then one day comes the crash. A story is related to the young attorney which shows that his father had deeply wronged the woman who now relates her tale. For a time the young attorney can scarcely believe his ears. Irrefutable proof is offered, however, and he is eventually compelled to believe that his father was anything but what he had imagined him. Struggle as he will against believing, he is firmly held in the shackles of the real truth which has been so unexpectedly revealed to him. And then he makes the supreme sacrifice. Fate steps in and unravels the tangled web. And so a happy ending is achieved.

Released Week of June 4th.

"Shackles of Truth" will be released as the Mutual—"Big Stars Only"—Picture of June 4th. It was made at the American Film Company's studios in Santa Barbara, California, under the direction of Edward Sloman. Julius Grinnell Furthmann wrote it. Exhibitors can book it now by applying to their nearest Mutual Exchange.

Juliette Day, who has just closed an engagement in "Upstairs and Down" to become an American-Mutual star, has arrived at Santa Barbara, California, and begun work on "Betty and the Buccaneers," the vehicle chosen for her debut as a Mutual Star.

MUTUAL "BIG STARS ONLY" PICTURES



AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

IN

"SHACKLES OF TRUTH"

A tensely dramatic story. In five acts. Directed by Edward Sloman. Released the week of June 4th.

"William Russell is the American type personified—lean, lithe, eager, ready for anything—he is an ideal film star" says the *Stockton (Cal.) News*.

Good looking, manly, athletic—William Russell is today numbered among America's foremost leading men. ***All Russell-American Pictures*** are clean, wholesome—appeal to the finest people of every community. "Shackles of Truth" is the fourth of the second Russell Series of ***Mutual—"Big Stars Only"—Pictures.*** You will find them all business-builders—house packers. You can book them at your nearest Mutual Exchange. Make your reservations NOW.

Now Playing—"My Fighting Gentleman," "High Play," "The Frameup" and "Shackles of Truth."

Coming—"Weakness of the Strong," "Pride and the Man."

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President

CUB COMEDIES

Featuring

GEORGE OVEY

"There and Back"

Released June 7th

Jerry drives a flivver in his sleep and breaks several speed records and much bric-a-brac and winds up in a badly complicated trunk mystery.

Arrange for a booking at any exchange of the Mutual Film Corporation

COMING JUNE 14th

"Jerry's Get-Away"

DAVID HORSLEY PRODUCTIONS

Joyous
Jubilant
Buoyant
Merry
Clean
Wholesome
Entertainment

La Salle Comedies
for
Mutual Release

Featuring the Mirthful Comedian

JEAN OTTO

In the two-part comedy
THE FLIGHT THAT FAILED
June 4th

Followed by the Single Reel Comedies

HIS CANNIBAL WIFE
June 12th

TILLIE OF THE NINE LIVES
June 19th

DISCORDS IN A FLAT
June 26th

THE GIRL IN THE FRAME
July 3rd

and other jovial featurettes

Booking at all Mutual Film Exchanges Now

Directed by M. De La Parelle for

The La Salle Film Company

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"HUMILITY"

MURDOCK MacQUARRIE

Supported by CHARLES ARLING & JAY MORLEY



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DRAMA

The real object of the drama is the exhibition of the human character.
—Macaulay

I have followed the quotation of the famous author in the portrayal of the SEVEN CARDINAL VIRTUES and have depicted human character truly, with all its joys and heartaches, its emotions and frailties.

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Triangle Plays are built upon *sincerity* —the sincere conviction that only by giving the public picture plays that are *better*—and by *continuing* to give them better plays, each one as good or better than the last—can Triangle succeed as a permanent institution.

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M. A. SCHLESINGER
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Peggy Hyland
in
PERSUASIVE PEGGY

The Story by
MARAVENE THOMPSON

Scenario and Direction
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The popularity of PEGGY HYLAND, combined with the season's best story, will certainly make money for you. This story has appeared serially in McClure's Magazine and is now running in the foremost newspapers throughout this country and Canada, *Write, wire or 'phone at once for territorial rights.*

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Persuasive Peggy is different. It is a winsome, charming tale of how Peggy built her house of happiness, for that is what married life is—a house. And the kind of house a wife builds, depends upon the way she begins it. Husbands should be managed—not driven, and the six wonderful adventures that taught pretty Peggy and Big Ed that "love begets love," are told in the most fascinating and original story ever screened

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ALL NEW YORK IS TRYING TO SQUEEZE

INTO THE

BROADWAY THEATRE

TO SEE

EDGAR LEWIS'S

BOX OFFICE SPRING DRIVE



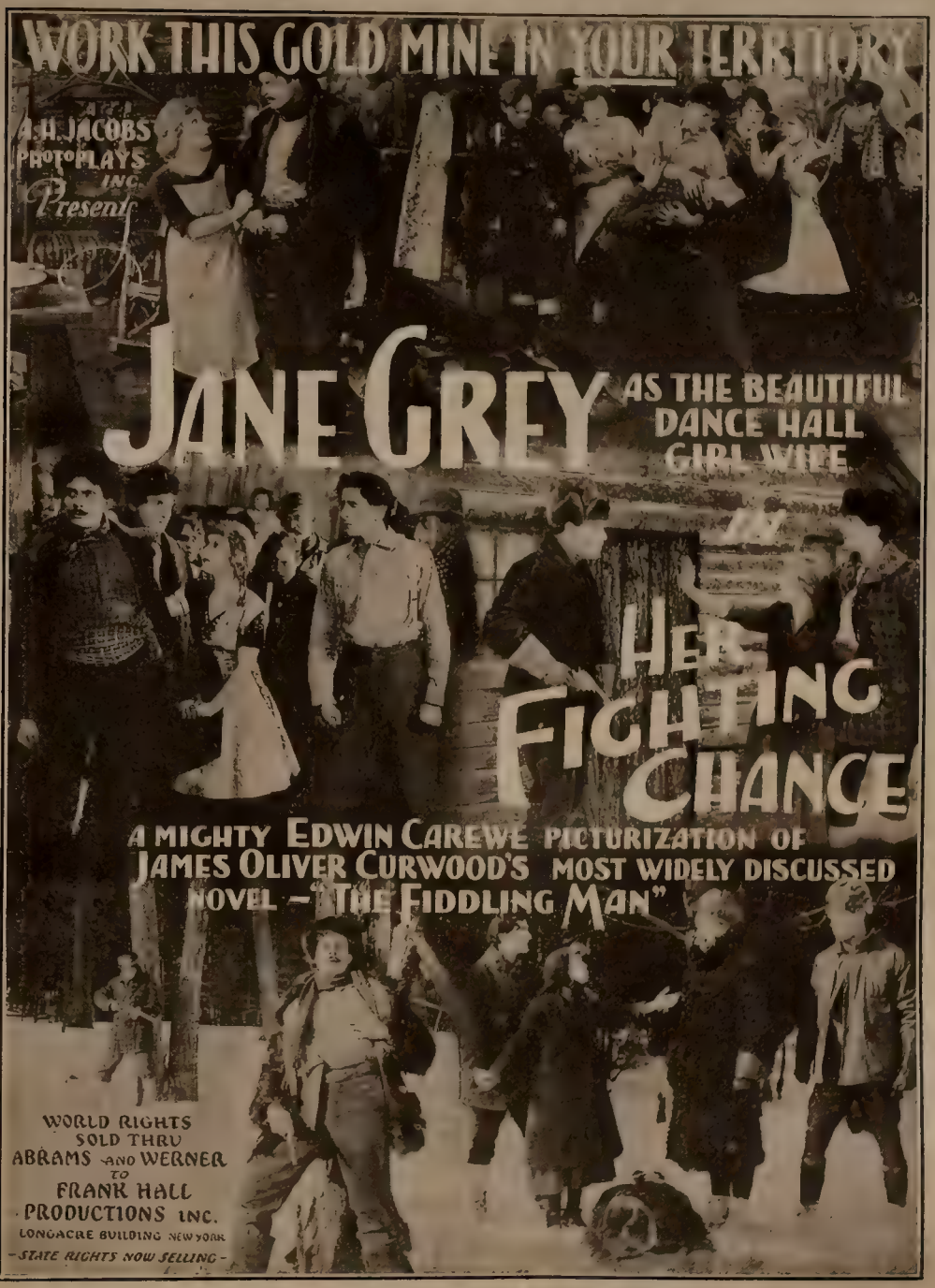
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A Powerful Human Interest Play Written Especially for the Screen by Anthony P. Kelly—A Soul Stirring Drama of the Modern South That Digs Deep Into the Heart and Leaves That Lasting Impression Which Makes People Talk, and Drags Them Back to See It Again.—It's *Not* Another Attempt at Spectacular Effects and It's *Not* Cheap Sensation. It's Just One of Those Rare Combinations of *Appealing Story*, *Convincing Acting* and *Consistent Staging* Which Happen Once in a Decade and Make the World Richer by an "OLD HOMESTEAD" or an "UNCLE TOM'S CABIN."

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IVAN ABRAMSON'S

TREMENDOUS FILM EPIC OF RUSSIA AND AMERICA

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RITA JOLIVET
LEAH BAIRD
VINCENT SERRANO
JAMES MORRISON
PAUL CAPELLANI
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FOR BOTH

FOR BIG TIME EXPLOITATION

BOOKINGS FOR

"ONE LAW FOR BOTH"

WILL BE RECEIVED FROM LEGITIMATE AND MOTION PICTURE THEATRES THAT CAN OFFER EXTENDED TIME

The enthusiastic comments of the New York newspapers are vividly endorsed by the audiences that daily crowd the LYRIC THEATRE, where the attraction is playing an indefinite engagement

"ONE LAW FOR BOTH"

is IVAN ABRAMSON'S supreme achievement - Greater, more pretentious and more elaborate than anything heretofor

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IN
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THE LITTLE GIRL
YOU WILL NEVER
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Refined comedy of a high order - The

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Current releases

"The Delicatessen Mystery," "Jumping Jealousy"

Harry Myers and Rosemary Theby have been very popular comedians for several years. There's a reason. Ask the nearest Pathé Exchange to show you these comedies.



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Eighty two of the leading newspapers of the country will publish these ads on

The Neglected Wife

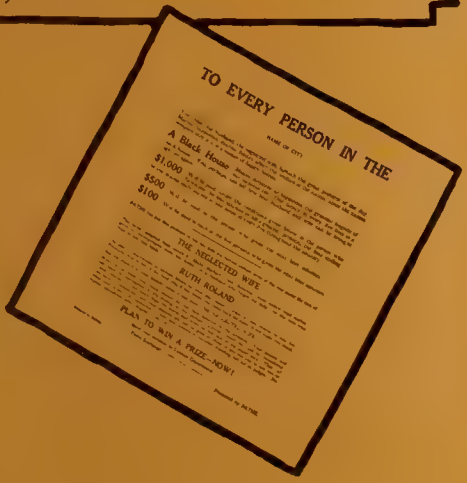
It is the Pathé policy, by spending thousands of dollars in forceful advertising in the newspapers, to make it easy for you to do a large business with Pathé serials. The

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prize offer for the best solutions to life's greatest problem, marital unhappiness, will make the theatres showing Pathe's latest serial the most popular in their communities.

Produced by Balboa





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Ruth Roland,

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is the charming and talented favorite of multitudes of picture lovers. In "Who Pays?" and "The Red Circle" she proved her

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Who is he?

The Masked Stranger in the

MYSTERY OF THE DOUBLE CROSS

has a strong grip upon the imaginations of 5,000,000 picture theatre patrons. They are following his exploits weekly with constantly increasing interest to find out who he is. It is that quality of mystery and suspense added to the great acting, action and superlative production that makes Pathé serials the money-makers for exhibitors that they are!

Produced by Astra

Directed by Wm. Parke

Pathé



Mollie King

by her delightful personality and the fine work which she does in

MYSTERY OF THE DOUBLE CROSS

has become a national favorite and a real

Box office star

Hundreds upon hundreds of exhibitors write us saying Pathé serials are their best money-getters. That is because stars, stories, casts, production are the best in Pathé serials. Long experience has made Pathé the leader in serials!

Pathé



¶ Everybody on Broadway knows:

Mrs. Vernon Castle

But she is equally well known in small places where the word "Broadway" means nothing.

¶ Everett, Wash. is about as far west from New York as a place can be on this continent, but the people of that small and distant community know Mrs. Castle and flock to see her in pictures.

¶ "Mrs. Vernon Castle is so well known that she cannot fail to 'pull' them in". J. St. Peter, m'g'r, Rose Theatre Co., Everett, Wash.

¶ That is

Box office value

and that is true of all Pathé Gold Rooster Play stars — **Pearl White, Baby Marie Osborne, Gladys Hulette, Mollie King, Frederick Warde** and **Florence La Badie.** Box office value plus great charm and talent secured for Mrs. Castle her engagement as a

Pathé Gold Rooster Star.

Pathé

Announcing

Gladys Leslie

"The girl with a million dollar smile"

in the Gold Rooster Play

An Amateur Orphan

Produced by Thanhouser

A rich man's daughter gets "Back to the farm" in a novel way. Miss Leslie makes a most lovable heroine.



Coming soon –

Mollie King

in the Gold Rooster Play

Blind Man's Luck

Produced by
Astra
Directed by Geo Fitzmaurice

A strong, swift moving drama of how a girl who wasn't born right redeemed the man who was. Plenty of punch and thrill



Pathé

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of the war, but declares them to be the most graphic war pictures ever shown.

"The Official British War Films are unlike any previous war films. They are not only by far the best moving pictures I have seen of the war, but they are the most graphic description of present day war methods ever presented in any form, pictorial or fiction." Louella O. Parsons in the Chicago Herald.

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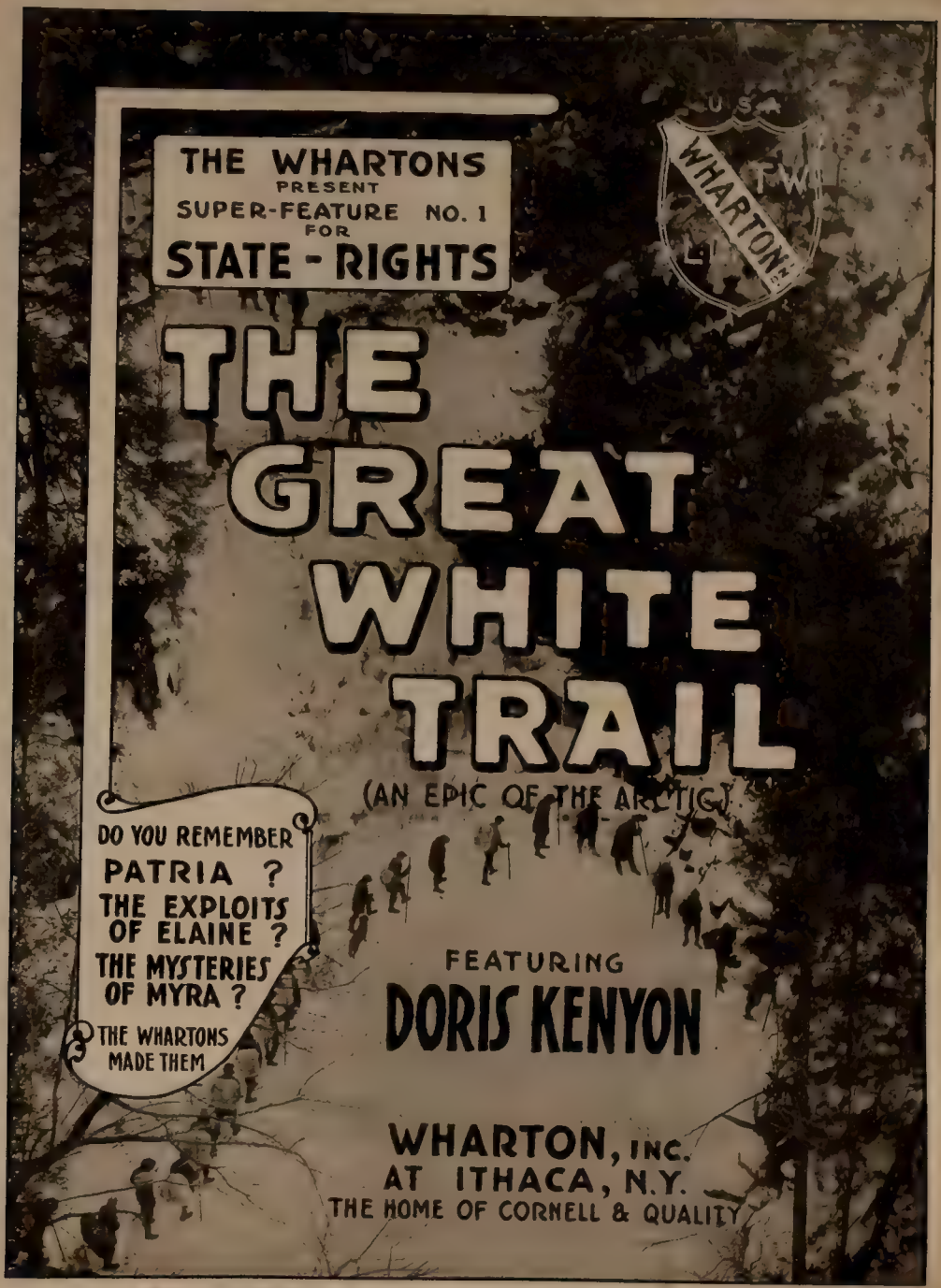


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Point 1. A gripping drama of love taken from real life, as told in the official report of the Nevada legislative committee after a nation-wide research for the cause of easy divorce and speedy marriage.

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EXCELLENT SUPPORTING COMPANY INCLUDING: HAL REID; ARTHUR TAVARES; KATHERINE GRIFFITH; MARCELLA RUSSELL; GEORGE KERN, and a host of others—each and everyone a BIG LEAGUE Player

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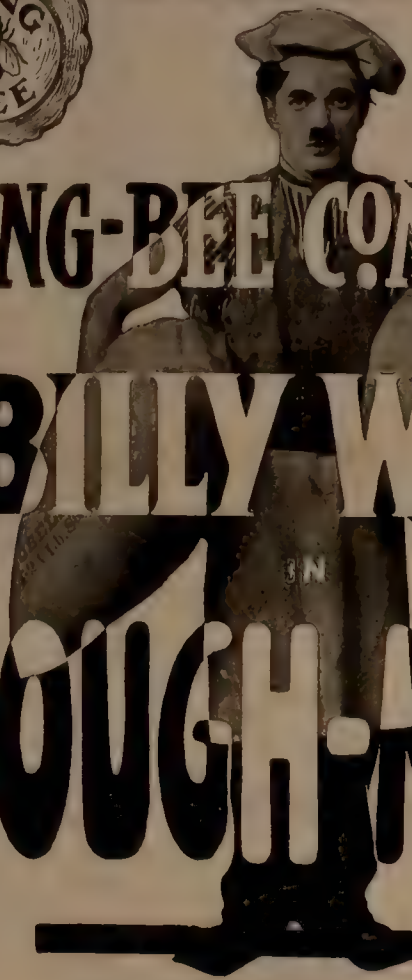
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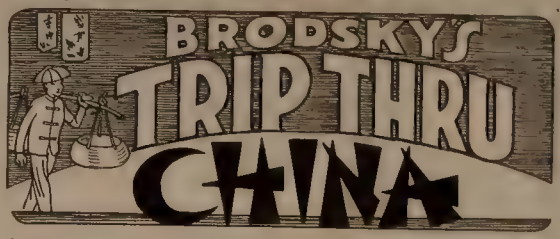
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"One of the few motion pictures seen on Broadway worth the Broadway scale of admission prices." Like taking a trip on the flying carpet of Prince Ahmed of the "Arabian Nights." One of the most charming entertainments that can be imagined.

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"Of exceptional value, both for its informative and entertaining qualities."

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"The most instructive and entertaining view of China that has ever been recorded. Not only has beauty of picture been the aim of the producers, but there are plenty of humorous scenes which will prove of particular delight to the young folk."

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NEW YORK TIMES:

"Some excellent pictures of the New Life of the Chinese Republic."

NEW YORK MORNING TELEGRAPH:

"It is not only interesting, but it is unusually impressive for its sincerity and faithfulness in every detail. The spectator realizes that he is not only being entertained, but also educated and given information that he could not acquire by months of reading."

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Our plan of SERVICE, the connecting link of co-operation between manufacturer, exchangemen and exhibitors, is actively begun.

Our Mr. Jesse J. Goldburg is en tour of the country, bringing this service to you.

He brings to you the value of years of careful study of conditions and methods of exploitation, such as have been successfully adopted in the exhibition of previous FROHMAN productions; the results of months of combined study by our entire staff compiled from methods proved successful.

He is BRINGING BROADWAY TO YOU—Broadway, with all its world-famed night life—the cabaret—the elite underworld—a reproduction of its millions of electric light bulbs—Broadway, the greatest show place of the world.

Broadway, embodied accurately in the master photoplay production "GOD'S MAN," in which the eminent screen artist, H. B. WARNER, is the star.

Mr. Goldburg will stop at all exchange centres, to discuss plans with those live exchangemen already listed as purchasers of "GOD'S MAN," and to complete negotiations with the great number who have applied for territorial rights privileges for this production.

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Pittsburgh	" 28th	Denver	" 24th
Cleveland	" 30th	Seattle	" 28th
Detroit	June 2nd	Portland	" 30th
Chicago	" 5th	San Francisco	July 2nd
Minneapolis	" 9th	Los Angeles	" 5th
Des Moines	" 12th	Waco	" 10th
Omaha	" 14th	Dallas	" 13th
St. Louis	" 17th	Birmingham	" 16th
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Louisville, Ky. ..... July 21st

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TO INSURE MR. GOLDBURG'S CALLING ON YOU WIRE TO US AND WE WILL WIRE TO HIM

The Frohman Amusement Corporation

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The Much Loved Star – Dramatic Artiste Supreme – The Constant Delight of Ten Million Hearts the World Over – Now Heads her own company of Famed Players and Will Appear Exclusively in . . . . . .

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BESSIE BARRISCALE FEATURE CORPORATION

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ONE of the greatest weaknesses in the moving picture industry is waste of exhibiting possibilities. The average print may lie on the shelf 70 per cent of its life when it should be earning money. Our Capacity Plan means development of exhibiting possibilities of each production to its limit, renting it in exclusive exhibiting territories on such terms as will enable Exhibitors to get its capacity in number of presentations, in packed houses, in profits—and in repeat bookings without charge. Every Paralta Play will be a big factor in this Capacity Plan through its powerful story, popular star, talented supporting company and magnificient production.

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The strangest, the most fantastic story ever told on the screen
YORKE FILM CORPORATION presents
HAROLD LOCKWOOD
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The HAUNTED PAJAMAS
Five Acts of METRO standard entertainment ~ directed by Fred J. Balshofer
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ETHEL BARRYMORE

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SEVEN SMASHING ACTS

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FRANCIS X. BUSHMAN & BEVERLY BAYNE

Book it and Make Money

All METRO EXCHANGES





METRO-DREW COMEDIES

ONE EACH WEEK

create a keen appetite for MORE METRO-DREW COMEDIES



A TRADE ANNUAL

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

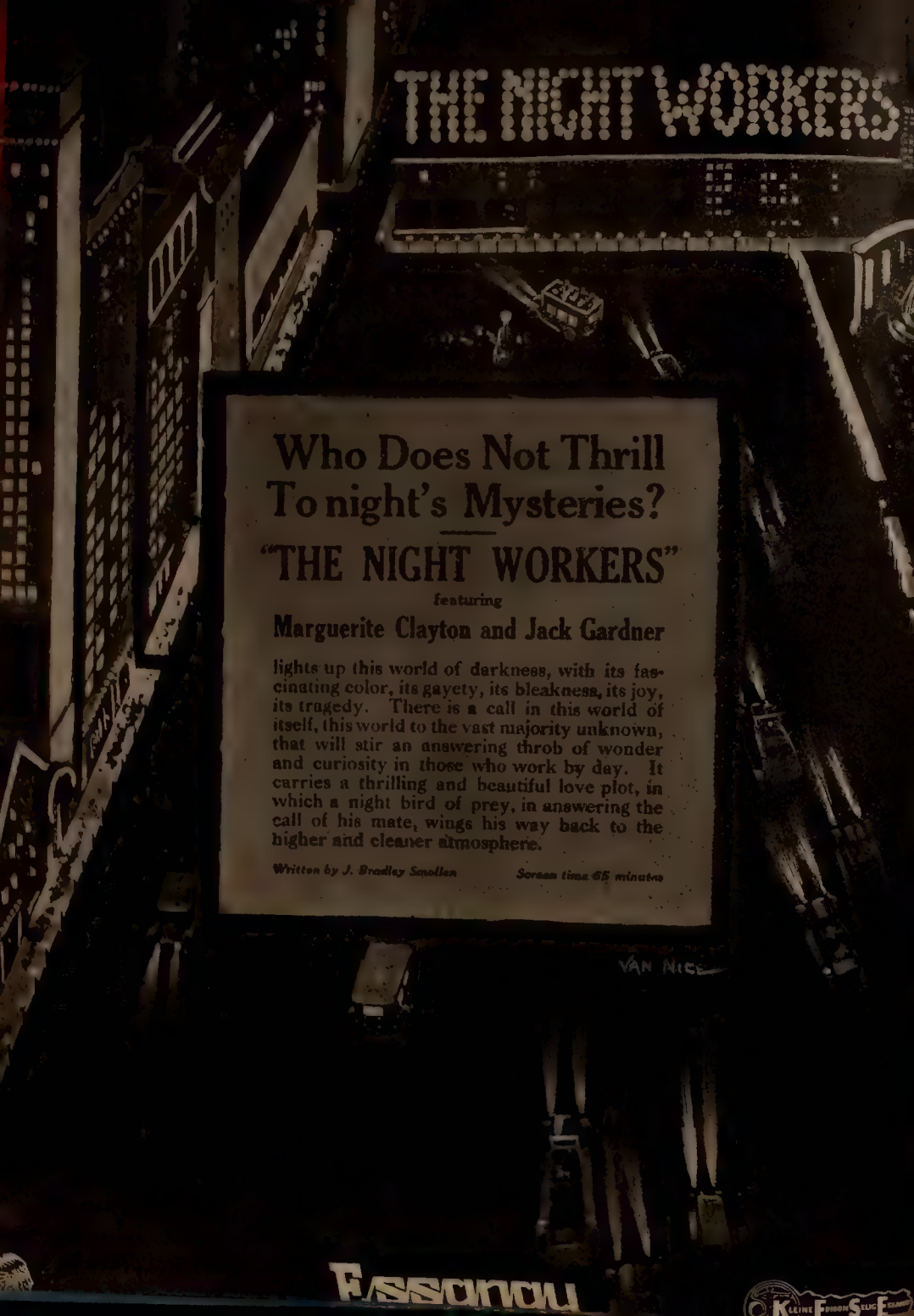
This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
MOTION PICTURE NEWS,
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THE NIGHT WORKERS
Who Does Not Thrill
To night's Mysteries?
"THE NIGHT WORKERS"
featuring
Marguerite Clayton and Jack Gardner
lights up this world of darkness, with its fascinating color, its gayety, its bleakness, its joy, its tragedy. There is a call in this world of itself, this world to the vast majority unknown, that will stir an answering throb of wonder and curiosity in those who work by day. It carries a thrilling and beautiful love plot, in which a night bird of prey, in answering the call of his mate, wings his way back to the higher and cleaner atmosphere.
Written by J. Bradley Smollen
Screen time 65 minutes
VAN NICE
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KLEINE EDISON SELIG

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 15 JUNE 9, 1917 No. 23

Unite! — Unite!!

A SHARP—and unfortunate—division has arisen within the industry over the war tax.

The small houses have arrayed themselves against the large theatres and the manufacturers.

Briefs, entirely at variance with each other have been filed with the Congressional Committees. The North and South Carolina exhibitors make the claim in their brief that the manufacturers and larger theatres are acting as "allied interests" in a move calculated to confiscate the business of the small house.

Evidently the North Carolina League is voicing correctly the smaller house sentiment of the country, since, in a detached manner, resolutions and appeals are being sent to Congress—and more will follow from the coming state conventions,—all protesting that a ten per cent box office tax will put the majority of picture theatres out of business.

These briefs, taken separately, are excellent. They are sincere and practical. We present them on the following pages.

BUT the point of the matter is this: they should have been *first* presented *within* a general meeting of all branches of the industry—and left the meeting as *one* brief.

They should never have been leveled, in their antagonistic form, at the Finance Committee of the Senate.

The Senate Committee is looking for light. Its members have a highly intelligent, sincere desire to raise from this industry a war tax thoroughly just and compatible with the industry's present resources and future good.

They are looking for light; but the clearest ray shed by these briefs, taken in total, is that the industry is divided against itself.

We advise a careful reading of these arguments.

WE ask the exhibitor to weigh carefully the manufacturers' stand against the footage tax on film.

Here are just a few cold facts: the producing and distributing industry is not today earning the tax asked from it; therefore, the burden will be passed along to the exhibitor. The tax will fall heaviest upon pictures of large circulation, serials for instance, while the unprofitable news reels will absolutely be taxed out of existence. Exchanges will, of necessity, be greatly diminished. Positive prints will be lowered in quality through long usage, etc., etc.

All of this burden will fall heaviest upon the small house, as any small house manager can figure in one minute's time. It will not avail the nickel house to escape a box office tax and assume the heavier burden of higher rentals and inferior service. It won't help *any* theatre to jump out of the frying pan into the fire.

The question of this huge footage tax is a mighty important one. We ask the exhibitor's careful and thoughtful investigation of it and of its consequences in his *own* interests. Apparently it would be *his* tax.

AGAIN we ask the manufacturer to consider the theatres' plight.

It is easy enough for the industry to say that this is a *public* tax, that the public *must* pay it; and that therefore it must all be collected through the box office window.

But the collection, in a year, of an extra thirty or more million dollars—*in pennies*—through the box-office is not a matter of words.

We do not in the least blame the exhibitor for his general and violent protest, based upon the fear that the burden will break him.

There are many valid objections to this ten per cent tax. We recommend in this connection the sensible points scored in the Varner brief. The exhibitor already has heavy taxes to bear.

We have a lot of respect for this Varner brief and for the man who wrote it.

But what's to be done?

There's but one answer—absolutely one only—and that is *united action.*

WE can—after plenty of thoughtful and careful consideration—frame one schedule—agreeable to all branches of this industry and to all the theatres, and based upon what the industry can best do for the government and for its own perpetuation and salvation.

This *can* be done.

Moreover there is time still to act—if action takes place *now.* The Senate Finance Committee will probably be in session on the revenue bill for at least a week.

This Committee, we have said, is highly intelligent. It is, but not upon the subject of the motion picture industry. Its members are probably highly misinformed—and worse still, confident that their misinformation is correct.

(Continued on page 3568)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.

Speaking Editorially:

Theatres and Taxes

THE Finance Committee of the Senate may be interested in the picture theatre situation in Milwaukee.

Milwaukee has a population of 450,000. In the downtown section there are 19 theatres with an approximate total of 27,000 seats. Milwaukee has 61 more theatres totaling 18,300 more seats.

Twenty per cent of Milwaukee's population—90,000 people—are required to fill these theatres twice a day.

The nineteen downtown theatres are fighting each other for existence. A 25 cent admission price was tried and failed disastrously. The fight is now on between 10 and 15 cents. Big features are being played, often four simultaneously within a radius of two blocks, to such an extent that the public seems apathetic to any feature announcement however startling.

This doesn't look like the easy profits picture theatres are supposed to make—in the minds of the members of congressional committees.

This doesn't look like an enterprise that should bear the bulk of an amusement tax, or the bulk of any heavy taxation.

The plain facts are that the majority of these theatres are near the breaking point.

And the situation in Milwaukee is typical of the picture theatre situation in many other American cities.

Business, Not Politics

THE South Carolina exhibitors held their state convention in one day, during which they made time to listen to four *business* addresses, not the least important of which concerned "What the Exchange and Publicity Department Can Do for the Exhibitor," by Grace Wynden-Vail of the Southern Paramount Company.

Also the Virginia exhibitors met in Richmond last Friday, held their convention and left in the evening to get back to their Saturday business. Fred J. Herrington organized this state branch.

Evidently politics played no part in these conventions; no time was wasted in framing up delegates to vote for some one for president at Chicago.

The conventions were called for *organization* purposes—and organization was *accomplished* and business *done*.

Long May He Wave!

THIS is not a "fan" publication; we rarely go out of our way to mention players in this hard hearted section of the magazine.

But we must say a word for William S. Hart.

One of our representatives recently heard Mr. Hart telling about the astounding applause that greeted him at various points on his whirlwind tour.

Hart did not modestly bow his head and say "I wonder why?"

He said: "They weren't applauding me at all! What they were applauding was their recognition of the fact that the frontier period was the most romantic phase of American history." Common horse sense!

It occurs to us that William S. Hart is not entirely lacking in that quality himself. Probably he goes so far as to believe that his world-wide fame is due partly to his excellent interpretations but also to the astounding popularity and publicity of the motion picture.

Other stars please note!

Send Uninstructed Delegates

WE have a grave suspicion of any state convention which instructs its delegates how to vote at Chicago.

Our suspicion is, that such a convention was called for this one purpose and no other.

If so, this State League isn't worth its name and stationery.

Nor will the National League ever be what it should and must be if it has for units State Leagues only called into existence to elect officers and send delegates to a national convention.

Send *uninstructed* delegates to Chicago. Give them but one instruction: to work at Chicago for a *permanent, active-the-year-round* organization for and of the exhibitors, *all* the exhibitors, of the country.

Unite!—Unite!!

(*Continued from preceding page*)

They must be set right—by facts and figures, backed by the say-so of a united industry.

In the beginning, these same facts and figures and this same united action, would, we confidently believe, have given this industry the same consideration accorded to the newspapers.

We believe that a net profits tax—spread over the entire industry could have been substituted. The industry could at least have been presented in its true commercial light, and not as a Golconda of million dollar salaries and easy profits.

However, there is still time!—for *united* action, but *only* for united action.

AS this editorial is being written a call has been sent out for the holding of a convention in Washington on Friday, June 1.

The full particulars are given elsewhere in this issue.

A fund is being raised to bring to Washington the heads of all the State Leagues. All exhibitors who are able to make the trip are urged to attend. Thousands of calls are being sent out in an effort to secure the largest representation from the industry ever gathered together.

We need not dilate upon the gravity of the situation. Every exhibitor, every producer knows what a crisis faces us.

An executive committee with full power to act is already at work.

Haste, of course, is necessary: but we urge this committee to make haste slowly.

When it acts let it do so for a united industry; but let it listen to the voice of the industry. Let no burdens be shifted. Let it weigh carefully the consequences of its recommendations and the strength of the factors called upon to bear the burdens it will recommend. This is a grave situation; it should be met accordingly. We recommend for one thing that Mr. Varner of North Carolina be added to this committee.

But above all let there be no further scattered and antagonistic action.

Let us unite!



No Widespread Tax Exemptions--Capitol Meeting Called Off

Speedy Denials to Story That Senate Would Exempt Ten-Cent Houses and Lift Footage Tax—Senate Action, Deemed Final, Certain Within Week

THERE is no truth in the reports in New York Sunday and Monday newspapers to the effect that the Finance Committee of the Senate had on Saturday eliminated the film postage tax of 1½ cents, and also exempted 5 and 10 cent theatre from the 10 per cent. box-office tax.

This was ascertained on Monday morning by members of the National Association of the Industry.

No vote whatever on the motion picture tax section of the War Revenue Bill has been taken by the Senate Committee.

The committee has the matter under consideration, but is rushing its work according to its schedule, which will probably bring the committee to a final vote the early part of this week.

As a consequence, the National Association has decided to call off the general convention of the industry, ordered at Washington for Friday morning, June 1, as too late, and therefore unnecessary.

It is understood that the Senate Committee is opposed to the double tax on the industry, including both a film postage and theatre admission tax, and will consider a substitute for the film footage tax.

A committee from the National Association left for Washington at 3.30 Monday afternoon, including Wm. A. Brady, P. A. Powers, J. A. Berst, Arthur H. Friend, Wm. L. Sherrill, Lee A. Ochs, and others. Their headquarters will be at the Hotel Shoreham, Washington.

Ann Arbor Exhibitor Writes a Strong Letter to Congress

S. A. Moran, proprietor of the Arcade theatre, Ann Arbor, Mich., has addressed an emphatic letter to the Representatives and Senators from his district, in which he says:

"As a moving picture exhibitor doing business in Ann Arbor, Michigan, I desire to emphatically protest against the proposed tax of 10 per cent on gross receipts of moving picture theatres. Moving picture exhibitors are as patriotic as any other class of our citizens.

"They are willing to make just as heavy sacrifices and bear just as heavy burdens as any others.

"The proposed tax would, in a large measure, in fact almost entirely, defeat the aims of this clause of the war tax bill, as there is no question that such a heavy burden on moving picture houses would result in the immediate closing of at least 75 per cent of them throughout the country. This would, of course, prevent the Government from obtaining any tax whatever from three-fourths of the motion picture houses now in business."

Californian Wants Red Cross to Collect Ticket Tax

L. A. Schlesinger, manager of the West End theatre, Santa Ana, Cal., advances a plan in a letter to the editor of MOTION PICTURE NEWS, of recruiting Red Cross girls to sell war tax tickets in front of all theatres. Excerpts from his letter follow:

"Whatever the tax may be—whether it be 10 per cent. of our gross receipts, or whether it will be one cent on each admission—have a table in front of every theatre in the country, with a young lady dressed in her red cross uniform sitting there to sell the war tax tickets, which must be purchased before patrons can purchase admission tickets at the box-office.

"This would in no way confuse patrons with the idea that they were paying more to see a show, because the plan would be adopted universally, and at the same time it would eliminate all arguments and confusion at the box-office as well as dispensing with pennies at the box-office. A large sign could be painted on white muslin, and tacked around the table out in front of the lobby where the red cross ticket seller sits, something like that—'Buy Your War Tax Tickets Here Before Purchasing Admission Tickets.'

"If this plan could not be carried out all the time, possibly it could be done for ninety days or six months, after which time it would become a recognized habit with the public, and during which time no ill-effects would be felt by exhibitors."

WASHINGTON CONVENTION CALLED OFF!

- **Monday morning advices from Washington caused the National Association to postpone indefinitely the convention of the industry called at Washington for 10 A.M. Friday, June 1st.**
- **It is understood that the Finance Committee of the Senate will take *immediate* action upon the motion picture section of the tax bill, as per the committee's schedule.**
- **This, it is felt, makes unnecessary the general convention so late as Friday.**
- **Hearings upon the tax bill have been closed by the Senate Committee.**

Nova Scotia Exhibitors Raise Prices to Pay Tax

To eliminate the inconveniences that surround the carrying out of the law just passed by the Nova Scotia House of Assembly, imposing a one cent tax on all tickets costing twenty-five cents or less and two cents for any ticket costing more than that amount, the Halifax exhibitors decided to raise by five cents the evening scale of prices and pay the tax from their own proceeds. No tax will be imposed at the afternoon shows, yet the exhibitors will be obliged to pay a tax of one cent on all tickets sold, but hope to get around it by the extra charge in the evening. It is felt that the addition of another five cents will prevent few, if any, patrons from attending the shows, and will obviate the necessity of handling so many coppers.

Ludwig Schindler in New York

Brimful of enthusiastic plans for the coming Chicago Exposition and Convention, Ludwig Schindler, manager of the affair, arrived in New York on Monday. He will spend the week comparing with manufacturers on their plans for exhibits in July.

Hearing on Pennsylvania Tax Bill June 1st

Indications Strong That Beyer Bill Will Be Defeated or Tax Provisions Materially Lowered Philadelphia Named as Place of Hearing Labor Leaders Help

MOTION picture men last week gained one concession from Pennsylvania's law-makers in the securing of a public hearing on the Beyer bill, which proposes a tax of one cent per foot on all motion picture positives shown in that state. The hearing has been set for Friday, June 1, at Philadelphia.

Through the National Association a vigorous campaign against the proposed confiscatory tax has been under way during the past weeks. Both exchange men and exhibitors have been busily at work on the ground, with the result that their local legislative representatives are nearing in unmistakable fashion from "the folks back home."

The National Association has also succeeded in inducing the co-operation of the Pennsylvania Federation of Labor in fighting the Beyer bill. The labor officials were quick to see that a tax of the confiscatory nature of the Beyer bill would result in throwing thousands of wage earners out of employment.

With these strong levers brought to bear on the Legislature of the Keystone State film men are optimistic in their view of the outlook for the Beyer proposal. Many look for the killing of the bill, while all agree that its provision will at least be lowered to a quarter of a cent per linear foot.

The friends and foes of the Baker bill, putting a 2 per cent tax on the gross earnings of all theatrical corporations of other states showing in Pennsylvania, also are to have an opportunity for a public hearing. The date has not yet been set but it probably will be about June 5. The measure is now in the hands of the Ways and Means Committee of the House.

Powers Advocates "Tax at the Box Office"

Treasurer of Universal Keeps in Close Touch with Committees at Washington and Proposes an Amendment. Says Disaster Will Follow Imposition of Footage Tax

P A. POWERS, treasurer of the Universal Film Manufacturing Company, is one of the many film executives who have been devoting all of their time and energy during the last few weeks in efforts to solve, for Congress and the exhibitor, the troublesome business of equitable taxation.

Mr. Powers complains that his efforts towards this end have been hampered and hindered by various others who have been submitting plans many of which oppose his.

"We are at sixes and sevens," declared Mr. Powers to MOTION PICTURE NEWS, "and we are drifting nowhere. I have been in close touch with both committees at Washington, and as soon as I have them in a friendly mood towards the business, some agitated exhibitor or some worried and thoughtless producer descends upon them with both feet and kicks things all to pieces. Can you beat it?"

Mr. Powers submitted an amendment to the proposed tax plan which is said to have been favorably received by both committees. The amendment is as follows:

Proposed Amendment Submitted for and on Behalf of Manufacturers, Producers, Distributors, Importers of Motion Pictures.

Strike Out Sub-Section C and D—Section 600, also section 700 and substitute the following:

From and after the 1st of June, 1917, there shall be levied and paid a tax equivalent to one cent for each ten cents or a fraction thereof of the amount paid for admission to any place of amusement—to be paid by the person admitted at a tax of five cents for each admission of each person (except in the case of a bona fide employee and children under twelve years of age), admitted free to any place for admission to which a charge is made, to be paid by the persons admitted.

Provided, that the tax on admission of children under twelve years of age where an admission charge is made shall in every case be one cent. On all admission charges greater than $2 a tax of 25 per cent of the price of the ticket shall be paid. This shall apply to all places of entertainment and amusement and in places of entertainment where no direct charge is made a tax of 10 per cent of the gross receipts shall be levied.

No tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefit of religious or charitable institutions, societies or organizations, or admissions to agricultural fairs, all the proceeds of which inure exclusively for agricultural purposes.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations and the charges made therefor.

Mr. Powers gave his reasons, in a letter to Senator Simmons why the footage tax would be unfair to the manufacturer. He says in part:

"I stated before your committee that film did not enter into the calculations as to the value of the picture, as all pictures are different—no two pictures being of equal value. I mentioned the fact that news, educational, industrial, magazine and traveling pictures, of which the writer's company circulates a great number, are taxed the same as the very expensive productions, and productions which take in a lot of money.

"For instance, our news reel: We distribute weekly 150,000 feet of film for which we receive about four cents (4c.) per foot. The life of the subjects is very short—possibly thirty days. The total sum of receipts on the sale of these news reels is about six thousand dollars ($6,000.00), but on the basis of taxation in the schedule "C" and "D," this particular news reel would be compelled to pay a larger tax than productions like "The Birth of a Nation," "The Battle Cry of Peace," etc., which productions will take in anywhere from fifty dollars ($50.00) to one hundred and fifty thousand dollars ($150,000.00) weekly for the same amount of footage, and will continue to do it until the films are worn out, at which time they will replace the film.

"So you see under this schedule productions of this kind on which the bulk of the business is done would absolutely escape the tax entirely, except the one of footage in every case, which would mean a very serious tax with a business like ours.

"These large productions continue to take in revenue for possibly one or two years with the same films. In other words, 150,000 feet of film like "The Birth of a Nation," made in profit over three million dollars in two years and the maximum margin, which is on a news reel on the same amount of footage, is five hundred dollars ($500.00).

"So you see from this that it is the picture and not the film that should be taxed. The tax should be levied on the receipts from the public exhibition of the picture. All pictures are made to be exhibited to the public for profit, and that is where the tax should be levied, because the greater amount of tax you put on a production the less the producer will have to put into the pictures."

Pathe Favors Canadian Ticket Tax System

Seelye, in Brief to Ways and Means and Senate Finance Committees, Points Out Advantages of Canada's Pay-as-You-Enter Levy—Calls Footage Tax a Fallacy

C R. SEELYE, business manager of Pathe, in a brief filed with the Ways and Means Committee and the Senate Committee on Finance at Washington, last week came out strongly in favor of the Canadian ticket tax plan, at the same time protesting emphatically against the suggestion to tax film on a footage basis.

Mr. Seelye's brief is reprinted below in full.

The motion picture gives great, big values to the public by manufacturing in enormous quantities and operating on a very small margin of profit. Big profits are the rare exception and are often wiped out by rapidly changing conditions. It is doubtful if in the past few years or in the years to come the producers have made or will make five per cent. on the total yearly sales. Yet this big-distribution-small-profit method gives the industry enormous ability to pay taxes if your method of taxation takes money out of our purse instead of blood out of our hearts.

The Canadian tax system—a single tax on the entire industry at the box office—will enable the industry to pay the amount weekly you now ask, and six months hence pay you double this amount. Any other system will not yield you the amount you now ask because it will limit or stop production. Therefore, ninety per cent. of the industry today favors the Canadian system, and because it gives you more revenue, we respectfully suggest you adopt this system yourselves.

Everyone in the industry with any knowledge of facts and figures agrees that the tax of one and one-half cents per foot would put most producers out of business and bankrupt the industry.

Mr. Thornton, who appeared before you, and who represents the accountants, Price Waterhouse and Company, and who has audited the books of practically all the great film companies, states Pathe is making more actual money than any company. Yet Pathe is making only five per cent. on its yearly sales. The one and one-half cents per foot tax would equal twenty per cent of our sales.

The 1½ cents tax is founded on the fallacy that footage determines the value of film.

The Birth of a Nation is reputed to have made a million dollars in profits. Yet probably not more than 400 reels were issued. This picture therefore would pay under such a tax only about $6,000 or one-half of one per cent. On the hand, Pathe News—which has a cameraman in your territory every day and in every other territory—which is the one great newspaper of the screen—which plays in a theatre in every community every week—which twenty million people see every week—which one of America's greatest statesmen has said could elect or defeat any presidential candidate, but has never even been

(*Continued on page 3574*)

Ohio United in Strenuous Protest Against 10% Tax

Resolutions unanimously endorsing the action of the Northeastern Ohio district meeting, on May 8, in opposing the 10 per cent tax on gross receipts and urging a direct tax on incomes, were passed at the state business convention called by State Secretary W. H. Horsey, in Cleveland, on May 15. The result was sent at once to Ohio's representatives at Washington, and National President Lee Ochs.

The attendance was disappointing, neither Dayton, Cincinnati, Columbus nor Toledo being represented.

The election of officers resulted as follows: State president, Ben J. Sawyer; vice-president, E. M. Mandelbaum; secretary, W. H. Horsey; treasurer, George Heinbuch; national vice-president for Ohio, Samuel Bullock.

Milwaukee Exhibitors Call Convention to Face Tax

Asserting that the proposed war tax of 10 per cent. on the gross receipts of motion picture theatres would drive the majority of the houses there out of business, Milwaukee members of the Motion Picture Exhibitors' League have decided to call a State convention to consider the question on May 31 and June 1.

The election of delegates will take place for the National Convention at Chicago in July.

The imposition of the tax would be oppressive, it was declared, because of the heavy overhead cost of producing and exhibiting pictures. A considerable percentage of moving picture houses in this city and state are not now making ends meet.

The exhibitors declared they are willing to stand a tax of 10 or 15 per cent. on net receipts, but they take the stand that they should not be compelled to pay a special tax on a losing business.

Protest against the proposed assessment will be sent to the Wisconsin members of Congress, to whom it will be represented that the exhibitors are willing to pay any just tax that may be devised.

Seelye Urges Canada's System in Letter to Salesmen

C. R. Seelye, general manager of Pathe, addressed himself in a letter last week to all Pathe Exchange managers and salesmen in which he outlined more fully the various points brought out in his brief filed at Washington. He says that the Canadian plan is most logical and will prove to be completely satisfactory, if it goes into effect, and he adds that whatever tax is imposed upon the industry will be felt sooner or later at the box-office anyway.

New York State Owners in Tax Protest

The offices of Buffalo Congressmen in Albany are being flooded with telegrams from local theater managers protesting the proposal to tax their gross receipts ten per cent. Managers charge the tax is unjust, discriminatory and unfair. Mitchel H. Mark, who has large interests in Buffalo as well as other houses, is active in Albany in opposing the measure.

"Impossible to Raise Admissions to Uneven Figures"

"It is foolish to fight the war tax. It would be still more foolish for us to try to raise prices to 11 and 22 cents instead of 10 and 20 cents. It is going to put a whole lot of motion picture exhibitors, who have a hard enough time during the summer anyway, out of business."

This is the attitude of the Middle Western exhibitor to the 10 per cent war tax. In Omaha, Neb., the biggest exhibitors say they see no solution but to pay the tax and stand the attack on their profits. In a number of the smaller towns where 5 and 10 cents has been the price, the admission will no doubt be raised. The tax is certain to prevent a large number of houses being opened this summer.

Berst Complains to Brady of Lack of Harmony

Addresses Open Letter to National Association's President Requesting Livelier Action—Offers $1,000 to Start Fund for Representatives' Expenses

J. A. BERST, vice-president and general manager of the Pathe Exchange, Inc., has addressed an open letter to William A. Brady, president of the National Association of the Motion Picture Industry, complaining of a lack of harmony in attacking the tax question in Washington.

In his letter to Mr. Brady, Mr. Berst says:

On Friday, May 11th, you telephoned requesting me to go to Washington, or send my representative, by the next train. Being unable to go I sent our business manager, Mr. C. R. Seelye, who attended the meeting of the producers held Friday night and the joint meeting of producers and exhibitors Saturday morning preceding the hearings granted the industry by the Senate Finance Committee.

I find to my surprise that only short conferences were held in Washington on May 12th, and that little was accomplished then and since with the various Congressmen and Senators.

Furthermore, it appears that there was an absolute lack of co-operation between the people present, which is absolutely proven by the filing of several briefs contradicting each other and which show that in our industry there is no harmony, and by the fact that Congressmen from whom we have heard have not been sufficiently interested to even read the briefs submitted or to learn our aims and purposes from other sources.

The result is that when the House of Representatives as a body were passing the Federal Revenue Bill this week, our industry was entirely ignored and *not one single representative raised his voice in our defense*, while practically all the concessions demanded by the automobile and newspaper people had many ardent champions, and as a result of this publicity much sentiment favorable to these industries has already been created and will have great weight when the Senate considers the bill—especially as the Senate is likely to demand more reasonable and intelligent taxation.

I do not want to criticise what has been done, but I do wish to urge that far more be done.

(*Continued on page 3574*)

¶ After reading your paper, I like it better than any other trade journal and do not see why we did not subscribe before.

A. B. Carter,
Brattleboro, Vt.

¶ Classed as the best magazine published for the motion picture exhibitors is *my* view.

H. B. Freeman,
Franklin, Tenn.

Freuler Says War Bill Measure Will Be Modified

President of Mutual Says "Intelligent Revision" Can Be Expected —Recommends Increase in Admission Prices Visits Washington

JOHN R. FREULER, president of the Mutual Film Corporation, who has been spending much time in Washington lately, states after a careful survey of the situation, that exhibitors need not worry, because the Congress can be depended upon not to rush hastily into the creation of measures detrimental to business interests.

In statements issued from his Chicago office, Mr. Freuler says:

"We shall be safe in assuming that there will be an intelligent revision of the measure for the taxation of the motion picture for war revenue as put to the Senate Committee by the House," said President John R. Freuler of the Mutual Film Corporation, returning to New York from a short sojourn in Washington.

"Accompanied by Samuel S. Hutchinson, president of the American Film Company, Inc., and James P. Greer, general counsel for the American, I spent Monday in Washington, with various legislators and representatives of the government, including Former Senator William Mason, now a congressman from Illinois; Congressman James R. Mann, House leader; and Senator James Hamilton Lewis of Illinois. We also had a conference with Senator Simmons of the Senate Committee concerned with the tax measure—the Committee on Finance.

"There was every evidence of a desire to deal fairly and intelligently with the motion picture business in the effort to raise war revenues, and there is hope of a final adjustment within reason and the producing possibilities of the picture business.

"We must expect to bear our share of the war burdens, and it is to be hoped that the powers of government will so apportion that share that we may be able to bear it with cheerful patriotism.

"The motion picture theatres of the United States ought to put in effect increased schedules of admission prices at once," observed President John R. Freuler of the Mutual Film Corporation on his arrival in New York early in the week.

"Picture amusement prices are too low in comparison with the general rate of prices and in view of the costs and coming taxation.

"The five cent theatre must and can get ten, the ten cent house can get fifteen, and twenty-five cents is bound to become a much more general admission fee for picture entertainment than it is now. The problem of how to achieve this without a loss of patronage is a slightly different one in each theatre, but there is always a way."

Concerted Efforts of Industry for Liberty Loan

Every Branch of Film Industry Preparing for Country-wide Campaign — Loans Solicited — Theatres Enlisted

WITH the announcement from Washington that the Liberty Loan was to be solicited by the Government, there was not an organization or institution which responded with a greater display of patriotism than did the motion picture industry. Their most effective channels of publicity and their purses have been thrown wide open to their country and not a stone has been left unturned to further in every way possible the Government plans.

Immediately upon receipt of the information relative to the Liberty Loan, prominent members of the film industry assembled and mapped out the most effective plans for aiding the Government in their plans. Committees were appointed, represented by every angle of the trade and men with recognized executive ability were placed at the head. The names of the executive officers, and the personnel of the various committees appointed will be given below.

Perhaps the most effective manner in which the industry can assist the Government with its Liberty Loan plans is through its powerful medium of placing the facts before the public. In view of this fact the various film companies have taken concerted action through their publicity bureaus and the most effective and far reaching methods of exploiting the loan have been devised and steps taken to put the machinery into action. Not alone has the industry taken steps to get the matter before the public but within their own organizations there has been plans laid whereby Liberty Loan Bonds will be handled and disposed of to the employees on the most liberal plans. The proposition is put up to the employee and he or she is given the opportunity of assisting in any way which he or she thinks his or herself capable.

From Pathe there comes the information that J. A. Berst, vice-president and general manager of the company, has offered to receive subscriptions from employees giving to each subscriber the privilege of paying for them at the rate of $1 per week for each $50 bond purchased. To all the Pathe branch offices, factories and studios in the United States, Mr. Berst sent a letter calling to the attention of the officials and every employee of these branches, the fact that it is the patriotic duty of every person living under the American flag to subscribe to the Liberty Loan Bonds according to his or her means.

"Aside from the satisfaction of performing a high duty to the Nation and the civilized world, now struggling against a menace which threatens to destroy civilization," said Mr. Berst, "I would call your attention to the fact the Liberty Loan Bonds are absolutely safe and I hope there will be a large response to this offer."

Gaumont Company, through the president of the Mutual Film Corporation, John R. Freuler, announces that the services of the Gaumont cartoon department and the entire efforts of Mutual are at the Government's disposal. The publicity will be handled through the Gaumont cartoon department. The Gaumont animated cartoon to be released the first week in June has had patriotic trailers attached and the idea dwelt upon in each is the vital importance of the Liberty Loan.

Universal has had a set of special slides made, urging patrons of picture theatres throughout the country to subscribe to the Liberty Loan. These slides are presented to the exhibitors with the compliments of Universal and with the request that they be flashed on the screen at frequent intervals during every performance. Universal announces also that it stands ready to buy bonds for any of its employees, deducting each week a moderate installment.

Associated Motion Picture Exhibitors of Brooklyn, at a meeting held May 19, unanimously resolved that a request be made for all exchanges and manufacturers demanding cash deposits and in lieu of said deposits, each exchange accept a Liberty Bond or bonds in the amount of the required deposit as security for the contract. This is a patriotic step, they say, that will benefit the exchange as well as the exhibitor and will surely go a good ways toward assisting the Government in its plans.

The Buffalo Theatrical Managers' Association, representing practically every playhouse in the city has pledged itself in the sale of Liberty Loan bonds. It was decided that the best method of approaching the public was by the motion picture screen. It was also decided to organize in their theatres, clubs of employees to buy bonds. Ira M. Mosher is the organizer.

William N. Selig has sent instruction to the proper authorities of Selig Company, that every film released under the "Diamond S" trade mark, carry an ending presenting a direct appeal to patriotism.

"On Trial" is First Buy of Exhibitors' Circuit

Essanay Film Purchased by Foremost Exhibitors—Rothapfel Arranges Presentation for Other Members Sanger Amusement Corporation Replaces Pearce

THE First National Exhibitors' Circuit, whose organization was set forth exclusively in these pages a number of weeks ago, has bought its first film, "On Trial," from the Essanay Company.

As arranged when the company was formed, prints were submitted to the seven directors of the company, and passed on by them before the purchase was made.

It was learned Saturday that Josiah M. Pearce & Sons, of New Orleans, have withdrawn from the First National Exhibitors' Circuit, and have been replaced by the Sanger Amusement Corporation, of New Orleans. Josiah M. Pearce was one of the incorporators of the circuit.

S. L. Rothapfel, of the Rialto, New York, president of the circuit, has devised several striking innovations for the presentation of "On Trial," and the other members of the circuit will get the benefit of his original ideas in that respect, as well as his distinctive musical setting, lighting, and offstage effects. It is intended that members of the circuit shall have the benefit of his genius in the line of picture presentation for all subsequent photoplays purchased by the organization, and at the same time each member will receive ideas from all other members whenever any of them hits upon a novel effect which will enhance the value of a production.

Several other important purchases are now being negotiated, and announcement of the pictures selected will be made in the near future.

Carolina's Protest Hints at Chicago Clean-up

President Wells, Aroused by War Tax Situation, Makes Startling Charges, but Promises Full Attendance at Chicago "To Clean Up the League"

ILLUSTRATING the wide differences of opinion within the industry in propounding a satisfactory war tax scheme and the limits to which the situation has driven many exhibitors is the following communication which we are publishing in full at the request of P. W. Wells, president of the North Carolina Branch of the Motion Picture Exhibitors League. President Wells' attitude, believed to be held by many exhibitors, is among the many reasons for the hurry call for a meeting in Washington of representatives of the entire industry. This gathering, in addition to formulating a plan of campaign satisfactory to all, is expected to show the good faith of the manufacturers and larger exhibiting interests.

President Wells presents this case in the manner of a lawyer preparing for court trial. In line with his request we are publishing it here in full and without alteration:

"Washington, D. C., May 13.

"National League and film manufacturers combined against small exhibitors. If we get relief it will be against great odds. Will be heard Monday ten o'clock. In the fight to the finish for a tax on net profits. Could win easily but for opposition so-called National League.

That was the message "Sams & Varner." Percy W. Wells from Secretary H. B. Varner and Attorney A. F. Sams, of the North Carolina Motion Picture Exhibitors' League last Sunday night.

To go back a bit. In response to a wire, Mr. Varner wrote Mr. Wells more than two weeks ago—on May 2—that it appeared at long range as if there was some movement on foot among the New York exhibitors and manufacturers to submit to a war tax schedule which would run the small exhibitors out of business, thereby giving them an opportunity to amalgamate and control practically the industry of the United States. Mr. Wells submitted this letter, with other data, to the Exhibitors Trade Review for publication, and it was refused. Mr. Varner's original charge was made after Congressman Kitchin had told Mr. Sams personally that certain individuals purporting to represent the National League had already been to him and proposed such a measure. And in refusing to publish the charge the Trade Review offered no valid excuse, but frequent telegrams began to pour in on both Mr. Varner and Mr. Wells from Mr. Ochs and his right-hand men trying to conciliate the North Carolina exhibitors who had "kicked out of harness" when the prospect of confiscation of their property loomed up.

That Mr. Varner found conditions just as he had forecasted, upon his arrival in Washington, was shown by the telegram above quoted.

(Continued on page 3628)

Metro Absorbs Producers and Increases Capital 600%

Same Officers Re-elected—Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays and Players Taken Over—Capitalization Increased from $400,000 to $2,600,000

IN a statement from the Metro Pictures Corporation reaching MOTION PICTURE NEWS office Friday afternoon was the announcement that that concern, which has heretofore been engaged merely in the business of distribution, has absorbed three of its producing companies.

The three producing concerns are Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays and Players, Inc.

At the same time the capital stock of the company has been increased from $400,000 to $2,600,000, or an increase of over 600 per cent. All of the new stock has been subscribed for.

At the latest directors' meeting the existing officers were re-elected. The Metro personnel is as follows:

President, Richard A. Rowland of New York; first vice-president, Louis B. Mayer of Boston; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; secretary and general counsel, J. Robert Rubin of New York.

The Yorke-Metro Company, which, under the direction of Fred J. Balshofer, produces the Harold Lockwood pictures, will shortly be absorbed.

The three New York manufacturers now a part of the Metro organization will be operated at the new Metro studios at 3 West Sixty-first street, with B. A. Rolfe, formerly president of the Rolfe Photoplays, Inc., as general manager.

Maxwell Karger, who was identified with both the Rolfe and Columbia companies, will make special productions at another studio. The Yorke productions will, as before, be made in California at the Hollywood studios.

It was announced at the Metro offices that this reorganization was the first step toward Metro's entrance into the field as a contender for first honors, and that this step was merely the means of putting the Metro house in order to meet the new conditions and enlarge its field of activities. The new system under which Metro will operate has occupied the attention of the board of directors and the Metro executive committee for more than six months, and the plan that has been perfected permits of the placing of specialists at the head of each unit of the organization.

Mr. Rolfe has completed the organization of a new scenario department, which will provide scripts on plays and books already in hand and will work on a schedule that will give more time to the working out of the details of the screen dramas.

A double director system will be inaugurated, so that directors will work one month actively in the taking of the picture, and then spend one month in the cutting of the product finished and in preparation for a new script. In this way such stars as Ethel Barrymore, Emmy Wehlen, Viola Dana and Mabel Taliaferro will be directed alternately by two directors. This system has been decided upon in order to insure a better product and to combat the greatest expense of the picture business, aside from the star's salary—the studio overhead—the high "upkeep," cost.

Metro's production plans in full will be announced within the next thirty days, as soon as each of the details is perfected. Under the new system the exhibitor will be permitted to book the program or contract for the stars, thus placing Metro in the position of being neither for nor against the open booking policy and neither for nor against the program policy, but striking a new plan which is likely to solve the problems which both systems present.

It is announced that Maxwell Karger's first three productions will be seven-reel specials, with Emmy Wehlen in "Empty Pockets," the novel by Capt. Rupert Hughes; Viola Dana in the world-known play, "Blue Jeans"; Emily Stevens in a picture which has not as yet been christened.

William Christy Cabanne will direct a number of the Bushman and Bayne productions, and will begin on a new Bushman picture as soon as he finishes "The Slacker," in which Emily Stevens is starred. "The Slacker" is a play which deals with war problems, and has been on the Metro production list for nearly two years. On the West Coast Mr. Balshofer will personally direct Harold Lockwood in the same class of pictures which have made this star popular throughout the country. Mr. Bushman's dramas will be of the virile type, giving the star an opportunity for display of his best talents.

The new system will unify production, eliminate waste, and give the Metro central organization full control over its productions. This hitherto has been impossible because of contractual relations entered into before the present market conditions arose.

Richard A. Rowland, Metro's president, in speaking of Metro's enlargement, said: "We proceeded from the idea that no man or no group of men, sitting in their offices in New York City, can hope to dominate motion picture rental prices. The public, first speaking to the exhibitor and then the exhibitor speaking to the manufacturer and distributor, determines the picture market, and we have prepared ourselves to meet the demands of the market.

"We assume that the exhibitor, knowing his own field and his own public, is capable of solving his own problems, and he is to be the determining factor in our plans."

ACCESSORY INDEX

A complete index to advertising in the accessory section of Motion Picture News was inaugurated three weeks ago. You will find it convenient, as it is published in conjunction with the usual index.

Look on page 3632.

Frank and Choynski Expelled from League

Hot Fight in Chicago Meeting, Choynski, Powell and Schoenstadt Followed by Ousting of Frank, Charged with Being "Undesirable"

THE factional strife within the Chicago Exhibitor's League, came to a head last week, when at a special meeting of the league members on Wednesday afternoon, May 23, Louis H. Frank, Maurice Choynski, Adolph Powell and Henry Schoenstadt, all charged with being undesirable members and having pursued conduct unbecoming members of the organization in the past year were expelled from the organization by vote of the members.

Frank and Choynski were leaders of the faction that were in power last year, and were heads of the convention and exposition committee in 1916, until they were ousted early in this year.

Frank brought suit several weeks ago for $50,000 damage against Peter J. Schaefer, Joseph Hopp, Lee Ochs, Ludwig Schindler, Alfred Hamburger and Thomas Furniss, now the leaders of the faction in control of the Chicago league and the national body.

He charged Schaefer with libel for certain alleged aspersions cast upon his honesty while in control of the convention funds last year, and all of the other five with conspiracy in ousting him from the managership of the coming convention.

Directly after the serving of the papers in the suit Frank and Choynski were served with notices that they were to appear before the special meeting of the league, which was held last Wednesday. The charges against them were signed by John Freundt and William J. Sweeney. The latter is treasurer of the Chicago league and secretary of the national organization.

While they have always been aligned with the Frank-Choynski forces, the cases of Powell and Schoenstadt had no bearing on the suit or recent political fight within the league. They, it seems, were charged with being disturbers and are alleged to have created so much discord within the league that they were dangerous. Powell recently appeared before a hearing on the Guernsey Censorship Bill, held in Chicago, and is said to have advanced views and made endorsements of the Geurnsey Bill in direct opposition to the policy of the Chicago league.

About forty-eight members of the league gathered at the special meeting and trial of the quartet last Wednesday. The meeting was a closed one, and members of the press and trade journal representatives were barred. The vote for the expulsion of Frank and Choynski is said to have been about 28 in favor and 20 against. Powell is said to have had the majority against him,

(Continued on next page)

Clara Young and Lewis Selznick in Legal Battle

Actress Protests That $1,000 Per Week Is Not Enough Salary—Selznick Says Case Concerns Whole Industry

CLARA KIMBALL YOUNG has entered suit against Lewis J. Selznick, and Mr. Selznick has notified his lawyers to take up the cudgels of defense.

According to the actress all the money she has received has been a weekly salary of $1,000, whereas, she was promised stock and a share in the profits. Miss Young asserts that three of her pictures, namely, "The Common Law," "The Foolish Virgin" and "The Price She Paid," earned more than $600,000 in six months, and that Mr Selznick has made $235,000 in selling the film rights.

Lewis S. Selznick has issued a statement, answering the charges, as follows:

"The charges which Clara Kimball Young is spreading in the newspapers, as well as the extensively advertised suit which she has just commenced, are the natural results of her disappointment in failing to coerce me into wrapping up my business and delivering it to her, charges prepaid.

"For a woman who has had as much experience with employment contracts as has Clara Kimball Young, it strikes me that the charge of fraud sounds very much like the last resort of a lawyer who cannot claim a breach of contract. The contract of Clara Kimball Young Corporation with Clara Kimball Young is a simple, straight contract of exclusive employment until September 1, 1921, and not only have we lived up to it in every way and shut our eyes to repeated and extensive exhibitions of 'temperament,' but we have paid Clara Kimball Young's salary in advance through the week ending September 1, 1917.

"We are going to see this issue through to the finish, and will spare neither trouble nor expense in protecting our rights and the interests of our distributors and exhibitors throughout the country against this unprincipled attack. We know that we have the support of everybody in the industry in our efforts to make an example of this case, which illustrates one of the most demoralizing forces threatening the industry."

Berst Complains to Brady of Lack of Harmony

(*Continued from page 3571*)

The Revenue Bill is going to be passed by the Senate very soon, and unless immediate steps are taken, this industry is going to face the consequences of its inability to work hard and in harmony.

There is no time to lose. We must act at once, and I respectfully suggest that you call a convention of all the presidents of the Motion Picture Exhibitors' Leagues of the country, and of all the heads of the Motion Picture Distributing and Producing Companies, and that such convention be held in Washington and convene at least three days; also that all these representatives be called by wire at the expense of the National Association of the Motion Picture Industry.

One brief should be worked out for the entire industry by a small commitee designated by the convention, and, like the brief submitted by the automobile industry, should present most comprehensive facts and figures and bear the signatures of all delegates—all demanding with one voice whatever the Washington convention decides is best for the industry. Then each delegate to the convention should personally visit his Senators and Congressmen, and the convention should not dissolve until the large majority of Senators and Congressmen have been made to thoroughly understand our brief and promise careful consideration of its requests.

Before starting for Washington each representative should wire his Senators and Congressmen that he is coming on a matter of life and death importance to the industry, and that an interview will be urgently required a few days later to consider a brief which will be prepared in Washington, and which will represent the request of the entire industry which looks to him for favorable consideration. Certain Congressmen who owe their election to a great degree to members of the industry were not even present when our tax bill came up. This will prevent a repetition of similar occurrences in the Senate and in the House when the bill is again referred to it.

Today very few men in the industry know the situation in Washington or what the proposed taxation will do to the industry as a whole. Careful study is necessary. When all factors are properly understood by everybody I am sure harmony is possible.

To bring the representatives of all the Motion Picture Leagues to Washington would cost practically $5,000, and Pathe will pledge itself hereby to the sum of $1,000 toward such expense.

I will be pleased to hear from you regarding this suggestion and hope that you will see the benefit that could be derived from it, and that you will take immediate action.

Yours very cordially,
Pathe Exchange, Inc.,
J. A. BERST,
Vice-President and General Manager.

Indiana Houses Contemplate Admission Increase

Motion picture exhibitors in many Indiana cities are considering advancing prices as soon as the war tax is placed on admission as is proposed in the revenue measure now before the Congress. The end of the five-cent show seems a certainty. It is probable that a meeting of the Indiana Exhibitors' Association may be called to consider plans to meet increased costs if the industry is hit hard by the revenue measure.

South Bend managers expect to do away with the five-cent show, and also increasing prices on the better programs, now given at cheap admission. George Hines, manager of the Auditorium theatre, says that at the present no raise of prices will be made, but that an advance will be necessary as soon as the proposed war measure is passed.

Frank and Choynski Expelled from League

(*Continued from preceding page*)

while the vote on Schoenstadt was so close that it necessitated a recount.

In the hearing room Choynski made a long speech demanding to know the specific charges against him and also delivered a scathing diatribe against the faction opposing him. When he left the room after the vote was taken in his case, he declared to the assembled members and to the press that he would begin suit at once against Peter J. Schaefer, charging him with libel and demanding $100,000 damages. Later he announced that Frank and he would appeal their expulsion before the national convention in July.

Neither Schoenstadt nor Powell were present at the hearing. Schoenstadt is one of the biggest exhibitors in Chicago.

Master Dramas Announce "Who's Your Daughter?"

"Who's Your Daughter?" from the pen of Willard Mack, is announced by the Master Drama Features, Inc., as ready for release. The production is in seven reels, and was staged by S. Rankin Drew. Among the prominent names in the cast are Christene Mayo, Evelyn Brent, Anders Randolf and Frank Morgan.

Pathe Favors Ticket Tax

(*Continued from page 3570*)

accused of being partisan—which in the ten years of its existence has never made one cent of profit—which without one cent of cost to the government, since the declaration of war, has devoted its entire issues to the exclusion of everything else to pictures departmental heads wanted taken to help sell Liberty Loan Bonds, stimulate recruiting, food economy, gardening and farming—this news reel alone would be taxed $4,500 per week or 30 per cent, which would make it necessary to discontinue the news.

Under the footage tax the big profit pictures would practically escape taxation, but the films which depend on enormous circulation at a very small margin of profit would be eliminated—and the industry depends on the latter kind of films almost entirely.

The price of raw stock is fixed by one company which has a 90 per cent monopoly. The cost of making average pictures is already as low as possible; the big exhibitor will not pay high prices because producers need his theatre more than he needs their film and the little exhibitor is already paying more than he can afford.

The principle of this tax is as wrong as it would be to tax the poor man's calico and let the rich woman's silk go free.

Yet on the basis of the present footage issued this tax would yield the government only seven million dollars per year and the footage would necessarily decrease so quickly, because the tax falls on the day laborer films instead of the Rockefeller kind of films, that the government would probably receive only two million dollars the first year and practically nothing thereafter.

A TAX OF FIVE PER CENT. ON ALL FILMS RENTED TO THE EXHIBITOR HAS BEEN SUGGESTED INSTEAD OF THE DESTRUCTIVE FOOTAGE TAX.

The exhibitors pay for film rental about 140 million dollars per year. Five per cent of this amount would yield the seven million that the government wishes from the producers.

But Mr. Thornton states that all the producers of the country are not making a total of seven million dollars annual profit.

Therefore the producers must pass this amount along to the exhibitor.

Some producers object to this 5 per cent tax on the grounds that they deal with big exhibitors who control the situation in their territories and will not pay higher prices, and who will not realize the harm they are doing their theatres by bankrupting the producers until the producers are out of business and the theatres are giving inferior shows and the public have forsaken picture theatres as an amusement.

Other producers object to the 5 per cent tax because their business is with the small theatres which simply cannot pay more film rental—but to whom the entire seven million

(*Concluded on page 3627*)

Hodkinson and Pawley Leave Triangle—Lynch is President

S. A. Lynch, of Tandy and Lynch, New President—Big New Plans Afoot—Hodkinson Discontinues Forum Films Indefinitely—Sells Triangle Stock to Lynch—Other Triangle Officers Remain

FOLLOWING directors' meetings and closed conferences in the Triangle Distribution Corporation's offices, which have covered a period of two weeks or more, a MOTION PICTURE NEWS representative was told Friday that William W. Hodkinson, president of that concern and of Superpictures, Inc., and formerly president of the Paramount Pictures Corporation, had tendered his resignation.

Raymond Pawley, who came with Mr. Hodkinson from Paramount to become treasurer of the Triangle Distributing Corporation, also handed in his resignation Friday afternoon.

Mr. Hodkinson and Mr. Pawley simultaneously resigned as president and treasurer of Superpictures, Inc.

S. A. Lynch, of Tandy & Lynch, of Ashville, N. C., the well-known firm of Southern exhibitors, has been elected president to succeed Mr. Hodkinson. Mr. Tandy will participate in Triangle distributing activities, although his official title has not yet been announced.

H. O. Davis, general manager of the Triangle Producing Corporation, who resigned from Universal nearly a month ago to join Harry E. Aitken's forces, speaking of Triangle's future activities in the producing and distributing field, told MOTION PICTURE NEWS that Triangle's object would be to sell not films but service to the exhibitor. Mr. Davis will make a complete statement regarding Triangle's future plans when "everything is ready."

An important meeting will be held in the Triangle's offices next Tuesday, at which various points in Triangle's development and new distributing policies will be thrashed out.

Coincident with the announcement made by Mr. Hodkinson of his withdrawal from Triangle comes that of the discontinuance of Forum Films, Inc., which was organized by Mr. Hodkinson last winter to distribute the "Edison Conquest" pictures.

Mr. Hodkinson is at present undecided whether he will take up the Forum idea again in the fall or not. One of the chief faults Mr. Hodkinson had to find with the Forum plan was that exhibitors do not consider five reels a complete program, and that on further consideration he decides seven reels to be the proper length. If the Edison Conquest plan is carried out in the fall it will contain seven reels of "balanced pictures," and not five.

Kenneth Hodkinson, W. W. Hodkinson's son, who was manager of Forum, tendered his resignation about a week ago.

W. W. Hodkinson had just signed his resignation as president of the Triangle Distributing Corporation when a MOTION PICTURE NEWS representative called at his office.

Mr. Hodkinson had very little to say for publication beyond the bare fact that his resignation had been accepted and that Mr. Lynch had bought out his holdings.

"I have faith in the future of the motion picture," said Mr. Hodkinson, "or else I would not have devoted the last seven years to it."

"Do you intend to continue your business relations with Mr. Collins of McClure Pictures?" Mr. Hodkinson was asked.

"No," said Mr. Hodkinson.

"What are your plans for the future?"

"I am going fishing," said Mr. Hodkinson.

THE *INTENSIVELY* READ TRADE PAPER

¶Do you realize, if you are a subscriber to more than one trade paper, why you instinctively reach for the magazine with the bright red cover and always read that one first?

¶If you have time perhaps you read the others, but you *always* open the "News" first.

¶It is because every item in the "News" is *news.*

¶What will interest you, what will be of most direct value to *your* business is in the headline.

¶*And you* ALWAYS *know where to find what you want to find.*

Age Limit of Penn. Juvenile Attendance Bill Lowered

Something at least has been gained by the motion picture interests that throughout most of the present session of the Pennsylvania Legislature have been protesting against the passage of the Jefferson W. Smith bill, which prohibits the attendance of children under sixteen years old at motion picture theatres or other theatrical performances. The sponsor of the bill has announced that the measure will be amended so that it will apply only to children under ten years old.

This important concession brings a measure of relief to the theatre men, many of whom foresaw the ruin of their business if the 16-year-old provision remained.

However, the fight against the bill even in its amended form will be carried on in the hope of defeating the measure in its entirety. In this connection it is announced that stiff opposition to the bill will be offered in a public hearing that will be held at the capitol probably May 29 or 30. There is expected to be a lively argument on that occasion. Maurice J. Speicer, a Philadelphia attorney, who has been in Harrisburg much of the session in the capacity of counsel to the motion picture interests, will appear to urge defeat of the bill. It is said to be likely that Mrs. Jane D. Rippin, probation officer of the Municipal Court of Philadelphia, and representatives of the Philadelphia Board of Education will appear to urge that the measure be enacted into law.

Selznick Opens Doors to Independent Producers

Will Handle Any Real High Class Picture Offered—Able to Handle More Subjects Than Affiliated Companies Can Make—Promises Profits

THE Selznick distributing system is to be thrown open to independent producers. The announcement from the New York office last week, following shortly on the adoption of open booking, further stated that the organization would be a huge clearing house for high-class pictures.

"When I organized my distributing system," says Mr. Selznick, "it was because I was compelled to break away from all the old methods in order to get results for Selznick Pictures on the open market. Little by little I have improved my chain of exchanges until now I regard my distribution facilities as perfect. Various observant gentlemen agree with me in this, such as Ben H. Hampton, who transferred to me the world rights to 'The Barrier'; Marcus Loew, who turned over his rights to 'The Whip' for New York state, and others.

"This distributing system has become so efficient that I am now able to market more pictures than the Selznick Pictures producers can make. For this reason I am opening the door to the independents. I invite all producers to bring me their output. It will be subjected to the most critical scrutiny, and those productions which come up to the mark will be accepted.

"I believe this will be hailed as the best news of the year by producers, many of whom have been turning out pictures of a high order, with no means of getting them before the exhibitors profitably. The only distributing concerns which were in a position to take outside productions have been handling so many inferior films that they were not in touch with exhibitors who wanted the higher grade of photoplays. As a result, many independent producers have lost money, or barely broken even, on pictures that should have been big financial successes.

"I am going to do for the moving picture industry what the news company has done for publishers—provide the manufacturer with the quickest and most effective means of reaching his market. The result will be bigger profits for both producer and exhibitor, as it will stimulate the creation of photoplays of the very best quality."

Kaplan's Russian Films Now Being Prepared

American Producer Who Returned Recently from Moscow with Films of Russian Novelist Recounts Exciting Trip Across Siberia to Get Home

NATHAN S KAPLAN, an American producer, who went to Russia several years ago and returned about one month ago with a series of films made by special arrangement with the imperial government, is now preparing to launch his product on the American market.

Mr. Kaplan established a studio at Moscow and with Mrs. Kaplan made a thorough study of Russian literature, basing all of the films upon the works of such well known Russian novelists as Tolstoy, Turgenieff, Dostoevsky, Pushkin and others.

In a talk with a MOTION PICTURE NEWS representative last week Mr. Kaplan spoke interestingly of his thrilling journey out of Russia with the films, amounting virtually to an escape.

"I left Petrograd on the day that the revolutionists took hold," said Mr. Kaplan. "Mrs. Kaplan and I were under fire a number of times before we reached the railroad station. Many of the police who still remained loyal to the old government took positions on house tops with machine guns and shot everybody within range on the streets.

"Every automobile carried two armed soldiers, who lay on the running boards with rifles pointed ahead. Every so often we would hear a noise like rattlesnakes, and could see the pavement ahead of us or to one side being chipped by the bullets from the machine guns. Our escape was miraculous.

"When we arrived at the railroad station we found it ablaze. It cost me more than five thousand rubles in 'tips' to baggagemen and others to get our trunks of films aboard.

"We were the only passengers on the trip across Siberia. The train left Petrograd in such a hurry that the kitchen car was overlooked. We went without food for nearly a day.

"In Vladivostock we were held up three hours while customs officers wrangled. At first they insisted that the films should not leave the country, one reason being that it is a punishable offense to ship goods of any nature out of Russia. The other reason was that the imperial order permitting us to take the films out was no good, because the monarchy had become a republic during our trip."

Mr. and Mrs. Kaplan made the remainder of the trip in safety. They are now engaged in cutting, titling and assembling the films for the American market, and are taking their time.

Mr. Kaplan says the most important message he has just now is that he "is certainly glad to get back home. I've had enough of Russia, although of course I hope to go back after the war."

Optimism and Warning Vie in Rothacker Address

President of Big Chicago Firm to Speak Before St. Louis Ad Convention on Importance of Screen as an Advertising Medium

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, has left Chicago to attend the St. Louis convention of the Associated Advertising Clubs of the World to be held beginning May 3.

Mr. Rothacker will address the convention, expanding on the value of the motion picture as an advertising medium. It is his belief that the best advertisement will never be written, because pictures are the superlative ad medium and exceed the limitations of any pen.

Advance indications are that his talk will be of a most optimistic trend and will touch pointedly on the intensive and proper use of moving pictures in advertising.

He will tell of his faith in the screen as a selling medium, and of his certainty that results will always be obtained if judicious methods are employed.

Failure of moving pictures to efficiently advertise Mr. Rothacker will lay to any one of a number of reasons, such as poor analyzation of the business in hand, injudicious use of funds, lack of preparation or careless preparation, and faulty production and camera work.

The lack of a fixed price among the many men advocating the purchase of moving picture advertising is held by Mr. Rothacker as the basis for the element of suspicion in the mind of the prospective purchaser. This lack of stability will be forcefully emphasized.

A portion of his address will be devoted to urging that the men in the picture business get together and have a complete understanding of the serious and important nature of the work—this beyond merely expounding theories or talking for oratorical effect.

Considerable emphasis will be laid on the manner in which the prospective or actual advertiser should be treated.

The association will be urged to bring about the ideal conditions as outlined.

Cranston Points Out Improvements in Industry

"The fact that no state adopted legalized censorship this winter despite the fact that bills proposing it were introduced to legislatures of approximately twenty-five states, is an illuminating fact," says Cranston Brenton, chairman of the National Board of Review of Motion Pictures. "Practically all of the various elements interested in the production, exhibition and publicity of motion pictures contributed to this result. One force which perhaps was not as apparent as some of the others, was the undercurrent developed by the Better Films Movement. Of importance also were the decisions of the National Board of Review regarding 'white slave' films, and the agreement reached with the producing companies following the suggestion of D. W. Griffith, that the nude should be eliminated and the recognition that the elimination of certain types of films was demanded.

Long Universal Serial with Marie Walcamp

Marie Walcamp, Universal star, is to have the lead in a new serial to be produced by Director Jacques Jaccard.

This serial, which will be made in sixteen episodes of two reels each, will deal with underworld life in the great outdoors. Much of the atmosphere will be laid about the Canadian mounted police, and Jaccard, who is writing the story himself, declares it is a patriotic theme, without, however, battle scenes or anything else pertaining to actual warfare.

Larry Peyton, Charles Brindley, L. M. Wells and Miriam Shelby are among the leading players in the cast.

Film Women's Benefit Dinner Dance Brings Dollars

The motion picture division of the Stage Women's War Relief Fund, headed by Mrs. J. Stuart Blackton and Bess Meredyth, held a dinner dance Monday evening, May 28, at the Hotel Des Artistes, 1 West Sixty-seventh street, New York City. The proceeds are to go toward a Comfort Kit Fund, one of the first enterprises of the division. These kits, containing luxuries for the soldier, are to be presented to members of the Allied armies as well as to the United States troops.

Many stars of the screen, including Ruth Roland, Mae Murray, Mae Marsh, Dorothy and Lillian Gish, Kitty Gordon, Alice Joyce, Anita Stewart, Nazimova and Pauline Frederick, volunteered their services specially for the occasion.

Fox Percentage Basis Booking Brings Results

William Fox's announcement that he would book his $1,000,000 motion picture, "A Daughter of the Gods" with Annette Kellermann, on a percentage basis, has brought many responses from high class theatre managers.

Only houses that seat not less than 1,000 and where the prices are from 25 cents to $1 will be able to get this picture.

Samuel F. Kingston, who is booking "A Daughter of the Gods" is receiving applications in unprecedented numbers.

Charge Man Uses False Claim of Universal Association

Universal last week stated that notification had been sent by them to exhibitors throughout the country to be on the lookout for a man who calls himself C. F. Rogers and who pretends to be employed by U. as a salesman. The notice states that he is an impostor, and in the event of being uncovered should be turned over to the police.

U Gives Quarters to Aid Military Census

To assist in the taking of the military census in the City of New York, the Universal Film Manufacturing Company have offered space on the seventh floor of the Mecca building, 1600 Broadway, for the purpose of maintaining a place of registration.

"Mothers of Men," First Robards Picture, Completed

Filming of the initial production of the Robards Players has been completed, and Willis Robards, producer and co-author, as well as one of the featured players of the subject, is now in Los Angeles supervising the editing of the film. It is titled "Mothers of Men," and is heralded as the greatest tribute of the motion picture age to the power of woman. Hal Reid, author of many stage successes and successful books, wrote the original story for this photoplay of timely import. The author and producer have given to this story one of the greatest plots imaginable, and in the making selected well-known players for every role, no matter how small the part. Dorothy Davenport, starred in several Bluebirds and featured in Lasky subjects, plays the all-important part, with Mr. Robards in the opposite lead, with a cast which includes Hal Reid, Arthur Taveras, of "Ramona" fame, Kathrine Griffith, Marcella Russell, George Kern and many others.

Plans are shortly to be completed for a trade showing, and the owners announce the subject will be sold by state rights.

Marriage Claims Ruth Roland

Ruth Roland, star in Pathe's latest serial, "The Neglected Wife," was married on May 16 to Lionel T. Kent of Los Angeles. A quiet trip to Patchogue, L. I., where the license was obtained, was followed by the performance of the ceremony at St. Paul's Episcopal Church.

"And I will not be a neglected wife, either," smilingly said the Pathe star.



Carl Anderson

Paralta's President Real Pioneer in Industry

Carl Anderson Entered Pictures in 1897 Made Pictures of the Crowned Heads of Europe and Gave Business Impetus on Continent

CARL ANDERSON, president of Paralta Plays, Inc., is one of the real pioneers in the moving picture industry. He entered the business of producing and exhibiting moving pictures in the year 1897. He personally made a moving picture of Queen Victoria's Diamond Jubilee Procession in London for the American Bioscope in that year. This consisted of six to seven reels, each one hundred feet in length, and was said to be the first multiple-reel moving picture of record. This picture was first presented in London.

After its exhibition, Mr. Anderson booked the American Bioscope on the European Continent, opening at the Circus Bariete, a

WHICH DO YOU REACH FOR FIRST?

The book with the bright red cover is read from cover to cover—

FIRST!

variety theatre in Rotterdam, Holland. At that time variety attractions were booked for one month in continental cities instead of one week as was customary here. The American Bioscope, however, being an experimental attraction, was only booked for one week. This was an unusual booking, and was due to the utter disbelief of the manager that the attraction had any lasting merit.

After the second night the business the Bioscope drew was so great that the manager made a hurried contract for the extension of the engagement to four weeks. This run was afterwards extended, and would have gone on indefinitely had not bookings been made with other managers in various parts of Europe, who came to Rotterdam expressly to see these American motion pictures.

Mr. Anderson showed the American Bioscope Pictures in all the principal theatres of Europe, his tour occupying fully two years.

He made motion pictures of all the crowned heads of Europe with the exception of the Sultan of Turkey and King of Spain, and personally met all these monarchs. King Victor Emanuel of Italy, Queen Wilhemina of Holland and the President of France, all requesting private exhibitions of these pictures at their palaces. On two different occasions after Mr. Anderson's return to England, Sir Francis Knollys sent him a royal command to appear at Buckingham for special exhibitions for the Prince of Wales.

After remaining abroad over two years and cleaning up a considerable sum of money, Mr. Anderson returned to America. The novelty of moving pictures in Europe had begun to wear off, and their value as an attraction in theatres had decreased to a point where the weekly salary basis was not profitable.

At this time motion picture theatres were unknown in this country, and those who remember know that there was a gap between the days of the presentation of moving pictures as a novelty in vaudeville houses and the establishment of moving picture theatres.

After his return to America, Mr. Anderson engaged in the theatrical business, and was identified with several noteworthy dramatic productions. He remained in this field of the amusement business until the formation of the Lasky Company, which he joined shortly after its inception. He remained with the Lasky organization until the organization of the Paramount, with which he became identified. After leaving the Paramount Company, he made no further connections with moving pictures, giving his attention to the development of problems in electrical science.

Burton Holmes Notes Better Picture Conditions

Paramount's Travelogue Finds Improvement in Foreign Countries, Due to Prevalence of American Methods—American Pictures Have Monopoly

FILM conditions in foreign countries have been found greatly improved by Burton Holmes, traveler and lecturer, who spends six months of every year gathering new material for Paramount Travel Pictures. Mr. Holmes some weeks ago set sail for foreign shores to provide new material for his screen travelogues.

"Conditions in the film industry in every country that I have already passed through have improved wonderfully since last I was here," wrote Mr. Holmes to one of the officials of Paramount, from Sydney, Australia. "There is a great demand for American pictures, and there are over four times as many theatres in each community now than were here some years ago. The American manufacturer of motion pictures is so far in advance of any of his foreign brothers, that the salesman has no opposition when he talks of quality and service. There is a corresponding increase of advancement in the type of theatres and their modes of management also. They have gotten the American idea in its every detail, and when you walk into any of the theatres here to see a Paramount Picture, you receive the same amount of courteous attention you would receive from the first class houses on Broadway.

"It has been the American influence in the motion picture industry that has brought this all about in the foreign countries. They have followed the modern methods of exhibiting to the last letter, and in many of the cities they rank with the best."

Mr. Holmes stated also that he secured some very remarkable pictures of his travels, and that the results of this six months' trip would far exceed his expectations.

"Organization Assures Quality of Castle Films"

Berst Tells of Ambitious Plans Concerning Productions First Story Finished and Second Begun—Two Directors Alternating

THE first picture completed, work on a second begun, and the perfection of the organization behind the series such is the progress of Pathe on the Gold Rooster plays starring Mrs. Vernon Castle.

The title of the finished subject is "Sylvia of the Secret Service."

The name of the second picture has not been announced.

"The contract for the producing of the Castle pictures was assumed by the Astra Film Corporation, whose president, Louis J. Gasnier, is recognized as one of the greatest production experts in this country," said Mr. Berst in an interview. "His experience dates from the dawn of film history, and he combines artistic appreciation and ability with the practical common sense of the business man and showman, who knows as nearly as it is possible to know what the public wants.

"Realization that the country-wide success of 'Patria' has established Mrs. Castle with the motion picture millions and that every step must be taken to insure one hit after another brought the selection of George Fitzmaurice as the supervising director of all the Castle pictures.

"It was in order that the entire resources of a splendid studio should be devoted to the Castle productions without in any way interfering with the present work that a special studio at Fort Lee was engaged."

Philip Bartholomae, the playwright, gives his personal attention to the Castle scenarios, assuring the "punch," clever twists and dramatic developments that characterize his successful plays.

To alternate with Mr. Fitzmaurice, Frank Crane has been engaged. Mr. Crane is known as the producer of "As Ye Sow," "The Man Who Stood Still," "The Stolen Voice," "Paying the Price," "As in a Looking Glass," and "The Family Cupboard."

While Mr. Fitzmaurice is getting ready for the third feature, a story of international developments now being whipped into shape by Philip Bartholomae, actual work on the second has just been begun by Mr. Crane.

This is a dramatice story adapted from a novel by John A. Morosco. The scenario was prepared by Mr. Bartholomae and Howard Irving Young, remembered for his work with D. W. Griffith.

The company of players engaged to support the star is also indicative of the kind of films to be expected. The list includes Frank Sheridan, Elliott Dexter, Macey Harlan, Reginald Mason, William Marwin, Ethel Grey Terry and Susanne Willa.

Mr. Berst stated: "According to carefully laid plans, the Castle series will contain the work not only of America's best known authors, but of practical writers who know the studio first, last and all the time."

Child Actress in Drama Among the U Offerings

Many Comedies Offered on Program for Week of June 4—Issue of "Current Events" New Single Reel Feature, and Other Topicals

LITTLE ZOE RAE, is featured in the Butterfly Picture, "The Circus of Life," a five-act human interest drama which heads the Universal Program for the week of June 4. The story was written by E. J. Clawson, and the production filmed under the direction of Rupert Julian. It is described as a story which affords the little star ample opportunities to display her versatility. The principal roles are played by Mignon Anderson, Emory Johnson and Harry Carter.

It will be presented Monday, June 4, the same day on which will appear the Nestor Comedy, "A Burglar by Request," featuring Lee Moran, Eddie Lyons and Edith Roberts.

"The Almost Good Man," a Gold Seal, three-part Western drama, with Harry Carey in the leading role, is the feature offering on Tuesday, June 5. It tells of a bad man, who falls out with his partner and whose regeneration is worked out through bizarre circumstances. Prominent in the cast supporting Harry Carey are Claire DuBrey, Bester Pegg and Al MacQuarrie.

The Victor comedy, "A Box of Tricks," with Billy Mason and Marcia Moore is the other Tuesday release.

All the scenes in the L-Ko two-part comedy, "Dry Goods and Damp Deeds," which appears Wednesday, June 6, are laid in a department store. The principals are Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling, and has much merit.

Issue No. 74 of the Universal Animated Weekly and the Laemmle drama, "The Missing Wallet," featuring Edwin August, will also appear Wednesday.

Ruth Stonehouse is the star in the Rex two-part comedy drama, "Tacky Sue's Romance," which will be released Thursday, June 7. The other release of this date is the Imp drama, "Doomed," with Charles Mailes and Claire McDowell in the principal roles.

On Friday, June 8, the feature is the two-act Nestor comedy, "Who's Looney Now?" featuring Eddie Lyons, Lee Moran and Billy Rhodes. It concerns the mix up occasioned when a newly married couple believe one another crazy. Issue No. 22 of the Universal Screen Magazine is also released on this date.

The Bison two-reel cowboy drama, "The Scrapper," featuring Jack Ford, is the chief offering of Saturday, June 9. The Joker comedy, "Simple Sapho," with Gale Henry and Jack Dill, and the fourth issue of the new special single reel feature Universal Current Events, will also appear on this date.

The Imp drama, "The Hunted Man," with Mignon Anderson and Lee Hill in the leading roles and the Powers' split-reel, "Them Are the Happy Days," a comedy cartoon and "Superstitious China," a Dorsey Educational, are the offerings for Sunday, June 10.

Big Art Drama Distributor May Extend Territory

The visit of R. C. Cropper, president of the Standard Film Corporation, of Kansas City, to New York, has given rise to a rumor that he purposes concluding negotiations for more territory in which to exploit the Art Dramas program.

Mr. Cropper has been in conference with Harry Raver, president of Art Dramas, a great part of the time. He is already distributor for that program for Missouri, Kansas, Iowa, Nebraska, the Dakotas, Wisconsin, Illinois and Minnesota.

The Standard Film Corporation is the largest independent exchange in the United States. It has offices in four cities, and will another in Minneapolis.

Dinner Dance of Pathe Club—Many Stars Present

Members and guests of the Pathe Club, including in their number the executive heads of the Pathe Company, members of the home office, Twenty-third street exchange and Newark exchange organizations, stars, directors and authors associated with the concern, met at one of the largest and most successful affairs in the history of the club at Delmonico's last Saturday night, May 19.

The officers of the club, all of whom were present, are: J. A. Berst, president; Paul Brunet, vice-president; G. Bardet, treasurer; J. W. Kyle, secretary. The board of directors includes M. Ramirez-Torres, G. A. Smith, L. E. Franconi, P. A. Parsons and F. C. Davidson. J. W. Kyle was in himself an entertainment committee with an eye to every detail.

A half hundred stars and prominent picture men were present.

Gaumont Forces Depleted—Men Off to War

With the London and Paris plants depleted of man-power by the war, the Gaumont Company now faces the same condition of affairs at its Flushing, N. Y., studios and laboratory. The first call to the colors takes five men from the factory. They are members of Company I of the Tenth New York Regiment, National Guard. This is the Flushing company of this organization. The men who go with the militia unit are M. Blundell, B. Holmes, S. Field, H. Schaefer and F. Peters. It is expected that the draft for the national army will make further Gaumont inroads.

From the actors who have appeared prominently in Gaumont productions the government has chosen Henry W. Pemberton for intensive training at the officers' school at Madison Barracks, N. Y.

Among the several thousand men disappointed in not receiving a "first call" to Plattsburg after having passed the local examinations and having been sworn in by Captain Scott was Harry King Tootle, publicity manager of the Gaumont Company. He hopes to get to the next camp.

Brockliss a King-Bee Agent

J. Frank Brockliss is to operate as foreign representative of King-Bee Films, according to an announcement made last week by Vice-President Nat. H. Spitzer.

WITH THE EXHIBITOR

Virginia Exhibitors Hold Rousing Convention

Motion picture men from every section of Virginia met Friday afternoon, at Murphy's Hotel, Richmond, and perfected an organization having for its object the protection of the motion picture industry in that state; the promotion of co-operation between exhibitors and the development of the picture business as a whole. Forty-one representatives from more than 200 picture houses were in attendance, while a number of representatives from the leading film exchanges of the country, as well as delegates from the North Carolina organization were present.

Jake Wells was named temporary chairman of the meeting, and a committee of nine, representing every section of the State, was named to recommend officers. They reported as follows: President, Jake Wells; vice-president, Elmore D. Heins, of Roanoke; secretary, C. H. Toney, of Richmond; treasurer, M. Geogehan; national vice-president, Otto Wells, of Norfolk; and a board of directors as follows: Messrs. Collins, Hart, Henry, W. F. Crall and Pryor. These with the president and secretary make up the seven directors of the organization.

A committee was named to draft by-laws and constitution, and Harry Bernstein, of Richmond, was named delegate to the national convention in Chicago, in July. A unanimous vote of thanks was tendered Messrs. Wells and Bernstein for the entertainment afforded the visiting picture men.

The organization will immediatetly lay plans to get every picture show owner in the State into its membership, and a convention of the body will be held at Ocean View, in August, at which time a "Picture Star Ball" will be given, at which many of the silent drama performers will be present.

The Virginia organization will be chartered by and affiliated with the Motion Picture Exhibitors' League of America.

Is the Program a Mirror?

Does your program reflect your theatre or is it a reflection upon it? We are looking at a program on the desk before us which came all the way from the Strand theatre, Marshalltown, Iowa. The cover is as fresh as a spring field. It has a variety of pleasant colors. The type is navy blue, large and easy to read. We imagine the Strand must be a fine, upstanding theatre, too.

Attend Virginia Convention

Among the Washington exchangemen, who will attend the Virginia State Convention at Richmond, Va., are C. F. Senning of the Fox Film Corporation, and Sidney B. Lust of the Lust Exclusive Service and Selznick Productions.

Herrington Rounds Up Tennessee Exhibitors

Enthusiastic Meeting in Memphis Lays Plans for State Convention Makes Application for League Charter and Promises Big Chicago Representation

FRED J. HERRINGTON, National League organizer, struck Tennessee last week on his whirlwind tour and left with plans for a real State organization booming along at a stirring speed. A call has already been issued for a State Convention to be held June 19th and 20th, while application has been made for a charter in the National League.

Mr. Herrington found Memphis exhibitors eager to hear his message of organization. The threatened Government war taxes and the always present menace of freak legislation have caused the Memphis theater owners to realize that without organization their State was in a woefully weak position.

Under the leadership of Charles A. McElravy, of the Memphis Amusement Company, a meeting was therefore called immediately on Mr. Herrington's arrival. At the conclusion of the enthusiastic discussion it was decided not to name the city for the State Convention, but to leave that to the choice of the majority of the exhibitors responding to the call.

Responses to the call were immediate and already there is every indication that the initial convention will boast a good attendance. In addition many of the exhibitors have stated their intentions to be present at the National Convention in Chicago in July.

The telegraphed call issued by Mr. McElravy, as acting chairman, follows:

"Memphis exhibitors have made application for a State charter from the Motion Picture Exhibitors League of America. We ask your co-operation. Are you with us? You know the many forms of drastic legislation that is at all times confronting our business, and further a tax of ten per cent. is now confronting us, and if passed by the Federal Government would put many of us out of business. F. J. Herrington, at our request, has called a State Convention for June 19th and 20th. We have named the dates, now you name the city. Wire answer immediately."

WIRE FOR HERRINGTON!

¶Fred J. Herrington reports successful organization meetings at Memphis, Tenn.; Louisville, Ky., and Richmond, Va. From now on his work, as official organizer, will be devoted to the oncoming State Conventions. Between times he can visit any City or State requiring his services as organizer.

¶Wire us and we will wire him. This is *the* year of exhibitor organization. Every State Convention should send *uninstructed* delegates to Chicago. Instructed delegates mean political domination—and therefore disorganization. Every exhibitor should go to Chicago—to do his share in the work of organization.

¶*A permanent organization can be effected.* This is the make or break year of exhibitor organization. Do your duty—to your business, your profession and to yourself. Organize!

Maine Exhibitors Decide to Permanently Organize

Formation of a temporary organization and decision to apply for a charter from the national organization, were important features of the meeting of Maine exhibitors, held at the Congress Square Hotel, Portland, Me., May 24.

Alfred S. Black was named temporary chairman, and L. Richmond as temporary secretary and treasurer.

The meeting adjourned for final action, and the election of permanent officers until June 7, when Ernest H. Horstmann, president of the Massachusetts branch will address exhibitors at the Penobscot Exchange, Bangor, Me.

Among those present at the Portland gathering were: W. E. Gray, Lewiston; A. S. Black, Rockland; H. C. Webber, Bath; P. P. Peakes, Milo; S. Hanson, Camden; P. E. Cary, Newport; Wm. Reeves, Portland; F. Eugley, Portland; H. J. Mulqueen, Biddeford; L. Richmond, Sanford; A. P. Bibber, Portland; J. W. Greeley, Portland; A. Goodside, Portland; John Goodman, Vinal Haven; Wm. Stithan, Pittsfield.

Building Business in New Territory

How One Exhibitor, with a Large New House on His Hands, Beat His Competitor and Now Controls the Town's Best Business

WHAT tactics should an exhibitor use who is just breaking into a new territory?

Two years ago there was just one small picture show in Yazoo City, Miss. Today there is one of the very best in the State operating in the city and showing the best pictures obtainable. The question of getting the people in the habit of attending the show was before Mr. and Mrs. Cacum.

At first they put on each night special feature pictures, and maintained an orchestra of six instruments. This did not draw the crowd, as they had been in the habit of attending another small show. Mr Cacum was losing money, so he cast about for new methods.

He then tried the plan of admitting every lady free on special nights who has accompanied by a gentleman. This had some effect. Then he interested the different church organizations and the charitable ones, and gave them all they made over actual expenses. This helped for a while, and in the meantime the little show on Main street went into bankruptcy from poor attendance.

Mr. Cacum tried giving the children that were exempt on examinations free passes. This did not prove to be worth while, so being determined to succeed, he offered every child fourteen years and under a pass all the week, if they bought one ticket on Monday. This has proven the drawing card, as each Monday finds the children coming in droves in the afternoon accompanied by their parents, and at night many of the women who cannot get off in the afternoon come with their children. During the week the parents can come because the children come free, when if they had to pay for both neither would come.

By his untiring efforts Mr. Cacum has built up a fine business in this city in the 28 months that he has been here, and fully justifies the reputation that he has made for a "business builder" in this particular line of business.

Offers Theatre to Aid Education of Immigrants

In line with the policy of the new management of the Dream Moving Picture theatre, Gay street, near Aisquith, Baltimore, Md., Dr. Leonard K. Hirshberg, the proprietor, is seeking to co-operate in a new movement launched by the Talmud Torah Free School Society to make the moving pictures a more practical agency in the education of immigrants.

Philip L. Sykes, president of the United Hebrew Charities, recently conceived the idea of sending a group of pupils from the Free School Society to the moving pictures every week. To help this plan Dr. Hirshberg offered the use of the theatre to the society any afternoon during the week without charge.

Exhibitors to Let Patriotic Speakers Address Audiences

Harry Vail, one of the members of the City War Committee of Cleveland and chairman of the sub-committee on aliens and patriotism, last Tuesday enlisted the aid of the motion picture exhibitors of Cleveland, in the work of putting the public into a more serious mental state, such as the present war complications necessitate.

Mr. Vail, in behalf of the War Committee, which consists of the leading professional and business men in town, requested that each theatre donate ten minutes of its time to some prominent speaker, who would try to instill some ideas of the danger that is besetting the country at present. "There is too much feeling of security," said Mr. Vail. "The people do not realize that the even trend of life no longer exists. Now, we feel that if we can gain the attention of the people, all of whom can be found at a picture theatre some of the time, a great good can be accomplished."

Advertise Michigan Convention

A. J. Moeller, secretary of the Michigan Exhibitors' League, is sending out a second letter urging attendance at the annual convention to take place in Grand Rapids, Hotel Pantlind, June 12 and 13.

Floor Space Selling Rapidly for Philadelphia Convention

With the Philadelphia Exhibitors of the League hustling, with all the committees hustling, with all the sweethearts and wives hustling, it is a foregone conclusion that the forthcoming convention of the Pennsylvania Exhibitors' League to be held in Philadelphia, June 25, 26 and 27, will be a big success.

The promise of the League to make this the biggest of its kind ever screened, bids fair to be realized.

The floor space and the pages of the souvenir program are both booking at such a fast clip, the committee in charge expect to have every inch disposed of before June 1.

Stars of the first magnitude will glitter in the firmament of film folk which S. B. Blatt and his entertainment committee have secured to shine on this occasion. The banquet will be held at Hotel Adelphia.

The Ladies' Reception Committee, who will have charge of the feminine guests, are: Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. M. Greenberg, Miss M. Reeves and Miss M. Strain.

Other committees appointed are as follows:

GENERAL EXPOSITION COMMITTEE (Space, Programs and Stars)—B. Amsterdam, 1225 Vine street (chairman and treasurer); J. O'Donnell, Premier theatre, 1420 Pt. Breeze avenue; C. H. Goodwin, 606 Abbott Building; S. B. Blatt, Owl theatre, Twenty-third and South streets; B. Shindler, 1734 Ridge avenue; B. Altman, Susquehanna theatre, 1710 Susquehanna avenue.

PUBLICITY AND MEMBERSHIP COMMITTEE—C. H. Goodwin, 606 Abbot building (chairman); P. Greenberg, Holme theatre, Holmesburg, Philadelphia, Pa.; H. Hustler, Keystone theatre, 2543 E. Dauphin street; H. Breman, 2029 South Third street; Wm. Pierce, 1127 Vine street.

ENTERTAINMENT COMMITTEE—S. B. Blatt, Owl theatre, Twenty-third and South streets (chairman); C. Burghart, 1308 South Thirty-first street, Star theatre; B. Shindler, 1734 Ridge avenue; C. Rapoport, Ideal theatre, Nineteenth and Columbia avenue; P. R. Spruil, Cayuga theatre, Gtn. and Cayuga street; W. Boyd, Jumbo theatre, Front and Girard avenue; C. Stamper, Coliseum theatre, Fifty-ninth and Market streets; A. Brown, Grand theatre, 5205 Market street; H. Lewis, Tivoli, 1121 Fairmount avenue; G. Miller, Connie Mack theatre, Gtn. avenue, above Lehigh avenue; H. Anck, Gem theatre, 1709 Croskey street; Geo. Naudascher, Cambria theatre, Twenty-fifth and Cambria streets; Resnick, Premier theatre, 1420 Pt. Breeze avenue; Conway, Drury theatre, Thirteenth and Germantown avenue; F. Bubeck, Lehigh theatre, Twenty-fifth and Lehigh avenue; S. Hyman, Crystal Palace, 334 South street; R. Tannarelli, Star theatre, 1722 E. Passyunk avenue; H. Greene, Norris theatre, 1834 Norris street.



Scenes from Ivan's Production, "One Law for Both"

ON THE FIRING LINE

V-L-S-E is a good drawing card, reports the GEM THEATRE, CALEDONIA, MINN. "Seven Deadly Sins" is going fine. Runs "Lass of the Lumberlands" Tuesday.

"We run Vitagraph, Gold Rooster, Triangle; believe Vitagraph the best all-round program. 'Kennedy Square' was the most pleasing picture of the season," says J. J. NEWCOMB, NEW THEATRE, BURLINGTON, KANSAS, seven years in the business.

"I advocate pay the war debt as we go; if the tax as levied will not do it, raise it still higher. When this war is over let's have it paid for. Come on with the tax," optimistically cries H. A. WISHARD, WISHARD AND MAJESTIC THEATRES, BLOOMFIELD, IA. Reports business "just fair," "no kicks," using Fox, Pathe, Mutual and General.

B. T. Mann, Battle Lake, Minn., Gem theatre, uses Laemmle Film Service; most popular recent picture was Clara Kimball Young in "The Common Law." Business slow, kicks on return express, anxious about war tax.

Earle Williams is the popular favorite in Ashland, Ill., at the LYRIC THEATRE, OPERATED BY J. H. WILBURN, changing program three times a week. Business is on the whole poor.

"American Girl" series and General pictures are doing well for W. H. DAVIS, NUJOY THEATRE, ASHTON, S. D., who has the only theatre in town, newly equipped.

"Have to pass out the S.R.O. on Bluebird nights," says C. C. CLENDENNEN, CASS THEATRE, CASS, W. VA. "The Battle Cry of Peace" filled to capacity two nights. Baby Marie Osborne and Pathe pictures pack 'em in. One year in business and had to enlarge already.

Paramount, Metro, Bluebird, Pathe and World, with travel, cartoon and comedy short reels supply the programs for the OPERA HOUSE, BAD AXE, MICH. "The Birth of a Nation" played to this house, using the house equipment complete, to S.R.O.

Business is good on Gold Rooster nights, while Baby Marie Osborne in "Little Mary Sunshine" is the latest hit in BLANCHARD, IA., at the GEM THEATRE, J. C. IRVIN, MGR. Laemmle program is used three times a week.

"Business not the best, but from other reports better than some," reports the LONERGAN THEATRE, BANCROFT, IA., which depends on Fox and General service.

W. J. MEADER, CAMPBELLSVILLE, KY., uses Paramount, Pathe, World and Triangle. Marguerite Clark is the best drawing card at his ALHAMBRA THEATRE. He has only "very bum" business to report "at present," but "no kicks." Paramount and Triangle furnish his best service.

Women and Exhibitors Co-operate in Omaha Special Programs

Out in Omaha Mrs. W. S. Knight reports that the motion picture committee of which she is chairman has made a most profitable study of motion pictures this Winter. After getting the programs for Saturday mornings for the young people well under way they prepared a questionnaire for use in the examination of theatres and spent several weeks visiting the motion picture houses. "This part of the work," she reports, "has been the means of bringing us into very pleasant co-operation with the managers of the theatres, and we have learned many things from them and gotten an insight into their problems. They have always been most generous and willing to do everything that we wanted for our programs, and more. In many frank talks with them about pictures in general we have found their ideals as high as our own, and without making any effort to change the kind of pictures shown the tendency is towards better things all the time." She added: "All this is having its effect, and we frequently hear the remark that pictures in certain theatres have improved so much."

Exhibitor Shows His Own Play

Exhibitor Frank R. Adams, of the Nufer-Adams Playhouse, Whitehall, Mich., had the rare privilege of showing his patrons a Brady-World production from his own pen recently. Mr. Adams is a novelist as well as theatre manager, and has several of his books now in the process of being converted into pictures, which will all be exhibited, as soon as produced, in his own theatre.

"The Page Mystery," starring Carlyle Blackwell and June Elvidge, is the first one to reach completion.

EXHIBITOR PERSONALS

ARIZONA.—Phoenix: Joe Rickards, well-known Arizona exhibitor, was in Los Angeles this week. Mr. Rickards is manager of the Hipp here.

Yuma: John Gondolfo, Jr., is the owner of a new house built at Yuma, which is to be opened shortly.

Somerton: The De Luxe theatre, Somerton, Arizona; the Oasis at Ajo, under the management of E. L. Frank, and which opened May 17; a new 650 seat house at Rey; the Majestic at Mesa, under the management of E. K. Meshanett, all newly built houses in the state of Arizona have been contracted by the Los Angeles Mutual Exchange to show their subjects exclusively.

Douglas: Manager Stephen Brown of the Columbia theatre, Douglas, was in Los Angeles during the past week combining business with pleasure.

Nick Diams, who has theatres in Bisbee, Tucson, Nogales and Douglas, Arizona, was in Los Angeles during the week making arrangements for the Art Drama Program for his circuit of theatres.

CALIFORNIA.—Santa Maria: William Norton and Son have just opened the Grand, a new theatre at Santa Maria, and are showing Mutual Pictures.

Holtville: R. S. Jones, former owner of the Arcade theatre at Holtville, Cal., has sold his theatre to N. O. Emmert who will show Mutual pictures.

Huntington Park: The Rosement theatre at Huntington Park, a suburb of Los Angeles, is now under the management of J. E. Waller.

San Diego: Pantages' Sevoy theatre at San Diego, Cal., has contracted to run the latest Helen Holmes-Mutual serial, "The Railroad Raiders."

Mrs. A. Bell of the Casino theatre, San Diego, was in Los Angeles during the past week making arrangements for the booking of Mutual subjects.

"Intolerance," the D. W. Griffith spectacle, has been booked for a return engagement at the Strand theatre, San Diego.

The Cabrillo theatre at San Diego, has booked a return engagement for "Twenty Thousand Leagues Under the Sea."

Los Angeles: The De Luxe theatre, located in the residential district of Los Angeles, has contracted to book all Mutual-Marjorie Rambeau pictures.

The Palace theatre, located on West Seventh street in the downtown district of Los Angeles, will in the future show Christie Comedies, and has contracted for one release a week.

The Portala, a downtown Main street, Los Angeles theatre, has increased its admission price from five to ten cents, and will show second run Christie Comedies.

J. A. Quinn, who will open his new Rialto theatre on Broadway, Los Angeles, within the next week or two, will donate the proceeds of the opening performance to the Los Angeles Committee of Home Gardens.

Dan MacGregor of the La Bonita and Fairyland theatres, San Francisco, was in here this week on a pleasure trip. While here he was a visitor at several of the local exchanges.

Bakersfield: George Schlessinger, manager of the Pastime theatre at Bakersfield, was in Los Angeles during the past week visiting theatres and exchanges.

Sawtelle: C. C. Richards is the owner of the National theatre at Sawtelle, a new 400 seat house, and will show Universal subjects exclusively.

Lompoc: Manager Calvert of the Opera House at Lompoc, has made arrangements to show the Universal-Bluebird subject, "Hell Morgan's Girl," for a two-day run at his theatre.

INDIANA.—Winchester: John H. B. White purchased the Irvin theatre, which was sold at public sale last week. The price paid by Mr. White was $5,000.

Goshen: Robert Codd, former manager of the Jefferson theatre here, will probably take a position with W. S. Butterfield of Kalamazoo, Mich., owner of several motion picture and vaudeville theatres. Ezra Rhodes of South Bend, Ind., has taken charge of the Jefferson theatre, and will use it entirely as a motion picture theatre. He leased the theatre from the Allardts of South Bend, and contemplates making several improvements in the house, including the installation of a pipe organ.

Richmond: Mosiman Brothers, owners of the Cort and Isis motion picture theatres here, are to devote their sole attention to the Isis, the Cort having been closed.

Clinton: Joe Vietti has sold his photoplay house in North Ninth street to a firm composed of Julius Berto, Alexander Berto and Ambrose Bragabone. All are young Italians.

Bluffton: The Star picture show in West Market street has been traded by D. L. Reynolds to W. H. Rupright of Marion, Ind., for a forty acre farm in Paulding County, Ohio.

Gary: Marie Heintz, daughter of former Chief of Police, Pentis Heintz of this city, is the first woman here to become the manager of a motion picture theatre. She has accepted the position at the Twentieth Century theatre in East Sixth avenue, one of the V. U. Young theatres. Mr. Swanson was the former manager. Miss Heintz represented the Goddess of Liberty in a patriotic parade held here a few days ago.

West Liberty: B. B. Davis has sold the Grand theatre to W. T. Middleton, who will personally direct its destinies.

IOWA.—Zearing: Frank Beach has purchased the old Grand theatre here and is having same remodeled.

Spirit Lake: George Tess has purchased the Neilsen interest in the motion picture theatre here.

Creston: The Bungalow theatre at Creston, was badly damaged by fire last week.

Harris: G. W. Moeller has purchased the moving picture house at Harris.

Rock Rapids: E. A. Hunt will build a modern moving picture theatre at Rock Rapids, soon.

Greene: John Hale has purchased the Crustal theatre at Greene.

Sheldon: Richard Haagsman has purchased the Lyric theatre from Runtley Brothers, and has taken charge.

Northwood: Hugh Cornick has sold the Sloson Opera House to Andrew Quandahl. Mr. Quandahl will show motion pictures in the opera house.

KANSAS.—Abilene: H. S. Collins has taken the Seeleye theatre on lease.

Scandia: J. H. Norris has purchased from Schwaber Brothers the Princess theatre, and will take possession about June 15.

Kensington: L. T. Hollister has erected a new theatre here, which is up to date in every respect. Kensington has 500 population, but Mr. Hollister has not stinted his equipment; he has two motor driven Simplex machines.

Junction City: R. W. Lanphere, who has run the two shows at Junction City, has sold out and gone to California for his health.

LIVE WIRE EXHIBITORS

Another Program That Pays Its Board

Manager Edward L. Hyman, Victoria theatre, Buffalo, N. Y., distributes a program to his patrons that earns its board and room. And it is a good-looking program as well, printed on clean buff paper with thoughtful and effective type arrangement.

Every week the Victoria program's twelve pages carry about $00 of advertising.

The pages carry more than advertising. They show thought and sincerity of purpose with a desire to make good with the public.

Every week a cheerful message is printed at the top of the cover. May sixth, for example, the message was: "As an honest expression of appreciation for the men who wear soldier uniforms, the Victoria offers to them the best seats in the theatre."

Another week it said: "Don't restrict your spring house cleaning to the home and yard! What about yourself? Brighten up with smiles and happiness at the Victoria."

If the program is a mirror, we have a firm notion that the Victoria is a pretty fine place to go.

Rally 'Round the Flag, Boys

Stock, common and preferred, in the Star Spangled Banner seems to have been affected by a strong bull market, to use a term from Wall street.

The Roanoke, American, Jefferson and Isis theatres all use the same program. In a recent issue Old Glory floated through that program twenty-one times. Roanoke must be a patriotic community.

Aside from the Red, White and Blue, the program contains an astounding amount of advertising, probably fifty per cent.



This neat advertisement occupied a space two columns wide and three inches deep on a left-hand page of the Portland, Oregon, Evening Telegram; and it stood out like a house afire. The odd use of the heavy black rules and a generous border of white are the reasons.

SPARKS OF GENIUS

MANAGER BLANK who runs the Garden theatre in Des Moines, Iowa, hired a girl to dress up in a suit of armor and ride through the town on a horse with a flag and banner to advertise "Womanhood."

* * *

WHERE a desert or a circus is handy, Manager Frank Hall's idea of advertising "The Garden of Allah" is excellent. Mr. Hall who runs the Strand theatre, Newark, N. J., hired a caravan of real camels and decorated the street in front of his theatre with them.

* * *

MANAGER PAUL V. PHILLIPS, recognizing that, next to the motion picture the automobile is the greatest invention of the age, sends neat programs to "movie fans" in towns near his (Durham, N. C.) On pleasant evenings, folks from the surrounding towns motor over just for the fun of seeing a good show in a different locality.

* * *

JOSEPH J. LOUGHRAN, managing the Palace theatre, Hazleton, Pa., sends out a list of the pictures playing at his house every Saturday morning, with the idea that the kids will take it into their heads to go to the Palace, Saturday afternoons, as well as urge their parents to take them along when the family's favorite star is on the screen.

* * *

"FAINT heart ne'er won fat pocketbook," is the way Fielding O'Kelly, manager of the Lyric theatre, Uniontown, Pa., answers those who doubt his judgment is giving free shows once in a while. Mr. Fielding throws wide the doors occasionally, always when a new serial starts, and gains new friends and a bigger public.

* * *

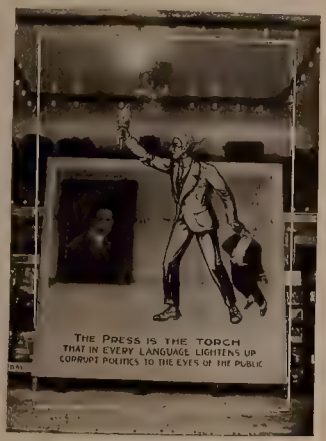
J. S. WOODHOUSE has done wonders with one small word. Mr. Woodhouse manages the Minneapolis Lagoon theatre. He wanted the Lagoon to personify pep. So he acquired the liveliest orchestra in the community and named it "the jazz band." He advertised jazz, and he made people come to find out what jazz meant. The word jazz has made the Lagoon famous.

Whenever you have a "spark of genius," why not let us know about it to help along the other fellow?

The Gallant Mr. Hightower

Robert Hightower, managing the Crystal theatre, Dublin, Ga., runs his establishment on the belief that when there is a theatre to go to the ladies do the choosing. Accordingly, he helps them whenever he has the chance. When the ladies of the Episcopal church wanted a picture for a social he gave them the pick of his week's program. He gave them the theatre one night free and conducted their advertising campaign without charge.

When the Red Cross society started a special campaign Mr. Hightower offered his lobby.



M. Kashin of Montreal is responsible for this remarkable lobby display. He used it in his theatre for attracting attention to "The Torch Bearer," and he visualized an heroic figure (the press) dragging into the light of publicity the evils of the community. M. Kashin used cardboard and plenty of bright paint.

Unusual Tribute by Audience to Sarah Bernhardt

Cognizant of the serious illness of Sarah Bernhardt, and enthused at the presentation of "Mothers of France," prominent people in the audience at the Alhambra theatre, New York, on the night of May 6 paid the unusual tribute to the noted actress of jointly signing a telegram which was sent her to the hospital. The wire expressing the appreciation of Madame Bernhardt's work, and trusting for an early recovery was signed by a committee representing the audience. Christine Mayo, the actress, was one of the signers.

A message of thanks and appreciation of the prompting spirit was sent by Madame Bernhardt from her sick bed.



A machine gun and a coast artillery recruiting station before the Rialto theatre, San Francisco, caused two fights, 12 enlistments and a busy box office. An orator drew the crowds. A Hearst-Pathe war film being shown at the Rialto gave birth to the idea of staging this military spectacle on the sidewalk.

Making Small Page Stand Out

"Pearl of the Army Ends," "Mystery of the Double Cross Begins," "Three-day Engagement, Thursday, Friday and Saturday," "Extra attraction, Pauline Frederick in 'Sapho'" were the four important announcements by the Queen theatre, Knoxville, Tenn., on the back page of Queen News, a small program issued by that house. The page of Queen News is 4 x 5½ inches, or measuring to outer edge of type border only, just 3⅜ x 5 inches. In this little space the above important announcements were made, each distinct and separate from the other, and besides a "double cross" made of six-point rules was incorporated, yet still leaving white space around each announcement and good sized type at that.

The illustration herewith shows better than description how it was done. The only rule observed was to mark each announcement separate from each other by either rule, distinct type face, or white space setting off from the rest.

Designing ads., with the simple object in view of making them stand out from the type around them, can be very profitably practiced by any manager. A given type space is worth only what business its use will induce. The first principle of advertising is to have your ad. read at a glance. Hence just enough, and not too much, space around it to assure, most everybody will read it is the right "balance." There are people who would not see a full page ad., and others who would see two lines hidden away in the furthest corner of the sheet, but the average reader is the only one you can afford to try to reach by either display or news column ads.

Paramount's Lithograph Corps

Paramount maintains a staff that does nothing but follow lithographs from the moment the idea enters the office until the finished posters are on their way. As many as six and seven colors are used in Paramount lithographs.

M. Kashin Is One of Our Livest

M. Kashin, manager of the Midway theatre, Montreal, Ont., is without exception the livest of our live wire exhibitor-contributors. In the department, this week is a reproduction of one of his excellent lobby displays. Mr. Kashin is a firm believer in the value of a single idea in advertising.

All of his lobbies hammer one idea home

Friendly Cards from Barrymore

A novel stunt that did much to make the Ethel Barrymore week at the Merrill theatre, a record breaker was a post card bearing what appeared to be a personal appeal to the person it was sent to from Ethel Barrymore, telling them of her appearance at the Merrill theatre that week. From

ARE YOU "PROGRAM LAZY"?

The program is a part of your schedule.

You can't very well get along without it.

Are you so used to it that you overlook its importance?

Some programs we receive don't show much thought.

Others show ingenuity and care.

How about yours?

Send us a copy and we might suggest a way to spruce it up a bit.

give the indifferent passerby a "jolt," and draw his attention to what is going on in the theatre.

Mr. Kashin uses colors and cardboard effectively. All of his display show thought, clear knowledge of his subject and an almost uncanny sense of what will appeal to the public.

We will publish more of his ideas from time to time.

returns secured, it proved a very inexpensive way of getting business. The card which bore a photograph of Miss Barrymore was printed from a plate and appeared to have been written by Miss Barrymore herself.

This is a simple, though impressive way to get business.



J. E. Rickards built a special front for his theatre in imitation of a sanitarium when he ran "The Cure." He relied on his own and other local talent to supply the comedy for signs which were pasted on the make-believe brick. Some of the signs were: "Steak at 40 cents is pretty tough, but steak at 20 cents is tougher." "Don't shoot the attendant; he is finding joints you did not know you had."

READY-MADE AD-TALKS

FEATURES

"Poppy," the Story That Made the Whole World Weep, with Norma Talmadge

(Selznick Five Reel Production)

It has been said the whole world has wept over "Poppy" the heroine of Cynthia Stockley's famous book, and the pathetic little child of destiny. "Poppy" has been adapted to the screen and produced by Selznick under the direction of Edward Jose. If you have read the novel you have smiled through your tears and you have wished that some day you might see "Poppy" in pictures. In associating this work with the pictures have you ever decided whom you would like to see in the role of "Poppy," the little child of destiny? Did you ever think of Norma Talmadge in that connection? If you have your dreams are to be realized, for Miss Talmadge has presented the part before the camera and will be seen at the ——— theatre impersonating the helpless, little waif who graduates from drudgery to finery, a night of madness and six years of sorrow. She tells a wonderful heart-interest story in her own inimitable way. Nothing has ever been seen like it. It is more impressive than the book which millions have enjoyed. Eugene O'Brien is in chief support of Miss Talmadge in the role of Sir Evelyn Carson. Frederick Perry, Jack Meredith, Dorothy Rogers, Edna Whitaker and Marie Haines, compose a strong supporting cast.

Norma Talmadge in "Poppy," the story that has made the whole world weep, will be seen at the ——— theatre on ——— of ——— week.

Carlyle Blackwell and June Elvidge in Human Story, "The Crimson Dove"

(Brady Five Reel Production)

In "The Crimson Dove," Carlyle Blackwell will be seen in the role of a young minister of a fashionable church. June Elvidge is in chief support and presents the role of Adrienne Durant, a comic opera star, who gets into serious trouble from which the young minister rescues her in a manner which brings out all the human interest of a most human story. It is the story of the man who tries but the harder he tries and the more conscientious he enters into his mission, the more he is condemned. So it is with Brant Cameron, the young minister. But he conquers in the end, even in the face of public ridicule. He was right and he went ahead, felt happiness where he found unhappiness, made men out of beasts and raised a girl from the depths of despair to the heights of noble womanhood. From the environs of a fashionable city to the loneliness of a northern lumber camp, the picture takes you, and you marvel at the wonders which can be performed by a man whose intentions are good and who scorns the ridicule of a public who look not for the finer qualities but are quick to condemn on circumstantial evidence.

Carlyle Blackwell and June Elvidge will be seen in "The Crimson Dove" at the ——— theatre on ——— of ——— week.

"American - That's All". Enough Said — Jack Devereaux and Winifred Allen

(Triangle Five Reel Production)

"There is no fool like an old fool" or some such words have been well said. They have particular reference to the man who suddenly acquires riches and attempts to scale the social ladder. He is sure to go about it in a ridiculous manner and in the end is usually humiliated. "American—That's All," a Triangle five-part picture will tell you all about this kind of a person. Jack Devereaux, who has the role of Monte Boggs, son of Ichabod Boggs, the Pickle King of America. He is a graduate of Harvard and his father's attempts to achieve the traits of the aristocracy are as a huge joke to him. Monte can't see where a title is going to make him happy because he has a little girl all picked out, who has the title of sweetheart, which he says is good enough for him. But Pa Boggs has the money and a corner on pickles. Monte has also learned much at Harvard and he and Hazel (Winifred Allen), his sweetheart, devise ways and means to relieve Pa from some of his millions. They corner the vinegar market and, of course, Pa cannot possibly have pickles unless he can get vinegar. After all is said and done the vinegar cost Pa just $60,000 and Monte and Hazel start a little family of their own.

"American—That's All" with Jack Devereaux and Winifred Allen, will be seen on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Features	Dated June 2
TITLE OF PLAY	PRODUCER
"Duchess of Doubt".....	(Metro) 5 reels
"Freckles"	(Lasky Paramount) 5 reels
"Iron Heart, The".....	(Pathe) 5 reels
"Millionaire Vagrant, The"	(Triangle-Ince Kay Bee) 5 reels
"Money Madness".....	(Universal Butterfly) 5 reels
"Maternity"	(World-Peerless) 5 reels
"Madame Bo-Peep".	(Triangle Fine Arts) 5 reels
"Soul Master, The".....	(Vitagraph) 5 reels
"Silent Lie, The".....	(Fox) 5 reels
"Song of Sixpence"...	(Art Dramas) 5 reels
"Serpent's Touch, The"	(American-Mutual) 5 reels
"Southern Justice"	(Bluebird) 5 reels
"Telltale Step".....	(K.E.S.E.) 5 reels
"Unconquered".....	(Lasky Paramount) 5 reels
STATE RIGHTS	
"Deemster, The".....	(Arrow Film) 9 reels

"The Slave," with Valeska Suratt in Role of Caroline, Fashionable Modiste

(Fox Five Reel Production)

Even the most sedate among us must admit that when Valeska Suratt appears on the screen with a new "creation" in every scene of a five-reel picture, she pleases not alone because of the "creations" but because we may always rest assured that back of this finery is a personality with few equals for its drawing qualities. Miss Suratt always pleases. She presents something different and hence the attraction. The picture in which she will be seen next on the screen of the ——— theatre was written and directed by the well-known actor-director William Nigh, who had in mind Miss Suratt's most entrancing potentialities when he wrote the story and while directing. It is titled "The Slave." In support of Miss Suratt in this her latest picture are Violet Palmer, who co-starred with Mr. Nigh in "The Blue Streak"; Eric Wayne, Herbert Heyes, Edward Burns, Dan Mason, Tom Brooke and Martin Faust. Miss Suratt has the part of Caroline, the flooriady of a Fifth Avenue modiste shop, who holds herself apart from the life of pleasure-loving models of the shop. She meets an old gentleman and after much persuasion she consents to be his wife. She dislikes the thought of what the future will bring, but her desire for the "high life" conquers and she takes the chance.

Valeska Suratt in "The Slave" will be seen at the ——— theatre on ——— of ——— week.

Wallace Reid and Myrtle Stedman in "The World Apart," Story of Western Life

(Paramount Five Reel Production)

A romance of a Western mining camp—a heart interest always eminates from this source, and one can always expect the real in life, the human in us all, for in the West, with its breadth of expanse, we are led away from the artificial and superficial in this life and unconsciously let our destiny travel its free, untrammelled way. This is why the picture, which will be seen on the screen of the ——— on ——— of ——— week is titled "The World Apart," because it takes us into a world where "a man's a man for a' that" and the visitor is taken for his or her real worth, not for what he or she represents his or herself to be. Wallace Reid and Myrtle Stedman are in the leading roles. The picture centers around a mining camp and the Western dance hall, which is so characteristic of these centers. It throbs with the human instinct in us all to present ourselves to the world as we really are, not as we are constrained to be because of conventionality. The picturization of this life is brought to a novel climax in "The World Apart." Scenes of the care-free West are thrown before you, not in confusion, but with a logical consideration for all that is best in screen adaptations of Western life.

Wallace Reid and Myrtle Stedman in "The World Apart" at the ——— theatre on ——— of ——— week.

Real Happiness Is Found by Gladys Leslie in "An Amateur Orphan"

(Pathe Five Reel Production)

To enjoy real happiness for the first time in one's life is a treat indeed. "An Amateur Orphan" will surround you with an atmosphere of happiness and good cheer that can only come from the life of a child who for years had been under social restraints and suddenly finds herself free to give vent to all her childish instincts. Gladys Leslie has the role of a rich little girl who has always been under the stern hand of a stern governess. She longs to get out and feel the freedom of the outdoors with other girls and works toward this end. From the cold halls of a mansion she goes to the freedom of an orphanage. She is adopted by a farmer and his wife, and she finds a friend in the son of the family. All this has been done without the knowledge of her rich parents. When the truth comes out there is trouble in the air. How is it all straightened out and what becomes of "The Amateur Orphan"? Only an inkling of interest is given here because this is not the place for it.

The ——— theatre will tell you all about it and Gladys Leslie will show you what real happiness means when she appears on the screen of ——— week in "An Amateur Orphan."

Love Tales from Romantic Egypt—"The Undying Flame," with Mme. Petrova

(Paramount Five Reel Production)

Ancient and modern Egypt are contrasted in "The Undying Flame" with an entrancing, romantic touch which is made realistic by the presence of Mme. Petrova, who presents the beautiful daughter of an Egyptian Pharaoh and the part of Grace Leslie, the daughter of an English army officer. As the daughter of ancient Egypt, Mme. Petrova loves a shepherd, but her father refuses to permit her to marry because of the social difference between her and the man she wishes to marry. This love again prompts the daughter of modern Egypt, and this time she finds that the same conditions arise as did in the ancient days. She is beset by a fear and consults a gypsy fortune teller, who gives her a half scarab and tells her that she shall not marry until she find the owner of the other half. One surprising event leads to another in her search for the other half of the scarab until she comes upon it and its owner in a very unexpected manner. "The Undying Flame" is a picture of beauty with a beautiful screen star depicting all the romance that we might imagine associated with Egypt, both in the time of the ancient Pharaoh and the present, when her historical lands are the rendezvous of many adventurous spirits.

Mme. Petrova in "The Undying Flame" will be seen at the ——— theatre on ——— of ——— week.

Viola Dana in "Lady Barnacle" Depicts Indian Princess, Boy Stowaway, Loveliness

(Metro Five Reel Production)

A romance starting in India and swinging across the seas to America, interspersed with adventure and strains of jealousy, runs through this Metro offering, "Lady Barnacle," starring Viola Dana, with a scintillating turn that only this vivacious little star can give to a picture. Miss Dana is in the role of Lakshima, the daughter of a Maharajah of India, who is scheming to marry her to a wealthy old man for political reasons. Pretty little Lakshima objects strenuously and when all her verbal objections have failed she jumps into a lake to end it all, but is saved by a young American, who is in India on business. She falls in love with him and when he objects to her accompanying him to America, she goes as a stowaway, disguised in boy's clothing. She is not discovered until the boat nears America, and insists upon her American friend is engaged to an American girl, and his many endeavors to keep his part in the affair with the Maharajah's daughter a secret, makes a form of picture entertainment which you will all enjoy to the fullest extent. Robert Walker, Augustus Phillips, William B. Davidson, Henry Hallam and Marie Adell are some of the well known screen artists who appear in support of Miss Dana.

Viola Dana will be seen in "Lady Barnacle" at the ——— theatre on ——— of ——— week.

"Shackles of Truth," with William Russell, Powerful Story of Love and Politics

(Mutual Five Reel Production)

Love and politics, loyalty to a father's memory,

faithfulness to duty and the resultant surprises incident on the fulfillment of all these in the face of difficulties are the strong points in "Shackles of Truth" with William Russell and Francelia Billington in the leading roles. This is an exceptional picture and offers tense situations which only William Russell can make possible. Mr. Russell has the role of Gerard Hale, a young lawyer who is a candidate for the United States Senate. His law partner is also a canditate and both young men seek the support of the Governor of the State in the coming election. Hale is confronted with an accusation which, if made public, will mean disgrace. In order that he might keep clear the name of the deceased father and preserve the health of his invalid mother Hale assumes the blame and gives up all hope of political ascendency. But something happens which changes the whole situation and you will be agreeably surprised by the admirably conceived climax and its happy ending. Alfred Vosburg, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom compose a strong supporting cast.

William Russell in "Shackles of Truth" will be seen at the ———— theatre on ———— of ———— week.

"Bringing Home Father"—A Prohibition Campaign with "Punch"—Franklyn Farnum

(Bluebird Five Reel Production)

"Bringing Home Father" is a Bluebird comedy-drama featuring Franklyn Farnum and "Brownie" Vernon. All the "hits" of a Broadway success are contained and they are delightfully presented by clever actors in fast-moving scenes of mirthful purpose. It tells the story of an ardent believer in prohibition whose sex does not prevent her from waging an aggressive campaign against all stimulants. She runs for "alderwoman" on the prohibition ticket, but she does not take into consideration the bibulous propensities of her hubby, who is by no means a "water wagon" habitue. Franklyn Farnum presents the part of Peter Drake who meets the alderwoman's daughter "Jakie," and he is presented by hubby to his ardent prohibitionist wife as a leading member of the Anti-vice Committee. He is immediately enlisted in the campaign and promises to march in the parade the following day. The joke is carried a bit too far and Peter finds himself in a bad way. A reception is held, the punch is "doctored," everyone feels good and the campaign winds up like a whirlwind, but not in favor of the candidate.

There is unusual entertainment awaiting you at the ———— theatre on ———— week when Franklyn Farnum and "Brownie" Vernon will be seen on the screen in "Bringing Home Father."

"The Mystery of No. 47"—Scotland Yard Finds Ralph Herz Looking for Himself

(K-E-S-E Five Reel Production)

It all happened at No. 47 Hyacinth Road, St. John's Wood, London, England. The press of London and the sleuths of Scotland Yard sought Molyneux. Even the English nobility exerted every effort to find him. But this same Molyneux was a model citizen of London. He collected chinaware, and his conduct had been scrupulous—beyond reproach. Why should half of London be looking for him. Ralph Herz is the only man we know of who can throw the faintest ray of light on this great "Mystery of No. 47," a five-part Selig picturized comedy-drama. It all comes about through a comedy of errors which shouldn't have been errors, but they were, and it is a mighty good thing that they were. If they hadn't been there would have been two murders and a suicide—well, Ralph Herz can tell you all about it and will if you will watch for him to appear on the screen of the ———— theatre on ———— of ———— week. He has a long list of helpers, all expert screen actors, who will solve the greatest mystery of modern times, "The Mystery of No. 47." There isn't a dull moment in this screen adaptation of mysterious fun. If there is fun around Ralph Herz will find it, and if it's a comedy picture Ralph Herz is in it. More than an hour of the funniest mystery.

Bessie Barriscale Is a Child of the Mountains in "Bawbs of the Blue Ridge"

(Triangle Five Reel Production)

Down in the Blue Ridge Mountains of Virginia, there are natives who have yet to rest their eyes on an automobile, a steam train or any of modern convenience, the existence of which are taken as a matter of course by most of us. "Bawbs of the Blue Ridge" is a story of these people, or rather one of them, who is typical of the rest. Barbara Colby (Bawbs) is that character and Bessie Barriscale presents "Bawbs" of the Blue Ridge. For the greater part of the picture "Bawbs's" only idea of the outside world is based on the information given her by an author who comes into the mountains for local color for his next novel. But "Bawbs" knows the mountains and she will take you on a trip, every foot of which you will enjoy. Her spinster aunt dies and she is left alone with a small fortune. Her author friend is in need of some money to place his recently completed novel, on the market. "Bawbs" learns of this in a novel way and sends him the money. He returns the money and "Bawbs" realizes that he loves her. From her home in the mountains she is taken to the wonders of the big city. Many things happen before she gets to the city and these happenings are brought out in a manner which only the pleasing personality of Bessie Barriscale can render enjoyable.

Come and see her at the ———— theatre on ———— of ———— week. You will enjoy every minute of your visit.

Mignon Anderson in "The Circus of Life" Drama of Boarding House Life

(Universal-Butterfly Five Reel Production)

A believer in predestination is often the victim himself of the destiny which he holds so cheaply in others. "The Circus of Life" tells the story so often enacted in the cheap boarding houses, but so seldom brought to light. A young man whose condition in life is none too promising accepts life as it comes and makes no endeavors to better his social condition. He is satisfied, and because of his belief in predestination thinks others should be also and accepts their most serious proposals as playthings, to be discarded when the novelty wears off. He betrays a girl and lives to be the victim of the tragic destiny which he had mapped out for another. It is a story of human interest, exposing the shallowness of those persons who pretend to accept life as it comes without a thought of what is right. Pomeroy Cannon, Elsie Jane Wilson, Harry Carter, Mignon Anderson, Emory Johnson and Zoe Rae, the child actress, compose a strong cast. There is a lesson for all in the story "The Circus of Life" tells on the screen.

"The Circus of Life" with Mignon Anderson and a strong cast in support, will be seen at the ———— theatre on ———— of ———— week.

Antonio Moreno and Mary Anderson Find Excitement in "The Magnificent Meddler"

(Vitagraph Five Reel Production)

The newspaper business is somewhat a different enterprise in the West than in the East. In the East the predominating influence must be prompted by brains, but in the wild and wooly West the editor in addition to a few brains had to be fortified with a six-shooter if he insisted on holding his job after an attempt to start a moral uplift movement in his community. This is what happens in "The Magnificent Meddler." Antonio Moreno, who has the role of an enterprising young journalist journeys to a wild town in the heart of the West for the purpose of editing a newspaper and finds opposition in all directions. His newspaper office is attacked and he is obliged to go to a neighboring town to escape the wrath of an infuriated "bad man" who objects to the town being "morally uplifted." In the end the young editor wins his point, succeeds in making two towns as one and wins the heart of the girl, who is the daughter of his most bitter enemy. There is plenty of action in "The Magnificent Meddler" and a strong plot.

Mr. Moreno is supported by Otto Lederer, Mary Anderson and Leon Kent. "The Magnificent Meddler" will be seen at the ———— theatre on ———— of ———— week.

DROP US A POSTAL!

¶ Service based on a desire to give you every possible aid within our power is the reason for these Ad-Talks.

¶ They are prepared by a top-notch advertising man — a man who knows the ins and outs of the advertising game thoroughly.

¶ But the Ad-Talks cannot be made one hundred per cent. efficient unless you will pitch in and help him give you what you need most.

¶ You *know* that he is giving you some dollars-and-cents suggestions now. But there will be *more* money in this department for you if you will tell us what you want that we *aren't* giving you now.

¶ What would you *like* to have printed here that is *not* printed here?

¶ Drop us a postal; *help us edit this department.*

SERIALS

"The Fifth Victim" Is Marked by the "Voice" in Episode of Thrills

(Universal Serial, Two Reels)

"The Fifth Victim" has been marked by the "Voice" for destruction. With the twelfth episode of "The Voice on the Wire" comes stirring action, realistic encounters, and the rounding up of "Red" Warren's gang. "Red" is the elusive one and manages to escape with Polly as a prisoner. Shirley, disguised as one of the crooks, enters their den after receiving information that they have Polly there. A mysterious message is received from the "Voice" telling "Red" to count the number present for there is a stranger among them. The count is had and Shirley compelled to unmask, discloses his identity, but holds the gang at bay until Cronin and his men, who are on the outside, receive the signal and enter. "Red" mysteriously vanishes. Polly is taken to "Pale" Ida's quarters and confined in a room. There is action in the full in this offering, and your interest will be aroused to the keenest edge because of the fast moving plot, the strength of character acting, and the accomplishments of Shirley, aided by Cronin and his men. The interest increases with each showing of this remarkable series. Each episode is a link in a chain that is slowly but surely tightening about the mysterious "Voice."

The twelfth episode of "The Voice on the Wire" will be seen at the ———— on ———— of ———— week.

Stranger with Bogus Sign of Double Cross on Arm Discovered in Late Episode

(Pathe Serial, Two Reels)

Upon his marriage to the girl with the Double Cross on her arm depends Peter Hale's inheritance of the Hale millions. With this strong incentive before him Hale determines in this twelfth episode of the "Double Cross" mystery, "The Riddle of the Cross," to solve the mystery. He and Dick Annessley, the cub reporter, discover a veiled woman whom they believe to be Philippa Brewster. In a exciting chase Bentley in an automobile, The veiled woman is overtaken, and in the excitement Hale manages to bare her arm and discovers the sign of the Double Cross. The woman lifts her veil and discloses the face of a stranger and not that of Philippa Brewster. The mark of the Double Cross had been painted on her arm to mislead them. Strong dramatic action follows the attempt of Bentley to force Philippa to marry him. Because the financial difficulties of her father will be exposed if she doesn't marry Bentley, Philippa has consented. Her father, learning of her contemplated action, prevents it and is forced at the point of a gun to give orders to his brokers which will wipe out his fortune. The plot is discovered by a friend of Brewster and the order is countermanded, defeating the schemes of Bentley.

The twelfth episode of the "Double Cross" mystery will be seen at the ———— theatre on ———— of ———— week.

Third "Neglected Wife" Episode Combines Dramatic Action with Real Thrills

(Pathe Serial, Two Reels)

"The Neglected Wife" serial increases in interest with each new episode. This, the third of the series of domestic relations problems, is titled "In the Crucible" and offers not alone strong dramatic tension, but has the element of thrill contained which places it in rank with some of the best offerings presenting this combination of screen entertainment. In this episode Margaret Warner (Ruth Roland) and Kennedy, the attorney, who is slowly drifting away from his wife because Margaret has attracted him, receive anonymous letters threatening exposure if their relations are continued. Kennedy's wife is becoming worried because of her husband's neglect, and prepares to learn the reason why. Margaret has found herself in financial straits and is compelled to leave her rooming house because of her failure to meet her board bill. She is compelled to stop for the night at Salvation Army rooms, and the following day applies for a position at a department store, where she unexpectedly meets with trouble. She is accused of attempted murder. Following the excitement of this scene there is a thrill awaiting for you in the form of an automobile plunging over the side of a high trestle spanning a river. Margaret is taken to the police station and you are left in suspense as to the outcome.

The third episode of "The Neglected Wife" series will be seen on the screen of the ———— theatre on ———— of ———— week.

ADVANCE OFFERINGS OF THE PROGRAMS

Three Stars in Interesting Paramount Releases

Wallace Reid and Myrtle Stedman Appear in "The World Apart," Mining Story Vivian Martin in "Giving Becky a Chance" Klever Komedy

TWO Morosco features, starring three popular players, will be issued on the Paramount program the week of June 4. Wallace Reid and Myrtle Stedman will appear in a mining story called "The



Marguerite Clark in "The Valentine Girl"

World Apart," while Vivian Martin will be seen in a production entitled "Giving Becky a Chance."

Reid has the part of Bob Fulton, young mining superintendent, who saves Rosie, a dance hall girl from the attentions of her employer. She falls in love with him, but the affection is not returned.

In the East Clyde Holt, son of the owner of the mine where Bob is employed, gets into trouble and is sent West to work at the mine. He marries Beth Hoover secretly before he leaves, and she gives him her ring to wear. With the dance hall owner Clyde plans to rob the safe of the mining company, is caught by Bob and after a struggle escapes. Beth comes West, arriving the day of the attempted robbery. She sees Clyde's ring on Bob's finger, and Bob thinking he has killed Clyde tells her so. He falls in love with Beth only to find she is Clyde's wife, just as the latter returns. Eventually Clyde is killed, and the other young people are free to marry.

John Burton, Eugene Pallette, Florence Carpenter and Henry A. Barrows are in the cast.

Vivian Martin in "Giving Becky a Chance" is seen as a poor country girl. Sent to boarding school her school mates take her as a wealthy girl. She is invited to one of their homes, and Tom Fielding, a young doctor, falls in love with her. She keeps up her deception, but is eventually found at her shabby home by Tom. Becky is offered an engagement to dance, accepts and on the last night of her engagement is saved by Tom from the advances of another man. All finally ends happily.

Jack Holt, Jack Richardson, P. H. Sosso and Alice Knowlan are in the supporting cast.

Victor Moore in "Bungalowing," a comedy, outlining the tribulations of the suburbanite, is said to have his most laughable vehicle yet. Paramount-Bray Pictographs, and the Burton Holmes travelogue complete the program.

Herald "Star Spangled Banner" in Film as Stirring Tale

"THE STAR SPANGLED BANNER," a three-reel production from the Thomas A. Edison studios, appears to be a psychological picture of a psychological moment. It deals with a story of life in the American Marine Corps and teaches a lesson in patriotism.

Kleine-Edison-Selig-Essanay have announced its release date June 10, an opportune moment, because during the week of June 10 to 16 the Government is planning a big recruiting drive for the Marine Corps Service.

Naval officials have seen and approved of this picture and have caused it to be known at more than four thousand recruiting stations throughout the United States that it will be released through Kleine-Edison-Selig-Essanay June 10.

K-E-S-E has in mind a comprehensive supply of advertising for exhibitors, and this will be bulwarked by posters, handbills, circulars, lantern slides, store window displays, etc., which the Government will begin distributing June 10 through all of its many recruiting offices.

A regiment of bona fide U. S. Marines assisted in making "The Star Spangled Banner," and this, it is thought, will be an especially strong feature in connection with soliciting bookings.

The U. S. Marine Corps believe that "The Star Spangled Banner" will be a means of greatly stimulating enlistments, and it is now under consideration to place a uniformed member of the Marine Corps in theatres where "The Star Spangled Banner" will be shown.

Review Board Praises Art Drama

The National Board of Review of Motion Pictures, after seeing the Erbograph-Art Drama, "Little Miss Fortune," sent in a special report, in which the picture was praised in the highest possible terms.

Dates of Fairbanks and Pickford Releases Changed

Release dates of the new Mary Pickford and Douglas Fairbanks productions, now being staged at the Lasky studios in California, were changed last week, according to an announcement from Artcraft.

Originally scheduled for release on June 17, the Fairbanks picture, "Wild and Woolly," has been set back a week in order to give more time to the final preparation of the film and its exploitation. This photoplay will therefore be released on June 24.

The forthcoming Mary Pickford picture, a subject of patriotic theme, entitled "The Little American," is also now rapidly nearing completion at the Hollywood studio, under the personal direction of Cecil B. De Mille. Although originally planned for release at a later date, this production will make its first public appearance throughout the country on July 2.

Art Drama Gives Story of Wall Street and Finance

"The Golden God," a story of money lust and its effect on the happiness of two young people, is announced as the next Art Drama release. June 14 is set as the date. Alma Hanlon is starred, while the leading male role is in the hands of Charles Hutchinson.

The plot has been constructed by the author, Robert Hage, with the intention of proving a theme, but that does not detract from its entertainment value according to Apollo officials.

George Woods, the central character, is owner of a garage in a small town near New York, living happily with his wife and daughter. He is employed as a chauffeur by Cyrus Mortan, a millionaire. On moving to the city the environment changes him. On finding a lost wallet of his employer's he takes the money and plunges in the stock market, winning. He returns the money, wins more in the stock market, but as his wealth increases the Golden God draws him away from his wife and daughter. The denouement is said to have remarkable intensity, and the theme evidently warrants the assumption.

First Essanay Western Ready

Trade showings of "Land of Long Shadows," first of the Essanay series of Western dramas, which will be released June 18, are now being given in the K.E.S.E. branches.

Jack Gardner makes his screen debut in this subject. His supporting company includes Ruth King, C. J. Lionel, and Carl Stockdale.

Exteriors of the photodrama were taken in the Canadian Northwest. Essanay promises in this production, which is directed by W. S. Van Dyke, an entirely new yet typical picturization of red-blooded Western life.



Valeska Suratt in Latest William Fox Production "The Slave"

A "Different" Ending to Suratt Film, "The Slave"

Valeska Suratt is seen as Caroline, forelady of a fashion shop, in her newest Fox picture, "The Slave," released June 3.

A rich visitor to the shop, who is twice Caroline's age, proposes to her. That night her brain is in a whirl. As she crawls into bed she takes up "The King's Favorite," a "best seller," which she has read and reread. As she reads, the characters in the book appear before her in the form of those of her daily life. She falls asleep.

Then follows a vivid dream portraying her life as an old man's darling and a slave of luxury. She sees herself setting forth on a continual round of pleasure, with a great warning climax.

Caroline wakes trembling. She gazes out upon the dreary row of tenements. As she eats her sodden breakfast the man comes for his answer. Caroline disregards the dream and says "Yes."

She knew the past, and she dreaded a future like it. What the new future may bring she will chance.

In Miss Suratt's support appear Violet Palmer, Eric Mayne, Dan Mason, and others.

Laughable "Lonesome Luke"

The "Lonesome Luke," two-reel comedy for release on June 17 is considered by the Pathe film committee to be one of the very best comedies that has ever been made. Several members voted it to be the best of the first six "Lukes" to go on the program.

One of the best bits is where Harold Lloyd, as Luke, the plumber, is carrying down a flight of stairs a bath tub inverted over his head and shoulders. Two bears enter the house and make for him. He throws himself flat on the floor with the tub over him and then by crawling along like a giant turtle seeks to escape. In the meantime the bears are pawing at the tub in their efforts to get at him. The cast includes besides Lloyd, "Snub" Pollard, Bebe Daniels, Margaret Joslin, Margaret Nichols and Bud Jamison.

Bluebird Directors Preparing for the Future

Titles of Several Subjects Are Changed Lynn Reynolds Working on Nature Study, "Mr. Opp," and Rupert Julian on "My Mother"

"THE Greater Law" has been decided upon as the title for Bluebird's July 16 release. This attraction has hitherto been referred to under its story-title, "The Code of the Klondyke." Lynn F. Reynolds directed the production, in the Sierra Nevadas, near Truckee, Cal., last winter, and it is sure to be pleasant diversion, in midsummer, to watch Myrtle Gonzalez, George Hernandez, and the other Bluebird photoplayers, as they wade through snow knee-deep in bringing the Alaskan melodrama to screens of the exhibitor.

Mr. Reynolds has just completed another Bluebird, to be changed in title from its original, "Back to the Primitive," before it is released. Santa Cruz Island, in the Pacific, furnished most of the locations, and Miss Gonzalez and Mr. Hernandez again led the Reynolds Players through the acting details of the story. With Arthur Hoyt and Neva Gerber leading, Mr. Reynolds is now at work on "Mr. Opp," another "nature-study" of the sort he specializes in. George Hernandez, Jack Curtis and Geo. Cheesboro are leaders of the support.

Dorothy Phillips has been provided with vehicles for her August and September appearances by Joseph De Grasse and his wife, Ida May Park. "Vengeance of the West" was directed by Mr. De Grasse, and Miss Park is just finishing "The Rescue" for Miss Phillips' use. In both features Lon Chaney and Wm. Stowell are leaders of the supporting company.

Jack Conway has nearly completed "Little Miss Fix-It," in which Ella Hall will be the star, with George Webb, James McCandlass and Lincoln Stedman her chief assistants. Another feature in the making on the West Coast is "My Mother," story by E. J. Clawson, and directed by Rupert Julian. The mother role will be played by Ruby La Fayette, an actress of the old school who, now in her seventy-third year, is having her first experience before the camera.

Before arriving at release date for the above features, Bluebird will distribute (during July) "Fires of Rebellion," directed by Ida May Park, with Dorothy Phillips, the star, July 2; "The Car of Chance," on July 9, in which Franklyn Farnum and Brownie Vernon will be featured, and "The Greater Law" July 16. The June layout of Bluebirds has previously been announced.

Wallace MacDonald in O. Henry Pictures

In the current O. Henry picture among the General Film releases a new male lead is presented with Mildred Manning in "Vanity and Some Sables." Wallace MacDonald, recently seen in Famous Players' productions as juvenile and formerly playing opposite Mary Miles Minter in "Youth's Endearing Charms," has a congenial role as "Kid" Brady. The generous-hearted gangster played by him has several thrills to furnish. One of these is to plant himself in front of an oncoming automobile and leap over the hood at the driver's throat as the first step to a gentle hold-up affair.

It is expected MacDonald will be seen in other O. Henry pictures produced by the Broadway Star Feature Company, all of which are to be furnished with thrills aplenty.

First Thanhouser by Brooke

On June 3 appears "The Amateur Orphan," the first picture made by Van Dyke Brooke for Thanhouser. Gladys Leslie is the featured player, and the supporting cast includes Isabel Vernon, Thomas A. Curran, Jean Armour, Chester Morris, Ray Hallar and Justus Barnes. Agnes C. Johnson, author of many successful screen plays, wrote this subject, and the scenariozing of same hides none of the glamor of the production.

High Class Array of Mutual Features June 4

William Russell in Story of Love and Politics—Many Comics and Interesting Topicals—Gripping "Railroad Raider" Chapter

WILLIAM RUSSELL in "Shackles of Truth" holds first place on the Mutual schedule of June 4. "Shackles of Truth" is described as a virile story of love and politics, dealing with a young man's love for both his mother and his sweetheart, his loyalty to his father's memory and his faithfulness to duty.

"A Leap for Life" is the title of Chapter 9 of "The Railroad Raiders." In this chapter Helen Holmes performs some courageous swimming feats.

On June 4 comes the La Salle comedy, "The Flight That Failed," telling of a proposed elopement that brought many unpleasant complications to the fleeing pair.

"There and Back," the Cub comedy of June 7, featuring George Ovey, shows the many narrow escapes of Jerry, who fell asleep while driving his flivver.

"Good for Evil" is the title of the twelfth chapter of the "Jimmie Dale Alias the Gray Seal" series, scheduled for June 8. In this story Jimmie Dale comes to the rescue of a young man who has robbed to provide for his sick wife and baby.

The four sections of the "Mutual Tours Around the World," released June 3, represent Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." Africa offers pictures of Morocco's chief seaport, Tangier. St. Kitts, an island of the British West Indies completes the places visited on this tour.

"Mutual Weekly" will appear June 6, and besides the news of the week will contain an appeal for the Liberty Loan.

June 7 will be released "Reel Life." It has five sections. "Modern Footwear" explains the making of shoes by machinery. "Bass Fishing in Florida" shows a piscatorial paradise at Lake Poinsette, Fla. "Launching a Life Boat" shows a new device for rapidly getting the boat over the side of the vessel. "Electrical Gardening" illustrates how electrical current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the Dalcroze and Demeny methods are amply illustrated.

The Rays, Legitimate Team, in General Comedies

From musical comedy and vaudeville come Johnny and Emma Ray to create comedies under the auspices of General Film. After a year spent in production a series of one-reel comedies will be released beginning June 11.

The Rays starred for years in their Casey and other sketches such as "A Hot Old Time," "Down the Pike" and "In Society," and are known to theatre-goers from coast to coast.

The first number of their series is entitled "Coughing Higgins." It is directed by Tom MacEvoy. Pictures following are "Casey the Bandmaster" and "Casey the Fireman," releases for June 18 and 25 respectively.

From General Film comes a prediction that Johnny Ray will prove a most refreshing movie comedy character, remarkable for his originality, while Emma Ray, as his foil, will keep up on the screen her clever style as known on the stage. The intention of the Rays to do motion picture work was generally known throughout the country, and eagerness to see them has been manifested in many inquiries asking the date of the first release.

Mollie King Appears Twice on Pathe Program

Is Seen in "Blind Man's Luck" and in Episode of "Double Cross"—Max Linder Comedy, Hitherto Never Shown, Among Other Offerings

A GOLD ROOSTER play, described as another "Kick In," a Max Linder comedy, two strong serial episodes and other features, in all nine releases, totaling sixteen reels, make up Pathe's program for the week of June 10.

Mollie King appears as the star in "Blind Man's Luck," written by George B. Seitz and directed by George Fitzmaurice. "Blind Man's Luck" is described as another fast-action photoplay like "Kick In" and "The Hunting of the Hawk." Earle Foxe is in the supporting cast.

The fifth episode of "The Neglected Wife" serial, in which Ruth Roland stars, is entitled "The Crisis." There is said to be a decided thrill in this episode furnished by Doyle, the disbarred attorney, who blows up the Kennedy houseboat in an attempt to kill the man who brought about his ruin.

Mollie King again appears as a star on this program in "The Face of the Stranger," the thirteenth episode of "Mystery of the Double Cross," produced by Astra under the direction of William Parke. The identity of the Masked Stranger is revealed to Philippa Brewster in this episode. The story develops rapidly and closes with the identity of the girl of the double cross a deeper mystery than ever.

Especially timely is the release by Pathe of "Max Plays Detective," a new two-reel comedy, featuring Max Linder. With the star at present not making pictures, it is felt exhibitors will be more than ordinarily interested in this one. Max is detailed to locate the spies who are signaling from land to submarines at sea, and his unique methods of going about such duties are said to be such as to "bring" any house in convulsion of laughter, so ludicrous are the situations.

Harry Myers and Rosemary Theby also appear in a new comedy.

A Combitone scenic, the International Cartoon and scenic split-reel and Hearst-Pathe News Nos. 48 and 49 complete the program.

Virginia Pearson in "Wrath of Love"

A new photoplay, "Wrath of Love," has been completed by Virginia Pearson. Her characterization is one which she says has been requested in scores of letters from exhibitors and fans recently.

The subject is of modern theme, and allows the star wide scope for exercise of her talents. James Vincent directed the production, which is scheduled for release by Fox in the near future.



Juliette Day Conferring with President Hutchinson About Her New American-Mutual Pictures, En Route to the Coast After Finishing Her Broadway Engagement in "Upstairs and Down"

Unusual Story in World-Brady Release of June 18

An uncommon complication supplied by a blind man who is married to a counterfeit bride and does not discover the deception until several years have elapsed and a child has been born, forms the theme of the World-Brady release for June 18, entitled "The Stolen Paradise," with Ethel Clayton presented in the leading role.

The man, impersonated by Edward Langford, lost his eyesight in rescuing from fire a young woman to whom he thought himself rather strongly attracted. But she was "out for the money," and became the wife of a capitalist, while her girl friend, really in love with the blind man, readily assented to the plan that she should substitute herself at the altar.

At this point the author has steered away from the stereotyped happy ending. An operation is performed on the blind man in the absence of his wife. She returns, and he sees he has been lavishing his affections on a girl who has been nothing in his life.

Naturally, as men go, the husband begins to play around, the more so as the other woman—the one who married for money—comes along with an inviting air, and the capitalist spouse finds it out, and things begin to happen in almost tragic profusion.

Young Stranger to Film as Star of Hoyt Comedies

Selig announces the appearance of a new star, Amy Leah Dennis to appear in the Hoyt comedies released in K-E-S-E.

It is claimed by the Selig Company that Miss Dennis is the youngest of the motion picture stars, her age being given as sixteen. She will appear in every one of the ten or more Hoyt subjects, each of which will be two reels in length. The first "A Hole in the Ground" is released May 28.

Miss Dennis is said to have appeared in Broadway theatrical attractions, and to have been engaged by William N. Selig after he had seen her legitimate work. Others in the cast of the Hoyt comedies are James Harris and William Fables. J. A. Richmond is director.

On June 11 will be presented "A Brass Monkey"; on June 25, "A Day and a Night" and on July 9, "A Rag Baby."

"The Moth" Next Production of Norma Talmadge

A drama of society life, abounding in emotional possibilities, is the description given by the producers of Norma Talmadge's next picture under the management of Joseph M. Schenck. It has been titled "The Moth," and Miss Talmadge is busy at her studio directing the details of the drama.

The story tells of Lucy Gillam, a spoiled young heiress married to a man of blue blood, but a worthless spendthrift. Cocktails and flirtations fail to make life worth while to the Moth, but she finally becomes infatuated with a soldier of fortune. Events progress, and her husband, in breaking with an inamorata, gets into trouble when she soots herself. A dramatic climax is said to ensue.

Trio of Metro Stars in Four June Releases

Viola Dana Appears in Two Pictures—Harold Lockwood and Ethel Barrymore in Big Features—Wide Variety in Themes Noteworthy

ETHEL BARRYMORE, Viola Dana and Harold Lockwood are the stars represented in four plays, which will be released by Metro during June. Miss Dana appears in two releases.

Her first appearance will be in "Lady Barnacle," scheduled for June 4. This is from the pen of Edgar Franklin.

Lakshima, the daughter of the Maharajah Bahartari, attempts suicide on account of a shattered romance, and is saved by George Morling, an American traveling in India. She elects to become the slave of the American, who is engaged to a girl of his own country, and who is greatly embarrassed by the Hindoo maiden's decision.

The scene shifts from the Orient to the United States, and many exciting events take place before the matter is finally straightened out, and Lakshima attains her heart's desire.

Henry Hallam, Marie Adell and Ricca Allen have prominent parts. John H. Collins is credited with the direction.

Harold Lockwood is seen on June 11 in "The Haunted Pajamas." The story is of a young New York clubman, who sent a friend in China a box of the cheapest of cigars by mistake. In return the clubman receives a pair of pajamas, made of bewitched silk. Any one wearing them is suddenly transformed into some one, and all sorts of complications ensue. Carmel Myers appears opposite the star.

In "The Greatest Power" Ethel Barrymore has a war time photodrama. Interested in chemistry, Miss Barrymore as Mirian Monroe discovers the most powerful explosive yet known. This she is shown can be used as a method of stopping future wars. The play is said to breathe a fine spirit of patriotism and stirring scenes abound.

William B. Davidson is leading man. Harry S. Northrup, Frank Currier, Cecil Owen, W. W. Black, Fred Truesdale, W. M. Armstrong and Redfield Clark round out the cast.



Carmel Myers, Metro Star Supporting Harold Lockwood in "The Haunted Pajamas"

An elaboration of Willard Mack's playlet, "The Dream Girl," has been made by June Mathis, and will be released on the Metro Program on June 25, under the title of "Aladdin's Other Lamp." Viola Dana appears as the star in this delightful photoplay. As the drudge of a boarding-house in a seacoast village, Miss Dana has a role entirely different from any in which she has previously appeared. She has but one desire in life, and that is to find her mother, from whom she has been stolen in infancy.

The finding of a miracle working lamp brings the power to perform wonderful feats. She finds her mother, and also happiness in love.

Augustus Phillips, Robert Walker, Henry Hallam and Ricca Allen are members of the cast.

Reopening Triangle-Fine Arts Studio

Wide interest among Southern California motion picture folk has been aroused by the announcement that the Triangle-Fine Arts studio in Hollywood soon is to be reopened on a large scale. The studio formerly employed hundreds of performers, to say nothing of a large force of mechanics, clerks and laborers, and the news that it will become active again is welcome in many quarters.

Recent additions to the Fine Arts studios at Hollywood have put that plant in excellent shape to take on a new lease of life under a new regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are to be utilized for forthcoming releases. On either side of the scene dock is a runway leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their destinations.

The new light studio just completed at the northern end of the property is said to be up to the minute in every particular.

Jimmie Dale as Pierrot

Too many Pierrots and Pierrettes cause the complications in "A Rogue's Defeat," the eleventh story of the "Jimmie Dale Alias the Gray Seal" series, released by Mutual on June 1.

It was a masquerade ball that called out all the similar impersonations. Jimmie Dale decided to represent Pierrot as a partner of Marie LaSalle as Pierrette. Through one of the maids the pretender and the woman in black learn the plans and decide to be another Pierrot and Pierrette.

Jimmie's faithful but unknown friend, the Tocsin, comes to his rescue, however, and when the costume is sent from the costumers it contains a warning from the Tocsin that there will be similar masqueraders at the dance. Hence, when the pretender attempts to kidnap Marie he discovers that the Pierrette he has captured is his own partner, the woman in black.

Film Specialties

Discovers Wonderful Genius in Nick of Time

J. F. Leventhal, Now Producer of "Animated Blue-Prints" for Bray Pictographs, Almost Lost Job Because of "Failure" as Comic Artist

TRUE stories are often stranger than fiction and this is one of them. About two years ago J. F. Leventhal insisted on entering the movies via Bray cartoons. Architect's draughtsman was not a thrilling enough occupation for an ambitious young man, and he "deserted" for more excitement. But it was soon discovered his animated "cartoons" were about as funny as rain at a picnic. Then fate intervened in the form of an idea, plus the pluck to work it out.

Mr. Leventhal is now one of Mr. Bray's proudest supporters. It is he, who constructs in the twinkling of an eye anything from a submarine to the Hell Gate Bridge. He can take a series of architect's "blue prints" and animate them in a few moments on the screen into magnificent completed structures, months, perhaps years before the structures are actually built.

In collaboration with Waldemar Kaempfert, editor of Popular Science Monthly, he shows, in diagramatic form, combinations of structures, or structures "cut through" so as to show the inside and outside both at the same time, and does anything else that the genius of a true inventor of a new art can devise for entertainment and instruction.

When our new submarine destroyers are invented, if the censor does not object, he will show them to us in action, even while they are still merely plans "on paper."

Gaumont Featurettes for Week of June 11 from Mutual

THE great admiration of the United States for France in the present war will make doubly interesting Gaumont's "Tours Around the Word," No. 32, released through Mutual June 12. The wonderful castle and grounds at Versailles is one of the beauty spots of the world. Its historic interest is great. The story of Marie Antoinette is well known in America. Other pictures shown are Capri, Italy, the picturesque island south of Naples, and Antigua, an island of the British West Indies.

The second Gaumont single-reel to be released this week is Mutual Weekly No. 128, which reaches the screen June 13. It will contain the usual assortment of patriotic news pictures, as well as other events of importance.

"Reel Life" No. 59 is released June 14. Its longest section is devoted to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. The spectator is taken through the various departments and shown the machine-like precision of all the work. "How Big Guns Are Moved" is a section that makes most timely pictures. It shows the moving of a 70-ton gun which is to protect a port on the Pacific coast. A third section is devoted to the hemp industry of rural Roumania, with archaic, Old World methods. The reel concludes with a picture of the koala, or eucalyptus bear. This strange little creature, an inhabitant of Australia, combines certain features of the rabbit, bear and kangaroo, resembling all to some degree, yet fully descriptive of all.

Mystery of War Beat Solved

When patrons of the Strand theatre, New York, saw pictures of the fleet of American torpedo destroyers on the screen the same day the news of their reaching European waters reached this country through the newspapers, it looked like a "fake." The pictures were bona fide, however, from the Cinema News Syndicate, the prints having been made and held until the "censor" released the publication of the news, simultaneously in the press and on the screen.

Pathe News Shows Boy Troops

An especially interesting feature of Hearst-Pathe News, No. 41, is the Culver School Boys' "Black Troop" cavalry drill, showing fine horsemanship and bayonet practice. The Kentucky Derby, at Churchill Downs, Louisville, and other war news, fill a reel brim full of interest and variety of subjects.

Selig World Library Important Addition to Specialties

The Selig-World Library, issued each week through General Film has replaced the Selig-Tribune weekly, with carefully edited "always timely" specialties—by which we mean subjects appealing to special classes of patrons. Issue No. 3 will present several particularly interesting and instructive subjects. The Ainos of Japan, remarkable for their excessive hairiness, were probably the first inhabitants of Japan, after the cave dwellers. Many quaint dances and ceremonies remain to them since their first migration from Siberia. They occupy the northern end of Japan, and exist by hunting and fishing.

American ruins, particularly the missions of San Antonio, Tex., are of educational interest. The Alamo is famous in the history of the Lone Star state, and over it the flag always flies. Within these walls less than two hundred men withstood the siege of six thousand for ten days.

Locations from which famous paintings have been made, include the cloistered walk at Amalfi, Italy. Many artists have attempted to catch upon their canvases the exquisite colorings of the terraced city, set crescent-wise on the Gulf of Salerno. The Matterhorn, most famed of Alpine crags, is another most impressive subject, and the balance go to make a good film.

Fourteen Patriotic Punches

Fourteen "all-patriotic" current events are recorded in the latest release of Universal Current Events, with titles calculated to stir the most sluggish blood to fever heat of fervor. This release of May 19 has the real punches in it, fourteen, count 'em.



J. F. Leventhal and a Few of His Animated Blue Prints (Bray-Pictographs)

HOW PICTURES ARE BOOKING

Universal Screen Magazine

Many subjects of more than usual interest are found in the current issue of the Universal Screen Magazine. Every effort is made to furnish only subjects which have an appeal to all classes and which will be received with favor by audiences in large and small theatres.

This week's issue leads off with an exceptionally instructive subject showing how a bronze statue is made. Allen C. Newman, the noted sculptor, is shown at work on his famous bronze figure, "The Hiker." No phase of this little known industry has escaped the omnipotent eye of the camera.

Some wonderful pictures of the historic Virginia Dare caverns of Virginia are shown as they were reproduced for the American Museum of Natural History. Another subject of timely interest shows the preparedness measures taken by the New York Police Department in patrolling the harbors. Close studies of the strange fish in the New York Aquarium has a particular appeal for children and will prove instructive to grown ups too.

Holmes Travelers Still in Java

In the seventieth of the series of weekly trips around the world, which Burton Holmes is conducting for Paramount, he takes his fellow-journeyers to "Surabaya—the Busy Burg of Java." Surabaya is the busiest headquarters of the Dutch in the Far East. Here the white-clothed white man from Holland has established the commercial metropolis of the Dutch East Indies; here one sees the evidences of "big business," and finds satisfaction in traversing the Broadway of Surabaya, and it is also evident that small business is done in a small way. This is not at all astonishing when you stop to consider that Java is larger than the State of New York, and that it has a population of thirty-two millions of people. Of these there are thousands of Chinese, who thrive in Java in every branch of business.

Pathe Cameraman Quick on Job

News gathering for pictures is not always the surest thing you know, as one of Pathe's cameramen discovered, recently, when he went by train and stage all the way from Los Angeles to the Roosevelt Dam to "catch" an Indian "war dance" that was scheduled to be "wonderful"

When he got there he found a regular American frame-up, "no money, no dance." The few poor specimens of Indian humanity were far from up to "Pathe standard." Furthermore, a Pathe news representative could not be so easily stumped, and when he discovered that the great dam was overflowing for the second time in its history, with 125,000 gallons a minute over the spillway, he felt amply repaid for his long trip on securing some most spectacular pictures.

Los Angeles Houses Taking Big Productions for Long Runs

"WITHIN THE LAW," the Vitagraph feature, has just finished a successful two weeks' run at Tally's Broadway, Los Angeles.

The Isis theatre, a Los Angeles Spring street house, has contracted for third run Christie Comedies. The Palace, on seventh street, has first run, and the Portala, on Main street, second run.

The first Metro special de luxe attraction, "The Call of Her People," starring Ethel Barrymore, was shown at the Symphony, on Broadway, Los Angeles, during the week of May 27 to unprecedented good business.

The Superba theatre, Los Angeles, known as "the home of Bluebirds," has contracted for Nestor Comedies, one release a week.

The Burbank theatre, Los Angeles, which recently changed from a legitimate house to vaudeville and motion pictures, has booked the William Russell American Mutual subject, "High Play," as their second feature, the opening bill being "Whose Wife," which stars Gail Kane.

C. G. Orr, owner of the Lyric theatre, Santa Ana, California, was a visitor at several Los Angeles theatres and exchanges during the past week.

Mr. and Mrs. Sinks of the Airdome, a new house at Yuma, Arizona, were in Los Angeles this week, seeking equipment and making arrangements for bookings.

T. & D. Circuit Takes Official War Pictures

Pathe announces that the Official British Government War Pictures in seven two-reel episodes have been booked by the Turner and Dahnken Circuit of California at a record price. The pictures will be shown seven days in San Francisco, four days in Oakland, three days in San Jose, three days in Berkeley, three days in Stockton, three days in Reno, four days in Sacramento, two days in Watsonville, two days in Hanford, and two days in Richmond.

Record for Bluebirds

According to reports from London, Ont., five out of seven exhibitors are running Bluebirds regularly.



Alice Joyce and Harry Morey Rehearsing a Scene for Vitagraph's "Within the Law," Under Direction of William P. S. Earle

Thousands Flock to See Late Official War Film

Record crowds attended the first showing of "The Tanks at the Battle of the Ancre," latest of the Official British Government War Pictures, at the Strand theatre, New York, the week of May 20.

Eleven thousand admissions were clicked off on Sunday, first day of the run. An extra thousand was added to this number on Monday, and it was estimated that several thousand more were turned away. Beginning Wednesday Harold Edel, managing director, gave an extra morning performance each day, starting at ten o'clock instead of noon.

All Ossining, N. Y., Theatres Run Paramounts

All three houses in the city of Ossining, N. Y., are now running Paramount Pictures. The Parthenon, the Alhambra and Rowe's theatre are the houses in this little town of ten thousand population. Notwithstanding the fact that three houses is a large number for a town so small as this, Paramount Pictures have been sold to all of them, each house showing two features a week. The single reel subjects are also shown in the town.

"Heroic France" Closes Long Chicago Run

After six weeks of a record run, the war scenes film, "Heroic France," closed at the Bandbox theatre, Chicago, on May 20. Jack Haag, the manager, was congratulated by Major General Barnett, of the Marine Corps, for the aid he gave in recruiting while running the film.

Half Hundred New Contracts

The Wm. L. Sherry Feature Film Co., distributors of Paramount Pictures in New York, have added fifty-two new members of the Paramount family, all of which exhibitors have signed long-term contracts for the showing of Paramount Pictures in their respective theatres.

IN THE STATE RIGHTS FIELD

Brenon Directing Film of Russia's Revolt

Monk Iliodor to Have Prominent Part—Special Arrangements Made for Production with Selznick—"Downfall of the Romanoffs" Is Title

THE Iliodor Picture Corporation, recently chartered at Albany, has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a drama of the Russian revolution, which will be presented in a few weeks as a state rights attraction.

This drama is being made under the title "The Downfall of the Romanoffs" and Iliodor, the fugitive monk, who was the spiritual adviser of the Czar Nicholas is the featured player.

Iliodor's own story of the intrigues and scandals of the Russian court, is now appearing in more than three hundred daily newspapers throughout the United States.

"The Downfall of the Romanoffs" has been under way at Mr. Brenon's New Jersey Studios for the past two weeks. It will be rushed to speedy completion.

The consent of the directors of the Herbert Brenon Film Corporation and of Lewis J. Selznick was obtained after much persuasion, but the directors now realize the importance of the deal.

Iliodor, as the featured figure in this tremendous panorama of a nation's downfall, has figured in every newspaper in America for the past six months. His last publicity was when he engaged in litigation with one of the popular monthly magazines to regain possession of his manuscripts in a series of articles exposing the intrigues of the Russian court.

Immediately after effecting a settlement with the magazine, a struggle began between two of the important Yiddish daily newspapers in New York, each claiming rights to his story.

Alexander Beyfuss is president of the Iliodor Company; E. Schay is secretary and treasurer, and John M. Zwicki and J. Deshan are directors. The offices of the company are on the fourteenth floor at 729 Seventh avenue, New York City.

Attractive Prologue for Showing of "Bar Sinister"

An elaborately staged prologue is a feature of the Broadway run of "The Bar Sinister" which is controlled by Frank Hall. This tends to plunge the audience deep into the atmosphere of the play and to make them susceptible to the charm of the characters.

In arranging the prologue Mr. Hall took advantage of many novel features of the story. Aided by artists from the Lee Lash Studios, audiences are introduced to a scenic reproduction of a turpentine forest. In the background is seen the home of the owner of the turpentine "still" while in the foreground, around the door of a typical Southern negro cabin, the old characters of the drama gather to join in the signing of Southern melodies.

The scene opens in the warm red glow of the setting sun and changes to silvery moonlight as the prologue ends and Edgar Lewis's beautiful picture begins to unfold its intensely interesting story.

Rights to Graphic Film Sold in Several Territories

Graphic Features, controlling the five-act Marie Shotwell feature, "The Woman and the Beast," announce the sale of the New York State and Northern New Jersey rights to Lenox Film Corporation, with offices in the Leavitt Building on Forty-sixth street, New York City. The Lenox also own New York State on the first picture in which Miss Shotwell appeared, "The Witching Hour." Julius Levine, president of the Lenox, closed the deal on behalf of his firm.

The Globe Feature Film Corporation of Boston, of which Harry G. Segal is general manager, have secured the New England states on the same subject, during the past week.

Five prints will be used in New York, and three in Boston, according to an official of the Graphic Features, who are now located in their new offices in the Candler Building, 220 West Forty-second street, New York City.

TO THE EXHIBITOR:

¶ Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

¶ We have this information for you. *complete* and *ready*.

¶ Drop us a postal: and *by return mail* we will give you the *buyer's name and address. our review. the cast,* and other *valuable* and *up-to-the-minute* information. For the name of any state rights picture refer to our release page — "State Rights Releases—Current and Coming."

Coast Reports Far from Optimistic

Reports from the Pacific Coast and particularly San Francisco, as to the receptions being given big special attractions have a decidedly blue tinge. Independent buyers find it difficult to place the blame for the quiet tone of the field, but are inclined to attribute it to the uncertainty surrounding war conditions.

One big state rights buyer, interviewed by a representative of MOTION PICTURE NEWS, declared: "The first run situation in San Francisco for big pictures is certainly far from optimistic. However, I am one of those who look for a return to normal conditions in a very short space of time. There is no particular cause that we can blame at present, and it is for that reason that I am inclined to believe that present quiet condition cannot last long."

Other state rights buyers held to the same opinion. "Twenty Thousand Leagues Under the Sea" is the only big picture that has apparently not felt the effect of the slump, the underwater production having just turned the third week of its run.

"The Barrier" Attracting Many Big Exhibitors

With the reorganization of the Lewis J. Selznick exchanges practically completed, great progress was made last week in the distribution of Rex Beach's production of "The Barrier." More than $12,000 worth of bookings were made the first three days last week, with contracts ready to sign a number of other important engagements.

Among the bookings closed last week for seven days or more were the Mall and Alhambra in Cleveland; Clinton Square in Albany; Garden theatre in Washington, D. C.; Columbia in Pittsburgh and others.

J. Frank Brockliss, who has control of the foreign rights to "The Barrier," closed bookings for Canada and Australia; and, in the New York district, the demand for dates indicates that every first-class house in Greater New York will play the picture before the end of the summer.

Buys Bernhardt Film for Eastern Canada

Don McRae, manager and proprietor of the Empire theatre, Halifax, claims to be the first Maritime Provinces exhibitor to bring a picture into Eastern Canadian territory on the state rights basis. He recently closed negotiations with the Regal Films, Limited, for the "Mothers of France" production, featuring Mme. Sarah Bernhardt, and has purchased the field outright, with a promise of releasing it there within a very short time. It is felt that this action by Mr. McRae will stimulate the state rights movement in the Maritime Provinces, and open the door for some of the other big productions, which are not being taken there.

Concrete Examples Given of Territorial Inconsistencies

Joseph F. Lee, of Metro Exchange, Points Out Way Toward Improvement—Producer Must Anticipate Censor—Countrywide Revision Essential to Efficiency

MOTION PICTURE NEWS continues to receive warm expressions of approval from both territorial buyers and manufacturers for the independent market on its plan to properly map the country's territorial divisions.

"One of the most constructive moves ever started by a trade publication," was one of the declarations of approval from Harry Charhas, the Cleveland distributor. "You can be sure that the independent exchange men will be with you strong in this move, and will co-operate to the limit in laying out a territorial map that will give the manufacturers one hundred per cent. distribution and the exchanges an opportunity to secure proper returns."

Joseph F. Lee, of the New York Metro Exchange, offers some pertinent suggestions as a means to this end, in the following interview:

"There isn't a reason in the wide world," said Mr. Lee, without resorting to preliminary remarks, "why the country cannot be efficiently divided into logical state rights' territory—not for the benefit of the few, but for the good of all. It is inconceivable to me why this phase of the industry has not been given more attention. At its door lies the root of much of the evil existing today in this field, which is destined, I believe, to be one of the greatest branches of the motion picture industry.

"One of the outstanding inconsistencies which has been brought home to more than one interested in this branch of the industry is found in the New England territory, comprising Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. Of course, there is no definite rule which says that this particular division should stand as it is, but the buyers and sellers in their transactions have decreed it so in practice, thereby establishing a precedent which has been and is followed today.

"There are very good reasons for keeping this territory intact, and there are very good reasons why it should be divided, and this is the matter that should be straightened out and systematized. The happy medium should be found. Take, for example, the city of Stamford, Conn. Is there any reason why the exhibitor here should not book from New York, which is the logical distributing point from the standpoint of distance? But the exhibitor books from Boston, which is many more miles from Stamford than it is from New York.

"On the other hand," continues Mr. Lee, "if Connecticut were taken from this territory it would leave a big gap which would be impossible to fill in order that the territory might remain on the given percentage basis as decreed by precedent. In short, the territory would be so depreciated as to render it next to worthless unless the entire country were proportionately divided as to balance the scales. In a word, the MOTION PICTURE NEWS has the only plan which can be effectively applied—namely, to systematically map out the United States, and eventually the world, so as to render justice to all and privileges to none.

"Get to the root of the evil, go back to the beginning. It would be impossible to change this one condition without serious detriment to that territory. Therefore this territory is set off in the only way possible under the present system, and must stand unless a country-wide revision is made. The producer suffers, the buyer suffers, and the exhibitor suffers, so it is time to get back of this movement and push.

"The New England territory is only an example. The same reasoning applies to all others where betterment in conditions is needed. On a 100 per cent. production the producer of today expects in the neighborhood of 7 per cent. to come from this territory. It is perfectly obvious then that if Connecticut were taken from the territory this 7 per cent. could not be realized. But if the producer would lower his figure of percentage and the difference between it and 7 be added to another territory which had been proportionately increased by the proposed division, there isn't a reason in the world why Connecticut could not be withdrawn and added, let us say, to New York, without visiting injustice on the New England territory. By this reasoning we come back to the initial purpose a country-wide revision of territorial divisions.

"In my talks with different members of the industry," continued Mr. Lee, "I have had a number of them hint indirectly that when the producer is planning the distribution of his product, he bases his territorial divisions on population. This would never do, and I will tell you why.

"Any one who suggests such a move has failed to take into consideration that we have a large part of the country lying below the Mason and Dixon line, and that when we get below that line we have two distinct peoples to consider. If we stop and think, can we possibly reconcile the receipts from a 1,000,000 population, let us say, in New York, and the same number in the South? It's not impossible, but it is improbable and contrary to all results obtained in the past. Is this not enough to 'knock in the head' this argument?

The New England territory would not suffer, but the exhibitor in Connecticut would benefit greatly by a change which would neither detract nor add to the burden of any, in respect to the outlay of money. It would effect a fair exchange, at the same time offering invaluable assistance in the way of convenience to the exhibitor."

Mr. Lee takes the New England territory as an example, not that it is in worse condition than others, but because he is intimately acquainted with its every phase from the state rights' man's standpoint.

"This step is going to take time," said Mr. Lee, "but it has got to come, and can only come with the co-operation of producer, buyer, and exhibitor.

"As to the state rights' pictures themselves," continues Mr. Lee, "there is much that can be said and much more that can be done in the way of bettering conditions. Think of the trouble that could be saved to the producer, the buyer, and especially to the exhibitor, the mainspring of it all, if the man behind the scenario, the producer who buys it, and the director who visualizes it on the screen were to get together, compare notes, get this one's opinion and that one's opinion on the advisability of depicting this scene or that scene; ask themselves the question, 'How will it be received by the public; is there anything contained which will offend in any way morals of their neighbors; has it a heart interest for all and a blush for none?'—in a word, be their own censors. Wouldn't there be a lot of trouble saved if these few preliminary steps were taken? Censorship plays an important part in this field and the sooner the producer realizes this the sooner all concerned will benefit.

NINE EXCHANGES OUT OF TEN CONSULT THE "NEWS"

MOTION PICTURE NEWS meets all the requirements of exchangemen as a live, up-to-date "clearing house" for the latest news of the film industry, according to E. J. McCarthy, president of the McCarthy Film Service Exchange, Syracuse, N. Y. Mr. McCarthy, who expects to close deals for a number of important state rights productions shortly, says:

"The 'News' is always authentic. Nine out of ten exchanges consult the publication for their information of the trade, knowing that it is reliable. As an advertising medium it is away in advance of other papers in the industry."

Public Will Pay Big Price to See Best Pictures

Frank Hall, who in spite of his activities as a state rights seller and an exchangeman, classes himself first of all as an exhibitor, says that he welcomes special productions like "The Bar Sinister," "The Whip," "Civilization," "Joan the Woman," as opportunities to keep his theatres in the de luxe class, and thereby justify himself with the public in demanding fair admission prices.

Frohman Plan of Service to Buyers in Effect

Jesse L. Goldburg in Charge of Special Department Starts Three Months' Tour to Assist State Right Buyers in Booking and Exhibiting

IN conformity with the recently adopted policy of The Frohman Amusement Corporation to assist the State Rights Buyers of super features produced by that company, President William L. Sherrill announces the completion of his plans in that direction, whereby he is now prepared to put into active effect a practical and technical assistance in the matter of exhibition of the Frohman Corporation's productions.

"I have been working on a detailed plan ever since the completion of our last production, 'God's Man,'" said Mr. Sherrill, "and our Service Department commences operations beginning with that production. For this special Service Department we have engaged Jesse L. Goldburg.

"As a part of our plan of operations, Mr. Goldburg has left on an extended tour of the United States, planning to stop off at exchange centers in the largest cities. He will interview all of the reputable and responsible State Rights Buyers in each of these cities, essentially for the purpose of discussing in general methods of booking and exhibition and to render such other assistance as may be requested of him.

"I think that a special individual attention and devotion of new ideas is necessary for the proper and successful handling of our product, consequently the Frohman Service Department is to keep abreast and a step or two ahead with ideas, working at all times in harmony between this office and our clientele of purchasers. Thus it may readily be seen that conforming with our motto: 'Service to the State Rights Buyers,' every Frohman release is to receive its own individual and special attention from our Service Department.

"Mr. Goldburg's trip will extend over the better part of the next three months. He will be kept constantly advised of the progress in our production department and our plans with respect to forthcoming productions, the details of which I am not prepared to give publicity at this time excepting to say that we have selected a story and are giving it a treatment and a cast which form a most unusual and exceptional combination.

"Mr. Goldburg's office will be to assist not alone the purchasers of 'God's Man' and other Frohman productions, but also to prepare for and to let them have every benefit and idea for exploitation at his command for all productions of the future."



A Bit of Anderson Photography From a Williamson Picture

Exhibitors Commend Standard Film for High Class Service

GENERAL commendation of the system of service given by the Standard Film Corporation of Kansas City is contained in letters which this firm has received recently from many exhibitors. Standard is distributor of Art Dramas in Kansas, Missouri, Iowa, Nebraska and several other states.

The manager of the Savoy theatre, St. Joseph, Mo., is quoted as follows:

"Art Dramas are really too good to run during the week, and as soon as I can make an opening I am surely going to play them on Sundays. I do not care to praise one production or any company, but if Art Dramas can keep up this kind of pictures it will surely be great."

The manager of the Columbia theatre, Kansas City, Mo., says this in his letter:

"I feel it my duty to inform you of the pleasure I have every time I show an Art Drama in my theatre. Thursday it poured rain. I had the pleasure of seeing a great attendance. Friday, more rain than ever, and still greater crowds. The drawing power of your pictures surely has been demonstrated during this inclement weather, and there is no other program I know of that gives me the assured feeling that there will always be a profit."

The Grand theatre, Chanute, Kansas, reports as follows:

"I have often written to different film exchanges in an attempt to get better service, but I have never taken the time to thank and congratulate them on sending me good service. After seeing the first two Art Dramas I have run I cannot help congratulating you."

Many other letters written in similar vein have been received by Standard.



Anna Lehr, in "Parentage"

Kansas Passes "Sin Woman"

Announcement was made last week by W. A. Bach, sales manager for M. H. Hoffman, Inc., that the first George Backer production, "The Sin Woman," has been passed without eliminations in Kansas.

This fact is regarded as significant because of the strict censorship regime in that state. The second Backer picture is to be begun within a few days.

Lawhead Is General Agent for "Submarine Eye"

Rex O. Lawhead has left New York to act as general representative for the Williamson Brothers. He will handle "The Submarine Eye" throughout the Middle West states, with headquarters in Chicago.

En route he stopped in Detroit and gave a private showing of the picture to a selected list of exhibitors. The Detroit showmen were enthusiastic over the production, and written expressions of their opinions have been received at the New York office of the Williamson Brothers.

Lawhead handled "The Williamson Brothers' Submarine Expedition Pictures," the first underwater films shown in America.

Hoffman Offices in Throes of Busy Season

Prints of "Who Knows," the Bernstein production, have arrived at the M. H. Hoffman offices, and a trade screening will shortly be given of that subject. Preparations are being made for the second Backer production also.

"Humility," first of "The Seven Cardinal Virtues," has been completed, and a print of the picture is expected to reach the East any day. Following this will come "Loyalty," "Chastity," "Justice," "Truth," "Courage," and "Honesty."

This is a series in which the pictures are not dependent on one another. Each is said to contain a dramatic story which is away from the idea of preachment.

To Handle Ivan Film in Northern New York

Thomas Dooley, who up to May 1 of this year was New York upstate manager for the General Film Company, has established his own exchange under the name of the Super Film Attractions, at 455 South Warren street, Syracuse, N. Y., the same location where the General Flim Company was formerly situated.

Super Film Attractions are sole distributors of Ivan Film Productions upstate.



First Glimpses at Herbert Brenon Production for Selznick Pictures "The Lone Wolf"

Moss Finishes "One Hour"—First Showing June 11

After four months in preparation and exploitation, "One Hour" has been finished by B. S. Moss, and is now in course of editing by John S. Lopez, preliminary to its initial release on June 11 at the Moss theatres around New York. A trade showing is now being arranged.

"One Hour" is a sequel to "Three Weeks" and "One Day" of the Elinor Glyn series. Zena Keefe and Alan Hall co-star have capable supporting cast.

In his effort to make "One Hour" a proposition worthy of the attention of the industry's foremost state right buyers, Mr. Moss states he has made an outlay that has cut into five figures and he feels that he has turned out a picture that will boost his stock immeasurably.

Hatch Buys "Submarine Eye" for New Jersey

In line with their policy of dealing with experienced showmen, the Williamson Brothers, producers of "The Submarine Eye," announce that they have sold the New Jersey rights of their underwater drama to the J. Frank Hatch Film Company, of 284 Market street, Newark.

Mr. Hatch has the reputation of being one of the biggest and most successful showmen in the country. He has fathered the motordrome portable track for racing, has operated film exchanges in Cleveland and has operated film exchanges in Cleveland and Pittsburgh, and other big ventures.

Selznick Buys King-Bees for New York State

New York state rights to King-Bee comedies have been acquired by Lewis J. Selznick whose activities in buying many big features of late have attracted attention.

"There is a tremendous demand in the open market for really good comedies" said Selznick "and these King-Bee productions are just what exhibitors are clamoring for. I have seen the first three pictures and they are great."

Says Average Producer Misdirects Advertising

Frank J. Seng, "Parentage" Investor, Declares Money Is Wasted in Ads Which Are Vague and Do Not Let Exhibitors Know Points of Film

"THE average producer doesn't advertise his picture right," says Frank J. Seng, who is recognized as one of the most conservative moving picture men in the country, and who recently invested in "Parentage," which will be shown to state right buyers in about two weeks' time.

"In glancing over one of the trade papers last week I was amazed at the display in full-page advertisements by producers, and, with but one or two exceptions, not one of them informed the exhibitor or the state rights buyer about the picture which was being advertised, or gave him any idea of the plot and the real merits of the production," he continues.

"As I glanced over the pages I saw one big advertisement which notified the trade that a picture which was being released by one big company was full of "beauty and charm," and that it was much better than their last big feature. Now, that means nothing to the prospective buyer, for it tells him nothing, and yet that firm paid probably two hundred dollars to say it.

"Another mistake the producer makes is in spending great sums to tell us what Sam Jones thought of the picture way out in some unearthly place the majority of us never heard of, much less know its location. The average exhibitor doesn't care what sort of a hit a picture made in Spokane. He is only interested in whether that picture is the kind of a production that he wants to book for his house, and if it is the sort of production that will please his patrons. Audiences differ, and the production that goes big in his theatre may fail miserably in another territory.

"What the exhibitor wants to know is the story of the play; the cast and whether the photography is good. He is also interested in the possibilities the picture has for sound advertising and good, dignified publicity in addition to a good title. If a picture has these qualifications it is bound to be a success with his audiences.

"The exhibitor today wants good pictures, and it doesn't matter a great deal who is in the cast if the picture itself is what he thinks his audience wants to see. I think this was manifested in 'The Barrier,' 'The Bar Sinister' and 'The Manxman.' It is such productions which have made the open market. I know, because I was the first exhibitor in this country to go into the open market for my pictures."

Feature Film Office Opens Under Kahn

Mike Kahn, for the past two years connected with the Universal Film Company's Milwaukee office as booking manager, has severed his connection with that organization and on May 28 will open a feature film office on the fourth floor of the Toy Building.

The Quality Film Service is the title his organization will go under, and he will make a specialty of a commercial service of one, two and three-reelers, together with five-reel state right features.

Another King-Bee Ready

Early in June King-Bee's third comedy, with Billy West as the chief merrymaker, will be released. Ethel Burton, Babe Hardy, Leo White and other well-known players are announced as being in the cast.

The plot and its resultant action are cast around a bakery, and the farcical complications that ensue are said to well maintain the standard of the two previous releases. State right buyers are reported bidding in lively fashion for these comedies.

Sun Projection Room a Model

Beautifully appointed, and with accommodations for sixty, the Sun projecting room, 218 West Forty-second street, New York, is announced as ready for patronage under the management of Sam Erfus.

Studio Work on "The Auction Block" Ended

With the exception of one scene, which will be taken in the steel mills of Pittsburgh, "The Auction Block," second production of the Rex Beach Pictures Company is complete. Director Trimble will shortly start his task of cutting and titling the picture which will be ready for release September 1.

The big gambling house scene, showing a raid, was the last scene to be filmed in the East. This is one of a number of promised sensational views. An exact reproduction of the Ziegfield "Midnight Frolic," with the show going on and an audience present is another big scene, while is presented also a view of a chorus girl dinner given by a Pittsburgh millionaire which reveals New York's fast set at its merriest. In the gambling house raid realism is said to be carried to the furthest, and a score or more of "strike breakers" engaged in a rough and tumble fight sustained broken heads and other injuries.

A phase of "The Auction Block" which it is felt will cause unusual interest is that a number of the characters are famous Broadway figures—for instance, the theatrical manager in the picturre is a thinly disguised impersonation of Flo. Ziegfield, while another character is modeled after the late "Diamond Jim" Brady. Another prominent character is founded on a Pittsburgh millionaire, who is notorious for his Broadway escapades.

Long Propaganda Film Started

Jack Gorman has leased the Crystal Studio to produce his next feature in seven reels. The title of the subject will be "Corruption," which was formerly a well-known play of which he is the author.

"Corruption" is announced as a propergganda feature. Mr. Gorman will direct and release under the firm name of "Super-Art Film Corporation."

The cast for the picture includes: Helen Marten, John J. Dunn, Henry Sedley, Florence Hackett, Arthur J. Pickens, Lucille Dorrington, Miss Stephenson.

Newark Takes to "Sin Woman"

Lee Gainsborg, who has taken over the Northern New Jersey Rights on "The Sin Woman," reports that the first week's showing of this picture has amply proven that this picture has a splendid future before it as a popular attraction.

The Goodwin Theatre, Newark, which ran this first of the George Backer Productions, played to capacity houses practically the entire week, according to report.

Irene Fenwick, the star, is a particular favorite in Newark and many favorable comments were heard upon her initial screen appearance.

"Cabiria" to Be Shelved

The Mammoth Film Corporation announces that after June 15 D'Annunzio's "Cabiria" will be removed from the market. They have followed this announcement by getting out special one sheets to that effect, and bookings all over their territory in New Jersey and New York state are reported lively.



A. H. Jacobs

"Her Fighting Chance" an A. H. Jacobs Production

The offering to state rights buyers of the new Jane Grey feature, "Her Fighting Chance," calls attention to the latest activities of Arthur H. Jacobs, well known in motion picture circles as the head of several producing corporations. Mr. Jacobs made his debut as a producer in Chicago with the Cosmos Feature Film Corporation. Later he came to New York as president and general manager of the Triumph Film Corporation, and was soon also identified with Crystal Films, Inc., as vice-president of that well-known organization.

It was not long before he decided to establish himself in the business on a larger scale and started "A. H. Jacobs Photoplays, Inc., to produce special pictures under contract with Hearst's International Film Service.

The world rights for "Her Fighting Chance" were purchased by Frank Hall, who recently bought the much discussed Edgar Lewis feature, "The Bar Sinister," and is offering both attractions to state rights buyers from his new headquarters in the Longacre Building, New York.

"Handle Feature on Commission Basis with Owner"

J. E. Kirk, manager of the Fontenelle Feature Film Co. of Omaha, Neb., one of the big state rights houses of the Middle West, came forward last week with a plan well worthy of note.

"Up until now when we want a feature we have to go and pay out cash for it," said Kirk. "I don't see why we couldn't handle it on a commission basis with the owner. Our house is the only one to buy his feature for this section. The others are too small to handle it. We don't like to walk into his office and lay down the money, losing the use of it. If he will deal with us on a commission basis, figured from what such pictures usually do, his picture will be shown here and he will make something from it. Unless that plan is worked, we cannot buy the picture and the money it would make in our states will be lost to the owner."

Eight-Part Wharton Feature Has First Showing

"The Great White Trail," in eight reels, first feature produced by the Whartons for state right release, will have its initial showing at the Broadway theatre, New York, on June 1. The subject is entirely the work of Leopold D. Wharton, he writing and directing the photoplay—a story of New York and Alaska.

Varied phases of life and the love of life are presented in the play, which has its beginning, with all the problems of city life, in the noise and jangle and rush of New York, only to swerve to the great silent stretches of the Klondike, where the mushers trail their way along the snow-covered passes in their search for gold. And it is in this place of silence and frigidity and primeval surroundings that the threads of the problems are gathered and the skein completed.

Doris Kenyon is featured in the production. She is supported by Thomas Holding, Hans Roberts, Paul Gordon, Edgar Davenport, and a large cast. The showing is to be by invitation.

Photographic Difficulties in Filming "Curse of Eve"

Several difficult photographic feats were necessary in the taking of the Corona Cinema Company's production, "The Curse of Eve," which contains a modern story introduced by a Biblical prologue dealing with the creation of the world.

William C. Thompson, the man behind the camera, had trouble in snapping the Garden of Eden scenes through the necessity of double exposure through the entire prologue in one continuous dissolve. This necessitated taking each scene at the same diaphragm aperture, regulating the exposure throughout by the shutter opening, a process which cameramen will recognize as being next to impossible when continuously dissolving in a large number of scenes.

Considering the difficulties encountered, it is expected "The Curse of Eve" will be judged as quite a triumph for the photographer.

Eastern Feature Company Handling Terry Subjects

Herman Rifkin of the Eastern Feature Film Company, reports that his firm has made arrangements with the A. Kay Company to handle their burlesque cartoons of big subjects made by Paul H. Terry. The Eastern Company will also handle from its Boston office the Terry Human Interest reel consisting of five hundred feet of cartoon and five hundred feet of scenic.

"The Web of Life," produced by the Gold Medal Company, has also been purchased by Mr. Rifkin's organization and with the Ivan productions also gathering bookings, Eastern is not complaining about war slackness.

Sell Australian Rights

King-Bee Films Corporation have disposed of the Australian rights of their Billy West Comedies to Clement Mason's Superfeatures of Sydney, New South Wales, Australia.

LIVE NEWS FROM THE PRODUCERS

Well-Known Comedy Team in Hoyt Subjects

James Harris and William Fables are the new comedy team which is starring in the Hoyt Comedies, released by the Selig Company in K-E-S-E. They will appear in ten or more of the Hoyt Comedies, including "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby" and others.

Harris, born in San Francisco, has starred in the John Robinson and the London circuses, played in "Eight Bells" and created the role of "Rollo" in vaudeville for two seasons. For five years he starred in vaudeville.

William Fables scored successes in Rice's "The Silver Slipper," in "1492," with John Cort in "The Alaskan," and in other well-known stage productions. He starred in vaudeville and has also appeared with leading burlesque companies.

Fannie Ward in Dramatic Role in "Her Strange Wedding"

A dramatic role which surpasses in suspense anything she has yet portrayed is allotted to Fannie Ward in "Her Strange Wedding," according to advance reports from the Lasky Company. The story is by George Middleton, and concerns two brothers who both love the same girl.

One is a physician, extremely studious, and the other is a sufferer from heart trouble, though a charming and attractive chap. Lee, the invalid, marries the frivolous girl, Corinne. There are many dramatic instances, including a shooting affray between the two brothers, and finally Lee dies during a heart attack.

Jack Dean and Tom Forman have the leading masculine roles. George Melford is the director.

Extra Prints Necessary to Fill Demand for "Womanhood"

A record demand for prints of "Womanhood, the Glory of a Nation," is reported by the V-L-S-E offices. Heretofore, it is said pictures released by these exchanges have reached their maximum demand within forty days of release date, but precedent in this case has been upset, as instead of a decrease in demand, the increase has been so great that within ten days it has been found necessary to order fifty-two extra prints from Vitagraph.

Upon delivery of these there will be one hundred and forty-six prints of this preparedness picture working through the United States.

New Subject for Miss Saunders

Jackie Saunders is working on the last scenes of "Betty, Be Good," her next feature to be released through Mutual, and will start immediately on her new production, entitled "Bob, the Fixer."

Essanay Offers Only Light Subjects During War

President Spoor Announces Revisal of Program for Summer and Winter- Sees Depression in People Purchases Many Comedies

IN anticipation of a depression that will sweep the country as a result of war, Essanay has rearranged its entire program for this summer, and probably for the winter to come. George K. Spoor, president, announces that practically all future Essanay feature releases will be of the straight comedy or comedy-drama type. The sole aim of these pictures will be to make people laugh and forget the sufferings of their relatives in the war zone. Acting along this line, Mr. Spoor has purchased rights to many fiction stories written in light vein.

Among the stars both of the screen and stage who will appear in these productions will be Taylor Holmes, late of the stage success, "His Majesty Bunker Bean"; Bryant Washburn, creator of the "Skinner" of the screen; Jack Gardner, musical comedy favorite, who already has been launched in a series of screen comedy-dramas of far Western life; Marguerite Clayton and others.

"Moving pictures will play an essential part in this great war in which our country is now engaged," said Mr. Spoor. "The sooner exhibitors come to a realization of this fact the better they will be enabled to meet the demands of their patrons.

"I have just received elaborate reports from our offices in London and Paris. These reports cover the changes which the war has wrought in pictures in those countries. Whereas photodramas which tore at the heart and unfolded the depressing conditions of life were in vogue prior to the opening of the war, the fact is just the reverse now. The people have enough to depress them with the suffering which their kinsmen are undergoing on the battlefields. They demand pictures which will ease their minds momentarily. Comedy-dramas and straight comedies are what they want, and are about the only pictures they will patronize."

"Filling His Own Shoes," presenting Bryant Washburn in a screen version of a novelette by Henry B. Rowland, will be the first of Essanay's program thus outlined. This comedy-drama of the adventures of an American shoe clerk in a Turkish harem will be released June 11.

The first of the Essanay-Westerns, featuring Jack Gardner, will follow "Land of Long Shadows" is its title. The release date will be June 18. "The Man Who Was Afraid," a feature with Bryant Washburn in the lead, will be next.

Following these at the rate approximately of two per month will come "Efficiency Edgar's Courtship," presenting Taylor Holmes in his debut on the screen. This feature will be a picturization of the story by Clarence Buddington Kelland in the Saturday Evening Post, then "Skinner's Baby," the third of the Skinner pictures, with Bryant Washburn, supported by Hazel Daly and the original company; "The Range Boss," the second of the Essanay-Westerns; "The Golden Idiot," "Lost Paradise," and others.

The Kleine-Edison-Selig-Essanay Service will release all these films, and already has opened its bookings on them and reports business good.

Hayakawa This Time Has Part of Mexican Bandit

Sessue Hayakawa, the Japanese actor, who has starred in a number of successful Lasky-Paramount pictures, adds another characterization to the already lengthy list which he has presented upon the screen when he plays the Mexican bandit in "The Jaguar's Claws." Hayakawa has been seen as a Japanese, a Chinese, a Hawaiian, and East Indian, and an American Indian in various Lasky pictures, but this is the first time that he has ever donned sombrero and chaps.

The story of "The Jaguar's Claws" was prepared for the screen by Beatrice De Mille and Leighton Osmun and directed by Marshall Neilan. The cast includes Marjorie Daw, Fritzie Brunette, Mabel Van Buren, Tom Moore and Tom Forman.

The story tells of a powerful Mexican bandit who terrorizes American oil men on the border. He is finally killed by a Mexican sweetheart as he is attempting to make advances to the fiance of a young oil man whom he has captured.

Mutuals Booked Before Work on Them Is Started

Julia Sanderson, just signed by John R. Freuler, president of Mutual, to appear in a series of productions, is reported to be breaking records for premature bookings.

Even before the subject has been chosen for her first picture, before her director has been selected and before studio arrangements have been completed, her pictures have been booked on the Goldstein Brothers' England circuit.

V-L-S-E Forging Ahead

All existing booking records of V-L-S-E were reported broken in the week ended May 19, when the branch office returns showed an excess booking of six thousand dollars more than any previous week. This is in face of the fact that V-L-S-E now is distributing only the productions of Greater Vitagraph, and has not the advantage of the combined footage of four manufacturers as was the case when the company was first organized.



June Caprice in Scenes from Her Latest Fox Picture "A Small Town Girl," a Comedy Drama Directed by John G. Adolfi

Uncertainty on Distribution Method of "One Law for Both"

NO definite plans for the exploitation of Ivan Abramson's super-feature, "One Law for Both," have yet been adopted, according to a statement issued this week by the Ivan Film Productions, Inc. The production is still playing to excellent business at the Lyric theatre in New York City, where it is engaged for an indefinite run. J. E. Chadwick, general manager of the Ivan Company, speaking of that company's plans for the production, said:

"We have not yet finally decided what method will be pursued in the exploitation of "One Law for Both." We have received a number of requests for information from managers of legitimate theatres, and the owners of important motion picture circuits, who wish to book the attraction. Of course, a great number of state rights buyers, especially those who purchased the rights to "Enlighten Thy Daughter," the last Ivan production, have also asked for information regarding our plans. However, nothing definite has yet been determined on. Careful consideration is being given a plan for direct routing of a number of shows to play extended engagements in legitimate theatres and in the larger motion picture theatres. Such a plan is a possibility, as is the selling of territorial rights. I expect to be able to make a definite statement of the plan to be followed within the course of the next week."

A surprisingly large amount of bookings have been offered this company from circuits in and around New York, as well as from circuits in all parts of the country. From present indications "One Law for Both" will exceed the bookings on even "Enlighten Thy Daughter" by far.

Clara Laughlin's Works to Be Screened by Wholesome Films

WHOLESOME FILMS CORPORATION, the newly organized producing and distributing company of Chicago, is to present the literary works of Clara E. Laughlin, recently interviewed in Motion Picture News.

A series of daily articles is being contributed to metropolitan newspapers by Miss Laughlin at present, and the subject matter of these as well as the writer's novels will be screened.

"We believe that the film presentation of Miss Laughlin's novels will bring to the vast American picture-loving public a new standard of screen wholesomeness," declared M. J. Weisfeldt, general manager of the Wholesome Films Corporation. "Miss Laughlin's works are typical of what we shall offer on the Wholesome program."

Starting at the age of eighteen, Miss Laughlin has had a noteworthy literary career. Her contributions to Harper's, Ladies' Home Journal and other big magazines quickly made her known. Her first novel, "Felicity," was published in 1907. In 1910 she completed "Just Folks," and a year later "Children of Tommorrow." The latter part of 1911 Miss Laughlin wrote "Everybody's Lonesome" and a year later followed this with "The Penny Philanthropist."

Other stories of Miss Laughlin's pen are: "Stories of Author's Loves," "The Evolution of a Girl's Ideal," "The Gleaners," "Everybody's Birthright," "When Jay Begins," "When My Ship Comes Home," "The Work-a-Day Girl," "The Death of Lincoln," "Miladi," "Reminiscences of James Whitcomb Riley," "The Lady in Gray," etc.

There are two more books by Miss Laughlin now on the presses. In August of this year I. P. Pulvain Sons will publish "The Heart of Her Highness," and in October of this year George H. Doran will bring out what Miss Laughlin calls her most important novel, "The Keys of Heaven."

Director Considering Connection

William C. Dawlan, former American-Mutual director, accompanied by his wife, is in New York, and holding several offers under consideration.

Mr. Dawlan recently closed his contract with American. His wife, better known as Leonora Ainsworth, scenario writer, has disposed of two five-reel features since her arrival in the East.

Goldwyn Star Views Pictures as She Sets Sail

Maxine Elliott, Goldwyn star, had a busy time before she set sail for England a few days ago. She spent several days in Washington, meeting President and Mrs. Wilson, and then journeyed to West Point to see the cadets reviewed by General Joffre.

Two days before departing for England Miss Elliott and a party of friends remained in the Goldwyn Studios in Fort Lee until midnight with executives of the company, while her two pictures were screened. The first of these is from one of Roi Cooper Megrue's plays, while the second is the work of Robert McLaughlin, author-playwright.

Incidentally, Miss Elliott was given permission by Goldwyn to have prints of her two pictures for benefit performances and for hospital exhibition for the Allied wounded, both in England and France. Her sister, Lady Forbes Robertson, will cooperate with her in these showings for wartime charities.

Nation's Army and Navy at Work Shown in Selig

The Selig Company believes that the Selig production, "Uncle Sam Afloat and Ashore," the forthcoming release in General Film Service is worthy of especial notice. The film shows United States soldiers and sailors at work and at play.

The battleship fleet, a portion of which is now reported in European waters, is presented in battle line formation in this production. The jackies are shown working the big guns, drilling and performing other duties. A division of the Regular Army has been ordered to France. General Pershing and his soldiers are presented in this film. The infantry are shown in army maneuvers and on the long, dusty hike.

First "Kiddie Feature" Soon

Release of the first Kiddie Feature will shortly be made by Fox. The cast is said to contain a number of the cleverest child actors and actresses, and the production to have been elaborately staged.

Exhibitors from all parts of the country have written regarding these features, and it is felt they will "go over" in good style.

Locale for "Modern Othello" Taken Over by U. S.

With the completion of all the exteriors for the next Robert Warwick picture, "The Modern Othello," the famous Billings estate, Curls Neck Farm, at Richmond, Va., which has recently been turned over to the United States Government, will become a matter of historic record. The military activities at the Billings farm will no doubt so change the aspects of the estate and the beautiful mansion, overlooking the St. James River, in which many of the interior scenes of "The Modern Othello" have been laid that this film will probably be the only authentic record of how the place looked before the war.

The opening scene of the photoplay shows Mr. Warwick on one of the famous Billings horses. A race between Elaine Hammerstein and Mr. Warwick on the famous blue bloods, Harvester and Lou Dillon, is followed by the camera all over the farm, which consists of 5,000 acres.

12,000 Attend Opening Day of Fairbanks Picture

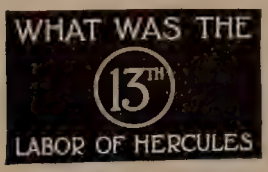
According to William H. Clune, owner of Clune's Auditorium, Douglas Fairbanks in his initial Artcraft release, "In Again—Out Again," played to over twelve thousand people on the first day of its showing in Los Angeles, and a like record has been uniformly maintained at each succeeding showing.

Mr. Clune had originally intended to exhibit "In Again—Out Again" at his Broadway theatre, which seats about eighteen hundred people, but contemplating record-breaking business, decided to open the Fairbanks film at his large Auditorium theatre, which has a thirty-five hundred seating capacity. He is running the picture on schedule time, four performances a day, in addition to a one-reel news film and an elaborate musical program.

Douglas Fairbanks was present at the second performance on the opening night, and addressed the audience.

First Atlas Production Is Under Way

The Atlas Film Manufacturing Company has begun making its first film at its newly completed studio in Newton. Work was begun May 14, following a meeting of stockholders which was attended by sixty-five. At the executive meeting Leon Dadmun of Boston, was elected president; E. Helly, clerk; J. C. Morse, treasurer. The board of directors is composed of F. H. Miller, J. J. Leaman, F. Mason and Eugene Turner. The formal opening of the studio will be held Monday, May 28.



Great Activity in New Jersey World-Brady Plant

Carlyle Blackwell and Arthur Ashley Both Directing and Playing Little Madge Evans to Be Featured Kitty Gordon Hard at Work

ACTIVITIES are at their height in the Fort Lee Studio of World-Pictures Brady-Made, where at least one interesting experiment is being made, engaging the services of two of the foremost male players of this organization.

Both Carlyle Blackwell and Arthur Ashley, who have confined their attention heretofore to acting for the screen, are at present directing new plays in which they will also appear prominently—Mr. Blackwell as star and Mr. Ashley featured.

Mr. Blackwell's play is called "Jack, the Good-for-Nothing," in which he has the role of Jack Burkshaw. Associated with him in the cast are Evelyn Greeley, Muriel Ostriche, William Sherwood and others.

The piece being produced under Mr. Ashley's direction is titled, "The Guardian," and will be the second of the series in which Montagu Love is to have the star role. The young woman of whom Mr. Love is the supposititious guardian in this photoplay, is personated by June Elvidge.

Kitty Gordon is also at work in this studio upon the third of her present list of World-Pictures, this time under the direction of George Archainbaud. The drama is called "The Divine Sacrifice," and the central character is a wife who refuses to assume the domestic duty of motherhood. But when her husband, yielding to the parental craving, becomes the father of a girl elsewhere, and the infant grows up and is about to be married, the childless wife says the girl is her daughter.

A feature of this production that will be of interest is the appearance in the cast of Vera Beresford, the daughter of Kitty Gordon, whose husband is the Honorable Henry Beresford, a captain in the English Army.

After a long search a play has finally been found through which to transform little Madge Evans into a star. This picture play carries the title "Jerry-for-Short," and the full name of its juvenile heroine is Geraldine Carmichael. Harley Knoles is the director for little Madge.

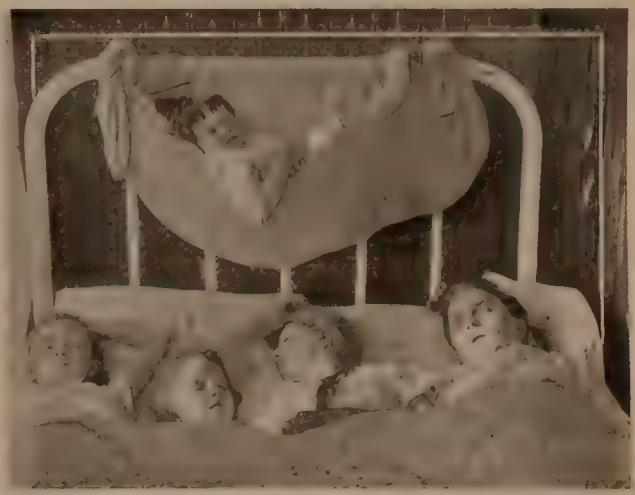
Other picture plays upon which the final touches are being made are "Dandy Dick," directed by Mr. Brady in person; "A Self Made Widow," starring Alice Brady, direction of Travers Vale, and "The Waster," directed by Romaine Fielding.

Increased Arbuckle Bookings

With the second Paramount Arbuckle comedy, "A Reckless Romeo," still but a week old, there has been reported to Paramount Pictures Corporation, by its exchanges, an increase of over 35 per cent in contracts over the first two reeler made for Paramount by Fatty, "The Butcher Boy," which was issued one month ago. These two reel comedies are being released by Paramount to all exhibitors on the open booking plan.

Notre Dame Subject of Topical

"Mutual Tours Around the World," scheduled for May 29, shows views of Notre Dame, the great church of Paris and intimate views of its gargoyles, expensive Gothic structure and the clock gallery. Another section shows Teneriffe, one of Spain's Canary Islands, and still another a pretty Bavarian lake, Koenigsee, with its picturesque banks, with luxuriant foliage hiding the cozy nooks along its banks, and the distant views of the landscape are wonderful to behold. It is a scenic masterpiece.



Victor Moore "Bungalowing," in Paramount Klever Comedy

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

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BEN WILSON CAUSES RIOT IN NEW YORK

Popular Star of "Voice on the Wire" Serial Appears in Person at Many Theatres and Receives Ovation

NEW YORK.—A near riot was caused in the vicinity of a number of the Marcus Loew circuit theatres in Greater New York early in the week which must have been gratifying to the innocent cause. The occasion was the personal appearance of the popular Universal star, Ben Wilson, who greeted the fans at the conclusion of an episode of "The Voice on the Wire," in which he plays the lead. Owing to delayed trains Mr. Wilson had no time to rest after the tedious journey from the Universal Studios at Universal City, Cal., but was hurried to the New York Theatre at 45th and Broadway to greet an immense throng whose interest in the current episode of the popular mystery serial was heightened only by his presence. Later the American, another downtown Loew house, was visited, and from there the round of the Loew circuit was begun. A continuous ovation greeted the popular player, who promptly forgot the fatigue of his long journey in the evident sincerity of the warm greetings extended to him.



Ben Wilson Star of "Voice on the Wire"

The entire circuit of Loew theatres covered, Mr. Wilson began a round of visits to the hundreds of theatres now showing "The Voice on the Wire" in the territory near New York City. With this Eastern section behind him, he will begin an itinerary which includes all the principal cities of the United States, the route being now in preparation. Rarely have cold New York audiences risen to an occasion in the manner which marked Mr. Wilson's appearance. The combination of the most popular serial ever filmed and the presence of its leading character proved an irresistible attraction and augurs well for the reception of this brilliant player in other cities on his proposed route.

SAVED THE SHOW

Universal Screen Magazine Sends Fans Home Happy in Spite of Poor Feature

LOS ANGELES, Cal. (Special Correspondence).—The Los Angeles Tribune of a recent date said: "No doubt the patrons of the Superba Theatre are delighted that the last spasm of (mentioning a widely advertised serial—not Universal) has been gone through, and they don't have to figure on coming late or leaving early to avoid it. That defunct serial engendered a spirit of preparedness, but it was not of the type that the authors intended. In its place the theatre now shows 'The Universal Screen Magazine' a most interesting film of educational type. It covers a wide range of subjects and is very entertaining."



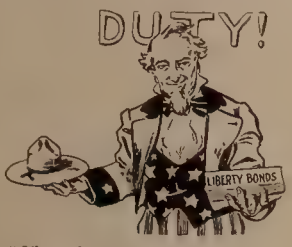
Intensive Training for Women —Universal Screen Magazine

To your correspondent this criticism and the added commendation is a hopeful sign. Reputable newspapers are more and more declining to serve as a publicity catspaw to pull a weak picture out of the fire of public disapproval. That the praise of The Universal Screen Magazine is deserved is evidenced by the unusual crowds that greet its weekly appearance. This theatre, the Superba, is also showing the Universal Animated Weekly.

BOOST BOND SALE

Popular Universal Animated Weekly Gives Impetus to Sale of "Liberty Loan" Bonds

NEW YORK.—The Universal Animated Weekly's latest big move was launched in the current issue and involves a widespread co-operation with the U. S. Treasury Department in the floating of the "Liberty Loan" Bonds. To this end there have already been shown Secretary of the Treasury McAdoo presenting the first check for $200,000,000 to Sir Cecil Spring-Rice, British Ambassador, and other intimate views of interesting details connected with the raising and application of the money secured through the "Liberty Loan." Information regarding the progress of the bond flotation, together with inspiring cartoons by Hy. Mayer, one of which is shown here, are also included in this big "Animated Drive." Criticism that the details of this movement are too little known throughout the country will be met by this progressive and patriotic co-operation of the Universal Animated Weekly.



"Liberty Loan" Cartoon by Hy. Mayer —Universal Animated Weekly

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

"FRANEY FANS"

Popular Joker Comedian Acquiring Tremendous Following Throughout the Country

PHILADELPHIA (By a Staff Correspondent).—Frenzied fans foregather when Franey's funny films appear. That's the very latest screen news from this town which is rapidly losing its reputation for slowness thru its appreciation of these superb Joker Comedies, its record breaking enlistments in the Army and Navy and its subscriptions to the "Liberty Loan."



Wm. Franey and His Company in a Joker Comedy

Local Exhibitors say that never in the history of films has any single player leaped into universal popularity in the short time it has taken for William Franey's name to become a household word. Every Joker since Bill Franey began showing that a fall can be funny, and that there is more humor in his spontaneous freshness than there is in a tremendous reputation, has added to the list of bookings. And the fans and Exhibitors are as much to be congratulated as is the Universal who produce the Joker among other brands of comedies. Franey is the most original comedian that ever concealed a regular set of features beneath a ludicrous make-up. Exhibitors are eagerly awaiting Bill's latest triumph, "The Cross-Eyed Submarine," the much heralded burlesque of the famous "20,000 Leagues Under the Sea." The Philadelphia Universal Exchange reports a large advance booking, which is another proof of Franey's pulling power.

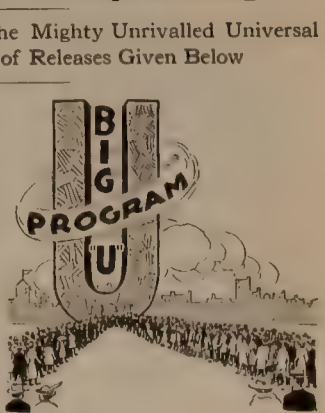
Song Hits in Photo Play a Hit on the Screen

NEW YORK.—The general manager of exchanges in the Universal Offices report that "Song Hits In Photoplay" is the first split reel that has ever jumped into the popularity of a long feature. Exhibitors report, too, that the fans "eat it up." They are crazy to see a moving picture of their favorite song. All Universal Exchanges report big bookings.

Playing to Capacity

Big Business Comes Through the Mighty Unrivalled Universal Program—Complete List of Releases Given Below

NEW YORK. A good feature is a fine business proposition in its place—but your patrons don't want all features any more than they want fish at every meal. Variety is the spice of life, and it applies to picture-enjoyment too. Isn't that so? THEN WHY DON'T YOU GIVE A VARIETY PROGRAM TO YOUR PATRONS? Variety is the first, last and middle name of the UNIVERSAL Program. It's the kind of program the people like because they can slide into a seat any time convenient to them, and know they won't leap into the middle of the tail-end of a feature. Get the point? Then, ACT!



SPECIALS

On the Universal Program Week of June 18

BUTTERFLY—"THE FIRE OF YOUTH" (Five-Reel Comedy Drama) Jack Mulhall and Dona Moon.

NESTOR—"JILTED IN JAIL" (One-Reel Comedy) Eddie Lyons, Lee Moran, and Edith Roberts.

GOLD SEAL—"THE BRAND OF HATE" (Three-Reel Melodrama) Tina Marshall.

LAEMMLE—"BARTERED YOUTH" (One-Reel Drama) Wm Mong and Gretchen Lederer.

L-KO—"WHERE IS MY CHE-ILD" (Two-Reel Comedy) Dan Russell and Gladys Varden

UNIVERSAL ANIMATED WEEKLY—No. 77.

UNIVERSAL SCREEN MAGAZINE—No. 24.

JOKER—"A BURGLAR'S BRIDE" (One-Reel Comedy) Gale Henry and Jack Dill.

POWERS—"YOUNG NICK CARTER, DETECTIVE" (Comic Cartoon) and "CHINA'S WONDERLAND" (Dorse) Educational) (split Reel).

Here are specials that are the cream. They cost a slight advance, just as cream costs more than milk. And they are worth the little extra because they are the money magnets that make the nimble coins change from the crowds' pockets to your cash-box. They can be booked separately if desired.

REGULARS

On the Universal Program Week of June 18

VICTOR—"A PIRATE BOLD" (One-Reel Comedy) Pat Rooney.

VICTOR—"PUPPY LOVE" (One-Reel Comedy) Ruth Stonehouse.

REX—"HELEN GRAYSON'S STRATEGY" (Two Reel Society Drama) Irene Hunt, Malcolm Blevins and L. C. Shumway).

VICTOR—"SHE MARRIED HER HUSBAND" (Two-Reel Comedy Drama) Matt Moore and Jane Gail.

BISON—"LONE LARRY" (Two-Reel Cowboy Drama) Eileen Sedgwick, Kingsley Benedict.

BIG U—"THE TWO-GUN PARSON" (One-Reel Drama).

When you book the complete Universal Program you get two kinds of punches for your show the "specials" and the "regulars." These regular, one, two and three reel dramatic and comedy subjects are brilliant and powerful, and don't make the mistake of thinking otherwise. They can be booked separately if desired.

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is full of real health-giving heavy food for live Exhibitors and Theatre Owners. It keeps you right up to the tick of the clock as to what is doing—what real important things are happening in the moving picture field. We know that after you have had the Moving Picture Weekly three months, it will prove itself to be of such great value to you that you will want it every week thereafter. Let us prove this to you by sending it for three months FREE. Sign the coupon and return it right away. THIS OFFER IS MADE ONLY TO BONA-FIDE EXHIBITORS OR THEATRE OWNERS. COUPONS WILL NOT BE ACCEPTED FROM THOSE WHO ARE NOT IN THE TRADE.

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Theatre Name .....
City ..... State .....

Widely Known Editor Heads F. P.-Lasky Scenario Department

ROBERT E. MacALARNEY, former city editor of the New York Tribune and well known short story writer and playwright, succeeds Hector Turnbull as head of the Famous Players-Lasky scenario department on June 1. On that date Mr. Turnbull will resign his position as head of the producing organization's scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

The motion pictures which emanate from Mr. Turnbull's pen are to be produced upon the screen by the Famous Players-Lasky Corporation in accordance with an arrangement entered into by Jesse L. Lasky, vice president of the corporation. Though Mr. Turnbull has written a number of original scripts which have been produced upon the screen, he will be chiefly remembered as the author of "The Cheat," a motion picture which created a furore when it was presented by Jesse L. Lasky, with Fannie Ward and Sessue Hayakawa in the leading roles. So great was the success of this production that Mr. Turnbull disposed of the dramatic rights of the story, and has now completed arrangements for its presentation in operatic form by Camille Erlanger.

Robert MacAlarney, who succeeds Mr. Turnbull, has been associated with him as a member of the Famous Players-Lasky scenario department ever since he resigned from the New York Tribune to join what was originally the Jesse L. Lasky Feature Play Company. He is a Harvard graduate, and has established an enviable reputation as a newspaper man and as the originator of the courses in practical journalism now being taught in the Columbia University School of Journalism with which he has been associated since its foundation in 1912.

It is stated that all material submitted by writers to the Famous Players-Lasky Corporation should be sent to the New York office at 485 Fifth avenue.

It is Mr. MacAlarney's plan to work in personal co-operation with photoplay writers in the selection and development of their material for production by Famous Players-Lasky.

Metro's Women Stars Begin Work on Four New Productions

FOUR of Metro's most scintillating stars began work on as many plays last week.

Ethel Barrymore is busily engaged in a picturization of Basil King's popular novel, "The Lifted Veil." Mabel Taliaferro returns to the screen in "The Will o' the Wisp" from the pen of Katherine Kavanaugh. Emily Stevens is rushing work on William Christy Cabanne's patriotic story, "The Slacker," and Emmy Wehlen is to be seen in "The Trail of the Shadow," written by O. A. C. Lund, and adapted for the screen by June Mathis.

Miss Barrymore will be assisted by William B. Davidson and by Frank Gillmore, who makes his debut in this play. George D. Baker is directing. The role is said to allow the star the widest latitude for the exercise of her talents.

As Sheila Desmond in "The Will o' the Wisp," it is believed Miss Taliaferro will add many to her large list of admirers. Her leading man will be Thomas J. Carrigan. Others in support are: Samuel J. Ryan, Nathan Sacks and Clara Blandick. This will be the first Metro Picture directed by Tod Browning.

Walter Miller, Leo Delaney and Dorothy Haydel are among those appearing in support of Emily Stevens in "The Slacker," which is a play such as is indicated by the title.

Emily Wehlen, in what is said to be the biggest part she has yet had, has a cast which included Eugene Strong, Frank Currier and De Jalma West. Edwin Carewe is directing.



Miss Elaine Hammerstein

Elaine Hammerstein Again in Support of Warwick

Elaine Hammerstein, who has just finished the third Warwick Production, has been engaged by Mr. Rapf to support Mr. Warwick in the next forthcoming production, "The Road to Love."

Miss Hammerstein's work in "The Argyle Case" was of such nature that Mr. Warwick wanted Miss Hammerstein for all future productions, and those who have seen "A Modern Othello" on the screen at a private showing are of the opinion that it is the best thing Miss Hammerstein has done, and her work will soon bring her in the front rank as a star.

Miss Hammerstein comes of a theatrical family, being the daughter of Arthur Hammerstein, the theatrical manager, and granddaughter of Oscar Hammerstein.

Terry Picture at Strand

The first of the series of Terry Human Interest reels will be shown at the Strand theatre, New York, on June 3.



Amy Dennis, Selig Star

Wide Pre-Release Demand for Essanay's Children Series

That there is a general demand for photo-dramas featuring children is indicated by the strong pre-release bookings reported by Essanay's on its new series, "Do Children Count?"

Manager Jenner of the Chicago branch of the Kleine-Edison-Selig-Essanay Service, which is releasing these films, stated last week that already he had booked the series for two hundred theatres in his territory, and expected to double that number before the end of the month. Equally glowing reports have come in from the Kansas City and San Francisco exchanges as well as the Eastern offices.

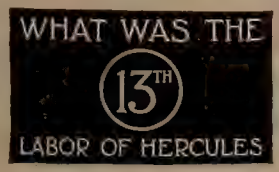
The point about these pictures which seems to have made the biggest hit with exhibitors, according to salesmen's reports, is that they present every-day problems growing out of the advent of children.

Viewers of "The Guiding Hand," the first unit, which was released June 6, have praised the work of little Mary McAlister, the child star of the series.

Ann Pennington in Story of Mexican Border

June 28 has been set as the release date of Ann Pennington's third starring vehicle, "The Little Boy Scout." This Famous Players production was directed by Francis J. Grandon. Owen Moore leads.

The story is of an American girl who becomes the ward of a powerful Mexican. Because of her wealth her guardian endeavors to force her to marry his son despite her dislike for the boy and his love for a Mexican girl. The girl escapes to the American border, is pursued, but ultimately eludes the Mexican's grasp through the superior wit of Lieutenant Morton (Owen Moore) and the acquaintance thus developed ripens into something stronger.



Mary Garden to Return for Film Work in July

According to Goldwyn Pictures, word has been received from Mary Garden that she hopes to leave Paris the last week in June or early in July, and come to America to begin the screening of "Thais."

Miss Garden's opera engagements end this week. In the event she arrives in time, she intends going to Chicago to open the annual exposition of the Motion Picture Exhibitors' League.

The diva states that three famous members of the French Academy have spent two months designing costumes for her motion picture debut under the Goldwyn banner, in "Thais."

Edna Goodrich Prefers Screen to Stage

Edna Goodrich, who is one of the late additions to Mutual's list of stars, has become so fascinated with her work before the camera that she has almost decided never to return to the legitimate stage.

"I never realized before," said Miss Goodrich, "how difficult the work for the screen was. I had rather an idea that anyone could act before the camera, but find that it takes all the talent I possess, and I am working a great deal harder to gain the right effect on the screen than I ever did to make the success I have on the legitimate stage."

New Leading Man in Emmy Wehlen's Next Metro

When Emmy Wehlen appears in "The Trail of the Shadow," a forthcoming Metro play, she will have a new leading man in the person of Eugene Strong.

Although this is his first appearance in a Metro feature, Mr. Strong is well known to patrons of motion pictures. He was cast as Robert Clayton, the artist, in the serial, "The Crimson Stain Mystery." He was starred in "In the Hands of the Law," and was the featured artist in "Infidelity."

New Order of Production Reigns in Vita Plants

Snappy Work Now the Rule in Order to Have Pictures Scheduled Far in Advance—Temperament Forgotten in Interests of Harmony

A GENERAL speeding up in production is evident both in Vitagraph's Eastern and Western studios. Employes of the company have been informed that enough pictures must be completed to allow the sales end of the organization to announce a list of releases at least sixteen weeks in advance. In order to attain this schedule, it is necessary to finish on an average of two five-reel pictures a week for several weeks.

During the past fortnight four five-reel features have been completed, have been criticized by the sales force and are ready for release. These pictures, which have been in the making for several weeks, are "The Soul Master," starring Earle Williams; "The Magnificent Meddler," co-starring Antonio Moreno and Mary Anderson; "The Question," with Alice Joyce and Harry Morey; and "The Maelstrom," featuring Earle Williams and Dorothy Kelly.

Other pictures well underway and which probably will be completed within the next two weeks are: "Mary Jane's Pa," with Marc MacDermott and Mildred Manning; "A Son of the Hills," with Antonio Moreno and Belle Bruce; "Richard the Brazen," with Alice Joyce and Harry Morey; "Lincoln by the Nine," with Earle Williams and Corinne Griffith; "The Message of the Mouse," starring Anita Stewart, and "The Lady Sheriff," starring Antonio Moreno.

A seven-day-a-week working time with night work as extra was found to be necessary owing to the manner in which the Executive Board of the sales force of V-L-S-E, refused to sanction the release of pictures until they were beyond criticism.

As a sample of the new order of things, it is related by V-L-S-E that during the past five weeks four five-part Blue Ribbon features have been entirely thrown away after thousands of dollars had been expended in the making. The Executive Board took the stand that the pictures were not up to standard. In two instances it was said the stories were old and hackneyed, in a third the plot was not clear, and in the fourth one of Vitagraph's stars had been cast in a role unsuited to him.

With these and other upsets in the producing end, it was found that the announcement that V-L-S-E would rotate its stars in five-reel features, and have the productions far in advance, meant a general upheaval in methods of production—in fact, that the plan to rotate the stars would have to be held in abeyance for a short time at least.

It is said that for the first time the production and sales end of Vitagraph V-L-S-E are working in harmony. Temperament of directors and stars has been relegated to the background, as has also the "chip-on-the shoulder" feeling of the business end of the organization.

Owing to the termination of the contracts of several more or less well-known motion picture leads within the last few months there have been rumors that Greater Vitagraph purposes to discontinue contracts with all stars and engage well-known players for the parts in each feature. The Greater Vitagraph management feels that it should be unnecessary to deny this story owing to its absurdity. And the only comment that will be made regarding this statement is that Greater Vitagraph is in the market at all times for motion picture stars.

"Road to Love" for Warwick

Harry Rapf announces that Robert Warwick's fourth Selznick production will be "The Road to Love," from the original story by Leonce Perret, work on which was begun last week. Elaine Hammerstein will again play opposite Mr. Warwick.

It is announced that this book has many humane points, all of which have been taken full advantage of in the filming



Scenes from Madge Kennedy's First Picture with Goldwyn—Ralph Morgan, Male Lead, in Center Insert



Norma Talmadge in Three Stirring Scenes from Her Latest Selznick, "Poppy"

Universal Star, Ben Wilson, to Make Countrywide Tour

BEN WILSON, actor and director, who has achieved new honors by his work in the Universal mystery serial, "The Voice on the Wire," will make a transcontinental trip, appearing in person at the leading photoplay houses in connection with the showing of this picture, which has been accorded a welcome everywhere.

As John Shirley, the criminologist, in "The Voice on the Wire," Mr. Wilson added to his popularity, and there was a demand from exhibitors for him to personally appear at their theatres, that their patrons might see the hero of the serial as he really is. He had planned to take a needed rest, but the repeated requests for his appearance following the completion of this picture were such that he could not deny them.

Mr. Wilson will begin his countrywide tour in New York, appearing at the entire Marcus Loew circuit in the metropolitan district, where "The Voice on the Wire" has proven to be a big success.

From New York Mr. Wilson will go to Philadelphia, and then south to Washington, and then west. He will appear in the leading theatres in forty-seven cities in all parts of the country, planning to make this the most comprehensive personal appearance tour ever made by a motion picture star.

Another Baby Osborne Picture Announced for June 24

"When Baby Forgot," the Pathe-Gold Rooster release for June 24, is the first Baby Marie Osborne Picture made by the La Salida. Much interest has been shown by admirers who have been wondering how the infant star would conduct herself under a different director and in different surroundings.

It is felt that "When Baby Forgot" will be a most effective answer to speculation. W. Eugene Moore is the new director of the little star.

Mixed in with much pathos and human interest there is said to be some delightful comedy. Where the baby wanders into the colored church in search of some one who can tell her the prayer her mother taught her, but which she has forgotten is illustrative of this. The funny little pickaninny playmate is another instance. This fat little chap with his sunshiny grin and white teeth literally and figuratively gives color to the scenes he is in.

Fitzmaurice Picture by Pathe on June 10

A fast action picture is promised exhibitors in "Blind Man's Luck," the Pathe-Gold Rooster play, for release June 10. George Fitzmaurice directed for Astra. Mollie King is the featured player, and Earle Foxe plays opposite her.

The story is that of a young girl who is the ward of a smuggler. She detests the criminal atmosphere, in which she lives and escapes. The police follow her, thinking her the accomplice of her guardian. To escape them she pretends to be the wife of the profligate son of a man of wealth. Her pretence by necessity becomes reality. As the wife of the young spendthrift she reforms him. When happiness and peace seem to be hers she falls foul of her guardian's gang. Then things happen rapidly. When the smoke clears away the menace to her happiness has been removed.

Extends "Womanhood" Run

The drawing power of J. Stuart Blackton's spectacle, "Womanhood, the Glory of the Nation," was again evinced when the Alcazar theatre at Birmingham, Ala., found it necessary to extend its week's run for four additional days. At every performance it was necessary to put out the S. R. O. sign long before the time scheduled for showing causing hundreds to be turned away, and on the eleventh day the Alcazar broke all house attendance records.

"Forbidden City," from Pathe

Never before shown views of China's "Forbidden City," holy of holies, ten thousand Chinese troops in a great military spectacle, Chinese Army Aviators, in a country more progressive "in the air" than our own country, with many other interesting subjects completed in a comprehensive trip taken by official invitation of the Chinese Government, are being shown in split-reel series with International's Pathe releases. C. H. Hubbell spent nine months in China to get these pictures.

Pearl White's Next Serial in September

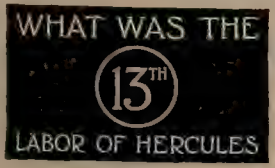
Announcement is made by Pathe that a new serial starring Pearl White is now being produced by Astra for release some time in September. "The Fatal Ring" will be the title of this serial.

George B. Seitz, author of some of Pathe's serial successes, is directing "The Fatal Ring." It is stated that this serial will have one of the greatest all-star casts that has ever appeared in a continued production. Two of the other prominent members of the cast are Warner Oland, the villain of "Patria," and Ruby Hoffman, who has appeared in vampire roles in a great many important productions.

The serial is adapted from a series of stories by Fred Jackson, which appeared in one of the popular magazines.

Cinema War News, Nos. 3 and 4

Marshal Joffre's visit to New York, drilling of the Harvard students by French officers, visit of West Point Cadets to Columbia University Reserve Corps Officers, and a sham battle between motorcycles and armored cars, are the featured sections of Cinema War News No. 3; Dedication of American Red Cross new headquarters, President Wilson presiding, views of the U. S. Flying Service Patrol at New Orleans, a "scoop" showing the U-boats leaving for France, and Marshal Joffre in Massachusetts comprise another reel of all-war-news "No. 4."





Mrs. Vernon Castle, Gold Rooster Star (Pathe)

Petite Screen and Stage Player Comes East

Among the recent arrivals from the California motion picture studios is Myrtle Bauer, who has been appearing in Balboa productions. Miss Bauer is remembered for her work in "The Saleslady," with Hazel Dawn, and "Out of the Depths," with Marguerite Clark, which were two of her most prominent productions while with the Famous Players, for whom she appeared for two years.

Prior to joining the Famous Players Miss Bauer appeared in several Winter Garden shows and in the Ziegfeld Follies. Six months ago she joined the Balboa company, for whom she appeared in a Baby Marie Osborne picture and in the first three episodes of "The Twisted Thread," a coming serial.

Owing to her mother's illness, Miss Bauer returned East a few weeks ago, and is at present considering engagements from Eastern producers.

Director Powell Joins Fox

William Fox has added Paul Powell to his staff of Western directors. He will screen the subjects starring George Walsh. Otis Turner, who has had charge of this player, the last eight months will take Gladys Brockwell under his direction on completion of "Some Boy," the picture in which Walsh is working at present.

Mr. Powell jumped from the newspaper business into the filming of one and two-reel photoplays in 1912. He later staged Griffith-Mutual features.

Next Brockwell Picture Begun

Gladys Brockwell, William Fox's emotional actress of the West Coast Studios, has begun work on a new production after a long vacation from the camera. Otis Turner, who has been in charge of George Walsh's subjects, will screen Miss Brockwell's subjects henceforth.

The picture will be Miss Brockwell's seventh with Fox, "Her Temptation" having been the last.

Vita Players Gain Publicity Posing for Music Cover Designs

THROUGH a tentative agreement reached with the music publishing house of Witmark & Sons the Vitagraph news service department expects to receive a nation-wide "fan" publicity. The scheme is for the disseminators of popular songs in the country to have cover designs in which due credit is given to Vitagraph and the players who pose for the designs.

The illustrations require special posing and the pictures already used for covers are said to be models in photographic art.

An example of their attractiveness is the photograph which was used to illustrate a popular military air, entitled "Goodby, Little Girl, Goodby," for which Corinne Griffith and Walter McGrail are the models.

The Witmark Company now possesses additional illustrations from Vitagraph which are in the process of being colored and will be ready for release in about two weeks. One is a scene laid in an Irish locale depicting Adele DeGarde as a beautiful daughter of Erin going to a well and will be used for a Gaelic melody called "Somewhere in Ireland." The Witmark Company predict that this number will score one of the greatest hits of any popular song ever placed on the market.

The other cover design was posed by Eulalie Jensen, Harry Morey and Mary Maurice, and will be used for a patriotic melody named "For Your Country Needs You Now."

Noted Author Joins Paramount—Play for Billie Burke

Famous Players-Lasky has engaged W. Somerset Maugham, author and dramatist, to write especially for its photoplay productions.

The motion picture rights to Mr. Maugham's successful play, "The Land of Promise," have been obtained by the producers, and will be adapted for Billie Burke by Mr. Maugham himself. This will constitute Billie Burke's second Famous Players-Paramount Picture, as it is planned to have "The Land of Promise" follow the adaptation of Gelett Burgess' "The Mysterious Miss Terry," which is now being produced under the direction of J. Searle Dawley.

The selection of "The Land of Promise" as Miss Burke's second picture is of singular interest in view of the fact that she has already starred in the stage version of the play when it was produced at the Lyceum theatre a few years ago. Joseph Kaufman will direct the adaptation of "The Land of Promise."

Among the more notable of Mr. Maugham's plays are: "Mme. Zampa," "Lady Frederick," "The Explorer," "Mrs. Dot," "The Hero" and "The Magician."

"Babbling Tongues," Ivan Film, Almost Ready

Cutting and titling of Ivan Films picture, "Babbling Tongues," is about completed. William Humphrey considers the subject to be the best he has ever directed, attributing this to the free hand he had in production.

The story is based on verses of the third chapter of St. James: "The tongue is a fire, a world of iniquity. It setteth on fire the course of nature and is set on fire by hell."

The cast is composed of Grace Valentine, James Morrison, Arthur Donaldson, Paul Capellani, Louise Beaudet and Carolyn Birch.

Another Feature with Theda Bara Completed

Theda Bara has just finished work on a new super de luxe production for William Fox. This is the fifth picture made by the "vampire woman" since Mr. Fox inaugurated his super de luxe features.

Proving Art Drama Popularity

Two more theatres of national importance have been added to the growing list of big houses showing the Art Drama's Program.

These are the Strand, Buffalo, and the Strand, Altoona, Pa. They intend to show Art Dramas regularly for runs varying from three days to a solid week.

Modern Feature Photoplays, Inc., conducted the negotiations with the Buffalo theatre, while the Altoona playhouse was signed by Liberty Film Renting Company, Pittsburgh, the Art Dramas Exchange for that territory.

Chaplin Meets Merry Maiden

Here's the start of the latest Chaplin—the title of which is not announced.

Charlie meets with a merry maiden in a cabaret, uses his eyes to effect, simpers and smirks, and—elements of surprise are promised from that point on. Mutual describes the picture as a "scream."

Of course, Edna Purviance is the leading lady, having the part of the merry maiden, and big Eric Campbell is seen as the waiter, who attempts to spoil Chaplin's plans for unrestrained joy.

The release date has not yet been announced.



Catherine Calvert, Widow of Late Paul Armstrong, Returning to Screen in "House of Cards" (U. S. Amusement-Art Drama)

Cave Man Era Pictured in Pallas-Paramount Film

"The Heir of the Ages," a Pallas-Paramount picture, starring House Peters, has two distinct phases, one which concerns only the Cave Man era and the other pertaining to present-day conditions in a Western mining town. The cast supporting Mr. Peters includes Nina Byron, John Burton, Henry A. Barrows and Adele Farrington. John Burton will be remembered for his extremely clever character interpretations and Adele Farrington is well known for her clever work in support of numerous Famous Players-Lasky stars. Miss Byron and Mr. Barrows have also appeared in previous pictures, the latter most recently in "The World Apart."

The prologue to "The Heir of the Ages" shows all the characters in the Cave Man era and pictures the strong man making love after the peculiar fashion of the Cave Man and doing battle against his rivals.

The main body of the story shows the same characters in a present day setting — a Western mining town.

Pantages Houses Take Pathe's "The Neglected Wife"

A full week's run in the Pantages houses in Portland, Seattle, San Francisco and Los Angeles will be given the Pathe serial, "The Neglected Wife." Announcement is also made that negotiations are under way to show this serial in the Pantages houses in Spokane, Tacoma, Oakland and Sacramento.

Tom Mix in "Movie Stunts"

In a private view of the special two-reel Selig release, "Movie Stunts," featuring Tom Mix, a committee of General Film executives voted this one of the most interesting short-length subjects ever received by this company for distribution.

The film is heralded as a succession of quick, snappy cowboy stunts. Roping, riding and shooting feats follow in quick succession



Louise Lovely (Universal)

Farrar Starts Film Work Soon

Geraldine Farrar, who recently arrived in California to appear in Artcraft pictures, will commence work on her initial offering under the direction of Cecil B. De Mille, July 1. Director De Mille, who is at present staging the new patriotic Mary Pickford subject, "The Little American," at the Lasky studios, will shortly conclude his work on this film, upon which he will take a vacation.

Forthcoming Gold Rooster with Mollie King

Mollie King, star of the Pathe serial, "Mystery of the Double Cross," is the featured player of the forthcoming Gold Rooster play, "Blind Man's Luck." With her in the cast are Earle Foxe, William Riley Hatch, Zeffie Tilbury, Helene Chadwick and Francis Byrne.

"Blind Man's Luck" was directed by George Fitzmaurice of Astra. Briefly it is the story of a girl born into a family of somewhat shady connections, but who hates the atmosphere of illegality and fear of the police in which she lives. Though innocent she is sought by the police as an accomplice in a crime. To escape them she is forced by a strange chain of circumstances into marriage with a wealthy young man who has been spending his time and money in folly. This is really the beginning of her adventures and not the end.

Moreno and Mary Anderson Co-Starring

"The Magnificent Meddler," Greater Vitagraph's release for June 4, will serve to introduce to filmdom a new co-starring combination, Antonio Moreno and Mary Anderson.

The story is of the Great West, and depicts the attempt of a breezy easterner, of indomitable spirit, to uplift a corrupt Western town, where he is the proprietor of a newspaper. The opposition which he incurs, and his ultimate triumph is said to make a thoroughly absorbing play, the appeal of which is enhanced by a charming romance between the principals.

The play was written by Lawrence McCloskey.

Another Broadway House Takes Art Drama Program

Directly following the announcement that Loew's New York theatre had decided to add Art Dramas to its regular bill comes the news that Proctor's Twenty-third street house will also show this program every week.

At the Proctor House, the pictures will be shown for three-day runs.

Two other Proctor houses, the one in Schenectady, and the one in Yonkers, are also about to show Art Dramas.

As only two features are shown weekly at the Proctor theatre, one for the first half and one for the last half of the week, it is considered a distinction that this comparatively new program should be selected from the many on the market.



J. Warren Kerrigan (Paralta)

Bessie Love Starts Work on Second Ince Play

Bessie Love, under the direction of Charles Miller, has begun production of her second Triangle-Ince play. This is a story by J. G. Hawks, in which Miss Love will be seen as a poor orphan in Ireland, who, after many romantic misadventures, comes into her own.

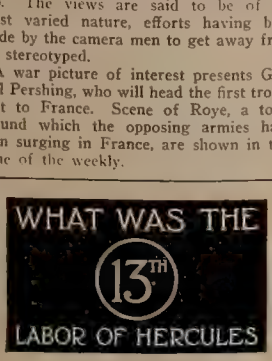
The many quaint characters in the production will be played by a large supporting company, including Frank Borzage, Charles K. French, Walter Perkins, William Jeffers, Walt Whitman, Aggie Herring and Alfred Hollingsworth. The action calls for many beautiful exterior "settings" with true Irish atmosphere.

The first Ince production starring Bessie Love lately made at the Culver City Studios and soon to be released on the Triangle Program, is a story of the circus.

Atlanta Fire Depicted in Mutual Weekly

Excellent pictures of the great Atlanta conflagration have been secured by Mutual Weekly and are shown in its issue No. 126. The views are said to be of the most varied nature, efforts having been made by the camera men to get away from the stereotyped.

A war picture of interest presents General Pershing, who will head the first troops sent to France. Scene of Roye, a town around which the opposing armies have been surging in France, are shown in this issue of the weekly.



"Thanhouser Kidlet" on Screen Again After Long Absence

After a long absence from the Thanhouser studio, Helen Badgley, known as "the Thanhouser kidlet," is back at work

Of course, the "kidlet" is much older now—in fact is no longer really a "kidlet." She is eight years old!

One thing must have indicated to Miss Badgley that the studio recognized she had grown up. She was given a separate dressing room. In the old days she "made up" with some older member of the stock company.

Now she occupies her own room, adjoining that of Jeanne Eagels, whom, with Frederick Warde, she supports in the new feature.

Little Miss Badgley will make her reappearance on the screen in "Fires of Youth," Emile Chautard's first Thanhouser-Pathe play which is released June 15.

To Exhibit Costumes Worn by Metro Stars

Displays from the wardrobes of Metro stars have been sent to Chicago for exhibition at the National Photoplay Exposition, which will open in that city on June 4.

W. R. Van Courtland is the managing director of the exposition. He left New York last week for Chicago to arrange the final details of the exposition. With him he took many costumes worn by the artists who have made Metro pictures popular. Included in the lot were gowns worn by Viola Dana, Mabel Taliaferro, Emmy Wehlen, Emily Stevens, Ethel Barrymore and Beverly Bayne.

Following an exhibition of ten days in Chicago, the exposition will be taken intact to the principal cities of the United States. Cleveland, Pittsburgh, Philadelphia, Boston, New York, St. Louis and Cincinnati will be visited in the order named.

Triangle Picture with Child Players Starring

A late announcement from Triangle-Ince Studios, at Culver City, details the beginning of a new production in which little Georgie Stone and Thelma Salter, the child actress, will be co-starred. This bids fair to be, it is said, one of the most unusual offerings ever shown on the Triangle Program.

Georgie Stone, who is but six years old, is already well known to the program, having frequently appeared in support of Bessie Love, and also with William S. Hart in "The Patriot." Thelma Salter co-starred with Frank Keenan in "The Crab," has lately been seen as vice-president of the Soapsuds Trust, with Enid Bennett in "Happiness."

The new play, which was written by L. V. Jefferson, especially for the little players, is being staged by Irvin Willett, the new director, who will make his debut in that capacity with the production. Most of the locations are at Inceville, the vast tract in Santa Monic Mountains.

Although the story is primarily for children, it is said that there is plenty in it that is calculated to interest and amuse grownups.

V-L-S-E Will Call in Any Unsatisfactory Film

Decision Reached at Conference of Officials to Leave it to the Exhibitor and Withdraw Any Picture Not Drawing Well from Market

At a recent conference of members of the executive council of the selling organization of Vitagraph it was decided that V-L-S-E would withdraw from the market every Vitagraph picture that does not meet with the approval of the exhibitors.

In order to get the opinion of the exhibitors on pictures all branch shipping clerks of V-L-S-E all over the country have been instructed to deliver with each booking a printed slip upon which there are spaces in which the exhibitor shall designate just exactly what he thought of the picture and what his patrons thought of it.

If forty per cent. of the exhibitors who have presented a picture condemn it as being either "only fair," "mediocre," or "poor," the picture will be withdrawn from the market.

In coming to the decision V-L-S-E realizes that it is giving to the smaller exhibitors of the country an advantage over the big first run houses which book V-L-S-E pictures chiefly upon the decision of the executive board of V-L-S-E, which passes on every picture before it is released.

It is the opinion of the V-L-S-E officials that should audiences announce their disapproval of a picture by remaining away from a theatre showing it, the picture be withdrawn and the exhibitors protected in as far as possible.

Just as soon as the decision to withdraw pictures without the drawing power was reached thousands of blanks were distributed to exhibitors who have been presenting Greater Vitagraph pictures.

Replies from several hundred theatre managers were frank in their approval or disapproval of the pictures, and in praise of the move made by the V-L-S-E.

$1,000,000 Worth of News Space Given Cartoons of Pathe

THREE hundred of the largest newspapers through the country are publishing the cartoons which are released in animated form by Pathe and produced by International. The subjects are, "Bringing Up Father," by George McManus; "Happy Hooligan," by F. Opper; "Jerry on the Job," by Walt Hoban; "Krazy Kat," by George Herriman and "The Original Katzenjammer Kids."

The cartoons are published in such papers as the New York Journal, with its immense circulation, with a line calling attention to the animated cartoons released by Pathe and showing at leading theatres. This means that the hundreds of exhibitors running them are cashing in on the immensely valuable advertising. They are printed in strips measuring about four inches or sixty-four lines deep by eight columns wide, and a conservative estimate of the value of this space is more than fifteen thousand dollars a week or nearly a million dollars a year.

It is estimated by Pathe that $1,000,000 worth of space is given to these cartoons, and for this reason it is felt that the exhibitor who does not run them is missing something worth while. Where they are not published, it is suggested by the film concern that exhibitor and newspaper get together, and the Pathe Exchange promises to co-operate in an effort to secure them for the paper while the exhibitor runs them on the screen.



Universal's Woman "Cameraman"

British Army Officer Aids in Pickford Production

In order that every detail in connection with the intimate war scenes of Mary Pickford's forthcoming Artcraft production, "The Little American," should be correct, Cecil B. De Mille, the director, induced Captain Ian Hay Beith of the British Army, and author of the story, "The First 100,000," to personally supervise these scenes.

Captain Beith happened to be in Los Angeles on a lecture tour, and hearing that Mr. De Mille was staging Miss Pickford's new patriotic story, "The Little American," immediately offered to put his knowledge of modern warfare at the disposal of the director.

The scenes depicted the French army being driven back by the invading Germans through a French village.

Washburn's Next June 11

June 11 has been fixed by Essanay for the release of Bryant Washburn's next feature, "Filling His Own Shoes." This picture, which has been adapted from the novel of that title by Henry C. Rowland, the noted light fiction writer, has been completed and will be given trade showings at all Kleine-Edison-Selig-Essanay branch offices within a few days.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Film Men Aid Benefit Show for Theatrical Hospital

At a benefit performance given at the Auditorium theatre, Chicago, on Sunday afternoon, May 20, nearly three thousand dollars was cleared for the American Theatrical Hospital Association. Alfred Hamburger, prominent film man of the Windy City, is vice president of this organization, and scores of other film men are interested in it.

The performance was made up of vaudeville acts and specialty hits by performers from the various vaudeville and legitimate houses in the city, together with several reels of motion pictures. Fred C. Eberts, manager of the Majestic theatre, was chairman of the arrangements committee.

The American Theatrical Hospital is located on Irving Park boulevard, near Broadway, and was opened just a couple of weeks ago. It provides a place for the sick and indigent people of the stage and motion picture studio.

Alfred Hamburger donated the equipment for a delivery room in the obstetrical ward.

M. P. Editor of Herald Thanked for Boost Efforts

H. C. Holah, head of the Motion Picture Department of the Chicago Herald, has been the recipient of thanks from the National Convention committee and many other men in the motion picture field for the "booster" letter that he has sent out to more than a thousand exhibitors and managers in all parts of the country.

The letter, while offering the co-operation of the Herald's services to exhibitors and manufacturers in making their preparations for the coming convention, contains an urgent message to these men as to the importance of this next annual event to be held at the Chicago Coliseum the week of July 14.

Reel Fellows Entertain

The Reel Fellows Club of Chicago gave themselves another boost on Wednesday night, May 16, when they attended a performance of the Dan Coleman show at the Columbia theatre in a body. After the show they entertained the members of the troupe with a buffet luncheon and speech-making at the clubrooms.

George Offerman of the Sunshine Film Company was toastmaster, and he called upon a dozen of the prominent members of the Reel Fellows and invited city officials present, who delivered addresses of greeting and welcome to the guests. Dan Coleman responded on behalf of his company, and several of the members of the troupe showed their gratitude with songs and instrumental music that went to top off a pleasant evening.

New York Firm to Dispose of "Should She Obey?"

The Arizona Film Company, of Chicago, who made the multiple reel divorce film, "Should She Obey?" now having a run at the La Salle theatre, announce that they have placed the film in charge of the Renowned Picture Corporation, 1600 Broadway, New York, for the state rights market. Akiba Weinberg is head of the Renowned Company and is said to have very good luck with state rights propositions.

The selling of the rights for the entire United States, with the exception of Illinois and Indiana will be under their sole direction. The Indiana rights have already been taken by Greiver and Herz, a newly organized exchange in the Windy City circles. The Arizona Company will take care of the Illinois end. They report having already signed up fifty theatres throughout the state.

Plan Auspicious Showing of "Screen News Magazine"

The "Screen News Magazine," put out by the American Bioscope Company, will be honored with an auspicious debut at St. Louis, where it is to be shown to the delegates attending the Ad Club's convention there the week of June 2-7. The first issue is to get a daily showing to the assembling delegates. In addition to this J. E. Willis, president of the American Bioscope Company, has made arrangements for a regular nightly showing of the magazine that week at the New Grand Central theatre, of which William Siever is manager.



Taylor Holmes (Essanay)

LEAKS IN THE LOOP

The following selected list of visitors to the Rothacker studio during the past ten days prove by their number and worth that Marse Watterson and his film plant are popular parts of the community. Let your eye rove: R. E. Norman, Jacksonville, Fla.; former Lieutenant Governor of Illinois Barratt O'Hara; James Quirk, of Photoplay Magazine; Walter Early, Ralph O. Proctor, of Artcraft; Jack Lait, Sydney Cohan, Merl La Voy, Don Bell, of Bell-Howell; Hobart Henley, Norman Manning, of Horsley; Harry Caulfield, Chaplin's general manager; Leo Wharton, of Wharton, Inc.; Don Meaney and others.

Greiver and Herz, the new exchange that have established themselves in the Loop, have purchased the Indiana rights to "Should She Obey?", the Arizona Film Company's divorce preachment.

The wife of Peter J. Schaefer, one of the theatre owning firm of Jones, Linick and Schaefer, was buried last week, following her death as the result of a lingering illness.

The Williamson undersea picture, "Twenty Thousand Leagues Below," is to make its reappearance in the Loop at the La Salle theatre this week. It was seen before at the Studebaker. Aaron Jones has the state rights for Illinois, Indiana and Kentucky.

Hobart Henley began last Saturday to make a tour of the Hamburger houses. He is meeting the audiences and doing some propaganda work for the Parentage film.

"Within the Law" will make its Chicago premier at the Ziegfeld theatre.

The employees of the Rothacker studio, calling themselves the Rothacker Film Company's Pleasure Club, are to give a dance at the Hamlin Park Refectory.

A special plate glass and steel compartment, practically a room within a room, has been built at the Rothacker laboratory for the assembling of negatives.

Jones, Linick and Schaefer announce a revised scale of prices at their Rialto theatre. Matinee prices, beginning last week, were raised to 15 and 25 cents and night prices are 20, 30 and 35 cents. The Rialto plays a continuous program of vaudeville and pictures.

Watterson Rothacker has been invited to address the Ad Clubs convention at St. Louis in June on his favorite subject, "The Motion Picture as an Advertising Medium." He will also show the film he has made on the method of making the modern motion picture.

The third edition of the Motion Picture News Studio Directory has been placed on five newsstand in the Loop for sale. They are: Powners, Postoffice News, Chicago News, Sherman Hotel, and the Antiquarian Book Shop.

AMONG THE EXCHANGES

Interest in West Increases in National Convention

As the time draws nearer for the seventh annual exposition and convention of the Motion Picture Exhibitors' League of America, to be held in Chicago, beginning July 14, the various committees in charge, working at the Chicago league headquarters in the Masonic Building, find their work piling up on them in greater quantities each week. Manager Ludwig Schindler is kept on the jump arranging for his space contracts for the exposition and the allotments and payments are being made each week. Manager Schindler, although just returned from a business trip to the East, is planning to jump into New York again to close some more deals.

A communication has been received at the Chicago headquarters during the past week from Edward J. Fischer, secretary of the Washington Theatre Manager's Association of Washington. He states that the exhibitors of the West are waxing very enthusiastic about the coming convention and that Washington will be represented by fifteen delegates.

The Exhibitors' League of America has offered a booth for the Red Cross at the coming convention, free of charge. It is also planned to have some of the prominent motion picture stars, in attendance, auction off various articles the proceeds to go to the Red Cross Fund.

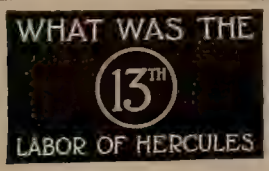
The publicity department at the league headquarters announce that they are anxious to hear from exhibitors all over the country in regard to any new or novel idea that will increase the attractiveness of the convention.

Speak for Liberty Loan

The Four Minute Speakers in the motion picture theatres of Chicago have switched their subject of appeal from recruits to the Liberty Loan. Much good is reported as result of the move.

From General to Vitagraph

John Payette, who has been the Baltimore manager of the General Film Company for several years past, has been made the Baltimore representative of the Greater Vitagraph Company. Mr. Payette severed his connections with the General Film on Saturday, May 19, to take up his new duties.



Three Western Selznick Exchanges Are Opened

Ben Cohn Completes Organization Work, Opening Seattle, San Francisco and Los Angeles Branches in Record Time

BEN COHN, who has been on the west coast for the past several weeks organizing exchanges for the Lewis J. Selznick pictures, has completed his work and now has offices opened in Seattle, San Francisco and Los Angeles.

In Seattle the exchange will be in charge of B. R. Keeler, formerly with Pathe at San Francisco, and later with the General Film Exchange at Portland. The Seattle office address is 1215 Fourth avenue. This branch will serve the states of Washington, Oregon, Idaho, Montana and a portion of Wyoming.

The San Francisco office is located in the new building at 985 Market street, used almost exclusively by film exchanges, and built especially for film business, being fireproof throughout. Mr. Cohn expects to spend a greater portion of his time in Seattle, and will supervise the office there for the next few months. X. K. Stout, formerly manager of the Mutual San Francisco exchange, will be the manager there. He is very well known in film circles.

H. H. Hicks, who is to be manager of the Los Angeles exchange, has been affiliated with the film business on the west coast for the past four years, and is one of the best known exchangemen of this section today. He was first manager of the General Film Exchange in Los Angeles, and from that position was promoted to the office of district manager, supervising all exchanges of the seven mountain states. This position he held until he tendered his resignation to go with the Selznick organization.

Mr. Cohn made a new record for speedy opening of exchanges when he arrived in Seattle at noon one day, had a lease written and signed by 2.30 that afternoon, and opened the office for business the following morning at 9:30, with furniture, telephones, advertising display and signs on the windows. The entire office staff was employed by the opening hour, and five minutes later he claims the first rental money was paid into the office, and the whole trade will agree this is a record.

War Takes Pathe Men

The Pathe Philadelphia office has lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: Wm. B. Bran, the poster man; J. J. Keating, the shipping clerk, and Albert Spein. The Pathe organization is now represented in the Army, Navy, Naval Reserve and National Guard by a considerable number of its employees.

Philadelphia Branch Notes

Robert Lynch, for several years manager of the Bluebird Exchange, Philadelphia, has become manager for Metro, succeeding J. D. Clark, who goes to Washington to manage the Paramount office in that city.

It is said that Mr. Lynch is now the highest salaried manager in the Quaker City.

M. Lessee, former manager of the Philadelphia Film Exchange, is now the manager of the Bluebird Exchange.

Vita Manager on Tour

W. K. Howard, manager of the Minneapolis Exchange of Vitagraph V-L-S-E, is making a tour of the theatres in South Dakota in order to become more familiar with his exhibitors in that territory. He is accompanied by Harry Rosenberg, a recent acquisition to his sales force and a film solicitor of wide experience.

The Minneapolis Exchange has also acquired the services of L. S. Souther and Wilson Connelly, two experienced salesmen.

Coast Exchange Briefs

E. H. Emick of the Peerless Film Service, San Francisco, is shortly to make a trip in his machine from 'Frisco to Los Angeles, and will make a number of stops on his way, visiting theatres.

H. D. Naugel, western division manager for the Greater Vitagraph Exchange, left Sunday for a trip to Salt Lake and the entire territory west of Chicago. He will be gone about eight weeks.

J. J. Unger has resigned from his position as western representative of the Metro and has purchased the Metro franchise for all Canada.

G. H. Atwood, late of the International, is now connected with the sales force of the Los Angeles exchange of the World Film Corporation.

Dave Burshon, manager of the Los Angeles California Film Exchange, has returned from a week's vacation, which he spent at Big Bear Lake.

Reid Shifted to Toronto

William J. Reid, who has been in charge of the St. John, N. B., office of the Regal Films, Limited, since its establishment several months ago, was last Saturday transferred to Toronto to assume the managership of the head office. Mr. Reid is succeeded in St. John by Isadore Sourkes, formerly manager of the Mid-Way theatre, Montreal, and until early in May manager of the St. John office of the Fox Film Corporation, Limited.

JUST FOR FUN

By LONGACRE

THE following is what might be termed the publicity item par excellence or something. It is sent from Fox and set in upper case, which we have changed to lower for no reason at all. "Ruth Thorpe Marooned in Alps Two Days. Being lost in the Alps two days with a guide who had broken both legs in a fall."

"IT is estimated that 493,567 silkworms worked seven hours overtime daily for nine years to produce the silk in Miss Suratt's dresses." Which leads up to the question, "Do silkworms spin yarns?"

THREE of Art Dramas' producing companies "are in the market for scripts containing original ideas," which will come as good news to all scenario writers who have previously found their original ideas of no market value.

WISH we could tell you all about motion picture night at the Green Room Club, but there's a limit to everything.

PAT SULLIVAN, cartoonist extraordinary, is married. Asked who the lady was he replied, "Mrs. Pat Sullivan." Well, to coin a phrase, we wish the couple all happiness on the sea of matrimony.

"ATMOSPHERE!" seems to be Mr. Rothapfel's cry. When he gets an Egyptian picture he dresses the house up with special settings and has music and various little incidentals to create an harmonious effect. It's a great plan and the pictures so presented are hugely benefited, but just the same, this seems a further argument in behalf of the elimination of Inferno scenes from picture productions.

THE name of a new Universal comedienne is Za Su Pitts. If she ever leaves that company's employ, its rule which forces her to leave her name behind her will be vastly appreciated by the trade.

THE great mystery surrounding the identity of the author of Douglas Fairbanks' coming picture, "Wild and Woolly," formerly known under the title of "A Regular Guy," has been cleared. Horace Carpenter, a motion picture actor, has claimed and proven authorship.

DWIN THANHOUSER tells this one on himself:

"Of course, we haven't given much publicity to the fact that lots of newspapers didn't run our now-famous telegram to the ex-Czar offering him a position. The editor of the Daily Record, in Morristown, N. J., refused to print it. He wrote me:

"I'd like to see this Mr. Thanhouser, but in your interests as well as mine I think I'd better wait. I say this because I think Emperor William will be out of a job soon, too, and then you could offer him and Romanoff a chance as a 'team.' Think of the double advertising! Nick and Bill, the two Ex-es, in their thrilling film, 'Did They Fall or Were They Pushed?'—why, Thanhouser and Pathe would get so rich they wouldn't notice mere Jersey editors."

DOUGLAS FAIRBANKS celebrated his thirty-fourth birthday last week. A lengthy telegram from Bennie Zeidman to the Artcraft headquarters in New York conveyed this amazing bit of intelligence. Mrs. Fairbanks had plans for a surprise party and members of the Fairbanks' producing company congregated early in order to spring it. But some way, somehow, Doug. got wind of the situation and surprised every one else in the surprise party intending to surprise him by not being surprised. He had gifts ready for every one, while as a present from the company he received a pair of silver spurs engraved with his own smiling countenance.

Those present at the affair were Mrs. Fairbanks, John Fairbanks, John Emerson, Anita Loos, Bennie Zeidman,, Eileen Percy, Ed Burns, Walter Bytell, Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones, Charles Stevens, Sam de Grasse and Tom Wilson.

THE following entitled, "To My Favorite," comes to hand from the inspired typewriter of D. F. C., who wishes to announce that he is not a press agent—yet. We print it with a full realization of the fact that we stand an excellent chance of incurring the enmity of every feminine star in the business with the exception of—well read it:

Mary Pickford is petite
Alice Joyce is very sweet
Ruthie Roland is a joy
Grace Cunard is Some tom-boy
Arline Pretty like her name,
Rosemary Theby is the same
Ethel Clayton bears O.K's stamp
Theda Bara is our Prize Vamp.

Some fans may like the stars above,
Not I, the STAR of stars I love,
Of course by now you all must know—
Who? Correct, sit down; it's Margaret Snow!

THE lecturer at the Eltinge theatre where "A Trip Through China" is being shown, insists upon telling the audience all about the far-famed water-clock, when, we have it first hand, there is no water-clock shown in the picture.

This calls to mind the story of the reviewer who only got in in time to see the last two reels of a feature. On reading the synopsis he noticed reference to a train wreck and mentioned it as being very fine. It just happened that the wreck occurred off-screen as it were.

(Note. There never was such a reviewer but the thing is possible).

The Longacre Lampoon

All the News That Fits, We Print — Longacre Square, N. Y., June 9, 1917

EDITORIAL

The well-known United States Government is going to tax the pictures in some way in all probability and we wonder if it will take a few suggestions offered free of charge. For instance, what a fine sum could be collected if the Government taxed every closeup of a baby! How its treasury would be swelled if every time a character drew a gun from the recesses of his desk drawer, the producer paid two and a half cents! What a gold mine it would encounter if the domestic animals used in closeups were taxed! And there would be lucrative returns if every scene with the ingenue playing with a canary bird were taxed.

Or, if the producer objects, the taxes might be shifted to those in the "literary" end of the game. The press agent who uses superlatives in every story would soon send out readable stuff if every "greater" and "greatest" were assessed. The press agent who takes three pages to tell that Exhibitor So-and-so has finally decided to use This-and-that program could be taxed severely. To say nothing of a tax on the reviewer who insists that a picture "holds the interest from start to finish" and that the leading lady "runs the gamut of human emotions."

LOCAL NEWS

—Geo. Pardy printed a wicked, nefarious, malicious, libelous story in his flivvering page last wk., which he foists on the unsuspecting public as our biography. We strenuously deny every word of it, particularly that part which refers to our conversation with Farragut, which we never had and never will have.

—Frank Woods, the w. k. scenario writer and mgr. of production was a pleasant caller last wk. Come again Frank.

—Harvey Thew, formerly ed. of the defunct Bayside Bugle writes in from L. Angeles to cheerful effect.

—Bill Hart was a vigorously applauded visitor to N. York the wk. just past.

—Evelyn Nesbit as a film star is creating furores on B'way.

—Many of the boys around here bought straw hats one warm day last wk. and immediately thereafter it become cold again, at which ye ed. and others had just cause to laugh.

—Tom Ince, a director of motion pictures was hovering around town last wk.

—B. P. Fineman says the paper above and on the left side of the Lampoon got that joke about him twisted last wk. Well, B. P., it made good reading anyway.

—Terry Ramsaye was a recent and welcome visitor to N. York.

—Jerry Wilson is still confined in Fort Lee. The atmosphere there must be peculiar from the sort of letter Jerry writes.

—H. O. Davis' first effort at writing for the pictures was shown at the N. York on Fri. of last wk. "Bringing Home the Old Man" or words to that effect is the title.

—M. Pickford has presented Pete Schmid with a gold belt buckle. Pretty fine, Pete, say we enviously.

NEWSY REPORTS FROM ALL SECTIONS

Nebraska Houses Suffer from War Excitement

Business in Nebraska is just "a little bit off" because of the war excitement, exhibitors complain. A trip over the Union Pacific to Kearney, Neb., from Omaha, last week, showed this situation. Nearly every exhibitor, while not suffering a great loss, found cause to complain. The patriotic campaign to save, to work gardens and to farm is having its effect.

One instance, one evening in Aurora, Neb., when a patriotic meeting was held one house had twelve people in it and the other house had twenty-two, when, under normal conditions, they would have been crowded.

The manager of the Opera House in York, Neb., has turned this spirit into a profit, at the same time helping spread the spirit of patriotism. At each performance the house is darkened and one lone light in the rear shines on a five-foot flag, fanned by an electric fan. The orchestra starts "The Star-Spangled Banner" and the audience arises. At every show the patrons yell, sing, clap their hands and in other ways show their patriotic enthusiasm. As a result the theatre has received the commendation of the military authorities and is decidedly popular with the people of the town.

Theatre Romance

William Katz, resident manager of the Stanley Theatre, Philadelphia, will be married early in June to Miss Elsie Parker, formerly of the Stanley. It was at the theatre that this romance budded, grew and flowered.

IN AND OUT OF TOWN

R. O. Proctor of the Chicago Artdramas Exchange paid a visit to New York last week.

Harry Charnas of the Standard Film Exchange, Cleveland, arrived in town early last week.

Abe Warner, representing the Selznick Enterprises in Cleveland, came to town last week on business.

S. A. Lynch of Atlanta arrived in New York last week.

A. H. Giebler, motion picture editor of the St. Louis Globe-Democrat, paid a visit to New York last week.

Al Brandt of Universal left town last week on a coast to coast trip as advance agent in behalf of Ben Wilson, who is to make personal appearances in Universal theatres in the large cities.

Costly Ads on Vita Picture

For electric signs advertising "Within the Law" in Greater New York during the week ending May 26, Vitagraph gives figures showing an expenditure of $4,200. Seventy theatres ran the picture during the week, the run in each theatre being from three days to the entire week.



Hampton Del Ruth (Keystone)

British Film, "Labour Leader," Widely Heralded

From England come reports of great interest, manifested in the first British-made super production of International Exclusives, Ltd., "The Labour Leader."

In view of the fact that it is the first production by Thomas Bentley since "Milestones" the screening of the story is awaited with interest.

The players include Owen Nares, Fred Groves, Lauri de Frece, Fay Compton and Christine Silver.

Low Warren, late editor of the Kinematograph Weekly, has joined International Exclusives as joint manager, and will occupy a seat on the board of directors.

Small Town Fosters Paramounts

In Clarks, Indiana, a town of 200 population, where Paramount Pictures have been shown continuously since the opening of the theatre, the management has been giving the profits towards the fostering of a Library Fund for the members of the lumber camps in that district.

The patrons of this theatre are almost entirely made up of the employees of the lumber camps, and when they recently attempted to establish a library, and needed funds to create same, the management of the theatre decided that all profits from his theatre should be given to this fund until the amount was raised.

St. Louis Airdomes Open for the Summer

Beginning May 19, a number of the large and pretentious airdomes of St. Louis, began to spruce up with an air of general freshness caused by new decorations, the greenness of many plants and generous displays of three and six sheets in front announcing new photoplay features to be seen on the inside.

The Maple Airdome, at Kingshighway and Maple avenue, was one of the very first to open.

The Crystal Feature Dome, across the street from the Pageant theatre and under the same management, that of the Skouras Brothers, was a close follower of the Maple.

On Monday, May 21, the Lyric Skydome at Delmar and Taylor, and the Delmar Airdome at 4936 Delmar Boulevard, both under the management of Mrs. J. W. Cornelius, were opened for the season.

The Hamilton Skydome on Hamilton and Easton avenues, the largest open-air theatre in the country, seating 6,000 persons, opened on May 24, with feature pictures and three numbers of vaudeville.

Buffalo Women Say Censor Deletions Are Disregarded

A committee headed by Mrs. Frank Stryker, representing the Federation of Women's Clubs of Buffalo, called on Mayor Fuhrman on May 22 and demanded that drastic steps be taken to censor films shown at the local theatres. Complaint was made that certain parts of pictures ordered cut out by the National Board were run in Buffalo without deletion.

Mrs. Stryker asked that an inspector be appointed by the mayor. Harry W. Killeen, representing motion picture owners and film producers, said every effort would be made to comply with the restrictions of the National Censor Board.

Newark Folks Demand Kid Shows

Residents of Newark and vicinity are asking for special shows for children. Representatives of the Parent Teachers' Association of Summit make a like demand. The Board of Education of Westfield has appointed a committee to meet exhibitors. Children attend usually only once or twice a week and should have shows fit for them, says the chairman of this committee.

Managing New Theatre

Joseph A. Murphy, long manager of the Ruby theatre, Philadelphia, has left to assume a similar position at the New Family theatre, Broad and Market street, considered one of the finest small theatres in the Quarker City.

THE EASTERN STUDIOS

WITH a script which called for a great deal of astral work, Metro had to resort to much trick photography in the photoplay "Aladdin's Other Lamp," in which Viola Dana is starred. The genii is seen in the background, and novel double exposures were resorted to by photographer John Arnold.

It is said hundreds of feet of film were spent before a scene, wherein one room was dissolved into another, was satisfactorily taken.

THERE was no hint that the "taking" of Fatty Arbuckle's picture "A Reckless Romeo" had anything to do with it but the title of the subject is mightily suggestive. However—

Frank E. Williams, cameraman for Roscoe, has become a victim of Cupid, the ceremony being performed May 19, at the Little Church Around the Corner, New York. Mildred E. Hansen of Los Angeles is the bride, and the marriage was performed a few hours after her arrival in New York.

Williams will continue his work with Arbuckle.

MAUD HILL has been engaged for the part of Margaret Palliser in the Metro production of Basil King's "The Lifted Veil," in which Ethel Barrymore will star. Miss Hill was seen in Lionel Barrymore's Metro feature, "The End of the Tour," as the haughty leading lady in the barnstorming troupe of the story, playing Camille to Mr. Barrymore's Armand. She is considered one of the most versatile of the Metro family of players.



Joseph A. Richmond
Directing Selig's Hoyt Comedies

THEDA BARA is doing her share in a novel way, toward aiding the floating of the Liberty Bond issue. The Fox star herself has subscribed to the issue, and is now urging all Americans to do likewise.

So she has had a rubber stamp made with the following inscription "Buy a Liberty Bond and Help the Cause of Humanity. Theda Bara." In receipt as she is of about five hundred letters a day asking for photographs, the Fox "vampire" in replying is stamping each likeness.

ADJECTIVES of the most complimentary nature are being bandied about regarding the work of Beatrice Joy, the charming young lady, who recently joined the ranks of comediennes, and appears in Black Diamond Comedies under the Paramount banner.

And it does seem that Miss Joy deserves all the nice things being said of her. For four years she has followed every angle of screen work, and though but twenty has the pleasing knowledge that her success, while not of the spectacular, rapid-rise variety, was deservedly won by hard work.

S. RANKIN DREW, son of Sidney Drew, the popular Metro comic star, has made his father proud in sailing for Europe, where he will join the American Ambulance Corps and see service on the Western Front.

Rankin Drew directed and played the leading part in Metro's "The Belle of the Season."

MARGUERITE MARSH, who appears in two of the earlier Goldwyn Pictures and sister of Mae Marsh, was suddenly stricken with appendicitis ten days ago, and was operated on at a private hospital in Sixty-sixth street, Manhattan.

Her recovery from the effects of the operation has been very rapid, and her return to work is expected soon, after a short rest at Lakewood.

PAULINE FREDERICK, who is perhaps as well-known for the beauty and "versatility" of her wardrobe as any star on the screen, has been relegated to the mop and pail in her next Famous Players Paramount Picture "The Love That Lives." Casual visitors at the studio, if they can elude the watchdogs at the entranceway, will find the delightful star rapidly accumulating callouses on her knees as she industriously scrubs the studio floor.

JOSEPH A. RICHMOND is the director in charge of the Hoyt Comedies, released in K-E-S-E by the Selig Polyscope Company. He has appeared in "Ben Hur," played in stock at St. Louis for two seasons; has also appeared in the support of Amelia Bingham, James K. Hackett, Virginia Harned, Henrietta Crossman and other players.



The "Thanhouser Kidlet" Returns to the Screen

STUDIO records were recently broken at the Metro New York Studio, when eighty people who appear in support of Viola Dana in the forthcoming Metro wonder-play, "Aladdin's Other Lamp," worked continuously for nineteen hours without leaving the studio or changing from their costumes to street clothes. Three meals, one of them served in the Metro dining room, the other two served on the studio floor, were brought in from a nearby restaurant.

The occasion of the long stretch of work was the taking of scenes in a ballroom set which required the entire floor space of the studio. Trick photography and double exposures lengthened the task. Forty-eight scenes were taken.

IN view of the fact that Ann Pennington is dividing her time between the New Amsterdam Roof performance and the Famous Players Studio, Director Francis J. Grandon has been forced to find locations for his exterior scenes at distances not too remote from the studio. As a result, he is transporting much Mexican atmosphere over the mesas of Long Island. This is quite contrary to Mr. Grandon's recent experience in staging "Heart's Desire" when he went to Florida, and was forced to cut down much tropical vegetation before he could so develop the surrounding scenery as to make it appear realistic as a setting for Brittany.

GEORGE ARCHAINBAUD has "signed up" with World-Picture Brady-Made to direct a new series of photoplays. He has just completed "The Brand of Satan," in which Montagu Love makes his first appearance as a star, to be published June 18. Mr. Archainbaud's next World Picture will be "Partnership," in which Arthur Ashley, Gerda Holmes and Edward Langford have the leading roles.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

ALTHOUGH no official announcement has been made to the effect that Henry McRae is to be general manager of Universal City, nevertheless, Mr. McRae is now handling affairs pertinent to that office. Arrangements have been made to increase production by the addition of about twelve new companies in the immediate future. President Carl Laemmle who, at present, is at the West Coast studios, will remain here for two or three months.

Jacques Jaccard, J. D. Davis and Jack Ford are three new directors on the Universal roster. Jacques Jaccard, who will be remembered as the director of Marie Walcamp in the Universal serial "Liberty," and of Mrs. Vernon Castle in the last five installments of "Patria," is back at the Big U to direct Miss Walcamp in a new patriotic serial, "The Quest of Virginia." J. D. Davis will take the direction of Helen Gibson, formerly featured by Kalem, in "Hazards of Helen" and "The Daughter of Daring" serials, and direct Miss Gibson in a railroad series.

Col. Brady, for months scenario editor for the Vitagraph, and who went to New York after organizing the Universal scenario staff is back again, and is now managing the scenario department at U City. Jack Cunningham is scenario editor.

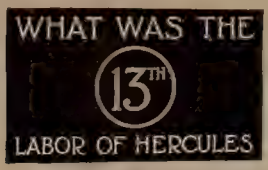
Lynn Reynolds has completed his filming of "Back to the Primitive," and will undertake his second Alice Heegan Rice story. Mr. Reynolds produced "Romance of Billy Goat Hill," by this author satisfactorily some time ago, and will film "Mr. Opp." Myrtle Gonzales, Arthur Hoyte and George Hernandez, will be in the cast.

CARMEL MYERS, former leading woman with the Fine Arts and Fox companies, has just signed a contract with the Universal Company, and will appear in feature films for that concern during the next two years.

W. W. Beaudine is directing a comedy "A Jungle Cruise." The story was written by Charles Wilson and Pop Hoadley.

Ruth Stonehouse, now under the direction of Louis Chaudet, at the Universal plant, is starring in a five-reel feature. The production has shoes as its subject matter, but the title of the story has not yet been announced.

Director Roy Clements, after completing his comedy "A Proxy Elopement," has begun the filming of a hospital comedy "The Impatient Patient," featuring Eddie Lyons and Lee Moran.



"The House of Gloom" is a five-reel feature now under production at the Universal. The director is Charles Swickard.

Jack Mulhall is being featured in a society comedy "Safe," which is being filmed by Universal Director, Elmer Clifton. The story is from the pen of Tom Gibson.

"The Innocent Plotter" is the name of a three-reeler, starring Neal Hart now under production at the Universal Studios. Jeanette Eastman will be seen in support of Mr. Hart, and the production is being directed by George Marshall.

"Into East Africa" is the name of a two-reel animal story, which is now being filmed at the Big U plant. The story is the combined effort of W. D. Pierson and Rex Hodge. Babe Sedgwick is featured with Fred Church and Frank Lanning in her support.

THE latest Ince-Triangle release, "The Paws of the Bear," by J. C. Hawks, will feature William Desmond, who has recently appeared in several screen successes. The story is one of plot and counterplot, involving a battle of wits between Russia's diplomatic corps and the secret service of America. The locale includes scenes in Belgium, Russia, France and the United States. Desmond plays the part of Ray Rourke, a young American traveler, who suddenly finds himself an object of intense interest to several different governments. His love for the Countess Olga Raminoff, a clever secret service agent of Russia, who is portrayed by Clara Williams, leads to many strange adventures. The role of the Countess is said to take delicate handling as the character is shrouded in mystery until the final scenes of the picture. The supporting cast includes Robert McKim, as Boris Drakoff, of the Russian secret service; Wallace Worsley, as Curt Schreiber, the diplomatic agent of the United States, and Charles French. Reginald Barker has directed the production, and the photographer is Robert Newhard.

BESSIE BARRISCALE has commenced work on her last picture at the Ince-Triangle Studios at Culver City. The story is by C. Gardner Sullivan, and Miss Barriscale's supporting cast includes Howard Hickman, Aggie Herring, Katherine Kirkwood, Jules Friquet and Melbourne McDowell, the character actor, recently engaged by Thomas H. Ince.

M. Doner, head of the sculptoring department of the Culver City Studios, for the past two years, has been appointed technical director. Mr. Doner is a sculptor and artist of international reputation, and has been awarded prizes abroad.

Ruth McCord, who is traveling to the four corners of the United States to meet Ince-Triangle exhibitors, was escorted from Los Angeles by a company of U. S. Cavalry, and two aeroplane scouts sailed over the party until they arrived at San Diego, their first stop.

Mary Jane Irving, known at the Culver City Studios as "Hart's Sweetheart," is playing an important part in the forthcoming Bessie Barriscale feature, presented by Ince. Mary Jane is only two years old.

Enid Bennett, who recently appeared in the Ince-Triangle release "Happiness," appeared at a leading Los Angeles theatre this week, which was running the photo-



Robert T. Kane, vice-president Paralta Plays, Inc., and Howard Hickman, greeting Bessie Barriscale, a Paralta star, on her return to Los Angeles from a brief stay in New York

drama and thanked the audience for the reception accorded her screen efforts. She was accompanied upon the stage by Thelma Salter, who plays a leading part in the picture with Miss Bennett. Miss Bennett appears in "Happiness" as one of the silent partners in a firm made up of Charles Gunn and Thelma Salter.

BESSIE LOVE is working on her second photodrama feature at the Culver City Studios. The story, by J. G. Hawks, has to do with the adventures of a poor Irish orphan, portrayed by Miss Love. Quaint characters in the production will be played by Frank Borzage, Charles K. French, Walter Perkins, William Jeffers, Walt Whitman, Aggie Herring and Alfred Hollingsworth. The action will call for many exterior settings with Irish atmosphere.

"Time Locks and Diamonds," the next Ince-Triangle play in which William Desmond will be starred, has been completed under the direction of Walter Edwards. This is a gripping detective story by John Lynch and J. G. Hawks, and the supporting cast includes Robert McKim, Margaret Thompson and Roland Lee

Thelma Salter, George Stone and other Triangle kiddies are in the scenes of a picture being filmed by Director Irwin Willat at Inceville. The story, by L. V. Jefferson, is written for and about children, but is said to contain a lesson for grown-ups also.

The final scenes for "Sudden Jim" in which Charles Ray will be presented as star by Thomas H. Ince, have been completed, and the company has returned from Santa Cruz, Cal., where many of the scenes of the picture were filmed. The story is by Clarence Buddington Kelland, and the direction was handled by Victor Schertzinger. Sylvia Bremer and a company of twenty people support Mr. Ray.

OFFICIALS at the E. and R. Jungle Company wish to deny the report that their plant has been leased to William Selig for the production of animal films. A contract has been signed by the owners of the E. and R. and by Mr. Selig, in which the contracting parties agree that the manager of the E. and R. supervise all of the Selig animal films, and that such pictures are to be released under the joint brand of E. and R. Jungle and Selig Feature films. The contract is under effect now and will continue in strength for five years.

Director T. N. Heffron and Business Manager Harry Drum of the Nevada Film Company are at Reno, completing and assembling their feature film "The Planter."

Isadore Bernstein of the Bernstein Film Productions, addressed the May meeting of the club women of Southern California, on "Clean Pictures for the Clean Minded." The club women has formed a Union Committee consisting of one delegate from every women's club in Southern California, which will pre-view films at the different studios. It is said that the purpose of the organization will be to raise the standard of film productions.

"Humility," the first of Bernstein "Seven Cardinal Virtues" series, has been shipped East, but will not be released until September, as it will be circulated through the Hoffman Distributing Exchanges, which are not active until that month. In this film, Mr. Bernstein features Betty Brice, an actress from Washington, D. C., who had served an apprenticeship in stock.

LOIS WEBER, a former director at the Universal, has just returned from a business trip to New York, and will set up her own studio in Hollywood. Miss Weber will engage her casts by the picture as she is of the opinion that this method obtains more artistic results. She has engaged Carmel Myers to play one of the leading roles in her first picture, the name of which has not yet been announced. Miss Myers first appeared upon the screen a year ago in a Fine Arts Picture, and has since been featured by Fox.

Film circles were this week given a surprise, when the marriage of Kathleen Kirkham, best known for her work as Mrs. Taine in the Clune production of Harold Bell Wright's "The Eyes of the World," became known. The groom, Harry Woodruff, is a prominent clubman and insurance broker of Los Angeles.

Margarita Fischer and the supporting Mutual company are filming "Little Miss Missionary," a story from the pen of J. Edward Hungerford. Producer Harry Pollard has just returned from a business trip to New York City.

A number of film stars have been temporarily weaned from the silent drama to take part in "Shenandoah," the first stock play produced at Clune's Auditorium. Monroe Salisbury, Winifred Greenwood, Tyrone Power, and many others are prominent stars, who will play in the speaking drama.

THE original stage at the Lasky West Coast Studios will shortly be torn up and a new modern stage set up in its place. This was originally the washing platform of a garage, and it was here the first production, "The Squaw Man," starring Dustin Farnum was made. A short time after that the stage was enlarged about ten feet for a big set for "The Rose of the Rancho," and later used for "A Girl of the Golden West." Then a stage was erected of glass for use in the rainy season. The new stage, shortly to be built will be equipped with a new lighting system.



Frank Mills, to Co-Star with Catherine Calvert in "House of Cards" (U. S. Amusement-Art Drama)

The second Lasky production with Lou-Telegen as director has started. Kathlyn Williams and Wallace Reid are co-starring in the photodrama, and Tully Marshall plays a prominent part in their support.

Fannie Ward, the Lasky star, who has been suffering from an injured shoulder, has completed her latest production, and will rest for a fortnight before undertaking another role.

George Beban, the Morosco star, has about finished the production written for him by Kathlyn Williams. Miss Williams, Mr. Beban and Donald Crisp are working out the direction together.

Vivian Martin has completed scenes in the vehicle at the Morosco Studios, in which she has been starred under the direction of Robert Thornby. Miss Martin appears in the role of a news girl.

TWO productions at the Fox Studios will be ready within the coming week. Richard Stanton finishes his picture of the French revolution in which Dustin Farnum is starring with Winifred Kingston opposite and R. A. Walsh is putting the finishing touches to his new Miriam Cooper story, which is said to contain several real "punches" and human incidents.

Otis Turner has completed his direction of George Walsh with his latest production in which Mr. Walsh has a chance to wear feminine clothes. Doris Pawn plays the real woman of the piece.

Organization of the Home Guards of the William Fox employees is progressing rapidly and the entire company of recruits has been formed into a regimental nucleus with one battalion in New Jersey and one in California. A military ball will be held at the Los Angeles Studios, the night of June 9, and Theda Bara will be officially welcomed at this affair and will lead the grand march.

On account of the illness of Mildred Lee, who was cast for a part in a forthcoming Sunshine Comedy, released under the Fox banner, Gertrude Selby has succeeded Miss Lee in the role.

THE Christie Comedy release for the past week was "Those Wedding Bells," featuring Betty Compson, Neal Burns and Ethel Lynne, with the action started by two Boston bulls, Pal and Runt. Next week, the week of June 11, Margaret Gibson will make her third appearance as a Christie star in the release "A Lucky Slip." She is supported in the comedy by Eddie Barry. "A Bold, Bad Knight," the Christie release for the week of July 18, will present Betty Compson, Neal Burns and Eddie Barry with a ball masque as one of the features of the production. The release for the final week of June, "He Fell on the Beach," will offer Margaret Gibson an "acting role." Harry Ham plays opposite Miss Gibson and Eugene Corey portrays the jealous husband.

Al Christie, director of the Christie Comedy films, has engaged Tom Walsh as assistant director. Mr. Walsh brings extensive experience to the service of Mr. Christie, as he has been assistant to Manager Lee Dougherty of Biograph, assistant and casting director of Quality-Metro, and an assistant to Henry McRae at the Universal.

WITH the arrival in Los Angeles of Robert Brunton, formerly art director for Triangle, and now studio manager of the Paralta Plays, Inc., the first activities for the production of Bessie Barriscale and J. Warren Kerrigan features were instigated. Brunton has returned from a hurried business trip to New York, where he went for the purchase of numerous studio appliances. Mr. Brunton has engaged men to prepare the erection of sets of Clune Hollywood Studios, which the Paralta Company will use until their own studios are completed, and is generally engaged in preparing the plant for production. Miss Barriscale's first picture was begun last week, and is an adaptation of Grace Miller White's "Rose o' Paradise."

THE Helen Holmes Company has completed the twelfth episode of its serial "The Railroad Raiders" and has begun the production of the thirteen episode, which will be released under the installment title of "The Road Wreckers." It is said that, from the standpoint of plot, this chapter is one of the most promising thus far produced. The methods used by the raiders to beggar the K. and W. railroad are unique in railroad films. In the episode, Miss Holmes is called upon to perform one of the most dangerous feats demanded of her as the heroine of the serial. Captured by the raiders, she is thrown into a closet from which there is apparently no escape. But she finds matches in the pocket of some old clothes hanging upon the wall and, setting fire to the woodwork, she lets it burn until it is sufficiently weakened, then throws her weight upon it, breaks through the door and makes her escape. The completion of this episode will leave but two more installments to conclude the serial.

Director J. P. McGowan is having three practical box cars built by his technical force for use in "The Road Wreckers." The cars are being built under the personal supervision of Technical Director Clyde Roe, and are being constructed according to standard specifications. When they are completed, they are to be taken to a point outside the city limits, where they will be used in a sensational wreck in the serial.

F. B. Bennett has been secured by the Signal Film Corporation for some special scenario work. Mr. Bennett is well-known as a traveler, a chemist, a biologist, a surgeon, a writer and soldier of fortune.

WILLIAM H. TAYLOR has made final cuttings on the Kathlyn Williams-Wallace Reid picture "Big Timber," many of the scenes of which were laid in the timber district of California.

Instead of building the set for a Western village, Douglas Fairbanks has arranged with the city officials of Burbank, Cal., for the use of their town in his coming Artcraft release "A Regular Guy."

Douglas Fairbanks has been host to John Kendrick Bangs, humorist, during the past week at his West Coast Studios.

Capt. Ian Hay Beith, the Scotch writer, who uses the pen name of Ian Hay, was a recent guest of Cecil B. de Mille at the Lasky Studios. He acted in an advisory capacity in the production of the latest Mary Pickford picture, which has to do with the present world war. Capt. Beith also addressed members of the Lasky Home Guard.

Director W. H. Taylor at the Morosco, is filming "The Varmint" by Owen Johnson. Jack Pickford, Louise Huff and Theodore Roberts are featured.

THE Kalem American Girl Company are completing the last episode of this serial, the seventeenth, titled "The Ghost of the Desert." The direction is by James Horne, and Marin Sais is the featured player. A new series is shortly to be taken up.

The Kalem Stingaree Company are now on the thirteenth episode, entitled "The Signor's Ransom," which is made under the direction of Paul Hurst.

"The Best Policy" is the title of the latest Kalem-Ham comedy which Lloyd V. Hamilton is directing. Hamilton takes the leading part, that of the mayor of a tank town, chief of the fire department, and all the other offices of the township. Director Al. Santell will be able to resume work on the next Ham comedy, following his recovery from a recent automobile accident.

THE fourth of a series of comedies featuring Alice Howell, which are shortly to be sold on a state rights basis, is nearing completion by L-Ko Director General J. G. Blystone. The subject is in two reels, and titled "Alice of the Sawdust."

L-Ko Director Noel Smith has completed his latest picture featuring Dan Russell, entitled "Where Are My Children?" and has taken up the filming of "Physical Torture and Mental Culture." Another L-Ko comedy in two reels titled "Vamping Reuben's Millions," has also been completed by Director Dick Smith

Hollywood Hookum

June 9, 1917 NEWS MORE NEWS

HOOKUM

Six sunny days.

Tom Gibson has moved over to Glendale to have room for a garden.

Bessie Love is one of those "prosperity patriots." She went down town last week and bought nine hats.

Bill Russell has a new ambition in life. He wants to give to the world a perfect bean.

Crane Wilbur's sent us a patriotic poem. Hail the new Scribe of the Stars and Stripes!

Jacquie, one of the pumas over at the Horsley studios, is the mother of twin cubs. Both mother and children are doing nicely.

Wally Reid's got a saxophone and is learning to play it out at Lasky's. Wally's been a great favorite up to now.

Margaret Gibson has found a new way to be patriotic. She's invented a red, white and blue bathing suit, but sad to relate, Chrissy doesn't have color photography.

Walter Wright just had an anniversary. No, he's quit having birthdays, he started with the Keystone just five years ago the thirteenth of the month.

Billy Reiter "starred" out at South Pasadena Sunday in a baseball game with the Jap team. Billy's batting was the feature of the entertainment

Topics over at the Signal studios have degenerated into a discussion of the ways and means to outwit the weird potato bug.

Jay Morley says he feels at home over at the Bernstein plant. Jay was with Bernie when the latter had the say at Universal City.

Georgia French, the little star, is doing her patriotic bit by aiding to the tinfoil collection. Georgia's tinfoil all comes from around chocolate bar.

Word reaches HOOKUM that Doug Fairbanks and the fair Mary P. are going after the Harold Lockwood dancing crop at Nat Goodwin's Wednesday night. That ought to scare the rest off.

It's just one thing after another for Tsuru Aoki these days. First she gets poison oak at a picnic and then her prize bull dog gets all cut up over her neighbor's cactus bed.

Big Bill Hart writes that he rode through the streets of St. Louis this week at the head of [illegible] three thousand U. S. cavalry and infantrymen. Bill states that he'll be better able to handle mob scenes when he gets back.

Jack Pickford's pocket book is lighter by some dollars. Cause: waking up Santa Monica in the wee small hours the other morning by letting out the cut-out in his celebrated auto "the stuttering doughnut."

Lule Warrenton has to direct a lioness and three cubs in a jungle scene in "A Bit O' Heaven" but she tells HOOKUM it's nothing to directing mobs of kids of all colors and sizes and their jealous mothers.

Hank Mann is in bed suffering from shock. He saw his barber getting a hair cut the other day.

The buildings of the Bernstein Film company were threatened by fire last week when a careless passerby set fire to the grass in a neighboring lot. But Bernie took a pitcher of water from his office and put it out.

Mary Pickford had her diamond-platinum bracelet stolen last Wednesday but the police say that they weren't as surprised over that as they were to learn that Mary has five maids, a cook and a chauffeur.

F. Balshofer and Dick Spencer are writing a story up in San Bernardino mountains and, incidentally, they made a record catch of trout (not know, some old stuff. The shortest fish they got was fourteen inches long.

According to Dick Willis the pianist at his theatre is a smart man. Dick says he plays "Holmes, Sweet Holmes," when "The Railroad Raiders" is showing, "In the Glooming, oh my darling," whenever the Ince vampire wends her sinuous way across the stage, and falls sympathetic all behind a few bars when a star is put in jail.

Clara Williams has made a new record. Clara was called on to find a hidden dispatch in the mattress of a bed in the new Triangle drama "The Paws of the Bear" and she strips the bed to the mattress, makes a search for the dispatch, remakes the bed and leaves the room in perfect order in 7:61 minutes by a stop watch. It would be the making of a chambermaid, wouldn't it?

George Walsh, is press agent for a hotel in his late picture and to get the name of his employer in the paper, George steals some jewels belonging to a guest. The return his belongings so the press agent has to board a boat and take a journey and we don't know what all. You see, P.A.s it doesn't always pay.

Advices from New York tell HOOKUM that the day Theda Bara lands in Los Angeles, there are going to be two murders, four automobile accidents and a suicide. It must be so because Theda's astrologer told her about them. What we want to know is where Theda gets all this malign influence stuff.

The press agent over at Balboa sent us a story about the studio library over there containing real books. Ye ed. might have believed that but the press agent went right on and named 'em: Mosheim's Ecclesiastical History, Scott's Bible, Plutarch's Lives, The Works of William Shakespeare, Gibbon's Rome, etc., etc. That settles it it's just another yarn like the rest they send us.

Bill Duncan says he feels like one of the heroes that the schoolboys read about behind their geography lesson. He's had wagonloads of forty-niners "biting the dust" now for weeks in the "Hearts of Flame." Bill says he's looking ahead anxiously to the time when he can become a peace-loving citizen again.

HOOKUM is in receipt of a press story about Kathlyn Williams. It says that the fair Kathlyn went shopping one day last week for relaxation. "Shopping for relaxation!" Shades of white crepe de chine! We went shopping with our wife once and now we put shopping right up in the same class with "life at hard labor."

Dave Horsley has the announcement of a new discovery that he wishes us to make the photographic profession. Plant a few garanias next your potatoes. Dave asserts that he's got 4000 feet of these garanias set out to tell his photographers when to shoot. According to Dave, the flowers always open in the morning when the quality of light is right for photography whether the sun is on the job or not.

SHREDDED WOOFS!

CHAPTER XV.

She talks like a magpie, sings like a mockingbird, and whistles like a cardinal.

She's a bird! Her name is Kathleen Clifford.

(The End)

SCREEN EXAMINATIONS

"Poppy"

(Norma Talmadge Selznick—Eight reels)

REVIEWED BY PETER MILNE

"POPPY" makes its way to the screen through a variety of channels. The novel by Cynthia Stockley first furnished the foundation of a play written by Ben Teal and John P. Ritter, and this in turn was adapted for the screen by Edward Jose who served also in the capacity of director. As is the case with the majority of pictures which run above five or six thousand feet "Poppy" is more or less episodic, covering as it does a good many years, and dealing with various phases in the life of its titular character. It works, not to one climax, but successively to several and of a necessity the interest falters somewhat after each big moment but picks up again rapidly as the incidents of the following episode accumulate.

Indeed, "Poppy," judged on the principles of the narrative is, on the whole, a most worthy picture. Well produced and enacted by a cast that is thoroughly competent it may easily rank with the best of the pictures running into extra reels. And inasmuch as the very character of the story immediately suggests the unusual, the interest of the spectator, though it is juggled with particularly in the latter reels, is never allowed to fall far from the center of action.

Norma Talmadge, as Poppy Destin, gives at first a remarkable portrayal of a young girl, still in short dresses, and later scores equally as well as the grown woman who believes herself intentionally wronged and neglected. Frederick Perry, as the heavy, gives a most thorough performance, and Eugene O'Brien as Carson is a dominating figure. Mr. Jose's direction is realistic from first to last. In the print shown for review the photography was rather blurred.

THE STORY AND PLAYERS

Poppy Destin (Norma Talmadge), a mistreated orphan, runs away from her home in inland Africa and becomes lost in the jungle. Pursued by a native she is rescued by Carson (Eugene O'Brien), but refuses to stop long enough to make his acquaintance because of her fear. She then takes refuge in the home of Luce Abinger (Frederick Perry), a man who has little respect for women. Under the pretense of adopting her he marries her, the ceremony being spoken in French, which Poppy does not understand. Luce goes away on a trip. One evening, Carson, suffering from fever, staggers into Luce's garden, meets Poppy and they swear their love. When he recovers his mind, he only recalls the meeting as a dream.

With the birth of Poppy's child Luce is infuriated. She runs away from him and takes passage for London where after numerous trials and tribulations, including the loss of her child through an accident, she blossoms forth as a successful novelist under an assumed name. Returning to Africa, she again becomes acquainted with Carson who tries in vain to recall the exact circumstances of their former meeting. Luce, his better nature asserting itself agrees to annul the marriage and Poppy finally accepts Carson after she has explained and he has repented the incident which transpired in Luce's garden.

Jack Meredith, Dorothy Rogers, Edna Whistler and Marie Haines head the supporting cast with capable performances.

"Wolf' Lowry"

(Triangle-Ince—Five reels)

REVIEWED BY PETER MILNE

WILLIAM S. HART'S latest characterization is laid in an exciting, to say nothing of an appealing, western drama written by Charles Turner Dazey. Mr. Hart always appeals, his deeds always thrill, but it is seldom that he impersonates such a sentimental character as "Wolf" Lowry. The situation wherein he discovers that Thorpe is not the half-brother of the girl he loves but her long lost sweetheart is one full of pathos that will certainly cause all eyes in the house that are open to become wet.

The romance of Lowry which refuses to terminate conventionally puts an entirely different complexion on the picture and distinguishes it sharply from other Hart pictures which have gone before. True, there is his sudden reformation when he first sets eyes on an innocent girl, there is a fight that causes one to sit breathless and there are other incidentals common to all Hart pictures, but these we have come to look upon as being distinctly a part of the actor. Without them the magic spell of Mr. Hart might easily lose its charm. But on the surface "Wolf' Lowry" defies all comparison with his other work in the past. It is an all-absorbing feature and one that the followers of Mr. Hart will most assuredly enjoy.

The western atmosphere has been faithfully reproduced and the supporting players enter into the spirit of the picture with a sincerity that raises realism to a high degree.

THE STORY AND PLAYERS

"Wolf" Lowry (William S. Hart), owner of the Bar Z Ranch, becomes wrathy at the fact that a settler has squatted in a log cabin on his land. The settler turns out to be Mary Davis (Margery Wilson) and Lowry's anger vanishes. He grows to love her. Buck Fanning (Aaron Edwards), a real estate agent, journeys to her cabin one night and attacks her. She is rescued by Lowry and a fight ensues in which he is dangerously wounded. Nursed back to health by Mary, Lowry clumsily declares his love and she accepts him. Preparations for the wedding are in order when Owen Thorpe (Carl Ullman), a lover, who Mary has given up for lost and who she tells Wolf is her half-brother, appears. It is not long before Lowry discovers their true relationship and though broken in spirit he sees them married and then departs for north leaving them in possession of the ranch.

"Bringing Home Father"

(Bluebird—Five reels)

REVIEWED BY PETER MILNE

THIS comedy, presenting Franklyn Farnum and Brownie Vernon, though some bits of it register to good effect, is rather stilted on the whole. The trouble can be traced to a too slight story and the fact that the producers relied upon certain personalities that are not magnetic enough to carry a picture minus the twists of plot and the complications usually present in a successful five-reel comedy. The idea contained a number of possibilities that, omitted, appear in the same light as errors of commission. Looking at the finished production there seem to have been plenty of chances to get more laughs from the first meeting between Drake and Mrs. Swazey, the parade and many of the subsequent episodes.

"Bringing Home Father" also has the disadvantage of being based upon the mooted question of prohibition. Not that this is no legitimate topic, but the champion teetotaler of the lot, Mrs. Swazey concludes her appearance tipsily. Such an episode would seemingly be beyond reproof on the stage, but when screened it appears that it gives offense for some undefinable reason.

H. O. Davis is author of the story and Bess Meredyth scenarioized it for William Worthington's direction. Mr. Farnum and Miss Vernon appear to pleasing but never striking advantage while the support is of the same character.

THE STORY AND PLAYERS

Drake (Franklyn Farnum) in order to allay the suspicions of Mrs. Swazey (Florence Mayon), an ardent supporter of prohibition and suffrage, whose daughter Jackie (Brownie Vernon), he loves, poses as an anti-vice crusader. He is forced to lead Mrs. Swazey's campaign parade and is given charge of Pa Swazey (Arthur Hoyt) with instruction to reform him. Quite the contrary Drake and Pa proceed to drink a certain bar dry and the former ends in jail after being accused of burglarizing the Swazey's home while Pa gets away with a bluff. Drake is released through the good services of Mike Clancey (Dick La Reno), Mrs. Swazey's political opponent, upon condition that he force her to withdraw from the prohibition ticket within a certain time. This he accomplishes by doctoring the prohibition punch and disgracing Mrs. Swazey before her supporters. Then Drake and Jackie make haste to elope.

"The Undying Flame"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

SIMPLICITY itself in plot development, this is none the less a most extraordinary production, and we believe will appeal to audiences generally. It does not reach the tensest pitch of dramatic realism, and what might have been one of the most effective scenes of all was spoiled to the writer by a too obviously "staged" closing of the tomb, burying the hero alive at the close of the "first act"; but artistic beauty as a production, with Madame Petrova in the most impressive role we have yet seen her in, clearly entitles this picture to first rank.

Two distinct "episodes" are told in five reels. The action does not drag for a moment, and indeed the transition from the early Egyptian days to the present-day Egypt is smoothly accomplished, as only a capable artist like Tourneur can do it.

The settings are lavish and most impressively chosen, the usual wonderful lightings characteristic of Lasky plays aiding materially in putting over the "atmosphere" which really makes the picture all it is. Without Tourneur's mastery, Petrova's art, and many subtle indications of most painstaking editing, the exact balance between dramatic requirements and scenic embellishment could easily have been lost. As it stands, this picture is both forcefully told and unquestionably artistic.

The story has its obvious difficulties in telling dramatically. To the writer these appeared splendidly overcome, and this play can be boosted with no fear of contradiction. None will question the sincerity of the man who proclaims it an exceptionally fine offering, even though to some the heart appeal may not appear of the strongest.

Mahlon Hamilton makes a very fine hero-lover, first as a shepherd, later as an English army officer.

THE STORY AND PLAYERS

In ancient Egypt a Princess (Madame Petrova) loved a simple Shepherd (Mahlon Hamilton), to the great displeasure of the King (Edward Mordant), who ordered the offending lover buried alive. For he had promised his daughter to the Builder of the Temple (Herbert Evans). Breaking a double scarab in twain, the Shepherd and the Princess each keep a broken half, a pledge that their souls will be reunited in death.

Centuries later, Captain Harry Paget, of the English garrison at the Soudan, is greatly attracted by Grace Leslie, daughter of Sir Hector Leslie (Warren Cook), in command of the garrison. Mrs. Harvey (Violet Reed), wife of a brother officer (Charles Martin), is also in love with Paget, and while he is tolled to a false meeting on the desert by this jealous woman, a surprise drill is called. Grace hears from her father of the intended surprise, and saves Paget from disgrace by notifying him, thus interrupting the meeting with Mrs. Harvey; Paget volunteers for a dangerous outpost duty in desperation, but Mrs. Harvey explains, and Grace falls into her lover's arms and announces she will go to the desert with him, alone; when it is singularly discovered that each possesses a piece of a broken scarab which just match. Are these "souls reunited"?

"The Neglected Wife"

(Balboa-Pathe—Fifth Episode)
REVIEWED BY PETER MILNE

THE feature of this number, "The Crisis," is a burning house-boat, which, coming at the end of the second reel, leaves the observer in a high state of tension, as the respective fates of Margaret Warner and Mary Kennedy, alone on the craft, are left to be recorded in the next chapter. "The Crisis" also brings to light further development in regard to the relationship between Margaret and Kennedy that are pointed and clear, to say the least.

THE STORY AND PLAYERS

Edgar Doyle (Neil Hardin), the disbarred lawyer, is again apprehended by Kennedy (Roland Bottomley), this time in a crooked stock deal, and it is through the latter's interference that he goes to prison. Kennedy further neglects his wife, Mary (Corene Grant), to spend the evening in Margaret's apartment. Margaret (Ruth Roland) meets Norwood (Philo McCullough), the editor, and accompanies him to the Kennedy house-boat, where, despite the embarrassment of being confronted by Mary, she decides to spend the night. Doyle, released on bail, fires the house-boat and sets it adrift while Kennedy and Norwood are taking a walk on shore.

"Blind Man's Luck"

(Astra Pathe—Five Reels)
REVIEWED BY PETER MILNE

"BLIND MAN'S LUCK" is constructed on the plan typical of other features produced by the Astra Company. It launches straight into the plot and immediately begins to weave an atmosphere of mystery about one of the leading characters — in this case it is the heroine. It then proceeds, touching only the high spots, disregarding much pretense at character development, but laying more than the ordinary stress on action. Action, indeed, is the main element in practically all of the Astra features, and "Blind Man's Luck" is no exception. It contains fully as much action as do five reels of a serial, and as in a serial, considerable attention is paid to thrills while the detail of the story is left to care for itself.

The conventional plot, made the basis of "Blind Man's Luck," has benefited largely by this treatment. The twist of mystery injected at the very outset by keeping Eileen's relationship to Crow in the dark arouses much suspense and serves to make one forget and condone the fact that the actual story is merely another version of the "woman with the past" idea. However, it must be confessed, the final reels are not near as snappy and sustaining as the introductory ones. When Crow discovers Eileen's exalted position in society, after believing her dead for four years, the observer knows full well that he will attempt blackmail and in all probability be killed at last to leave the way unobliterated for the happy ending.

George Fitzmaurice has given the picture a production in accord with his usual fine work. Mollie King is a charming heroine, Earle Foxe a pleasing juvenile with a good sense of comedy, while William Riley Hatch and Geffie Tilbury are pleasing in the prominent character parts of Mr. and Mrs. Guerton.

THE STORY AND PLAYERS

Eileen Caverly (Mollie King), escaping from a smuggler, boards a train to the north. Boby Guerton (Earle Fox), a disinherited son of a millionaire, has terminated a carouse by marrying a certain young lady, and they also board the train. In a wreck the newly made wife is killed, and Eileen, to save herself from the police, takes her place. Boby, so drunk the night before, fails to penetrate the deception and only congratulates himself on his hasty selection of a wife. Four years later they are living in happiness and their child proves the means of reconciling Boby with his father. Crow, the smuggler, turns up again and attempts to blackmail Eileen, but is killed by Boby, who believes him a burglar. It turns out that Crow was Eileen's guardian.

Essanay's "Do Children Count?" Series

("The Guiding Hand," "The Wonderful Event," "Steps to Somewhere," Two Reels Each)
REVIEWED BY PETER MILNE

THE first three pictures of Essanay's two reel series featuring little Mary McAllister, to be known under the general title of "Do Children Count?" reveal themselves as average numbers. The presence of the pretty little lead, who monopolizes a large number of closeups, will probably win more than the usual amount of success for pictures of such length, even though she is at times rather artificial in her attempts to banish self-consciousness. Particularly will "The Wonderful Event" score, because of the appearance of a baby, who shares a number of scenes with little Mary. The picture also has the most natural story of the three shown, and has an abundance of comedy.

In the case of the other two, "The Guiding Hand" and "Steps to Somewhere," the author, James Mortimer Peck, has resorted to situations and characters that are rather unreal, and at times even foolish. In "The Guiding Hand," for instance, none of the Apperson family give evidence of possessing much intelligence. In their scramble to secure their old relative's fortune their affected sincerity, punctuated by their lapses into real character, fail to convince, due to exaggeration. The two Apperson girls, of about fourteen and fifteen years, never act in the least like real children.

But inasmuch as all the pictures give prominence to little Mary McAllister, who has talent and appeal, their worth must be left to the judgment of the exhibitor, who knows whether his audience desires pictures with a juvenile star. "The Wonderful Event" is by far the best of the three, and, to our mind, should be used to inaugurate the series. Just exactly where the connection between the pictures and the general title "Do Children Count?" comes in we are at a loss to discover.

"The Guiding Hand" presents little Mary McAllister as Billy, an orphan, the ward of Bell (Grant Foreman), an old man whose whole interest centers on the child. His relatives, the Appersons (Mabel Bardine and John Cossar), pay him a visit, accompanied by their daughters, and feign great affection for him. Bell tricks them into showing their real selves by pretending to be at death's door. They mistreat Billy and commence an inventory of Bell's fortune. With this the old gentleman makes known his bluff and drives the schemers from his home.

"The Wonderful Event" offers the little star as Jane, daughter of the Wilsons (John Cossar and Mabel Bardine). Jane wants a baby brother, and on being told by her mother that she was found on a park bench she sallies forth ahunting. She finds a baby and takes it home. The frantic parents finally discover the retreat of the robber and regain the baby, which happens to be a girl. Later, Jane's wish is gratified by her parents.

"Steps to somewhere" centers around Nonie (Mary McAllister), a spoiled child. Her father (John Cossar) and mother (Mabel Bardine) disagree over her and separate. At her grandmother's Nonie is tide in a chair and left to contemplate her sins. She has a dream in which she sees herself at the gates of a playroom full of children, but she cannot enter because she is bad. When she awakes a wave of reformation comes over her and she effects a reconciliation between her father and mother.

"The Night Workers"

(Essanay—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

"THE NIGHT WORKERS" is very much of a newspaper story. Stories of the newspaper are generally recognized as hard to put over satisfactorily to the laity, because so little is understood about this great estate. But J. Bradley Smollen, the author, and J. Charles Haydon, the director of this feature, have succeeded very well in this attempt. As a newspaperman, we liked the picture, but are also assured that the picture-going public will also like it, for its exposition has been so carefully handled and threaded with themes of love, temptation, sorrow and a final triumph. Essanay said to see it is to book it, and so would we say to the exhibitor.

Then there is the charming Marguerite Clayton and the very capable Jack Gardner as the leads to consider, and they are important material aids in making the picture stand out as it does. They give the proper interpretation to a powerful human story. "The Night Workers," as its title might also imply, gives a realistic and still not sordid glimpse into the life of a big city when the arc lights are burning. There are pangs in the picture, a moral or two, an injection of comedy and a triumph of right and love, all distributed to make the whole a balanced and appreciable feature.

THE STORY AND PLAYERS

Clyde Manning (Jack Gardner), escaped from an orphanage, starts life in a country printing office. He next obtains an office boy's berth on a big metropolitan newspaper. He little heeds the warning of the men all about him, whose lives, encompassed by the temptations of night life, have sent them to the discard. In ten years he becomes a famous reporter. But the irresponsibility of the night life possesses him. Then comes a girl, Ethel Carver (Marguerite Clayton), also a reporter, into his existence. She interests herself in him and repeatedly saves him from disgrace by his negligence in his work. Somewhere out in the unknown night of the underworld his parents, unknown to him, are blazing a trail along the lowest strata of life, which the youth and his inclinations is following. He fights against his habits with the aid of Ethel, and is near victory. Then Fate calls the girl away and he lapses. Just as he is about to be shocked by the recognition of his parents in the murk of the underworld the girl appears and takes him away.

Bequeathed the interests in a little country paper owned by her father, who has died, Ethel persuades Clyde to go with her and edit it. The new surroundings and the day work change everything to roses and a victory by love.

"The World Apart"

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS story, by George Middleton, gives Wallace Reid a chance to show his physical prowess again by rescuing a dance hall girl from the too violent attentions of the dance hall owner, and again by a fight in the dark with the villain of the piece, who has turned burglar. These "punches" are furnished at the beginning and the end of a well-knit heart-interest theme, using the always available worthy young man protecting the girl from the worthless skunk situation as its main idea.

As the mine superintendent and model young man who neither drinks, chews nor swears, apparently, in a rather rough community—and who tries to exert his personal influence more or less by force to keep the boss's son in the same path of virtue, without success, Wallace Reid does the best he can with a colorless role. The hero can use his fists, and that saves the story from being very flat. The villain's only variety of accomplishments as shown in the picture are losing money at poker games and falsifying bank accounts in a way so crude he appears to be very stupid—not even an interesting villain.

We don't mean to say this is not good entertainment. For remember there is a punch at the beginning and the end of the five reels. And Miss Stedman is a sweet heroine, and John Burton does all he can to make a good villain part out of little. We like the acting and the production, but the story is weak. Without the clever Morosco titles and big mining camp scenes and other things that make us forget it is only an average story, we would say it was a very ordinary offering. With the popularity of Wallace Reid and Miss Stedman to carry it, we know it will "go over," and the stars have pleasing roles.

THE STORY AND PLAYERS

Bob Fulton, mine superintendent (Wallace Reid), wins the love of Rose De Braisy, dance hall girl (Florence Carpenter), and the hate of Jack King, the dance hall owner (Henry Barrows), by rescuing the girl from the man's attentions in a fight. Meantime, Roland Holt (John Burton), son of the mine owner, loses at cards, embezzles, and is sent West to reform, after secretly marrying Beth Hoover (Myrtle Stedman). Bob tries to reform Roland, who prefers King's friendship, these two attempting to rob the company safe. Burton discövers the burglars, wounds Roland, is nursed back to health by Beth, and a posse shoots Roland, freeing Beth to a more worthy lover.

"The Crimson Dove"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

IT takes one rather by surprise to see Carlyle Blackwell featured in this picture as a fighting minister. He beats up two bullies in a northern lumber camp, whose combined avoirdupois must easily total four times his, and though the fisticuffs are well staged they are not at all convincing from the scientific point of view.

"The Crimson Dove" has, as one reviewer so aptly remarked after the private exhibition, just about everything it could have. The cabaret of New York, the pleasing landscapes of the Southland and the rugged timber country all have their places in the five reels. The melodrama laid in this varied setting is crammed with action, so much so in fact that a murder is parenthetically referred to in a subtitle. The action very often soars to heights of luridness not altogether convincing. In the main this seems to be caused by the overzealousness of the players. Romaine Fielding, who directed, might have suppressed certain members of the cast to better effect.

"The Crimson Dove" is hardly worthy of ranking with the ripe, old-fashioned ten, twenty, thirt' melodrama, because if those pieces had a fighting hero he was pretty sure of being physically superior to his rivals, and Mr. Blackwell doesn't appear so. His performance, however, is good, and June Elvidge in the opposite part does varied and appealing work.

THE STORY AND PLAYERS

Brand Cameron (Carlyle Blackwell), a minister, due to his attendance on a regenerated show lady, Adrienne (June Elvidge), is asked to resign from his church. He secures a position in the north woods spreading the gospel in a community of crude timbermen, while Adrienne becomes a settlement teacher. Faro Kate (Marie La Varre), nursing a hatred against Cameron for bringing about the capture of her lover, a murderer, accuses him of being the father of her child. The men, believing their fighting minister to be no more than a four-flusher, set fire to his church, thinking he is inside. However, the only occupants of the burning building are Kate's baby and a half-witted boy. Cameron rescues them both at great risk of his life. Kate retracts her lie and the minister becomes the idol of the place. His happiness is made complete when Adrienne joins him.

Henry West, Edward N. Hoyt, Louis B. Grisel, Dion Titheradge and Maxine Hicks are others.

"The Soul Master"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

NEITHER great heights nor great depths are reached in this domestic drama of a lonesome man of wealth, whose life is contrasted with those of happy ones poorer in earthly riches but richer in real happiness. The story has the stereotyped beginning of the woman marrying the wrong man, and the early sweetheart returning to ruin the home. The little child makes these scenes of home-making and home-breaking pathetic and beautiful. Albert Howson as the other man and Billie Billings as Arline, the unfaithful wife, fill their roles with skill and a restraint characteristic of Vitagraph refinement of production.

When, years later, the scene shifts back and forth from the luxurious lonesomeness of the flickering grate to the happy household of Mrs. Brundy, with Ruth and Peter and bright little Mildred, sympathy for the lonesome clubman whose time is spent with trifling social roues is the keynote of the action.

At several points strong melodramatic situations are indicated which do not develop, because this is a story of sentiment and sadness, punctuated with acceptable acting by all the principals—a notable cast, with Earle Williams in a role of quiet dignity, dramatically effective to those who will not require to be deeply moved by "punches" and "climaxes."

It is a play that will appeal to clean sentiment and the home-loving instinct.

THE STORY AND PLAYERS

Robert Travers (Earle Williams) and his wife, Arline (Billie Billings), and their baby (Elwert Ellis) are seen in their happy home, when Forest Crampton (Albert Howson), whom Arline had loved in early girlhood, returns wealthy and still in love with Arline. Robert, returning unexpectedly, sees Arline yield to Forest's passionate pleadings, and an encounter ensues, in which Robert is knocked senseless and the other man and wife take the child and leave.

Years later, Robert, a "man without a soul," strangely loves and wants to protect a salesgirl in his employ, Ruth (Katherine Lewis). Ruth loves a working boy, Peter Grant (Donald Cameron), and is happy in her humble home with Mrs. Brundy (Annie Brody) and baby (Mildred May). Robert encourages this romance, being much annoyed by one of his club friends, Monty Fitzhugh (Denton Vane), who enlists a sporty widow, Laura Wilson (Julia Swayne Gordon), to help him meet Ruth by pretending to employ her as a "companion." Monty acts like a beast and Ruth faints. Robert and Peter arrive at the same time, and discovering from a picture of her mother that Ruth is his daughter, Robert takes her in his arms for the first time and then gives her to Peter.

"The Book Agent"

(Fox—Five reels)

REVIEWED BY GEORGE N. SHOREY

THIS is the kind of picture we believe the public like to see. It is a distinct relief from the ordinary type of melodrama, though it is decidedly spectacular, George Walsh doing some "stunts" of athletics, similar to the Douglas Fairbanks surprises, which take the picture entirely out of the ordinary class.

The climax of melodramatic surprise is the rolling of the upholstered furniture of an upper room down a flight of stairs on the villain. So that while this picture is intended to be mostly comedy, it has a real punch and is a very substantial offering.

We have our own ideas of a book-agent, and his persistence and ingenuity in getting around all situations, but frankly admit George Walsh in this picture has any of our previous conceptions beat.

Doris Pawn makes a very pretty foil for his lively business, starting with roughhouse in a young ladies' seminary, and ending with the winning of a million-dollar inheritance for quick wit and extraordinary action.

Exhibitors running the Fox program can boost this picture without fear as decidedly exceptional in every way—plot, action, laugh-getting especially.

THE STORY AND PLAYERS

Dropping into a quiet town the Book Agent (George Walsh) starts something without delay. First it is roughhouse in a young ladies' boarding school. But this is only the start. Here he has met Molly (Doris Pawn), who goes to take care of a rich old grouch grandfather, incog.

This old man is hated by everybody, but when the book-agent runs across him and Molly and starts in to make himself essential to the family, he succeeds. When conniving relatives try to murder the old gentleman and other serious complications threaten, they are easily handled by the ever ready book-agent who as a reward wins fortune and a pretty wife.

"The Mystery of the Double Cross"

(Pathe—Thirteenth Episode)

REVIEWED BY PETER MILNE

AS the serial draws to a close the author has taken good care to plant the finale and even suggest it at odd moments. "The Face of the Stranger" derives this title from the fact that Philippa learns the identity of the mysterious Masked Stranger. It will be remembered that Annessley is acquainted with him also. Hale is left completely in the dark, while his suspicions are further aroused by the announcement of the engagement of Philippa and Annessley.

THE STORY AND PLAYERS

Bentley (Ralph Stuart) plans a ruse to kill Hale (Leon Bary). His plot miscarries and, instead, the son of one of the members of his gang meets death. The father nurses a grievance not to be appeased against Bentley, although he himself turns out to be the murderer. Annessley (Gladden James) tells Hale of his engagement to Philippa (Mollie King). Hale becomes angry. They leave the house, but are recalled by the cries of Philippa. The gangster has ventured into Philippa's room with intent to kill her, as he has learned that Bentley cares for her. In the fight he is wounded himself and taken away.

"Oriental Love"

(Triangle-Keystone—Two reels)

REVIEWED BY PETER MILNE

THE funniest thing about this picture is a butting ram who butts all the players without fear or favor. He is brought in at the psychological moment, as it were, just when his appearance is not at all expected and consequently the resulting laugh is very large and fat.

The picture also contains some fine Indian scenery brought about by excellent double exposure work and a fair-sized story that is supported with the usual number of hilarious gags. The Keystone tank and some girls scantily clad are brought in for good measure and naturally a number of the principals end up in the water.

Ora Carew heads the cast while Baldy Belmont, Joseph Callahan, Nick Cogley, Sid Smith, Andy Anderson, Ed Kennedy and Blanche Payson have good parts. Walter Wright directed.

"Like Wildfire"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS picture of small town finance, romance, and a little plotting is given just the right touch of comedy to put it cleanly over. It was written by Louis Writzenkorn, scenarioized by Karl Coolidge and directed by Stuart Paton. Mr. Paton has seen to it that the comedy high lights are well emphasized. He never lets an opportunity slip by to play for a laugh and he hits the mark often. Much of the humor results from clever subtitle writing as is the case with the majority of comedies and comedy-dramas produced nowadays.

Tommie's experience as messenger boy in Potter's Five and Ten Cent Store with a high powered racing car as his means of locomotion on his various errands is indeed a very pleasing sort of comedy. The manner in which he shows his father how to do business is naturally an episode that tickles the risibilities to a great degree. Again his trip on the train after a little wine party is fraught with a number of good moments that come as a result of the dialogue inserted in the subtitles.

Herbert Rawlinson, with his undeniably attractive personality, puts a lot of that which is generally termed "pep" into his part. Neva Gerber is the heroine and she might have looked prettier had she dressed her hair the way she did in former pictures. The supporting cast is well selected and the setting given the picture is satisfactory.

THE STORY AND PLAYERS

Nina (Neva Gerber) operates her father's Five and Ten Cent Store in a small town. Tobias (Howard Crampton) wants to marry her and when she refuses, he arranges with Buckman (L. M. Wells), owner of a large chain of such stores to open one in opposition to Nina's. Buckman sent his son Tommie (Herbert Rawlinson) to look into the matter. He promptly falls in love with Nina, finally becoming manager of her store and watching with great glee



William Russell in "Shackles of Truth," Coming Mutual Release

the failure of his father's opposition enterprise. Nina has an invention which she gives Tommie to place on the market. He sells it to his father and when Nina sees it on sale and hears nothing from Tommie, she believes he has deserted her, but quite the contrary, he reappears again with her royalties and with Buckman and all three go into partnership together.

Willard Wayne, Burton Law and Johnnie Cook are others.

"The Mystic Hour"

(Art Dramas—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"THE MYSTIC HOUR," produced by Apollo and released on the Art Drama's program never approaches the high-water mark of dramatic action nor does it rise to the heights which its strong title would indicate. The scenario offers strong possibilities by virtue of its originality but many of these possibilities were apparently overlooked by the director who was obviously handicapped by the uncanny nature of the subject matter.

Psychology, the basic principle of the story, is the one sustaining "prop" for the superstructure of its five reels and it is the one point which the director has left until the last reel to bring out and then in a half-hearted manner which fails to register. The story as told in the first four reels gives no indication of a "mystic hour" to follow, but we are not disappointed because a most interesting light drama is screened in these four reels with a touch of the every-day life which is so characteristic in the lives of our indigent social classes.

Alma Hanlon, who has the leading feminine role, presents a dainty picture of youthful girlishness. Charles Hutchinson in the role of the artist, is fine, but as the victim of suppressed desires he does not register. John Sainpolis does some fine acting in the role of the rich idler. The photography is good. Richard Ridgely directed.

THE STORY AND PLAYERS

Guido (Charles Hutchinson), an artist is obsessed with the desire for the death of Clavering (John Sainpolis) who has married Margaret (Alma Hanlon), the girl he loves. The thought accompanies him in his work, his sleep and fills his every movement. One night he awakes from a dream in which he has murdered Clavering. In the morning he goes to Clavering's room and finds that he has been murdered and he labors under the uncanny feeling that he is the murderer. That he may rid himself of the thought he paints the picture revealed to him in his dream. The butler at the home of Clavering is ordered to move Guido's belongings from the studio atop Clavering's home. He sees the painting, which is a picture of his master lying on a bed dead. The butler, who has committed the murder for his master's money, is so horror stricken that he loses control and admits that it was he who killed Clavering.

Two Educationals

("Alaska Wonders in Motion"—One reel. "Surgery at the Zoo"—One reel)
REVIEWED BY PETER MILNE

THE first of seven reels photographed by Al I. Smith to be offered by the Educational Company under the general title of "Alaska Wonders in Motion" will be released shortly. It takes the form of an introductory number and gives various glimpses of Eskimo life and shows a number of interesting points. Some pretty waterscapes come toward the end of the reel, not the least marvelous of which is the scene showing a wave, five feet in height, sweeping across a swiftly running river against its current.

"Surgery at the Zoo" is a Ditmars number, showing first the bandaging of a monkey's injured limb, second the rather uncanny process of assisting a huge python to shed his skin, and third, treating a sprained muscle in a young deer's knee.

"Money Madness"

(Butterfly-Universal—Five reels)
REVIEWED BY PETER MILNE

BASED on one of the "Whispering Smith" stories by Frank H. Spearman, scenarioized by William Parker and produced by Henry McRae, "Money Madness" offers a tale at times stirring of high and low finance. Its complications are many and a considerable portion of suspense results from the various entanglements the principal characters weave about themselves. A mildly strenuous chase is offered in the last reel, when a running fight takes place between the pursued in an engine and the pursuers in an automobile. A couple of men fall from the engine to the cinders before it is over.

THE STORY AND PLAYERS

A run takes place on the bank of which Fuller (Don Bailey) is president. He favors settling accounts with the depositors immediately, but Simmons (M. Everett) disagrees. He plans to have Fuller and Williams (Alfred Vosburg), the cashier, accused of embezzling, owing to the fact that he covets Ethel Fuller (Mary MacLaren), who favors Williams. The presence of a dishonest doctor (Rex de Roselli) and "Hartford" Red (Eddie Polo) cause his plans to go astray, and when Whispering Smith (Charles Mailes) gets on their tracks the three are forced to flee. They are overtaken, however, and made captive. Simmons breaks down and confesses his guilt.



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May 10. Little Miss Fortune (Erbograph)... 5
May 17. The Mystic Hour (Apollo)..... 5
May 24. Song of Sixpence (Van Dyke)..... 5
May 31. House of Cards (U. S. Amuse.)..... 5
June 7. Charity Castle (Erbograph)..... 5
June 14. Golden Rod (Apollo)..... 5
June 21. Mute Appeal (Van Dyke)..... 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5
May 14. A Romance of the Redwoods (Mary Pickford) 7
June 24. Wild and Woolly (Douglas Fairbanks) —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

May 7. Little Miss Nobody, (Violet Merscreau) 5
May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon) 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford) 5
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5
May 28. Money Madness (Mary MacLaren and Eddie Polo) 5
June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon) 5
June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5

Fox Film Corporation

May 7. A Small Town Girl (June Caprice). 5
May 14. The Book Agent (George Walsh) 5
May 21. Heart and Soul (Theda Bara—SPECIAL) 5
May 21. The Final Payment (Nance O'Neil) 5
May 28. The Silent Lie (R. A. Walsh's Drama with Miriam Cooper)..... 6
June 3. The Slave (Valeska Suratt)..... 5
June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Wrath of Love (Virginia Pearson).. 5
June 24. Some Boy (George Walsh)..... 5
July 1. When a Man Sees Red (William Farnum—SPECIAL) 5
July 1. The Siren (Valeska Suratt)..... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 7. The Saint's Adventure (Henry B. Walthal and Mary Charleson), Essanay 5
May 9. The Trufflers (Nell Craig and Sidney Ainsworth), Essanay..... 5
May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay..... 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison ... 5

Metro Pictures Corporation

May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Duchess of Doubt (Emmy Wehlen), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5

Mutual Film Corporation

Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frame Up (William Russell), American 5
May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5

Paramount Pictures Corporation

Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky 5
June 14. The Shrine (Margaret Illington), Lasky 5
June 18. A Roadside Impresario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25 Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5

Pathe Exchange, Inc.

May 6. Hinton's Double (Frederick Warde Kathryn Adams, Eldeen Stuart and Wayne Arey), Thanhouser..... 5
May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5

Selznick Pictures

March —. The Eternal Sin (Florence Reed), Brenon 5
April —. The Easiest Way (Clara Kimball Young) 7
April —. The Law of Compensation (Norma Talmadge) 5
April —. The Silent Master (Robert Warwick) 7
May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon —
May —. Poppy (Norma Talmadge) —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

May 6. Might and the Man (Lincoln and Meyers), Fine Arts 5
May 6. The Snarl (Bessie Barriscale), Ince-Kay Bee 5
May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee 5
May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee 5
June 3. American—That's All (Jack Devereaux), Triangle 5
June 3. Bawbs o' the Blue Ridge (Bessie Barriscale), Ince-Kay Bee 5

Vitagraph V-L-S-E.

May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Edith Storey) 5
May 14. The Sixteenth Wife (Peggy Hyland and Marc MacDermott) 5
May 14. Within the Law (Alice Joyce and Harry Morey) 7
May 21. Clover's Rebellion (Anita Stewart). 5
May 28. The Soul Master (Earle Williams). 5
June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. Mary Jane's Pa (Marc MacDermott and Mildred Manning) 5
July 2. A Son of the Hills (Belle Bruce and Antonio Moreno) 5

World Pictures

May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Courage (Muriel Istriche and Arthur Ashley) 5
May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady) 5
June 4. The Price of Pride (Carlyle Blackwell, June Elvidge and Evelyn Greeley) 5
June 11. The Moral Angle (Robert Warwick and Gail Kane) 5
June 18. The Brand of Satan (Montagu Love, Gerda Holmes and Evelyn Greeley) 5
June 25. The Stolen Paradise (Ethel Clayton and Edward Langford) 5
July 2. Fifi (Alice Brady) 5

STATE RIGHT RELEASES

(Continued from page 3625)

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh.....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..6 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"

May 14. The Small Cat Animals.....500 feet
May 21. Odd Hoofed Animals.....500 feet
May 28. Surgery at the Zoo.....500 feet
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet

Scenics and Educational—Split Reels

May 16. Along the Riviera—Chemistry of Combustion .....
May 23. China and the Chinese, No. 1.. ——
May 30 Among the Senussi..... ——
June 6 Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——

Foxfilm Comedies

Apr. 23. His Love Fight (Hank Mann)....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 20. His Bomb Policy.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY SERIES)

The Third Ingredient.....2 C-D
Friends at San Rosario.....2 C-D
Past One at Rooney's .....2 D
The Marionettes .....2 D
The Green Door .....2 C-D
The Guilty Party .....2 D
The Cop and the Anthem.....2 C-D
Vanity and Some Sables.....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

Much Obliged .....2 C-D
Local Colors .....2 C-D
Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Tyrant of Chiruachua .....2 D
The Man from Tia Juana.....2 D
The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo .....2 D

(HAM AND BUD COMEDIES)

Hard Times in Hardscrapple.....1 C
Bandits Beware .....1 C
A Menagerie Mix-Up.....1 C

KLEINE
(GEORGE KICKEL COMEDIES)

The King of the Cooks .....1 C
Love, Luck and Look .....1 C
A Mixed Color Scheme .....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

Two Dollar Gloves.....2 D
The Evil Day .....2 D
A Social Climber.....2 D
The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch .....1 D
The Framed Miniature .....1 D
The Return of Soapweed Scotty.....2 D

Romance and Roses .....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C
Movie Stunts .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi .....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

June 6 The Guiding Hand .....2 D
June 13. Steps to Somewhere .....2 D
June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella .....2 D
July 4. A Place in the Sun .....2 D
July 11. Where Is My Mother? .....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)

Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES

May 28. A Hole in the Ground.....2 C
June 11. A Brass Monkey.....2 C
June 25. A Day and a Night.....2 C
July 9. A Rag Baby .....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, May 28, 1917

ROLMA—The Black Hand (Ralph Herz)..1 C
Monday, June 4, 1917.
DREW—Her Anniversaries (Mr. and Mrs. Sidney Drew) .....1 C
Monday, June 11, 1917
DREW—Tootsie (Mr. and Mrs. Sidney Drew) .....1 C

Mutual Film Corporation

Monday, June 4, 1917

MUTUAL SERIAL—A Leap for Life (Chapter No. 9 of "The Railroad Raiders"), 2 D.....05569-70
LA SALLE—The Flight That Failed, 2 C.....05576-77
Tuesday, June 5, 1917
GAUMONT—Mutual Tours Around the World; Tangier, A Seaport of Morocco, the Monastery of Piedra and the Famous Cascades Near Saragossa, Spain, St. Kitts, an Island of the British West Indies, Winter in Galicia, 1 Trav..... 05578
Wednesday, June 6, 1917
MUTUAL—Mutual Weekly, No. 127, 1 Top 05579
Brand and title not announced..... 05580
Thursday, June 7, 1917
CUB—There and Back (George Ovey), 1 C 05581
Friday, June 8, 1917
GAUMONT—Reel Life; Modern Footwear, Bass Fishing in Florida, Launching a Lifeboat, Electrical Gardening, Physical Education, as Practised by French Athletic Clubs, 1 Mag..... 05582
Friday, June 8, 1917
MONMOUTH—Good for Evil (Episode 12, "Jimmie Dale" Series), 2 D...05583-84

Paramount Pictures Corporation

Monday, June 4, 1917

BURTON HOLMES—Surabaya—The Busy Burg of Java, 1 Trav.
KLEVER KOMEDY — Bungalowing (Victor Moore), 1 C.
PICTOGRAPH—No. 70, 1 Mag.
Monday, June 11, 1917
BURTON HOLMES—Bread-lines in Orient and Occident, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 71, 1 Mag.

Pathe Exchange, Inc.

Sunday, June 3, 1917

Mystery of the Double Cross, No. 12 (The Riddle of the Double Cross), 2 D, Astra
The Neglected Wife, No. 4 (Beyond Recall) (Ruth Roland, Corinne Grant, Roland Bottomley, Neil Hardin and Philo McCullough), 2 D, Balboa.
Police Protection (Rosemary Theby and Harry Myers), Myers & Theby Corp., 1 C.
Our National Parks—Glacier Park, Two Medicine Lake; Odd Small Birds—Colored. Scenic and Educ., Split reel, Pathe.
Katzenjammer Kids—20,000 Legs Under the Sea, (Cart-C.) and The Abalone Industry, Educ. Split reel, International.
Wednesday, June 6, 1917
Hearst-Pathe News, No. 46, 1 Top.
Saturday, June 9, 1917
Hearst-Pathe News, No. 47, 1 Top.

Triangle Komedies

Sunday, May 20, 1917

The Camera Cure.....1 C
Twin Troubles.....1 C
Sunday, May 27, 1917
His Social Rise .....1 C
Love and Fish .....1 C
Sunday, June 3, 1917
The Girl and the Ring.....1 C
Perils of the Bakery.....1 C

SENNETT-KEYSTONES

Apr. 22. Secrets of a Beauty Parlor.....2 C
Apr. 29. The Maiden's Trust.....2 C
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Universal Film Company

Week of June 4, 1917
SPECIAL RELEASES

NESTOR—A Burglar by Request (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02461
L-KO—Dry Goods and Damp Deeds (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling), 2 C..... 02464
UNIVERSAL—Animated Weekly, No. 74, 1 Top..... 02465
UNIVERSAL—Screen Magazine, No. 22, 1 Mag..... 02469
JOKER—Simple Sapho (Gale Henry and Jack Dill) 1 C..... 02473
POWERS—Them Were the Happy Days (C-Cart.) and Superstitious China (Dorsey Educ.), Split reel..... 02475
UNIVERSAL SPECIAL—The Voice on the Wire (Ben Wilson and Neva Gerber), Episode No. 13, 2 D..... 02476

REGULAR RELEASES

GOLD SEAL—The Almost Good Man (Harry Carey and Claire DuBrey), 3 D 02462
VICTOR—A Box of Tricks (Billy Mason and Marcia Moore), 1 C., Re-issue... 02463
LAEMMLE—The Missing Wallet (Edwin August), 1 D., Reissue..... 02466
REX—Tacky Sue's Romance (Ruth Stonehouse), 2 D..... 02467
IMP—Doomed (Charles Mailes and Claire McDowell), 1 D..... 02468
NESTOR—Who's Looney Now? (Eddie Lyons and Lee Moran), 2 C..... 02470
BISON—The Scrapper (Jack Ford), 2 D. 02471
IMP—The Hunted Man (Lee Hill and Mignon Anderson), 1 D..... 02474

Week of June 11, 1917
SPECIAL RELEASES.

NESTOR—To Be Or Not To Be—Married (Eddie Lyns, Lee Moran and Edith Roberts), 1 C..... 02478
L-KO—Chicken Chased and Henpecked (Phil Dunham, Lucille Hutton and Merta Sterling), 2 C..... 02481
UNIVERSAL—Animated Weekly, No. 76, 1 Top..... 02482
GOLD SEAL—Heart of Gold (Zoe Rae and Gertrude Aster), 2 D..... 02483
UNIVERSAL—Screen Magazine, No. 23, 1 Mag..... 02486
JOKER—One Damp Day (Gale Henry and William Franey), 1 C..... 02488
POWERS—A Pesky Pup (C-Cart.) and China at Work and at Play (Dorsey Educ.), Split reel..... 02491
UNIVERSAL SPECIAL—The Voice on the Wire (Ben Wilson and Neva Gerber), Episode No. 14, 2 D 02493

REGULAR RELEASES

GOLD SEAL—The Black Mantilla (Claire McDowell) and Beyond the War Zone in France (Split reel), 3 D and Sc.... 02479
VICTOR — Making Monkey Business (Eileen Sedgwick), 1 C..... 02480
VICTOR—The Flopping Uplifter (Ernie Shields), 1 C..... 02484
VICTOR—A Blissful Calamity (Fred Church and Fritzie Ridgeway, 2 C-D.. 02485
IMP—The Thief Maker (Molly Malone and Jack Nelson), 2D..... 02489
BIG U—The Mysterious Outlaw (Harry Carey), 1 D..... 02490
IMP—Her Strange Experience (Louise Lovely), 1 D..... 02492

Vitagraph V-L-S-E

Monday, May 7, 1917

Chinks and Chases (James Aubrey).....1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey).....1 C

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) ..... 1 reel
Apr. 21. A Forceful Romance (Sunshine) C.....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd..5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate .....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows?.....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere) .....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy .....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....1 reel
The Hero .....1 reel
Dough-Nuts .....1 reel

Kulee Features
Germany on the Firing Line.....6 reels
France on the Firing Line.....6 reels
The Unborn (Bessie Bondhill).....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
Midnight Frolic .....1 reel
Goldie Locks and the Three Bears.....1 reel
Jimmy Gets the Pennant.....1 reel
In the Jungle.....1 reel
Out in the Rain.....1 reel
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity .....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage ..... 7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 reels

Superior Films Company
The Faucet..... 6 reels
The Cowpuncher..... 6 reels

Supreme Feature Films, Inc.
Brodsky's Trip Thru China.....10 reels

Donald C. Thompson Film Co.
War as it Really Is.....6 reels

To-day Feature Film Corp.
To-Day (Florence Reed and Frank Mills).. ....

Triumph Film Corporation
The Libertine .....6 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....3 reels
The Marriage Bond.....3 reels

Universal Film Mfg. Company
Idle Wives ....
Where Are My Children?.....6 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margerita Fischer).....4 reels
Hell Morgan's Girl..... ....

(Other State Rights Releases, page 3023)

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Program

"Flirting with Danger." (Vogue. Two reels. Sat., May 26.) Lloyd Bowers, Paddy McGuire et al do considerable slapstick stuff in these two stuffed reels, which are more devoid of comedy than the usual Vogue production, but, if an audience wants action and plenty of it without any apparent cause then this film will please. The sight of a "fat girl" lying on her back unable to rise on account of her prodigious assemblages and every man trying to raise her by various means is a sample of the author's idea of comedy in this picture.

"Bluffing Father." (Strand. One reel. Wed., May 10.) Billie Rhodes, ably assisted by Jay Belasco, put this comedy over in great shape. The photography is good and the film will raise a laugh wherever shown.

Father, who had promised five thousand dollars to his son-in-law, Jay, as soon as he has a cozily furnished home, writes he is coming for a visit on the very day the stamped for furniture is being taken away. Mr. and Mrs. Smith are moving and the truck driver inquires the way of Jay, who directs them to his own house. The furniture is delivered, father arrives and is just about to present the young couple with the promised five thousand, when the Smiths come in and have all the furniture removed. Father understands, and admiring the nerve of Jay, promises the newlyweds to buy them furniture they will be able to keep.

"Mutual Tours, No. 29." (Gaumont. One reel. Tues., May 25.) Cadiz, the largest military port of Spain is the opening feature of this interesting reel, then follow some realistic views of the pyrenian beauties of river life near Paris, along the river Marne, a tributary of the Seine. Gib raltar, the key to the Mediterranean is exhaustively treated, and there it is shown to what extent the British have gone to fortify this magnificent rock. Then on to Martinique, a picturesque island in the French West Indies, the screen shows the ruins in St. Pierre, caused by Mt. Pelee's eruption.

"Reel Life, No. 57." (Gaumont. One reel. Thurs., May 11.) Several interesting subjects are treated in this reel, including making barrels by hand in Barbados; the accumulating of fun as to future use, their treatment and shipment to the smelter; a novel scheme for campers out, consisting of a trailer attached to an auto, which trailer is equipped with everything from kitchen utensils to dining room outfit and sleeping accommodations. Everything is so arranged as to be packed up in the shortest space of time, and knocked down and packed for transit just as rapidly. This reel should prove a welcome short reel anywhere.

"Jerry Joins the Army." (Cub. One reel. Thurs., May 24.) Jerry (George Ovey) being short on stature, though long on courage, desires to join the army, and is ridiculed by the recruiting sergeant, but through a chain of circumstances he effects his enlistment. The severe methods of the drill master, however, cause him to desert and he suddenly finds himself over the Mexican border and surrounded by a wild looking horde of border bandits. In the end he manages to secure the freedom of Colonel Grave and daughter, who are being held for ransom. He is now welcomed by the army and things run smoothly. This is a reel full of the regular George Ovey merriment and is bound to take well.

"Mutual Weekly, No. 125." (Gaumont. One reel. Wed., May 24.) The opening of the Belmont Terminal Track; the dedication of a Red Cross building at Washington, D. C.; the reception accorded Joffre and Viviani at New York, and the honors bestowed upon them are but a few of the items of current interest treated in this reel. There are others of equally vital importance, all of which go to make this a picture well worth showing anywhere.

"Manning Our Navy." (Rothacker-Mutual. One reel.) Every point from the enlisting of the raw recruit, through the varied stages of seasoning until he becomes an able seaman, capable of holding his own as an individual unit of Uncle Sam's fleet is adequately dealt with in this most comprehensive reel. The final touches to his training are given via the sham battle route, at the end of which he is accredited fit for service to do his duty for Uncle Sam on the high seas. This reel is replete with interesting and somewhat exciting episodes and cannot fail to stir the patriotism of any audience. It is well timed and doubtless will prove a winner.

"The Prodigal Uncle." (Lasalle. Comedy. Two reels. Mon., May 7.)—A laughable farce wherein Bills who has aroused his mother's ire on account of his infatuation for a chorus girl, enlists the sympathies of his uncle to help him out. Uncle, however, in a jocular moment, informs his butler that the girl Vivian (Carol Halloway) may suit him, in which case Billy would get left. So Billy plans his coup, which was to substitute Vivian's understudy, Tottie Twinkle Toes (Madge Kirby) and palm her off on the uncle. It works all right and after uncle has paid $1,000, the scheme is exposed and uncle is mad. A cleverly connected story with a fair vein of humor throughout.

"Mutual Tours, No. 27." (Gaumont. One reel. Tues., May 22.) This ever interesting and instructive series still maintains its high standard, and in this latest edition one is shown the wonders of Mouron, an old Russian village on the Oka River, thence on to Pompeii, where the ruins and modern structures are seen side by side, and lastly the picturesque beauties of Zurich, the first city of Switzerland, are thrown upon the screen.

Pathe

"Twenty Thousand Legs Under the Sea." (International. Split reel.)—One of the Katzenjammer Kid cartoons in which the Captain and the Kids put to sea in a submarine. The Kids get in their usual number of practical jokes on the Captain while the latter's adventures on the sea bed are vastly funny. The title has little or nothing to do with the body of the cartoon. On the same reel with "The Abalone Industry."

"Rusticating." (One reel.)—In this comedy Harry Meyers and Rosemary Theby take to a farm for rest and fare rather badly. They discover that rusticating, with its rainy night, leaky roofs, bees and practical jokes instituted by the farmers, is not at all what it's cracked up to be. This is conventional fare on the whole, but has been treated very well by the actor-director.

"Copper Industry, Arizona." (Combitone.)—This ninth number in the series shows in interesting detail the copper industry as it is practiced in Arizona. The various processes through which the ore passes finally becoming metal are, to say the least, fully worthy their allotted one reel.

"Seoul, Korea." (International. Split reel.) A scenic presenting characteristic views of this Chinese province recently come under the control of Japan. On the same reel with "Qumine."

"Quinine." (International. Split reel.)—One of the "Jerry on the Job" cartoons, by Hoban, in which the newsvender boy has a "Jack and the Beanstalk" dream after taking a dose of medicine. Most amusing as animated cartoons go.

"Jumping Jealousy." (One reel.)—This comedy with Harry Myers and Rosemary Theby, concerns a jealous husband and an equally jealous wife. Each imports a variety of suitors to make the other even more jealous, but eventually matters are patched up in good style. Not much of a plot but containing a number of scenes funny individually.

"Police Protection." (Myers-Theby Comedy. One reel.) This is an amusing comedy based on a general mix up of identities, due to the attempt of a wife left alone to have the house properly guarded. She mistakes a burglar for the detective agency's man, and bubbly and a friend and the genuine guardian all get into a mix-up trying to straighten out identities. Wifey, already retired, gets "some scare," but the burglar is finally caught and everything explained. Good clean comedy and really funny.

"Lonesome Luke, Plumber." (Rolin Comedy. Two reels.) This must be put in the preferred class, of clean novelty comedies that find "something new under the sun," without the crude slapstick nothingness that has been passed out as funny so often. Two trained bears furnish real excitement while Luke is protected under an overturned bath-tub which he is carrying to the shop for repair. The scenes where Luke keeps pace with a fast running street car, hanging onto the end of a bundle of gas-pipe, is another novelty thrill worth special mention. This release is a sure hit.

Universal Program

"A Burglar by Request." (Nestor. Week of June 4.)—Version of the plot in which the husband tries to teach his wife a lesson by importing a fake burglar to steal her jewels. Made fast and funny by the introduction of various complications, a drunken husband from across the way and a tramp. Eddie Lyons, Lee Moran, Edith Roberts, Harry Nolan and Nellie Allen have the parts. Fred Palmer and C. B. Hoadley prepared the scenario.

"Dry Goods and Damp Deeds." (L-Ko. Two reels. Week of June 4.)—Or a second title might be "Fun in a Department Store." Phil Dunham as the porter in love with the beautiful sewing machine girl gets in some good gags and a fast and furious ending, in which the heroine is tied to a post in the cellar and the place flooded, caps the picture with a good climax. Lucile Hutton, Merta Sterling and Charles Inslee have the supporting parts.

"Simple Sapho." (Joker. Week of June 4.)—Good comedy written by Jack Cunningham and produced by Allen Curtis, but with certain changes in the usual Joker cast. Gale Henry, Milton Sims and Jack Dill are the leads. The plot is a burlesque on the country girl, lured to the city, and the country boy who comes to town and falls for her. A good number of gags and certain trick work that amuses thoroughly.

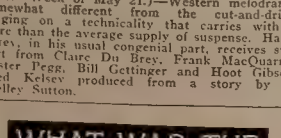
"The Almost Good Man." (Gold Seal. Three reels. Week of June 4.)—Harry Carey in another good bad man characterization here that pleases all the way through. There is much plotting and counterplotting, and Carey as Dick Glenning finally proves the means of saving the express money and making the girl happy with her lover. Claire Du Brey, Vester Pegg, Al and Frank MacQuarrie are the principals.

"Tacky Sue's Romance." (Rex. Two reels. Week of June 4.)—A pleasant little comedy-drama made even more pleasant by the appearance of several little children. Ruth Stonehouse stars and also produced from a scenario written by Tom Gibson. Tacky Sue is a department store worker and is loved by the son of her employer. How he wins her makes a picture full of human appeal and spiced by considerable comedy. Chester Bennett, Wadsworth Harris and Lydia Yeamans Titus are in the supporting cast.

"Doomed." (Imp. Week of June 4.)—Short and concise melodrama in which a girl, by pretending to love a man, extracts from him a confession of a murder, of which her sweetheart is accused. Claire McDowell, Jack Nelson and Charles Perly are the leads.

"The Scrapper." (Bison. Two reels. Week of June 4.)—Written, produced and starred in by Jack Ford, this picture offers a fast moving story that has a great rough-and-tumble fight in it and plenty of suspense. Ford appears as Buck, a cowboy, who discovers his lost love about to be led astray in a disorderly house in the city. Calling his pals a general fight ensues, and the girl is rescued. Louise Granville, Duke Worne and Jean Hathaway are others.

"A 44-Calibre Mystery." (Gold Seal. Three reels. Week of May 21.)—Western melodrama, somewhat different from the cut-and-dried, hinging on a technicality that carries with it more than the average supply of suspense. Harry Cares, in his usual congenial part, receives support from Claire Du Brey, Frank MacQuarrie, Vester Pegg, Bill Gettinger and Hoot Gibson. Fred Kelsey produced from a story by T. Shelley Sutton.



"Money's Mockery." (Laemmle. Two reels. Week of May 21.) Chiefly a character study of an old man given to Douglas Gerrard, who learns to love his son's wife after many years of separation. A little long drawn out in spots, but doubtless it will appeal to the lovers of the heavily sentimental type of picture. William Wayne, Francelia Billington and M. Titus are others in the cast.

"Dropped From the Clouds." (Bison. Two reels. Week of May 21.) A conglomeration of scenes, supposedly a dream, indulged in by several cowboys after taking too much liquor. Very funny in its unsuccessful presentation of a dream—or a nightmare—and introducing a variety of action and a number of pretty Turkish girls sure to be appreciated. Gypsy Hart, Eileen Sedgwick and the Universal cowboys take the leads.

"Mary Ann in Society." (Victor. Week of May 21.) This is a really clever, refined comedy, on the idea of a rich child entertaining a poor child for an afternoon with little real enjoyment for the "uplifted" one. She is to be given Mary Ann "a little sunshine," and there is good comedy both in the situations and in the titles, which carry through the idea of each new misery being another ray of "sunshine." Stiff riding boots and clothes are the first sunshine that follows a ride through the woods which is anything but enjoyment to Mary Ann; then, hardly able to walk from her ride, Mary Ann is dressed in a frock reaching hardly below her knees. Scenes at lunch, at which society manners cause more bother, finally winding up with Mary Ann taking matters in her own hands and turning the hose on the astonished butler and her hostess' mother and visiting "lady" friends make a lively finale. Gladys Stone as Mary Ann; Lydia Yeamans Titus her mother, whose pride at her little girl being "in society" is short-lived.

"No. 10 Westbound." (Bison. Two reels. Week of May 28.) A railroad melodrama in which a hobo, in on the holdup, turns out to be a detective. There is a romance also which balances the picture nicely. Much fast action, some quite thrilling. A large cast, including Eileen Sedgwick, Mary Fenton, Fred Church, and Kingsley Benedict, appears. Henry McRae produced, which fact is something of a guarantee of the picture's worth.

"The Purple Scar." (Rex. Two reels. Week of May 28.) Underworld melodrama, rather involved on the whole, but holding the attention well and maintaining a fine degree of suspense. The big moment hinges on the gunman's recognition of his contemplated victim as the man who saved his sister from drowning years before. Constance Talmadge, Page Peters, and Eugene Pallette head the cast.

"Tell Morgan's Girl." (Nestor. Week of May 28.)—This amusing reel, its burlesqueing of the feature, "Tell Morgan's Girl" going little further than the title, shows Eddie Lyons as a green musician in a dance hall. With the assistance of the girl he eventually cleans up the place and forces all the hobbies to take soft drinks. Lee Moran as Bill Mason has a good comedy part, and Edith Roberts as the heroine. Fred Palmer wrote the scenario.

"The Gunman's Gospel." (Victor. Week of May 28.)—Rather a trite picture showing the manner in which a reformed gunman proceeds to reform a bad Western town. Fast action, but hardly carrying conviction. Jack Mulhall has the leading role, while others are Ann Kromann and Harry Griffith.

"Roped Into Scandal." (L-Ko. Two reels. Week of May 28.)—A jealous husband and a gentleman with designs on his wife and two more jealous suitors for the hand of the gentleman's daughter convert a garage into a madhouse, which ends with a lot of fine and side-splitting trick stuff. No well-known players in the cast, but all who appear are fairly well versed in comedy tricks of the L-Ko sort.

"Uneasy Money." (Joker. Week of May 28.) —One of Jack Cunningham's best, this comedy presents the usual Joker company in a small town. The country editor and his female assistant are really swindled of $700 by a cute pair who work the "old trick." William Franey is at his best and the Joker supporting cast was never better. Good gags and plot.

"An Eight Cylinder Romance." (Victor. Week of May 28.)—Very fine light comedy of mounting complications that make the reels grow funnier and funnier as the fect click by. It shows the manner in which a girl, who thought to pry into her brother's affairs, got fooled by the brother's chum. Morris Foster and Rena Rogers are the principals, supported by Billy Human and Perry Banks.

"By Speshul Delivery." (Victor. Week of May 28.)—Zoe Rae, the clever child, gives another nice little characterization in this one reel heart-interest number, in which by her innocent plea she reunited two long separated lovers

Pathe Favors Canadian System

(Continued from page 3026)

dollar burden will be passed it the producer is to live. Producers of this class sell the greatest number of reels, do the greatest percentage of the total business, but are making a very small margin of profit, if any.

However, the greatest objection to both the 5 per cent tax, as well as the footage tax or any other tax whatsoever on producers, is raised by the most forseeing class of exhibitors. These exhibitors are the most influential men in the entire industry. They own great big picture places; they only charge 15 to 25 cents admission, but their theatres have so many seats that they can afford to give the finest pictures, music, and service to the public. These men buy page space in the newspapers. Their ads and publicity not only help support the greatest newspapers but they also make and unmake stars. These exhibitors tell the producers what kind of pictures the public want; on the other hand they educate their public to demand certain kinds of pictures. All the other exhibitors follow the leadership of these exhibitors. What they decide today other exhibitors endorse tomorrow. And these powerful exhibitors are utterly opposed to the 5 per cent tax and the tax on producers because they say that it either will cripple producers which will cripple their shows or that this million dollars will be passed onto the poor class of exhibitors, not as severe with seven millions plus distribution overhead, which means ten millions, and then the exhibitor must pass these ten millions on to the public as ten millions plus theatre expenses, which means that the public must pay twenty millions.

In other words it costs 100 per cent to distribute from producer to public. A film that costs the producer a dollar costs the public at least two dollars, and to cover a tax of one dollar the producer the exhibitor must collect two dollars. If you doubt that it costs 100 per cent to distribute in this country, consider the "Dollar" watch which experts agree is manufactured and marketed with rare ability and which gives the public exceptional value. It costs 45 cents to make the "Dollar Watch" and 55 cents to carry it from the factory door to the public. If you put a 5 cents tax on each of these watches at the factory door each would probably cost the public not $1.05, but at least $1.10 and probably $1.25. So in the film business also a tax of seven million dollars will make it necessary to collect fourteen million dollars from the public. The men who wield the enormous influence of the industry and influence at least as great as that of the press—do not want seven million dollars wasted in distribution, because it will hurt prodcers and small exhibitors and decrease public patronage and, most important of all, if the wrong method of collected on this levy the same wasteful method will probably be used for future levies and the industry will be unable to meet them.

ONE TAX AT THE BOX OFFICE IS THE ONLY METHOD

There is one form of taxation which will yield more revenue than the government can ask from the present levy, which will enable the industry to pay its share of all future levies and which will still enable the industry to build up still greater public patronage and American supremacy to conquer the film markets of the world. This method of taxation is favored by 90 per cent of the industry today and when it is explained as it will be within a week 100 per cent of the entire industry will favor it—because it is right. It will enable the industry to pay its share during a long war and still be in shape to do greater things after the war.

This method is one tax at the box office. Remove all other taxes from the industry. Remove import taxes, export taxes, footage taxes, taxes on producers and far more revenue will be derived than by any other method and the industry will be developed instead of killed. If you think that producers who are not making money today might make money if untaxed, levy an income tax on all producers' profits over a small per cent—maybe this should apply to big theatres' profits also and to actors salaries. We do not think this will yield any revenue, however, starters in the future, being discouraged, going to pay the producer less and the producer will pay the actor less, while the big theatre will be under more operating expense.

Ninety per cent of the industry want the Canadian system today. All will want it tomorrow. It will give the government more revenue. Now that war has been declared military needs will absorb much of the money formerly spent on non-essentials. The public will have much more to spend, so will not spend so easily. The exhibitor must give better shows than ever before or business will fall off. If foreign films are admitted but, free, the exhibitor is helped to give better shows; and the fact that the exhibitor can get foreign films if he wants them will prevent him from being overcharged, therefore he will use American films and the amount that a duty would yield on imports today or later would be practically nothing because America makes practically all the films in the world. If the American producer is not taxed on his footage or American sales and is not handicapped by an export tax, he can get a larger percentage of his production cost from abroad and so can change the American exhibitor less than would be necessary if the entire cost of production had to be extracted from this country alone. It is no more possible to subdivide the picture industry into separate branches than to dismember a man and have him still live. The American motion picture industry is like a giant bee, which ranges over the whole world gathering honey. If you clip his wings or pull off his legs he'll die; but take some of the honey as he stores it away (at the box office) and he'll be proud that he can produce not only enough for himself, but enough also to help the government.

The proposed bill would tax producers and imports and exports, but not tax the two-cent house. Tax the five-cent house and do not tax the producers and imports and exports, and more revenue will be derived and the industry will not be hurt. All the five-cent houses either favor a one cent tax at the box office—or will favor it when they understand the ultimate results of the present bill.

The five cent theatre owner when told that producers are to be taxed seven million dolars soon figures out that this means he must pay the seven millions, plus overhead—but in other words, he figures his film rental will be increased twenty five to fifty per cent by the producers. He knows the producers cannot make the big three cents pay their share; that he will have to pay it all. Therefore he decides the public will not pay one cent government tax with each ticket and that this costs him nothing except the effort of counting the pennies, while if he goes tax free it will cost him ten million dollars in increased rentals, which means that he must collect seven million from the public. So though the framers of the bill tried to help him he finds that being taxed one cent will cost him nothing and not being taxed will certainly hurt him.

The genial five-cent theatre gives too good a show for the money, because the public will not waste the time to see a show worth only two cents, so the good five-cent-theatres can collect an additional penny for Uncle Sam without losing patronage, whereas, often they cannot afford increased film rental. Probably the case with which they can get the extra penny wil cause them to charge ten cents admission soon.

Practically all the low grade five-cent houses have already been forced out and business has started the industry but have gone to join the last locomotive and the stage coach. The few survivors will probably close soon. The good two cent house can easily go to ten. This is proven by the fact that as soon as Kansas City, where the industry is most prosperous, the five-cent house is practically extinct; that in even the small towns of North Dakota, Ohio, Illinois, Texas and practically all states, the price of admission has been raised to ten cents and to twenty cents admission; that the Jake Wells circuit of theatres from Richmond to Atlanta is charging ten cents, and just as practically all the theatres from Richmond to Atlanta are charging ten cents, and just as practically all the theatres of Michigan raised to ten two years ago and that the Kunsky circuit of Detroit showed them how, so will all the towns of the South follow the lead of these Southern cities.

The exhibitors have been selling too cheap to their public. This is one of the reasons all the producers are not making money.

Any way you look at it, the tax on five-cent theatres is best for the industry and will yield the government more than the seven millions expected from the producers' tax.

The Motion Picture Exhibitors' League of America suggests (and we believe they are correct) a tax of one cent on tickets from five cents to fifteen cents, and two cents on tickets of fifteen cents and twenty-five cents and that the industry gets busy and works and gives shows worth this extra amount, I'm sure the public will pay double this tax if later the government needs more money, because today all theatres except the antiquated five-cent houses give the public more value for the money than the public gets anywhere else.

Pathe Exchange, Inc., is an American company run by Americans. Pathe is the oldest film company in America; this never been invested in any stock, financial or otherwise—and has not advanced no million dollar salaries or extravagant ideas. Through our affiliations we are an international company with branches in every country. Pathe begins in Germany and Belgium was confiscated in 1914. From our business experience in the allied countries we realize that soon every American industry must turn over to the government all profits—not as little, but as much money as possible. The brief is submitted ojely to try and point out the best method whereby the government can make the industry yield the maximum amount.

All of which is respectfully submitted,

C. R. SEELYE,
Business Manager,
Pathe Exchange, Inc.,
25 West Forty-fifth Street,
New York, N. Y.

Carolina's Strong Protest

(Continued from page 3572)

In behalf of the exhibitors of the United States, and so that history may be kept straight, and that whatever the final status of the amusement tax section when President Wilson finally affixes his signature to it, it is deemed important that the following exhibits be published, along with the briefs of the so-called National League representatives, which have already received wide publicity, and that these exhibits be recorded as North Carolina's fight against the confiscatory war tax instigated by the amalgamated interests of the National M. P. P. E. L., the film manufacturers and certain influential exhibitors for the purpose of working toward the closing of the small theatres of the United States. If the North Carolina League loses its fight, the country will know just what efforts this made; if they should surmount all odds and win, the exhibitors of America will know to whom credit belongs. President Wells believes that any of the trade papers who are conscientiously endeavoring to serve the interests of the exhibitors of the nation will be glad to publish this data after having given wide publicity to the fight of the opposition under the guise of "representatives of the National M. P. E. L."

EXHIBIT "A"

EXTRACTS FROM LETTER TO MR. WELLS FROM H. B. VARNER, SECRETARY N. C. M. P. E. L.

"Lexington, N. C., May 7.

Dear Mr. Wells:

I am in receipt of your letter of May 2nd, also your numerous telegrams.

I am very much afraid that Lee Ochs and Harry Crandall and that crowd will so gum up the machinery that they will prevent us from getting the relief that we should have. I am very heartily in favor of the exhibitors paying their proportionate part of the war taxes; but a tax of ten per cent on gross receipts will defeat the object of the government, putting out of business 75 per cent of the theatres, hence they will be unable to pay any tax, and the tax would only be a benefit to a few large theatres in the larger cities.

New York is so anxious to have it said that they did it that they will agree to anything.

I notice in this week's issue of the Exhibitors' Trade Review that they are advocating the biggest kind of a fool proposition, and that they are rushing to Washington to get their ideas corporated into law, thinking that it will be a feather in their cap, thinking no doubt that it will help their factions in the National Motion Picture League. The only hope I see now is to wait until New York gets through having its say and run out of us to ship up to Washington and do some quiet lobbying and get the tax changed so that they will take a part of our net income, and in that way permit the theatres to run and all pay some tax.

I am glad that you have written to the North Carolina Congressmen protesting against the proposed tax. Keep the good work up and let us hear from you.

Very truly yours,
(Signed) H. B. VARNER."

EXHIBIT "B"

PRESIDENT WELLS'S LETTER OF PROTEST TO WAYS AND MEANS AND FINANCE COMMITTEE

"May 3rd, 1917.

Hon. Lee S. Overman,
Washington, D. C.
My Dear Sir:

Representing the owners of more than two hundred motion picture theatres and two million citizens of the State of North Carolina who get their chief amusement at the motion picture theatres of the State, I wish to register a protest just as strongly as it is possible to do so, against the absolutely ridiculous and confiscatory proposal to tax the theatres of the country ten per cent upon the gross receipts.

In the beginning, I wish to warn you that before you take the word of any man or set of men who purport to represent the National League of Exhibitors upon a concurrence to any such measure, that you make sure that these men carry the proper credentials of representation. I can hardly conceive that a reported concurrence on the part of officials of the National League to this measure can be true, and it positively is not true unless there be a movement on the part of certain large and strong exhibitors who can exert some unseen influence, and would see the small exhibitors of the nation wiped out.

The theatres of the nation—the screens of every motion picture theatre in the United States—have been tendered to President Wilson in this crisis. They are already becoming the strongest factor in the recruiting game, and right here in Wilmington I am devoting space and time on my screens for which I could get real money, to the free exploitation of the different recruiting stations. Therefore, while I believe the theatre owners of the United States will gladly do their share—aye, more than their share in order to help America maintain a place in the sun, they cannot do the impossible, and the measure referred to would force them to close and hence cause the Government to lose the legitimate taxes they are now deriving. From my position, I know that almost half of the theatres in this State would be forced to close.

If you gentlemen could see in its true light the overburden of taxation under which the theatres are now struggling, more than triple in amount the taxes paid by any other industry in America which realizes a like income and profit for its owner, I am very sure that your spirit of fair play would force you to oppose this measure without any urging on my part.

At present the average theatre in North Carolina is contributing around $425 annually in special taxes to State and National Governments, besides the ad valorem and other taxes which are assessed against the property, and this in the fact of the undisputed fact that $500 will cover the average annual profit on a motion picture theatre in North Carolina!

I sincerely trust that you gentlemen, in whose hands so many grave responsibilities rest at the present time, will find time to thoroughly investigate this matter before taking any hasty action. We realize that extraordinary occasions demand extraordinary measures, and again, I repeat, the theatre managers of America will gladly pay their share.

Very sincerely,
P. W. WELLS, ...
President North Carolina Motion Picture Exhibitors' League."

EXHIBIT "C"

ASSOCIATED PRESS STORY TO AFTERNOON NEWSPAPERS, MONDAY, MAY 14

"Henry B. Varner, representing the Exhibitors' League of North Carolina, consisting of 250 theatres, appeared. 'We object to paying 10 per cent on gross receipts,' he said. 'We object to being put out of business, but we ask to be permitted to continue our theatres in operation. We are not trying to dodge taxes,' he said, 'if necessary, to take 10, 20 or 50 per cent, but don't take all the profits,' he added."

"A. F. Sams, representing the same organization, said, 'It is impossible to pass the tax on to the public because it is impossible to make the change.'"

(These gentlemen were the only ones named as appearing for the exhibitors.)

EXHIBIT "D"

BRIEF SUBMITTED TO THE FINANCE COMMITTEE BY HENRY B. VARNER AND A. F. SAMS, REPRESENTING THE NORTH CAROLINA AND SOUTH CAROLINA MOTION PICTURE EXHIBITORS' LEAGUE

MOTION PICTURE EXHIBITORS TO THE FINANCE COMMITTEE, UNITED STATES SENATE

We represent the Motion Picture Exhibitors' League of North and South Carolina, the owners or operators of nearly three hundred and fifty moving picture houses. Most of these are small houses, located in small towns and the average seating capacities will not exceed three hundred seats. Our admission charges rarely exceed fifteen cents—in a few instances, where special films are displayed, as much as twenty to twenty-five cents, but in the main our regular prices are five cents for children all day, five cents for afternoon performances for adults and ten cents for adult evening admission. Our houses are limited as to patronage because of the strictly local relation, and yet competition is such as to demand the display of the best service; hence our expense for films is in the highest ratio of cost to capacity. In our entire field there is not one single operator who has been more than ordinarily successful—naturally, when the capacity of a house cannot exceed fifty dollars a day gross admissions, six days in the week where excessive Summer heat cuts the year to an average not to exceed forty weeks and where the Race Line so complicates the problem of marshaling an audience, the profit at best cannot be large, and on a basis of investment the most successful house merely returns good interest on the money.

The payment of one cent on a ticket in accordance with the terms of the House bill becomes an immediate physical impossibility. Stamping 200 to 300 tickets within twenty minutes and making change in pennies in the same period can only be accomplished by the employment of a stamping clerk, who, like our present cashiers, would have to be on duty twelve hours a day at twelve hours' pay. In order to render less than an hour's actual service. The other side of the argument, granting that the Government would issue tickets, including stamps, reduces the physical problem to "change making," but you must bear in mind that fully half of your patrons come in because the price is "only a nickel" or "only a dime," and they would not "change a coin" in order to "go to the show," which they would have to do if we asked them to pay the tax and which we cannot afford to assume for ourselves.

For instance: The writers are part proprietors of the Piedmont Amusement Company, operating nine houses in Winston-Salem, Greensboro, High Point, Charlotte, Thomasville, Durham, Lexington, North Carolina, and Danville and Lynchburg, Virginia. In 1916 we made a loss of $26,000. This was an operating loss, and had we paid a tax of 10 per cent on admission, as here proposed, before earning it, our loss would have been $12,000 additional, or $38,000 in all.

This was due to the general poor business in our section, coupled with standard expenses, which could not be reduced. The return of prosperity put all of these houses on an earning basis and we are now earning very decent profits, out of which we are paying the indebtedness incurred during the season of loss. To tax us 10 per cent of our gross admissions—our only source of revenue—might be tolerable during six months of the year in 50 per cent of the houses, but impossible for the balance of the time for the best of them, and absolutely impossible in the balance of the houses, which by this process would pay taxes out of our capital investment.

A group of men styling themselves "The Motion Picture Exhibitors' League of North America" (why not the World) and other Allied Interests are misrepresenting the Small Town Theatre owner, whether in North or South Carolina or any other Southern State. They probably do fairly represent the "allied interests," who, in the main, consist of film-makers, whose wonderful financial successes have been quoted as "Moving Picture Fortunes." They are a monopoly, as you know. They boastfully pay half a million a year to a single slap-stick comedian, and, as in the case of this tax, pass the buck to the little man, who takes what he gets and pays what he is compelled to pay in self-defense with no chance to save his financial soul.

The twenty-five cent houses or fifty cent houses with a seating capacity of 1,000 to 3,000 might be able to carry this burden, but even in their case it would be fair to tax their profits after they have earned them. The proposed exemption of straight five-cent houses is ridiculous. Do you wish to encourage the "Fly by Night" or the men who run what in the parlance of the trade is known as "The Drugs"—the dirty, ill-kept, unsanitary and immoral little places which are never fit for children. To waive the tax on these and compel us to pay 20 per cent on our 5c. children's admission certainly does not appear either just or honest. If you thus put 50 per cent of our enterprises out of business you will defeat the purpose of your bill "To Raise Revenue." We recognize, under the extraordinary conditions now facing the country, we must contribute a larger sum in taxes for the uses of the Government, than at present—and we are willing and ready to do so, but we ask cooperation in the same measure that we offer it. A tax upon our net profits would be fair, just, equitable and sane. Give us the opportunity to make the money before you take it away. Take as much as you need of this—our fair proposition, but do not throw our investment into the "scrap-heap"; do not destroy our livelihood; help us keep it intact until normal times will reestablish normal opportunities for us.

A tax of 10 per cent of the net earnings of our theatres would be enough to start with; if it isn't, come back for more in your next bill, but bear in mind that if you start by taxing us to death there won't be "any more" to come back for.

HENRY B. VARNER, Lexington, N. C.
Secretary N. C. Motion Picture Exhibitors' League.

A. F. SAMS, Winston-Salem, N. C.
Attorney N. C. Motion Picture Exhibitors' League.

EXHIBIT "E"

EXTRACT FROM MOVING PICTURE WORLD, ISSUE MAY 26, WASHINGTON CORRESPONDENCE

(Extract from brief submitted by so-called exhibitors' representatives)

"In conclusion, we desire to state that, with the few exceptions herein mentioned, we are satisfied with the provisions of the bill as they stand, and that this brief is presented on behalf of about 16,000 theatres out of a total of 24,000 in the United States."

(Which statement, in the face of the bald fact that every State League that has been heard from on this war tax proposal has gone on record as opposing to the very last a 10 per cent tax on gross receipts, is branded as absolutely false.)

In conclusion, it is stated by Mr. Wells that documents, data and proofs along certain lines now accumulating in his office, will be presented to the annual convention of the National M. P. E. L., in Chicago in July by a full delegation from North Carolina.

(Signed) P. W. WELLS,
President N. C. M. P. E. L.

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figures before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture.

Feature Releases

AMERICAN Methods (Fox), 5D, Apr 30 ... 3163
Annie for Spite (American-Mutual), 2D, May 14 ... 3310
Auction of Virtue, The (U. S. Amusement-Art Dramas), 6D, May 3 ... 3014
BAR Sinister, The (Edgar Lewis Prods.), 5D, May — ... —
Beautiful Lie, The (Rolfe-Metro), 5D, May 21 ... —
Birth of Patriotism, The (Universal Special), 5WD, May — ... 3016
Book Agent, The (Fox), 5D, May 13 ... 3621
CANDY Girl, The (Thanhauser-Pathe), 5CD, May 20 ... 3160
Captain of the Grey Horse Troop, The (Vitagraph), 5MD, May 7 ... 3161
Christus (Historic Features, Inc.), 9D, May — ... 3461
Clover's Rebellion (Vitagraph), 5D, May 21 ... —
DANGER Trail, The (Selig-K-E-S-E), 5D, Apr. 30 ... 3014
Debt, The (Frank Powell-Mutual), 5D, Apr. 23 ... 3016
Duchess of Doubt, The (Rolfe Metro), 5D, May 28 ... —
ETERNAL Love (Butterfly-Universal), 5D, May 7 ... 3336
Eye of Envy, The (Horsley-Mutual), 5D, May 14 ... —
FINAL Payment, The (Fox), 5D, May 20 ... —
Flashlight Girl, The (Bluebird), 5D, May 21 ... 3314
Flower of Doom, The (Red Feather-Universal), 5D, Apr. 16 ... 2857
Frame-Up, The (American-Mutual), 5D, May 7 ... 3314
Freckles (Lasky-Paramount), 5D, May 28 ... 3460
GIRL at Home, The (Famous Players-Paramount), 5D, Apr. 26 ... 3017
God's Law and Man's (Metro), 5D, Apr 23 ... 3015
HALF Back, The (Conquest-Forum Films), 5D, May — ... 3015
Hands Up! (Fine Arts-Triangle), 5D, Apr. 29 ... 2859
Happiness (Triangle-Ince), 5CD, May 13 ... 3159
Hawk, The (Vitagraph), 5D, Apr. 23 ... 2859
Heart and Soul (Fox), 5D, May 20 ... —
Heart's Desire (Famous Players-Paramount), 5D, Apr. 30 ... 3015
Hedda Gabler (Powell-Mutual), 5D, May 7 ... 3018
Her Better Self (Famous Players-Paramount), 5D, May 21 ... 3312
Her Secret (Vitagraph), 5D, Apr. 30 ... 3017
Highway of Hope, The (Morosco-Paramount), 5D, May 17 ... 3310
Hinton's Double (Thanhouser-Pathe), 5D, May 6 ... 2861
House of Cards (U. S. Amusement), 5D, May 31 ... —
IN Again-Out Again (Fairbanks-Artcraft), 5C, Apr. 30 ... 2861
Iron Heart, The (Astra-Pathe), 5D, May 27 ... 3311
KIDNAPPED (Conquest-Forum Films), 4D, May — ... 3163
LAD and the Lion, The (Selig-K-E-S-E), 5D, May 14 ... 3311
Law of Compensation, The (Talmadge-Selznick), 6D, Apr. —...3857, 3336
Like Wild Fire (Butterfly), 5D, May 21 ... 3621
Little Miss Fortune (Erbograph-Art Drama), 5D, May 10 ... 3313
Little Miss Nobody (Bluebird), 5D, May 7 ... 2858
Lone Wolf, The (Brenon-Selznick), —D, May — ... —
MADAME Bo-Peep (Triangle), 5D, May 27 ... 3461
Man Who Made Good, The (Eastern Triangle), 5D, May 13 ... 3316
Marcellini Millions, The (Morosco-Paramount), 5D, May 14 ... 3313
Maternity (World), 5D, May 28 ... 3460
Millionaire's Double, The (Metro), 5D, Apr. 30 ... 3310
Millionaire Vagrant, The (Ince-Kay-Bee), 5CD, May 27 ... 3461
Mirror, The (Powell-Mutual), 5D, May 21 ... —
Modern Othello, A (Selznick), —D, May — ... —
Money Madness (Butterfly), 5D, May 28 ... —
Moral Courage (Peerless-World), 5D, May 14 ... 3160
Mother's Ordeal, A (Art Dramas), 5D, Apr. 26 ... 2860
Mystic Hour, The (Apollo-Art Dramas), 5D, May 17 ... —
NIGHT Workers (Essanay-K-E-S-E), 5D, May 21 ... 3621
ONE Law for Both (Ivan), 8D, June — ... 3163
PAGE Mystery, The (World Film), 5D, Apr. 30 ... 2860
Phantom's Secret, The (Butterfly-Universal), 5D, May 14 ... 3315, 3492
Pinch Hitter, The (Triangle-Ince), 5CD, Apr. 29 ... 2855
Poppy (Norma Talmadge-Selznick), 8D, May — ... 3618
Primrose Ring, The (Lasky-Paramount), 5D, May 7 ... 3314
RECOIL, The (Astra-Pathe), 5D, May 13 ... 3018
Redemption (Julius Steger), State Rights, 5 MD ... 3463
Romance of the Redwoods, A (Artcraft), 7D ... 3309
Royal Romance, A (Fox), 5D, Apr. 30 ... 3160
SACRIFICE (Lasky-Paramount), 5D, May 3 ... 3162
Saint's Adventure, The (Essanay-K-E-S-E), 5D, May 7 ... 3311
Serpent's Tooth, The (American-Mutual), 5D, May 28 ... —
Should She Obey? (Arizona Film)State Rights, 8D ... 3462
Silent Lie, The (Fox), 5D, May 27 ... —
Silent Partner, The (Lasky-Paramount), 5D, May 10 ... 3313
Sixteenth Wife, The (Vitagraph), 5D, May 14 ... 3309
Skinner's Bubble (Essanay-K-E-S-E), 5C, May — ... 2857
Small Town Girl, A (Fox), 5D, May 6 ... 3317
Snarl, The (Triangle-Ince), 5D, May 6 ... 3013
Song of Sixpence (Van Dyke), 5D, May 24 ... —
Soul Master, The (Vitagraph), 5D, May 28 ... 3621
Soul of Magdalen, The (Popular-Metro), 5D, May 21 ... —
Souls Triumphant (Fine Arts-Triangle), 5D, May 20 ... 3164
Southern Justice (Bluebird), 5D, May 28 ... 3459
Sowers and Reapers (Rolfe-Metro), 5D, May 7 ... 3315
TELLTALE Step, The (Edison-K-E-S-E), 5D, May 28 ... —
Treason (Bluebird), —S, WarD, May 14 ... 3013, 3493
Trufflers, The (Essanay-K-E-S-E), 5D, May 9 ... —
UNCONQUERED (Lasky-Paramount), 5D, May 31 ... 3459
Undying Flame, The (Lasky-Paramount), 5D, May 24 ... 3619
VALENTINE Girl, The (Famous-Players-Paramount), 5D, Apr. 23 ... 2856
WARFARE of the Flesh (Edward Warren Prod.), 7D, May —... 2858
Whose Wife? (Mutual-American), 5D, Apr. 3 ... 3017
Wildcat, The (Horkheimer-Mutual), 5CD, Apr. 23 ... 3315
Wild Winship's Widow (Triangle-Ince), 5C, May 20 ... 3312
Within the Law (Vitagraph), 8MD, May —... 3159
Woman and the Beast, The (Graphic Features), 5D, May — ... 3014
YANKEE Pluck (World Film), 5D, May 21 ... 3312

Short Subjects

ACROSS British India (Pathe), Split Reel, Trav., Apr. 29 ... 2863
"American Girl, The" Series (Kalem)
The Man from Tiana Juana ... 2863
The Man Hunt at San Pedro ... 3319
Secret of Lost Valley ... 2863
Trapping of Two Bit Tuttle ... 3020
The Vanished Lone Rider ... 3163
And In Walked Uncle (Mutual), 1C, Apr. 25 ... 3163
At the Poisoned Door (Universal), 11th Episode of "The Voice on the Wire," 2D, May 21 ... —
BANDITS Beware (Kalem), 1C ... 2863
Beach Nuts (L-Ko-Universal), 2C, May 21 ... 3474
Black Hand, The (Roima-Metro), 1C, May 28 ... —
Bluffing Father (Strand-Mutual), 1C, May 30 ... —
Boss of the Family, The (Joker Universal), 1C, May 21 ... 3474
Brass Monkey, A (Selig-Hoyt), 2C, June 11 ... 3463
Breaking the Family Strike (Imp), 1C, May 14 ... 3319
Bucking the Tiger (Vogue), 1C, May 5 ... 3319
By Special Delivery (Victor), 1CD, May — ... —
CABARET Scratch, The (L-Ko), 1C, Apr. 30 ... 2864
Camera Cure, The (Triangle), 1C, May 20 ... —
Casey's Border Raid (Bison), 2C, May 14 ... 3165
Caught in the End (Vogue), 2C, May 19 ... 3474
Central Arizona (Combitone-Pathe), 1 Trav., May 1 ... 3020
Chang Lee's Auto-Mule (Pathe), Split Reel, Cart. ... 2863
Chapin's Lincoln Cycle Pictures (Charter Features Corp.), 2 Top ... 2861
Chinks and Chases (Vitagraph), 1C, May 7 ... —
Chubby Inherits a Harem (LaSalle-Mutual), 2C, May 21 ... 3474
Cupid Gets Some New Dope (Powers), Cart, Split Reel, May 21 ... —
DAY and A Night, A (Selig-Hoyt), 2C, June 25 ... 3463
Darling in Buckskin, A (Victor-Universal), 1C, Apr. 30 ... 2864
"Daughter of Daring, A" Series (Kalem) ... —
The Deserted Engine ... 3165
A Race to the Drawbridge ... 3165
Deal in Bonds, A (Kalem), Episode of "Grant, Police Reporter" Series, 1D ... 2863
Defiance (Big U), 1D, May 28 ... —
Delicatessen Mystery, The (Pathe), 1C, May 13 ... 3020
Deserted Engine, The (Kalem), Episode of "A Daughter of Daring," 1D ... 3165
Dredging Quahoga (Pathe), Split Reel, Ed, May 2 ... 3020
Dropped from the Clouds (Bison), 2C, May 21 ... —
EIGHT Cylinder Romance, An (Victor), 2CD, May 28 ... —
FAT and Foolish (Victor), 1C, May 14 ... 3165
Flames of Treachery (Imp), 2C, May 7 ... 3020
Flat Harmony (Victor-Universal), 1C, Apr. 30 ... 2864
Flight That Failed, The (La Salle), 2C, May 21 ... 3474
Flirting with Danger (Mutual), 8th Episode of "The Railroad Raiders" Series, 2D, May 28 ... —
Florida to Louisiana (Educationally), 1 Travel ... 3014
For the Flag (International-Pathe), 15th Episode of "Patria" Series, 2D ... 2858
GALL and Gasoline (Vitagraph), 1C, May 21 ... —
Gift of the Fairies, The (Rex), 1D, May 14 ... 3165
Glady's Day Dream (Mutual), 2C, Apr. 30 ... 3319
Golden Spoon Mary (A. Kay Co.), 600 ft., Cart, May 15 ... 3165
Good Little Bad Boy, A (L-Ko), 2C, May 14 ... 3165
"Grant, Police Reporter" Series (Kalem)
A Deal in Bonds ... 2863
The Sign of the Scarf ... 3319
Great American Game, The (Strand), 1C, May 9 ... 3319
Green Door, The (Vitagraph), 2C ... 3161
Great Secret, The (Metro), 2D (Final Chapter) ... 3019
Grip of Love, The (Gold Seal), 3MD, May 7 ... 3020
Guilty Party, The (Vitagraph), 2C ... 3161
Gunman's Gospel, The (Victor), 1D, May 28 ... —
Gypsy Feud, The (Sub-Mutual), 1C, Apr. 12 ... 2864
HAPPY Hooligan (Pathe), Split Reel, Cart, May 6 ... 3020
He Couldn't Get Up in the Morning (Conquest-Forum Films), 1C ... 3163
Heavy Hugh and Huia Huia (Vitagraph), 1C, May 14 ... —
Henry Thadeus Tinklebottom, Motorist (Educational), 1C ... 2857
Her Great Dilemma (Laemmle), 2D, May 14 ... 3319
Her Lesson (Drew Metro), 1C, May 14 ... —
Her Torpedoed Love (Triangle-Keystone), 2C ... 3162
Hermit of Hood, The (Educational Films Corp.), Split Reel, Ed ... 3162
High Finance (Universal), 8th Episode of "The Voice on the Wire" Serial, 2D, Apr. 30 ... 2864
His Cannibal Wife (LaSalle), 1C, June 12 ... 3319
His Naughty Thought (Sennett-Keystone), 2C, May 8 ... —
His One Night Stand (Triangle), 1C, May 13 ... —
His Social Rise (Triangle), 1C, May 27 ... —
Hole in the Ground, A (Selig-Hoyt), 2C, May 28 ... 3463
Hole in the Wall, The (Pathe), 10th Episode of "The Mystery of the Double Cross" Series, 2D ... 3164
Honor of an Outlaw, The (Gold Seal), 3D, May 14 ... 3165
Hornets of the Sea, The (International-Pathe), Split Reel, Top, Apr. 29 ... 2863
ICE Harvest in Wisconsin, The (Educational Films Corp.), Split Reel, Ed ... 3162
In and Around San Diego (Combitone-Pathe), 1 Trav, Apr. 29 ... 2863
In the Crucible (Balboa-Pathe), 2d Episode of "The Neglected Wife" Series, 2D ... 3312
JERRY Joins the Army (Cub-Mutual), 1C, May 24 ... —
Jerry's Finishing Touch (Cub), 1C, May 17 ... 3474
Jerry's Master Stroke (Cub-Mutual), 1C, May 31 ... —
Jerry's Picnic (Cub), 1C, May 10 ... 3319
Jerry's Trial (Cub), 1C, May 3 ... 3319

Jolted Justice (Vogue), 1C, Apr. 14 2864
Jumping Jealousy (Pathe), 1C, May 20 ..... ——

KISSING BUTTERFLY, The (LaSalle), 1C, May 28 3474
Kleptomaniacs (Strand-Mutual), 1C, May 2 3319
Krazy Kat, the Cook (International-Pathe), Split Reel, Cart, Apr. 29 2863

LAUNDRY, Clean Up, A (Triangle), 1C, May 13 ..... ——
Larger Birds, The (Educational), 1—, Ed 3014
Last Scene, The (Joker), 1C, May 14 3163
Latest French Creations, The (Pathe), 1 Fash, May 20 ..... ——
Light of Love, The (Laemmle), 1D, May 21 3474
Little Moccasins (Bison), 2CD, Apr. 30 2864
Lost Appetite, The (Nestor), 1C, May 7 3020
Love and Fish (Triangle), 1C, May 27 ..... ——
Love Dope, The (Metro), 1C 2863
Love's Sacrifice (Pathe), 11th Episode of "The Mystery of the Double Cross," 2D 3313

MAN from Tia Juana, The (Kalem), Episode of "The American Girl" Series, 2D 2863
Man Hunt at San Pedro, The (Kalem), Episode "The American Girl" Series, 2D 3319
Man With a Package, The (Joker), 1C, May 7 3020
Marionettes, The (Vitagraph), 2C 3163
Mary Ann in Society (Victor), 1C, May 21 ..... ——
Max in a Taxi (Essanay K E S E), 2C 2859
Max Is Almost Married (Pathe), Re-issue, Split Reel, C 2863
Max Wins and Loses (Pathe), 1C, Apr. 29 2863
Menagerie Mixup, A (Kalem), 1C 3020
Midnight Mystery, A (Imp), 2 CD, Apr. 30 2864
Miss Trouble of the Follies (Strand), 1C, May 16 3474
Missing Finger, The (Metro), 17th Chapter of "The Great Secret" Series 2863
Mistaken Identity (Mutual), 7th Episode of "The Railroad Raiders" Series, 2D, May 21 3474
Money's Mockery (Laemmle), 2D, May 21 ..... ——
Monkey Capers (Educational Films Corporation), 1 Ed 3162
Moving Day (Nestor Universal), 1C, May 21 3474
Mutual Tours, No. 23 (Gaumont), 1 Trav., Apr. 10 2864
Mutual Tours, No. 24 (Gaumont), 1 Trav., Apr. 17 2864
Mutual Tours, No. 25 (Gaumont), Apr. 24 ..... ——
Mutual Tours, No. 26 (Gaumont), 1 Trav., May 1 3165
Mutual Tours, No. 27 (Gaumont), 1 Trav., May 8 ..... ——
Mutual Tours, No. 28 (Gaumont), 1 Trav., May 15 3474
Mutual Weekly, No. 119 (Gaumont), 1 Top, Apr. 11 2864
Mutual Weekly, No. 120 (Gaumont), 1 Top, Apr. 18 ..... ——
Mutual Weekly, No. 121 (Gaumont), 1 Top, Apr. 25 3020
Mutual Weekly, No. 122 (Gaumont), 1 Top, Apr 25 ..... ——
Mutual Weekly, No. 123 (Gaumont), 1 Top, May 9 3319
Mutual Weekly, No. 124 (Gaumont), 1 Top, May 16 3474
Mutual Weekly, No. 125 (Gaumont), 1 Top, May 23 ..... ——
"Mystery of the Double Cross, The" (Pathe)
The Hole in the Wall 3164
Love's Sacrifice 3313
The Stranger Disposes 2856
When Jail Birds Fly 3164

NAVIGATION in China (Powers-Dorsey), Split Reel, Ed, May 21 ..... ——
Neglected Wife, The (Balboa-Pathe), 2D 3163
No. 10 Westbound (Bison), 2D, May 28 ..... ——
Nothing to Wear (Drew-Metro), 1C, May 21 ..... ——

ODD Hoofed Animals (Educational Film Corp), 500 ft. Ed, May 21 ..... ——
Official British War Pictures (Pathe), 3d and 4th instalments, 4 reels 3163
One of the Family (Metro Drew), 1C, Apr. 23 3020
One Wild Night (Bison), 2D 3020
Oriental Love (Sennett-Keystone), 2C, May 27 ..... ——
Our Fighting Forces (Pathe), 2Top, April 29 ..... ——
Overland Disaster, The (Signal-Mutual), 6th Episode of "The Railroad Raiders," 2D, May 14 3319

PATSY'S Partner (Cahill-Mutual), 2C, May 28 ..... ——
Perils of the Yangtze (Dorsey), Split reel, Ed, May 28 ..... ——
Plaster Feud, A (Vogue), 2C, Apr. 28 3165
Politicians, The (Kleine), 2C, May 14 ..... ——
Portrait in the Attic, The (Conquest Forum Films), 1D ..... ——
Purple Scar, The (Rex), 2D, May 28 3163
Puzzle Woman, The (Imp), 1D, May 28 ..... ——

RACE to the Drawbridge, A (Kalem), Episode of "A Daughter of Daring" Series, 1D 3165
"Railroad Raiders, The" Series (Mutual)
Flirting with Danger ..... ——
Mistaken Identity ..... ——
The Overland Disaster 3319
A Woman's Wit 3319
Ransom, The (Cub), 1C, Apr. 26 3165
Reckless Romeo, A (Arbuckle-Paramount), 2C 3015
Reel Life, No. 51 (Gaumont), 1Top, Apr. 19 2864
Reel Life No. 52 (Gaumont), 1Top, Apr. 26 3020
Reel Life No. 53 (Gaumont), 1Top, May 3 3319
Reel Life No. 54 (Gaumont), 1Top, May 10 3319
Reel Life, No. 55 (Gaumont), 1 Top, May 17 3474
Reel Life, No. 56 (Gaumont), 1 Top, May 24 3474
Roped Into Scandal (L-Ko), 2C, May 28 ..... ——
Royal Game (Educational Film Corp.), 500 ft., Ed, May 7 ..... ——
Royal Rogue A (Sennett-Keystone), 2C, May 20 3455
Rusticating (Pathe), 1C, May 27 ..... ——

SAFETY First (Drew-Metro), 1C, Apr. 30 3319
Secret of Lost Valley (Kalem), Episode of "The American Girl" Series, 2D 2863
Shorty Lays a Jungle Ghost (Monogram), 2C, Apr. 16 2864
Sign of the Scarf, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D 3319
Signs of Trouble (Victor), 1C, May 7 3020
Small Cat Animals, The (Educational Film Corp.), 500 ft. Ed, May 14 ..... ——
Smart Robes (Florence Rose-Pathe), Split reel, Fash, Apr. 29 2863
Smashing Stroke, The (Big U), 2D, May 21 ..... ——
Some Unusual Birds (Pathe), Split reel, Ed, May 13 3020
Somewhere in the Mountains (Cub), 1C, Apr. 19 2864
Staple Fashions (Florence Rose-Pathe), Split reel, Fash 2862
Stern Chase, The (Universal), 9th Episode of "The Voice on the Wire" Serial, 2D, May 7 3020
Stolen Actress, The (Gaumont Seal), 3D, May 28 ..... ——
Stranger Disposes, The (Pathe), 8th Episode of "The Mystery of the Double Cross" Series, 2D 2856
Surgery at the Zoo (Educational Film Corp.), 500 ft. Ed, May 28 ..... ——
Swearing Off (Victor), 1C, May 7 3020

TELL Morgan's Girl (Nestor), 1C, May 28 ..... ——
Three Strikes, You're Out (Pathe), Split reel, Cart, May 6 3020
To Oblige a Vampire (Nestor), 1C, May 14 3165
Tom's Tramping Troupe (L-Ko), 2C, May 7 3020
Trapping of Two-Bit Tuttle (Kalem), Episode of "The American Girl" Serial, 2D 3020
Tree Animals (Educational), Split reel, Sc 2857
Twin Troubles (Triangle), 1C, May 20 ..... ——
Two Crooks and a Knave (Monmouth-Mutual), 10th Episode of "Jimmie Dale" Series, 2D, May 25 ..... ——
Two of a Kind (Strand-Mutual), 1C, May 23 3474

UNEASY Money (Joker), 1C, May 28 ..... ——
Unmasked (Rex-Universal), 1D, May 21 ..... ——

VANISHED Line Rider, The (Kalem), Episode of "The American Girl" Series, 2D 3165
Vanquished Flirt, The (Vogue), 2C, May 16 3474
"Voice on the Wire, The" Series (Universal)
At the Poisoned Door ..... ——
High Finance 2864
The Stern Chase 3020
WAR Prides (Flora Finch Film Co.), 2C 2858
Wedding (Pathe-Florence Rose), Split reel, Fash, May 13 3020
What a Clue Will Do (Nestor-Universal), 1C, Apr. 30 2864
When Jail Birds Fly (Pathe), 9th Episode of "The Mystery of the Double Cross" Series, 2D 3164
When Mary Took the Count (Strand-Mutual), 1C, Apr. 18 2864
When Noah's Ark Embarked (Powers), Cart, Split reel, May 28 ..... ——
Who Said Chicken (Victor), 1C, May 21 ..... ——
Widow's Might, A (LaSalle), 1C, May 21 3474
Woman's Wit, A (Signal-Mutual), 5th Episode of "The Railroad Raiders," 2D, May 7 3319
ZEELAND and the Zuyder Zee (Pathe), Split reel, Sc 2863
Zeppelin Attack on New York, A (Rothacker-Mutual), 1 Top, May 21. 3474

44-Calibre Mystery, A (Gold Seal-Universal), 3D, May 21 ..... ——



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FRANK E. "SPEC" WOODS

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TABLE OF CONTENTS

CONCRETE EXAMPLES GIVEN OF TERRITORIAL INCONSISTENCIES 3593
UNITE!—UNITE!! BY WM. A. JOHNSTON 3567
HODKINSON AND PAWLEY RESIGN FROM TRIANGLE—LYNCH NOW PRESIDENT 3575
METRO ABSORBS PRODUCERS AND INCREASES CAPITAL 600 PER CENT 3573
Powers Advocates "Tax at Box Office" 3570
Pathe Favors Canadian Ticket Tax System 3570
Berst Complains to Brady of Lack of Harmony 3571
Freuler Says War Tax Measure Will be Modified 3571
Selznick Opens Doors to Independent Producers 3575
Frank and Choynski Expelled from League 3573
Clara Young and Lewis Selznick in Legal Battle 3574
Kaplan's Russian Films Now Being Prepared 3576
Optimism and Warning Are in Rothacker's Address 3576
Paralta's President Real Pioneer in Industry 3577
Burton Holmes Notes Better Picture Conditions 3577
Organization Assures Quality of Castle Pictures 3578
Child Actress in Drama Among 7 Offerings 3578
Mollie King Appears Twice on Pathe Program 3588
Trio of Metro Stars in Four June Releases 3589
Los Angeles Houses Taking Big Productions for Long Runs 3591
Brenon Directing Film of Russia's Revolt 3592
Frohman Plan of Service to Buyers in Effect 3594
Exhibitors Commend Standard Film for High-Class Service 3594
Says Average Producer Misdirects Advertising 3595
Essanay Offers Only Light Subjects During War 3597
Uncertainty on Distribution Method of "One Law for Both" 3598
Great Activity in New Jersey World-Brady Plant 3599
Widely Known Editor Heads F. P.-Lasky Scenario Department 3604
New Order of Production Begins in Vita Plants 3605
Universal Star, Ben Wilson, to Make Countrywide Tour. 3606
V-L-S-E Will Call in Any Unsatisfactory Film 3609
Three Western Selznick Exchanges Are Opened 3611

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 3579
Live Wire Exhibitors 3582
Ready-Made Ad-Talks 3584
Advance Offerings of the Programs 3586
Film Specialties 3590
How Pictures Are Booking 3591
In the State Rights Field 3592
Live News from the Producers 3597
Chicago News and Comment 3610
Among the Exchanges 3611
Just for Fun 3612
Newsy Reports from All Sections (In and Out of Town) .. 3613
The East Coast Studios 3614
In and Out of West Coast Studios 3615
Features-Current and Coming 3623
Short Subjects—Current and Coming 3624
State Rights—Current and Coming 3625
Tabloid Reviews 3626

ACCESSORY NEWS SECTION

Editorial 3635
Projection (Union Announcements) 3636
The Camera 3642
Music and the Picture 3645
Building and Furnishing (Directory of New Theatres) 3648

SCREEN EXAMINATIONS

"Alaska Wonders in Motion" (Educational) 3622
"Blind Man's Luck" (Astra-Pathe) 3619
"Book Agent, The" (Fox) 3621
"Bringing Home Father" (Bluebird) 3621
"Crimson Dove, The" (World Film) 3618
"Crisis, The" (Balboa-Pathe) (5th Episode of "The Neglected Wife" Series) 3620
"Do Children Count?" (Essanay) (Three Episodes) 3619
"Face of the Stranger, The" (Pathe) (13th Episode of "The Mystery of the Double Cross" Series) 3619
"Like Wildfire" (Butterfly-Universal) 3621
"Money Madness" (Butterfly-Universal) 3621
"Mystic Hour, The" (Art Dramas) 3622
"Night Workers, The" (Essanay) 3622
"Oriental Love" (Triangle-Keystone) 3620
"Poppy" (Norma Talmadge-Selznick) 3621
"Soul Master, The" (Vitagraph) 3618
"Surgery at the Zoo" (Educational) 3621
"Undying Flame, The" (Lasky-Paramount) 3622
"Wolf Lowry" (Triangle-Inc.) 3619
"World Apart, The" (Morosco-Paramount) 3618

ADVERTISERS BY PRODUCTS

CAMERAS
Burke & James 3644

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Hertner Electric & Mfg. Co. .. 3632
Westinghouse Electric Co. 3639

FILMS
Eastman Kodak Co. 3643
Evans Film Mfg. Co. 3643

LENS MANUFACTURERS
Bausch & Lomb Optical Co. .. 3639

LOBBY DISPLAY
Newman Mfg. Co. 3651
Menger & Ring 3651

MAILING LISTS
M. P. Directory Co. 3638
A. F. Williams 3632

MISCELLANEOUS
Berger Mfg. Co. 3652
Independent Movie Supply Co. 3632
Montgomery & Co. 3650
United Theatre Equip. Co. ... 3650

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Enterprise Optical Mfg. Co. . 3633
Exhibitors' Supply Co. 3638
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Precision Mach. Co., Inc. 3634
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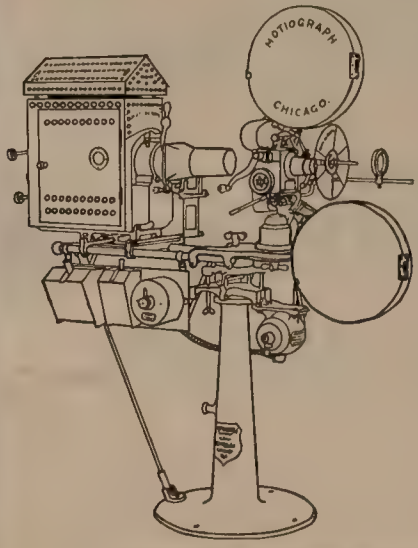
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164 W. Adams St., Chicago

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Pictures vs. Music

ONE of our regular contributors to the Music Department wrote us the following letter, which states conditions so clearly that we publish it herewith for the benefit of those who may be interested.

We had a similar condition brought to our attention recently, except that the musician, instead of trying to make the picture realistic in the various scenes, changed the whole thing into a comedy. This was done very cleverly and without the audience realizing what was happening. It was so well done that when they left the theatre they wanted to know from the exhibitor when he was going to run another of those comedies. The picture was a melodrama.

IN this case, however, our correspondent points out the impossibility of musicians trying to make a real picture out of something which was evidently beyond repair:

May 23, 1917

MOTION PICTURE NEWS:

I was just ready to get my next article on music to the typewriter when my eyes fell on an article in a certain paper written apparently by a producer, claiming how a recent feature he viewed was about ruined by the wishy-washy music of the orchestra. I have known that all stage artists when the audience fails to appreciate their performance immediately lay all the blame on the music, but it is a new statement that if an audience fails to warm up to a picture that the music is to blame. Of course, there is never anything wrong with the picture.

It may be that the producer is right regarding this particular instance. I'll not say. But possibly on the day before, the orchestra had played to a certain picture. In that case the company should be glad the musicians were still alive.

The article goes on to state that the producers are spending much money to produce costly features and then when shown on the screen they are ruined by indifferent music. I'll admit the producers are recognizing more and more the value of music to the picture and are getting out specially prepared cue sheets, etc., to aid in giving the picture a good musical setting. But never in editing the pictures is the slightest attention paid to the musical possibilities of the picture. Flash backs and many other things are scattered helter skelter through a picture without any attention to the effect on the musical setting.

In another recent picture there is a low cabaret scene where the cheapest, trashiest music must be used to properly carry out the atmosphere, when suddenly the scene shifts for a few feet to the old father watching and longing for the return of his missing daughter, which calls for sympathetic music. Knowing probably that an orchestra could not make the quick change, I noticed Mr. Winkler provided a piano solo through this part of the picture, as in the cabaret scene only a piano is used. This is just a sample of how hard some of the editing of the pictures makes it for the musician. I believe such little scenes are uncalled for, as they add nothing to the picture and mean nothing. The fact that the producers are beginning to realize the value of music undoubtedly means that more serious attention may be given to this in the future, as there must be co-operation at both ends.

The producers, however, should aim to produce such pictures that by the time they are screened the second time for the day the orchestra does not feel like going to sleep or rushing for the nearest bar. The spectator, if it gets too bad, can get up and go out, but the musicians must take their medicine, as they have not that privilege. Very truly, ——— ———.

IT is absolutely impossible for any musician to make a good picture out of a bad film. All that is possible is to smooth over the rough edges and try to make the audience think they are having a good time so they will come again. The musician as well as the operator must bear in mind that in order to keep pictures where they are now both must be always on their toes, for either can ruin the best pitcure ever produced and together they can do a great deal toward improving the worst picture.

Producers are beginning to realize that there must be something beside the plot which should always be the best which can be secured. The outside agencies must be reckoned with. Music must be right—cue sheets properly prepared, by men who know how, and every other aid possible given to the theatre man to make the particular picture which he is showing a success.

Very often we have gone into theatres and made the discovery that the music so far excelled the pictures that it was far more pleasant to listen to the orchestra and let one's eyes wander around the audience instead of watching the screen.

Orchestral accompaniments for pictures have improved much in the past few years, but improvement has been gradual. The difference can be appreciated by anyone who occasionally views pictures in music-less projection rooms, or, worse still, visits the old-fashioned theatre where a lone pianist beats the keys in a sleepy fashion, without regard to time, tune, or audience.

E. K. GILLETT

EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. G. SHERMAN

Up-to-Date Projection Room in New Bedford's Half-Million Dollar Theatre

WHAT is probably one of the most complete motion picture installations in New England is located in the new half-million dollar Gordon Olympia theatre at New Bedford, Mass., a city of 100,000 population. This theatre seats 2,000 and contains all that is new and modern in theatre construction, the projection equipment being complete to the smallest detail and the current supply protected against common interruptions. The operating room, located in the rear of the top gallery, is 24x9x9, giving the operators ample room in which to work. The walls are painted a dark color, and ventilation is taken care of by an opening in the front wall of the theatre, to which a vent flue leading from the operating room is connected and through which the air is exhausted, keeping the operating room supplied with a constant current of fresh air. The vent flue is 18 inches in diameter and located in the ceiling, directly over the projection machines.

Illustration No. 1 shows a partial view of the operating room and arrangement of the projectors, which are the latest Powers 6-B's, further augmented with a dissolver of the same well-known make. Automatic control of the arcs is maintained by Speedco arc controllers, located one under each machine. A Kliegl spot light is also part of the operating room equipment. This and the ballast resistances, as well as the operating room switch, are better shown in Illustration No. 2.

The control is most complete, and also in Illustration No. 2 we see the switchboard panel, and at the left of the board, at right angles to it, is an enclosed cabinet containing switching equipment. On this panel are located the ammeter, voltmeter, transfer switch,



Operating Booth, Gordon's Olympia Theatre, New Bedford, Mass., Showing Powers Motor Driven Machine and Dissolver

snap switch for remote control of motor-generator set, two snap switches for arc controllers, and field rheostat.

In the basement is located a 90-ampere Westinghouse motor-generator set, generator being driven by a three-phase 60-cycle, 550-volt motor, A. C. characteristics. This is shown in Illustration No. 3. In this illustration you will also note located adjacent to the motor-generator an automatic controller, as well as a hand-operated auto-starter. The auto-starter is installed merely for emergency service.

Another interesting point is brought out in this illustration, showing a D. C. stage lighting circuit, this being used in connection with stage work where direct current is required. It is well to note also that all equipment and circuits are plainly lettered, which makes it less possible for the operator to make any mistake. A *mistake* that might prove costly—to him if he did not watch his step when invading the "electric zone."

Evidently no expense has been spared in making this installation, and the results obtained should be perfect, as they no doubt are. The expense should never be considered, for it is always worth while when perfect results are obtained.



Westinghouse Motor Generator Set With Automatic Controller and Hand Operated Auto-Starter, Located in Basement, Gordon's Olympia Theater

Toronto Licenses

A NEW law has been put into force in regard to issuing operators' licenses in Ontario, and that is that each license card must bear a photograph of the owner, a duplicate of this photo being kept on file at the City Hall along with the duplicate of the license. The reason for this is that so many licenses have been lost, and it is very difficult to determine the real owner when they inquire at the City Hall for a new license. This proposed new law is to avoid anyone getting a license who should not have one.



Main Switchboard, Spotlight and Ballast Resistors in Operating Booth, Gordon's Olympia Theatre

COMMENT: This system should be a welcome one to the operators of Toronto and throughout Ontario. It is along the same lines as the form which has been in vogue in New York City for several years. The operator furnishes two photographs of himself to the Licensing Board, one of which is attached to the license, the other to the duplicate, which is placed on file. The operator signs his name on both cards, after which the seal of the department is placed upon the license in such a way as to prevent substitution of another photograph or change in signature of the one to whom issued. This system is very valuable to the holder at times, for it is a very simple means of identification when identification becomes necessary, for the holder simply has to flash his photograph and reproduce the signature on the license to prove beyond question that he is the rightful owner.

Some Stunt—Not an Ad

Jack Melcher, Sioux City, Iowa, *writes: Brother Sherman—Discovered what I consider some stunt. This, I think, will help out the boys who are using double arc transverters. When wired for two lights, of course, you know that the carbons are alive at all times, and one is compelled to work on mats, or take quite a jolt. Well, I stepped off mine by mistake and could not figure out why I did not get it until I happened to think that I was wearing a pair of shoes soled with "neolin." Have thrown the mats out, and, believe me, they are not coming back, as I was always tripping over them. If you care to pass this along I think that the other boys will soon throw their mats out. Believe me, it is a blessing to have a floor which is clear.*

IN REPLY: I am passing it along, Brother Melcher, but if you are getting a commission from the Goodyear Tire and Rubber Company you might have made a good job of it and said that you wore "neolin" on one foot and "keds" on the other. Equally as good results could be obtained from shoes that are "O'Sullivanized." While it has nothing to do with keeping the floor of the operating room clear, you could have gone still further and said that you wore hose of Luxite and Boston garters. Seriously, old man, many thanks for the suggestion. Come again.

When a "Union" Is Not a Union

WHAT is in the idea of the writer one of the most despicable attempts to convey a false impression upon the minds of the theatre-going public is being perpetrated by a large exhibitor of motion pictures in Greater New York. The Theatrical Federation of Greater New York, whose members are Local 310; the American Federation of Musicians, and Locals Nos. 1, 4, 35, and 306 of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators have requested the members of organized labor to refrain from patronizing theatres under the control of the above-mentioned corporation. These theatres are located Broadway and 146th street, New York City; Prospect avenue, the Bronx; Fourteenth street near Third avenue, New York City; 116th street and Seventh avenue, New York City, and one on Church avenue, Brooklyn, N. Y.

Every effort has been made in the past year to induce this circuit to organize without avail. The corporation, however, prefers to operate their theatres with cheap labor, men who call themselves the "Amalgamated Stage Employees," who have a New York State charter, but who are not in any way affiliated with the American Federation of Labor.

It is claimed that the formation of this so-called organization was fostered by the president of this aforesaid corporation. Evidently the efforts of the various locals forming the Federation have been felt by those operating this chain of theatres, for they have been displaying slides upon their screens and three sheets in the lobbies of their theatres with the statement that "We Employ Only Union Labor," this referring to the "Amalgamated (whatever that is) Stage Employees." This announcement, as I have said before, is undoubtedly an attempt to mislead the patrons of the various theatres, as it is by them taken for granted that the musicians employed there are members of the American Federation of Musicians and the stage employees of Locals 1, 4, and 35, and the motion picture machine operators of Local 306, all members of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, the only *bona fide* labor organization having jurisdiction over the theatres in the United States and Canada. Therefore the statement that "We employ only union labor" is absolutely false, for there are no members of the Theatrical Federation of Greater New York employed *in any one of these theatres.*

It is hardly conceivable that a business man would make these attempts to deceive the public knowing that sooner or later it would be called to his and their attention. Whatever has caused the gentleman's antagonism to union men we do not know, unless it be they ask a trifle more for their services than those who are not members of a labor organization. The fact that Mr. Marcus Loew, who operates and controls the largest chain of motion picture theatres in the United States, was willing to meet and deal with the Theatrical Federation and who finally decided to unionize all his theatres throughout the country is a matter worthy of consideration by the hereinbefore mentioned corporation. With this and one or two other exceptions there are in New York City no other theatres in operation which are unfair to organized labor, and it is greatly to be hoped that a victory without conquest will be attained by the members of the Theatrcal Federation.

"That's What They All Say

CHARLES WATTS, theatre owner and manager, Columbus, Kan., writes: *The* NEWS *always was the best, but it is now much better than three years ago, when I first began to read it.*

Please enter my name as an active member of the Anti-Misframe League. (Thy will be done.—ED.) Operators in this territory are not troubled to any extent by punch holes, but occasionally we have a bad run of misframes and bad patches. As a whole the film comes in excellent condition.

IN REPLY: Thanks for your words of commendation. Far be it from us to deny the statement made in the first paragraph of your letter. "—— —— like wine, improves with age." You know the saying. I take pleasure in placing your name on the Roll of Honor, and welcome you to the ranks of the Anti-Misframe Leaguers. It certainly speaks well for the operators in your section of the country that punch holes are conspicuous by their absence, and if the "bad run of misframes and bad patches" only occurs occasionally, and if the occasions are not too frequent, they are excusable. The fact that as a whole the film comes in excellent condition speaks well for the desire on the part of operators and exchange men to co-operate in the matter of better projection.

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We Go Visiting

ON last Thursday, having a few idle moments at my disposal (remember moments, please), we decided to go visiting. Not to weary you with details as to how we reached our various destinations, will say, that we first called upon Brother John H. Weidner, a member of Local 306, and operating at the Pictorium theatre on West Seventy-eighth street near Second avenue, arriving there at 3 P. M. The Pictorium is owned and managed by Messrs. Gannon and Solke, and gives five shows daily, each show consisting of eight reels of film at a 5 and 10 cent admission. Occasionally, when big features are shown, the admission is raised to 15 cents. The charming young lady in the box office was very solicitous that we reach the domain of Brother Weidner safely, and we were given a "safe conduct" to the operating room, where we found Brother Weidner with a Powers Six A to the right of him, a Powers Six A to the left of him, both motor driven, a Mirror Screen to the front of him, and a large window opening directly on to Seventy-eighth street bringing up the rear.

Brother Weidner is enthusiastic over the Anti-Misframe League, and during my visit was busily engaged in his spare moments (?) in removing misframes, etc., from a five-part feature. Projection at this house was really surprising by reason of the fact that not over 25 amperes of current were being used and the Mirror screen, which had seen better days, and which was a two-piece screen with a seam showing perpendicularly in its center, was also in a bad state of disintegration. National and Silver Tip carbons were being used, and the screen illumination was perfect, or nearly, which was due to the careful handling of the illuminant on the part of the operator.

Brother Weidner, who is of an inventive turn of mind, has "invented" what he probably thought was something new, and that is perforated shutters for his machines (this type of shutter is being perfected by Messrs. Myers & Weil, of New York City, and we will have something to say concerning them in the near future) over which he is quite enthusiastic, as he claims, and we will bear him out in his claim, that he gets more light on the screen by their use than with the regular type of shutter, and with properly proportioned blades to eliminate the flicker, which was quite noticeable while the machines were running below normal speed, which should be entirely absent no matter at what speed the projection machine was being operated, it is conceivable that he might obtain equally as good results with 15 amperes of current, which has heretofore been said is an impossibility. All in all, our visit here was a most pleasant one, and as we made our exit to the strains of the waltz from Faust, which was being wrung from the baby grand by the lady pianist, we congratulated ourselves that we had no use for the "hammer," as there was nothing that called for severe criticism.

We next visited the Odeon theatre, 145th street near Eighth avenue, for the purpose of giving the once-over to a reel and reel-band, the invention of one of the operators employed at this theatre. After a tortuous climb up under the eaves we found Brother L. L. Sollish in the operating room surmounted by two Baird projectors. Surmounted is the word. The machines towered in their massiveness above the operator so that they appeared as giants, and if it were not that they were equipped with Speedco Arc Controllers it would almost be necessary for the operators to use a step-ladder in order to feed the arc. Saw the creation of Brother Sollish's brain and will try to do justice to it in a separate article. Projectionally speaking, this is one difficult theatre in which to obtain *perfect* projection, through no fault of machines or operators, however, but from the fact that the pictures are projected at such an acute angle that absolutely perfect definition of the picture over the screen's entirety is an utter impossibility, even though the screen be tilted. The operators, Brothers Morris Rattiner and L. L. Sollish, are to be especially commended for their observance of "cleanliness is next to godliness," the machines looking spick and span and as if they had just been received from the factory. I was surprised when Brother Rattiner informed me they were awaiting the arrival of two new Baird mechanisms. But, of course, this is probably for the reason of the added improvements upon the newer mechanisms. He is an ardent devotee of Baird projectors, so any further words from me would be superfluous.

Leaving Harlem we crossed the river and entered the wild and woolly Bronx, and noticing that "Within the Law" was being played in conjunction with vaudeville at Loew National theatre, 149th street and Bergen avenue and being desirous of seeing *the*

picture, we purchased our ticket, which, by the way, cost us 35 cents, and entered. The Bronx is either theatre mad or else the picture was a superlative attraction, for at this hour, 8 P. M., the theatre, which I should estimate seats about 2,500 people, was packed from pit to dome, the lobby was crowded with those trying to gain admission, and many were being turned away. The mystery is, How was I enabled to obtain a seat? But I did and was greeted by a colored song and dance team that reminded me of the colored minstrels featured at Huber's Museum on Fourteenth street some years ago. They were so different. The colored entertainers at Huber's could and did sing. The dancing of the male member was well received. This team was followed by a singing trio, after which Universal's serial, "The Voice on the Wire," was shown. Ben Wilson is evidently a favorite with Bronx audiences if one is to judge from the thunderous applause which greeted the introduction of this picture. Following the showing of this a comedian appeared upon the stage with an act on the style of the late Cliff Gordon, and while not a riot, finished big with a plea for humanity, a recitation dedicated to the present situation of this nation upon our entrance into the war. He was followed by a novelty musical act which was really good and was the hit of the show. Then came the piece de resistance, Alice Joyce and Harry Morey in the Vitagraph production "Within the Law," a photoplay which held the attention of the spectator from start to finish and which at frequent intervals brought forth rounds of applause. It is surely one with a punch, and the Bronxites allowed themselves to run the gamut of their emotions, from tears to laughter and back again to tears. My tears were caused for the reason that it seemed almost impossible for the operator to maintain a steady light, there being hardly any one of the eight reels which we could honestly say was perfectly projected. Whether this is due to carelessness on the part of the operator or not we do not know, but it is something we have noticed in not a few of the houses on this circuit in recent weeks, and if, as was the case in a number of these theatres, arc controllers are used there seems to be no reason why the light should not be maintained steadily throughout the entire projection of at least such a masterly production as this greater Vitagraph. I forbear mentioning the names of the operators, who are not observing closely their screen illumination, but if they who are guilty read this it is to be hoped they will effect a remedy and that our few idle moments which ended at 11.30 P. M. that evening will not have been in vain. I. G. S

In Trouble

J. E. B., Conn., writes: "Am writing you concerning several things. First of all, put my name down for the Anti-Misframe League. I always fix every misframe before running, and have spent from one to seven hours in so doing, and I used to stay after the show on nights we shipped the reels away in order to personally clean each reel of any dirt or oil that happened to get on it. The question I wanted to ask is: I had been operating near here for over three years and delivering results that built our house up from nothing to a good thing. Now the union came to me about taking a position here in ———. I gave up my former position and came here, for more money, of course, with the understanding that the position was open to me as long as I wanted it. I made good on the job and everything has gone along fine until last Saturday I got my two weeks' notice without any reason at all. The manager, I have found out since, is closing his other house and going to bring the operator back from that house to the one I am at. He has told other people that he likes my work very much better than the other fellow's, but having employed him longer has got to take him back. The union says I can get other work to do and can wait around until they feel like giving me another position. The way I feel about it is after one has spent a long time studying a trade, you cannot take up another one without losing the knowledge you have already gained in your chosen profession. The union has nothing in view, and, as I understand it, you cannot go to another locality to look for work until you have been in the locality for two years. I have moved my family over here (am married and have an invalid mother to support). Now, would you please inform me if I could advertise in your paper and the amount it would cost. Have been a subscriber for two years and always found it fair and square. I hope you will excuse me for this lengthy letter and am sincerely yours."

IN REPLY: The fact that you have been operating and delivering the goods is something that should be taken into consideration, as well as the fact that you are the sole support of a wife and invalid

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and get your share of the steady patronage which comes to the live exhibitor whose lens equipment insures the kind of picture that pleases.

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will convert it into the Direct Current you need. It saves you money and satisfies your patrons. Write for Folder C-95 C for more particulars

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mother. And if the manager prefers your work to that of the other operator there is no reason why you should not be retained in your present position. Of course, it is reasonable to suppose that when a manager has had an operator in his employ for a long time he naturally wants to look out for him, but unless the other operator is in similar circumstances you should be given the preference. It is much easier for a single man to obtain a position which will at least furnish him his room and board than it is for one burdened with a family. As far as the union saying you can get other work to do is concerned, that is a matter that is purely and simply up to the local. If it is that local of which you are a member, it seems to me they should be able to secure positions for their members and not take in more men than there are positions for. Your understanding with reference to going to another locality to look for work is just a little bit off. According to the International constitution and by-laws, "An operator is not permitted to go upon the road until he has been a member of the International Alliance for at least two years." This has nothing to do, however, with transferring to another locality. For instance: You may join 999 today and continue your membership for one, two, or three months, and then, desiring to affiliate with some other local through your intention of moving, we will say, to that local's jurisdiction, it would be necessary for you to pay up all indebtedness to Local 999 and take out a transfer card, stating your intention of joining the other local. This card will hold good for a period of ninety days, and should be presented to the local you are desirous of becoming affiliated with for acceptance or rejection. Action must be taken by that local within sixty days from time your transfer is presented to them, and if you are rejected you still have left thirty days in which to deposit your transfer card into your own local, thus continuing your membership therein. I do not believe that it is advisable for you to advertise in a trade paper, but will be glad to aid you in any way that is in my power if you will send me a letter giving references and salary at which you will be willing to work. I have, as you will note, placed your name on the Roll of Honor of the Anti-Misframe League, and wish to compliment you in taking the time to see that each reel of film leaves you in the best possible condition

UNION ANNOUNCEMENTS

A Movie Operator's Heroism

"DOCTOR, they told me I would have to be operated on before I'd be accepted as a recruit in the army. Look me over and do your duty, will you?"

The above words, uttered by George Miller, of 104 Garden street, Hoboken, N. J., moving picture operator and member of Local 384, to one of the internes at St. Mary's Hospital some few weeks ago, caused the said interne to open his eyes in amazement at the grit and determination on the part of this young man, imbued with the spirit of patriotism and a desire to obey the summons "Your Country Needs You." Miller, who was evidently born with a chip on his shoulder, has since the declaration of war been more than anxious to do his bit, but was prevented by physical disability; a disability which could only be overcome by undergoing an operation where the chances were one in fifty that he would recover, resolved that nothing should stand in his way and appeared at the hospital ready for the sacrifice.

We are pleased to state that Brother Miller was operated on most successfully and has been discharged from the institution. While he has not entirely regained his former prodigious strength, he is, however, on the rapid road to recovery, and with spirit undaunted is still determined to obey the summons and give his life if need be for his country, the U. S. A.

Local 453 Elects Officers

LOCAL 453, Westchester County, N. Y., at their annual election, held recently, elected the following officers to preside over their destinies for the ensuing year: Louis Goldshlag, president; A. Martin, vice-president; T. W. Dougherty, recording secretary; E. Kessler, financial secretary; F. C. Lamb, treasurer; Bert Le Roy, business agent (B. A.); E. A. Bell, sergeant-at-arms; M. Orback, press secretary, and three trustees consisting of W. Walker, chairman; C. R. Davis, and C. L. Jackson.

ARGUMENT

ARGUMENT WITHOUT PROOF IS USELESS—WITH CORROBORATION, IT CONVINCES AND JUSTIFIES PREJUDICE AND PRACTICE.

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That every carbon is uniform and can be depended upon for efficient results.

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This local, while not yet having attained its first birthday, is nearly a 100 per cent. local. Every one of its members is employed. And under the able leadership of Brother Goldshlag, who is, by the way, a young man possessed of great executive ability, there is no doubt that the 100 per cent. will be attained before they celebrate their first anniversary on July 17. It was he to whom is given the credit of making Local 366, also of Westchester County, what it is today. Both locals are a credit to the I. A., and with their membership living up to the slogan "All for one and one for all" great progress is to be expected. Brother Le Roy, the business agent, has business agenting reduced to a science, therefore he was re-elected to the office, which he has held since the inception of this live wire local. Formerly a member of 306, he has profited by the things learned there and, filled with enthusiasm, is determined to do all in his power to put Local 453 in the first division of hustling, wide awake, progressive, and live wire locals of the International Alliance. Here's wishing you all success.

"Anti-Misframe League"

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

ROLL OF HONOR

JOHN C. PASTRE, Gary, Indiana.
WALTER G. MURRAY, Philadelphia, Pa.
D. B. SHEPARD, Albany, New York.
CHARLES E. WHEELER, Lebanon, Indiana.
C. C. PETERSEN, Clinton, Iowa.
TOM M. DEWOLFF, Birmingham, Ala.
REX KILBOURNE, Dentonville, Ark.
GLENN WOODBURY, Pomeroy, Iowa.
HAROLD R. ALGER, Wabash, Indiana.
ALBERT M. COOPER, Jonesboro, Arkansas.
WILLIAM S. ELLIS, Jonesboro, Arkansas.
CHARLES WATTS, Columbus, Kansas.
AL SCHIEBLE, Ionia, Mich.
FRED E. BALDASSARI, Hamilton, Ontario, Canada.
JOSEPH E. BLIVEN, New London, Conn.
JOHN H. WEIDNER, New York City.
C. H. LANGEMANN, Westfield, N. J.
CHESTER H. POTTS, Saginaw, Mich.

EDITOR'S NOTE: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

The Right Idea—Nicely Expressed

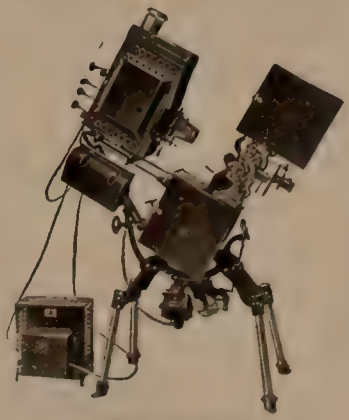
W. A. S., Providence, R. I., *writes: I have been a subscriber of the* MOTION PICTURE NEWS *for two years, and, believe me, I am pleased when it arrives. I am a firm believer in the Anti-Misframe League. I have the pleasure of operating in a theatre where we project first-run films, so you see I can't kick on misframes, but believe I have seen* SOME *and all other troubles in the ten years I have been in the game. My only trouble now is small patches—*

(Continued on page 3644)

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THE CAMERA

Color Sensitizing

IN the course of our writings upon "Color Cinematography" we have endeavored to consider such phases of actual work along this line, as would be of practical value and interest to workers on the color processes.

Of articles and formulae on the subject of rendering plates and films sensitive to light of all colors there is no end, but up to the present the subject has not been treated with regard to the requirements of the color cinematographers, and it is undoubtedly a fact that the lack of suitable panchromatic negative film has been more or less of a stumbling block in the path of most workers in the field of color cinematography.

Abundant as is the literature on color sensitizing, the valuable scientific contributions on this subject are widely scattered, and are, perhaps in numerous instances, inaccessible to workers on color photography. Believing as we do that the possession of exact and detailed knowledge is a factor in successful experimentation, we shall endeavor to set forth in collective form some of the more interesting and important data relating to color sensitizing, and the dyestuffs used in the preparation of so-called "panchromatic" negative film.

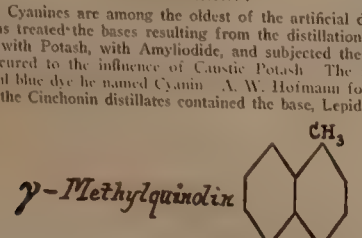
Unlike most other articles upon the subject this will not be a presentation of varied formulae; in fact we hope to traverse our entire subject without the presentation of a single quantitative sensitizing formula. For good and sufficient reasons, not the least of which is the present scarcity and prohibitive price of sensitizing dyes, it would be idle for us to advocate experimentation with any given formula or set of formulae, but with a knowledge of the constituency and properties of the various sensitizing dyes, the intelligent worker, will be enabled to select and formulate the combinations best suited to his specific requirements.

To describe, compare and investigate the more important sensitizing dyes is the province of the present article, and as a result of comprehensive experiments on a practical scale we shall limit ourselves to the consideration of that group of modern dyes known as the "isocyanines," for experience has shown that the older dyestuffs used in color sensitizing do not well lend themselves to the production of color selection negatives at extremely short exposures, such as are required in practical color cinematography.

Firstly we shall consider how the isocyanines, as a class, differ from other dyes as regards their chemical constituency and mode of preparation. While there still seems to be some difference of opinion among authorities as to the exact chemical reactions, which result in the formation of true isocyanines, we cannot do better than quote Dr. E. Konig in this connection. As the Research Director of the photographic division of the Hoechst Farbwerke, in Germany, Dr. König has long been recognized as the leading authority on the isocyanine color sensitizers, and the following notes on the constituency and characteristics of the isocyanines are translated from König's Fifth Edition of Vogel's "Photochemie" (pages 325-330).

THE CYANINES

"The Cyanines are among the oldest of the artificial dyestuffs. Williams treated the bases resulting from the distillation of Cinchonin with Potash, with Amyliodide, and subjected the product thus secured to the influence of Caustic Potash. The resultant beautiful blue dye he named Cyanin. A. W. Hofmann found that one of the Cinchonin distillates contained the base, Lepidin.



which constitutes the mother substance of the Cyanines. The treatment of the solution of Lepidin-iodamylates and Quinolin iodamylates (Quinolin is likewise contained in the raw bases employed by Williams) is the first step in the formation of Cyanin. E. König drew attention to the fact* that singularly enough Lepidin quinolin amylcyaniniodide had been used for decades as a sensitizer, for better or worse, although this particular Cyanin, on account of its characteristics, must be said to be very unsatisfactory for photographic purposes. The great difficulties and the many failures in working with Cyanin (*bathed*) plates caused many sensitizing formulae to be devised, but, nevertheless, none of these proved entirely satisfactory.

The use of Cyaninchlorides was especially recommended instead of the Iodides. The Chloride was produced from Cyaniniodide by steaming with Hydrochloric acid. E. König (*loc. cit.*) proved that the Iodine contained in the dye was not changed through this treatment, and that at best only a purification of the impure dye was brought about by the Hydrochloric acid.

By treatment in conjunction with silver salts cyaniniodide may be easily converted into Cyaninchloride, bromide, sulphate, nitrate, etc. According to Eder's Handbuch III, 182, these salts do not act differently than Cyaniniodide, E. König recommended instead of the Amylcyanines (the Cyanines) the use of the previously manufactured Ethylcyanin (Lepidin quinolin ethyl-cyaninbromide), which was much easier to purify, and much more readily soluble in water than the older Cyanin. The latter is readily soluble in alcohol, but practically insoluble in water. Ethylcyanin dissolves somewhat less freely in alcohol than Amylcyanin, but quite easily in water. The alcoholic solution is a beautiful blue-violet, the solution, when dissolved in water is considerably redder in color. By the addition of a small amount of acid to the solution it is decolorised completely, as is the case with all the Cyanines, but upon the addition of ammonia the color reappears. The alcoholic solution can only be decolorised by large quantities of acid. The color free acid salts of the Cyanines (and Isocyanines) are freely soluble in water and by constant steaming they are partly condensed into colored salts, undergoing a loss of one acid molecule (see E. König, "Photo. Korr."—1904, Page 111).

Water solutions of Cyanin are extremely sensitive to light and become rapidly discolored in bright daylight; the alcoholic solution is somewhat more stable.

Cyanin strongly sensitizes Bromide of silver collodion, as well as Gelatino-bromide, for yellow, orange and red. In spectrograms the slightest effect (*minima*) is seen to be between E and F in the green; the sensitizing action extends as far as C½ B. A considerable reduction in total sensitiveness resulting from the use of Cyanin (according to "Eder's Handbuch" III, Page 182, to ¼ or ⅛ of the original sensitiveness) was not found by the author (König).

As a red sensitizer Cyanin is being steadily replaced by Pinacyanol (*this was printed in* 1906.—Ed.).

DICYANIN

This dye is produced by the action of caustic potash on an alcoholic solution of alpha-gamma-Dimethylquinolinium salts; the assistance of atmospheric oxygen is necessary to the formation of Dicyanin. (*This dyestuff gets its name from the fact that it contains two Lepidin atoms*—Ed.). The dyestuff forms in glittering green crystals which dissolve in alcohol with a pure greenish-blue color; by diluting with water the solution becomes colored somewhat redder, due to traces of acid. Dicyanin sensitizes Bromide of Silver-Gelatine up to the a line, but the spectrograms show a deep minima between E and F.†

The sensitiveness of Dicyanin (*bathed*) plates behind a red filter is less than that of Pinacyanol or Pinachrome plates, although the sensitizing action extends much farther into the red. For scientific spectrum photography Dicyanin is one of the most valuable sensitizers. For three-color photography Pinacyanol de-

* "Eder's Jahrbuch."—17, 9.

† Von Hubl—"Eder's Jahrbuch," 19—P, 188.

serves preference, as a sensitiveness extending so far into the red is not necessary for this purpose.

Silver-bromide collodion is also very strongly sensitized by Dicyanin. A Von Hubl discovered that without the use of a color-filter red would be more strongly recorded in the negative than would blue (*meaning that collodion emulsion is so chromatic without the use of a filter when treated with Dicyanin.*—Ed).

Plates sensitized with Dicyanin work entirely free from fog, if while they are being handled, not even the darkest red light is employed. Dark green illumination may be appropriately employed.

(*To be continued next week*)

Photographic Optics

Mr. R. G., Chicago, Ill., Writes:

IN your current issues you review numerous treatises on photographic optics. These all seem to be of such a technical nature that the layman would have difficulty in understanding them. Is there anything published that treats of these subjects in such a way that the untrained mind can grasp their import and gain at least a slight knowledge of the subject? I await your reply with interest.

In reply.

Here is a letter which doubtless expresses the sentiment of scores of photographers and cameramen.

It is regrettable to state that there have not been many treatises on photographic optics published in English, but we believe that our bibliography takes cognizance of all the works (in English) which treat of the fundamentals of optical imagery. It is not difficult for even the untrained worker to see that a positive lens (for instance a photographic objective) produces a real image, which may be received upon a focusing screen or upon the photographic film or plate, and by means of diagrams and test photographs the effect of various aberrations of a lens upon the definition and accuracy of the image can also be shown.

The study of these effects (or defects) cannot, however, be said to constitute even a superficial knowledge of, or training in, the science of photographic or geometrical optics, for of what importance is the knowledge that under certain conditions a lens produces an unsharp, or a distorted picture, if the cause of the aberration and the means of correcting it are unknown to the student. Unfortunately for those who have not received an adequate mathematical training the subject must seem at first glance an unapproachable one, for when the construction and action of lenses and lens systems is considered, it is at once apparent that the entire proposition is of a geometrical nature, and that mathematics must play a dominant part in the science of optics.

How, for instance, could an optician produce a lens capable of fulfilling conditions determined in advance (such as focal length, relative aperture, size of image, etc.), without recourse to mathematical calculation, and how could he make a duplicate of the original objective unless certain numerical constants relative to its design had been established?

The study of lens aberrations by photographers is to be encouraged by all means, but after a certain point is reached the limitations of empirical trial are apparent, and further ground cannot be gained without recourse to mathematical reckoning. By this we mean that progress in the optical phases of cinematography, and more particularly motion picture projection will not be apparent until some of the "experts" and "engineers" (*so called*) have acquired the academic training necessary to the intelligent treatment of the subject, and have furthermore fortified themselves with the study of good books on the basic theory of optics—such, for instance, as those reviewed in our photographic bibliography.

We hope that in commenting upon the subject in this manner we will discourage no one who sincerely desires to become well versed in technical optics. Some one has wisely said that "it is never too late to learn" and the science of optics is undoubtedly interesting enough to justify the necessary study and training.

This will be readily apparent to any photographer or projection-man after an intensive study of Lummer's "Photographic Optics" or Nutting's "Outlines of Applied Optics," and we recommend the perusal of these works as a preliminary in the acquisition of accurate knowledge upon the optics of photography and the theory and use of optical instruments.

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Theatre .....

Address .....

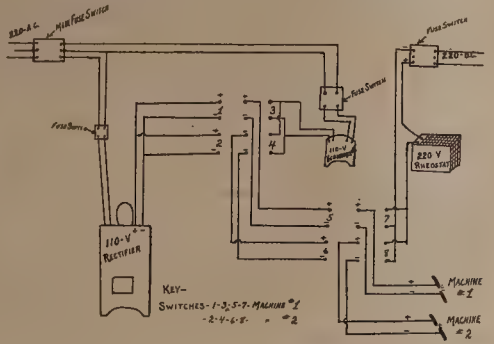
.....

that is to say (speaking in studio language), negative patches. In putting shows together I find patches loose, and some break away when being rewound. I shall send you some to look over. I hope every operator will join the Anti-Misframe League and live up to it. What a beautiful world this would be if they would. Put me down as a member and I will try and get more. My kindest regards and best wishes.

In Reply: That is the kind of support we are looking for; men who are not only desirous of becoming members themselves, but are willing to try to obtain more. Your letter apparently contradicts Brother M. M. V., Norwich, Conn., for you say you are not troubled with misframes, and he contends that he is. This is perhaps due to the fact that you are each using products of different manufacturers. From the statement you make with regard to your troubles I could safely hazard a guess as to the make of film you are using, having had several complaints along the same lines. Will be glad to receive the samples to prove to myself that I am correct in my supposition. I hope that each succeeding week your pleasure will be increased when receiving your copy of the News by finding something of value to you therein, but remember, the success of the Department depends to a large extent upon the co-operation of operators.

Fargo's Wiring Diagram

The following diagram is the one which was sent in by Brother W. H. Jarmon, Fargo, North Dakota, "The Biggest Little City in the World."



In using this diagram the brother is enabled to operate from either rectifier, economizer or rheostat. Should anything happen to the A. C. line all that would be necessary to continue the show would be to manipulate the switches according to the key, and operate with D. C. through the rheostat. The advantage of such a wiring scheme is obvious, and the throw overs on rectifier and economizer should enable the operator to maintain at all times, as near as possible, direct current at the arcs.



Space and Attraction Combined in Artistic Interior

MUSIC AND THE PICTURE

Good Musical Program Suggestion from Correspondent

Editor Motion Picture News:

Dear Sir:

I am enclosing cue sheet I have used twice for Paramount Picture of Pauline Frederick in "The Slave Market," and knowing there are many musicians, like myself, who are glad to have a good musical suggestion for pictures, I send this one, trusting it may be of assistance to some of your readers of the "Music and the Picture" department. Enjoyed very much the reading of the two different selections of numbers that were used for a "Truant Soul." There is a place for popular music just the same as there is for any other kind of music. I have in mind a Russian story that was played at one of the theatres in this city some few nights ago, "The Dancer's Peril." The piano player used a great amount of popular music through the picture. I noticed one in particular that was entirely out of its place was the song "Aloha Oe." At another place in the picture, when the drunken Pavlon is killed by Lola and lies stretched across the bed, the song "Mother" was played. Another important thing, especially where only one musician is employed, should be that he be provided with a good instrument. I had to use an instrument last summer where the back of the theatre was damp, and had to put a 60-watt carbon lamp near the action to keep it dry, as the hammers would stick and make it nearly impossible to get anything out of it. In playing a different picture every day I have all the orchestrations for each country or nation in a separate folio, so that today if I have an Italian picture I can pick out the folio marked "Italian" and have all the music ready that gives an Italian atmosphere to the picture. If there are other numbers that are in other folios or books that can be used, I mark them down on the inside of the cover. Also have a special line of song arrangements, as nine out of ten pictures should be closed with a good love song or the theme. In my experience with moving picture theatres I have found that good music would bring the crowds and business better than anything. I have noticed in your valuable magazine in letters from musicians that some of them favor popular music. Well, one reason that the managers want popular music is that a certain class of people, particularly the young dancing boys and girls appreciate this style of music and very often they will go out singing one of the popular numbers played by the orchestra. How many would have been satisfied after paying $1.50 to see the "Birth of a Nation," "Intolerance," etc., if it had not been for the music.

The "Dumb Girl of Portici" is a fine picture of eight reels, but I have seen people get up before the picture was over and leave and call it rotten (a favorite word with movie fans), but it would have been altogether different had a good orchestra played it using excerpts from the overture and selection of the opera "Masaniello." There are a great many other little items that I might write that would interest some other musicians but will finish by giving my list of numbers for Pauline Frederick in the "Slave Market."

Musical setting for "The Slave Market" (Paramount Program).

1. Opening Bridal Tour Overture (Cundy), play through to last Allegro until
   S: "Bastan brings bird to Ramona."
2. Segue Mi Amoda (Spanish once through as written Cue "Pirates")
3. Segue Overture Die Schoene Galathea stop at 6/8 Allegretto Scene Ramona leaves convent."
4. Segue Viscayan Blues (Spanish once as written cue cue "Hispania.")
5. Segue-finish of Overture from 6/8 Selection (scene on ship).
6. Segue A. B. C. No. 10 a. i. Stern until
7. "The Attack at Dawn," Agitato No. 16, Fischer, until finish of fight, "Anna."
8. Romantique Overture (Fischer):
9. Segue Ripples (Spanish Serenade) Stern Till "O Lady Don't."
10. Anita Serenade (Jacobs), monce S Pirates in cave.
11. Fin Marchen Fantasia (Fischer), S Ramona at window after title "Firebrands sudden return."
12. Canzonetta Godard (Fischer), repeat S "The Market place."
13. Broken Melody until end (about twice through).

I did not use any theme for this picture as it hardly called for it. I would be pleased to have brother musicians try out this program if they have the opportunity and let me know their success with same.

Thanking you for publishing this at earliest convenience, I beg to remain,

Yours for better music
Nelson A. Heffner,
608 Hoge Avenue,
Frankfort, Ky

Installs American Fotoplayer

PROFESSOR A. G. TRAVERSI, owner of the Maplewood theatre, at Eighteenth avenue and Fifty fifth street, Bath Beach, has recently installed an American Fotoplayer, Style 40, in his theatre. The instrument was sold to him by the American Fotoplayer Company, who have offices and showrooms at 62 West Forty-fifth street, New York City.

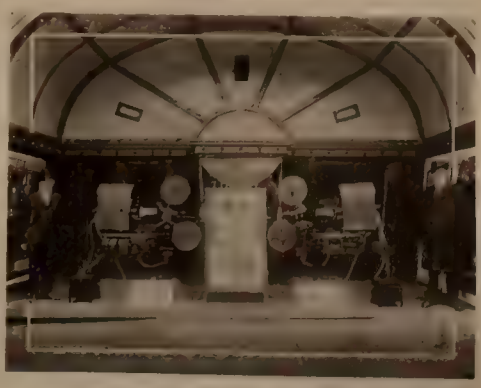
The Maplewood is one of the most modern and up-to-the-minute theatres of that section of Brooklyn. It shows only first run pictures, has a seating capacity of 600; admission prices are ten and fifteen cents.

"Stenopaic" Glasses Save Eyes—Claim

The latest in inventions arising from the motion picture industry's sudden growth is "stenopaic glasses," so-called by their inventor, Dr. F. C. A. Richardson, who makes wonderful claims for his invention as relieving eye strain in a recent issue of the Optometrical Record.

These "glasses" are not glasses at all, but shell eye-glass frames, with cardboard "blinders" where the glass would be, with a narrow slit through which the picture is seen.

Properly adjusted, they shut out all extraneous light, yet the picture can be seen clearly. The Stenopaic Optical Company, 437 Fifth avenue, New York, manufactures these novel "glasses."



Interesting Exhibit of the Enterprise Optical Co.

Musical Review of Compositions Most Appropriate for Pictures

1. *"Songs of the Nation"* A selection of American National Airs (J. Bodewalt Lampe). (Edition Jerome H. Remick).

2. *Prelude from "Ecce,"* by J. Massenet, printed together with "Prayer," by Frank Cesar. Two very melodious and dramatic compositions (G. Schirmer's Edition)

3. *"Old Timers"* Medley Waltz Arranged by M. L. Lake. Introducing the old favorites, "The Bowery," "Sidewalks of New York," "Little Annie Rooney," "After the Ball," "Daisy Bell," "Rosie O'Grady," "Comrades," etc. (Carl Fischer Edition).

4. *"You're a Grand Old Flag,"* introducing the famous "Yankee Doodle Boy," two of Geo. M. Cohan's favorite hits. Very appropriate for his later photo-play, "Broadway Jones." (Edition, Maurice Richmond Music Co.).

5. *"America Needs You,"* another wonderful patriotic hit by Jean Schwartz. (Edition, Kalmar and Puck).

6. J. W. Stern's latest success, *"Hy-Smee,"* a One Step, by Carey Morgan.

Plaza Theatre and Poli Theatre in Bridgeport Engage Musical Expert

REALIZING the importance of appropriate music in the correct presentation of the motion picture of today, the managements of the Plaza and Poli's theatres have engaged in services of M. Winkler, of New York City, to attend to the adaptation of music scores for each and every feature, booked in the future.

The first production performed with Mr. Winkler's musical arrangement was Mary Pickford in "A Poor Little Rich Girl," the second will be Geraldine Farrar in "Joan the Woman."

Pyle, of Bartola, Has Successful Trip

CHARLES C. PYLE, General Sales Agent of the Bartola Musical Instrument Co., who has been in the East for the last two weeks, reports a most successful trip. He claims that the majority of motion picture exhibitors are not being affected by the war and are showing their confidence of the future by purchasing musical instruments.

Mr. Pyle has sold six large sized Bartolas on this trip, two in Philadelphia, two in New York City, one in Montpelier, Vt., and one in Boston.

T. D. Waiss, who has been representing the Bartola Company in the East for the last three months, has returned to the Chicago office and is being succeeded in the East by a well known musical instrument salesman.

"THE FINAL PAYMENT"

(Fox Production)

Theme: "Mexican Kisses" (Slow Habanera) by Roberts

1—"By the River (12 8 Andante Postenuto) Romance by Morse until—T: "And master of all was Alfredo."
2—Agitato to action until—T: "You're a fool to let anyone, etc."
3—Continue pp until—T: "Ashore the appearance, etc."
4—Theme until—T: "Let's hurry and tell everybody."
5—"Spanish Characteristic" by Saenger until—T: "And so their wedding is on the feast, etc."
6—"Manzano Spanish Intermezzo" by Brooks until—T: "August."
7—"Silvery Brook Waltz" by Braham until—T: "Marie, who's heart Alfredo, etc."
8—Continue slowly until—T: "I won't go with you, etc."
9—"Serenade Espagnole" by Bizet until—T: "I Caesare to be, etc."
10—Continue ff with ad. lib. Tympany Rolls, until—T: "September"
11—"Spanish Moderato" by Redla until—T: "Never mind what your sister says"
12—Theme until—S: "Two men fighting with knives."
13—Good Hurry pp or ff until—T: "The jury five men are chosen."
14—"Chocone" (Characteristic) by Durand, play it very slowly until—T: "The trial"
15—Organ improvise to action until—T: "And Oh the look in his eyes."
16—"Spanish Love Theme" by G. Saenger until—T: "Flashback to court room."
17—Organ to action until—T: "Guilty."
18—"Chant Due Voyageur" (Andante Moderato) Melody by Paderersky until—T: "I saw you."
19—Continue to action until—T: "The gray and dreary waste, etc."
20—Theme until—T: "If you speak to my sister, etc."
21—Continue ff with Ad. Lib. Tympany Rolls until—T: "June."
22—"Spanish Andante" by Armand until—T: "Go and see what all that noise."
23—Heavy Dramatic by Oehlmer until—T: "Priest coming out of house."
24—Silence just produce and watch effects of big church bell until—S: "Woman on floor under chair."
25—Short Organ to action until—T: "October."
26—"Andante Religoso" by Thome until—T: "And at the same hour."
27—Continue to action until—T: "Swayed by an infatuation."
28—Theme until—S: "Interior of ship, Alfredo struggling with girl."
29—Good long Hurry or Agitato until—T: "Niccola's."
30—Heavy Mysteriose until—T: "Niccola I did it, etc."
31—Good Hurry or Agitato until—T: "God's justice is sure."
32—Another Hurry with ff Tympany Rolls—watch explosion and continue until— * * * * * * * END.

"THE CAPTAIN OF THE GRAYHORSE TROOP"

(Review on page 3161)

(Vitagraph Production)

Indian Theme: Indian Love Theme by Winkler

White Men Theme: By the River Romance by Morse

1—"Ramona Indian" (Intermezzo) by Lee Johnson until—S: "Indians see white men."
2—Continue watching shot until—T: "One comes bearing a stick."
3—Indian Theme until—T: "What the Indians would give."
4—Select Good Agitato until—T: "Thus was their destiny sealed."
5—"Minnehaha" (Intermezzo) by Losey until—T: "George Curtis Captain——"
6—White Men Theme Until—T: "Curtis starts on his secret mission."
7—Select good 4/4 allegro (watch effects, such as Horsehoofs, etc.) until—T: "Breakers ahead of the Tetong Reservation."
8—"Heloise" (Intermezzo) by Langey until—T: "I'm glad to see you again."
9—Romance (6/8 Allegretto) by Rubens until—T: "Indians talk to Curtis."
10—Indian Theme until—T: "He'll surely get him for the cattle."
11—Repeat "Ramona" same as cue No. 1 until—T: "At the nation's capital."
12—"Dramatic Tension No. 2" by Reissiger until—T: "Call streeter becomes distributor."
13—"Illusion Dramatic Intermezzo" by Bustanoby until—T: "Only one emotion, etc."
14—White Men Theme until—T: "Back to Washington."
15—Select good 6/8 Moderato until—T: "Do you know what will happen."
16—Select short Galop until—T: "Flashback to scene back in Washington."
17—White Men Theme until—T: "A Man of your talent is wasted."
18—Select long Agitato until—S: "When Captain Curtis leaves."
19—Continue pp until—T: "News that the Cattlemen have lost."
20—"Just a Gem" (Characteristic Intermezzo) by Tobani until—T: "The beginning of the war."
21—Select good Hurry until—T: "Fearful of antagonizing, etc."
22—Continue pp until—T: "Elsie sees a formal council."
23—Indian Theme until—T: "The Visitors dance."
24—"Indian War Dance" by Smith until—T: "After a week of relentless searching."
25—Select short Galop until—T: "Like a wind in the grass."
26—Continue pp until—T: "The signal of the revolving horse."
27—Select good Agitato until—T: "Send those men away."
28—Continue pp until—T: "Sheriff, this is the daughter."
29—"Lunita" (Intermezzo) by Loraine until—T: "A council at night."
30—"Indian Theme" until—T: "And as the bluish dawn, etc."
31—"March Bizarre" by Simon (watch effects) until—T: "Remember my father, etc."
32—Select good Hurry until—"Curtis make this word good."
33—"Morning on the Plains" (Indian Moderato) by Wheelock until—T: "Curtis goes after the culprit."
34—"Pastel Menuet" (3/4 Allegretto) by Paradis until—T: "Mob at streeters—on note."
35—Select good 4/4 Allegro until—T: "Keep out of the streets."
36—White men Theme (watch shots) until—T: "Apoplexy, his recovery, etc."
37—Select good Agitato until—S: "The major stops the fight."
38—Repeat Cue No. 36 until— * * * * * * END.

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

"IN AGAIN, OUT AGAIN"

(Reviewed on page 2861)
(Artcraft Pictures)

Fairbanks Theme: "Ballerinas Vision" (Valse Lento) by Braham

Ukulele Theme: "One-Two-Three-Four" or "Sweet Lei Lehu"

Peace Meeting Theme: To be played as an organ solo

1—"Just a Gem" (4/4 Moderato) by Tobani until—T: "A meeting of New Jersey Pacifists."
2—Peace Meeting Theme until—T. "A mysterious stranger."
3—Short Mysterioso until—T "The explosion"
4—Effect of explosion followed by—
5—Moderato Adgitato by Becker until—T "But even in Jersey's darkest."
6—Fairbanks Theme until—T: "You punny pussy footing, etc."
7—Peace Meeting Theme until—Flashback T "Fairbanks with Girl"
8—Fairbanks Theme until—S: "Fairbanks near broken stone wall."
9—Continue watching carefully for scene—where he throws stone through window, until—T: "The county jail."
10—"A Curious Story" (Allegretto) by Frommel until—T: "And here comes Jerry."
11—Continue Allegro until—S: "Fairbanks coming along—he stops near drug store."
12—"Les Sylphes" (Impromptu Valse) by Bachman until—T: "Sleuthing"
13—Continue to action until—S: "Girl and young man in chair."
14—Peace Theme until—T: "Flashback to Drug Store."
15—Continue "Les Sylphes" until—T: "There is the man who wrecked my life."
16—"Ecstasy" (4.4 Allegro passionato) by Zamecnik until—S: "Fairbanks is pulled into Jail."
17—"Le Secret" (2/4 Allegretto) Intermezzo by Gautier until—T: "But next morning Teddy learns."
18—"Little Puritan" (Gavotte) by Morse until—T: "At the end of a perfect trial."
19—Short Organ to action until—T: "Have you anything to say?"
20—Fairbanks Theme until—S: "Fairbanks sleeping on couch."
21—Short Agitato to action until—T: "Out!"
22—"Bitter Sweets" (4/4 Moderato) Intermezzo by Engelman until—T: "That night."
23—"Novelette" (4/4 Moderato) by Ambrosio until—T: "I know I ain't caught."
24—Continue fi—watch for explosion until—T: "Teddy consults a heart specialist."
25—Ukelele Theme until—S: "The mass meeting in street."
26—Peace Hymn until—T: "Preparedness, my friends."
27—"Aragonaise" from (6/8 Allegro brilliante) "Le Cid" by Massenet until—T: "Gall and Wormwood."
28—"Melody" (4/4 Moderato) by Kretschmer until—S: "Your car is here, sir."
29—Continue to action until—T: "Are you a traffic cop?"
30—Good Galop to action until—T: "But heavens! what have we here?"
31—Continue pp until—T: "Out again after 10 terrible days."
32—Fairbanks Theme until—T: "Pinchit entertains."
33—Peace Theme until—S: "Fairbanks as a burglar jumping over fence."
34—"Andante Mysterioso" by Becker until T: "I've got him, Mr. Pinchit."
35—Continue pp until T: "And then that evening."
36—Short Organ to action until—S: "Dynamiter in view."
37—Short Mysterioso (watch for explosion) until—S. "Fairbanks writing letter."
38—Very Short organ to action until—T: "A protest and warning."
39—"Agitato" to action until—T: "Tuesday night."
40—"Mysterioso Agitato" by Becker until—T: "In at last."
41—Continue to action until—S: "Fairbanks in cell."
42—Ukelele Theme until—T: "But there is trouble brewing for Teddy."
43—Fairbanks Theme until—T. "We must take the law into our own hands."
44—"Illusion Intermezzo" (2.4 Moderato Scherzando) by Rustanoby until T "The lynchers"
45—Continue or repeat to action until—S "Flashback to lynchers"
46—"Storm Scene" from "Elijah." NOTE—Begin with letter "L" Allegro non fuco movement and play until—T: "You pretend to join the mob."
47—Continue or repeat No. 46 until—T: "At the Cheese factory."
48—Another Hurry to action until—T: "That's the real Dynamiter."
49—Agitato to action until—T: "But after all they are sentenced to life."
50—Short Organ to action until—T: "Serving Time."
51—Silence until—T "Sing Sing"
52 Ukelele Theme until— * * * * * * * END

"THE FLASHLIGHT GIRL"

(Reviewed on page 3314)
(Blue Bird Production)

Love Theme: Extase (9/8 Andante) by Ganne

Water Theme: Characteristic by Ch. Lovenberg

1—"Rosemary" (Reverie) (3/4 Andante Moderato) by Barton until—T: "In all that wilderness."
2—"La Chasse" (Hunting Song) by Tschaikowsky until—T: "As the forest grew dim."
3—"Simple Aveu" (4/4 Moderato) by Thome until—(watch for effect—such as shots—explosion, etc.) S: "Interior of room."
4—"Dramatic Adagio" by Kretschmer until—T "Lane's early rising."
5—"Ein Maerchen" (Melodious Fantasia) by Bach until—T: "A picture of a friend of mine."
6—"Characteristic" (for waterfalls), by Lovenberg until—T: "We stop at Barclay's Cabin."
7—"Dramatic Tension" by Winkler until—T: "Get your woman and kids."
9—"Simplicity" (4/4 Moderato con grazia) by Dorothy Lee until—T: "Hear anything?"
10—"Dramatic Tension No. 1" by Ascher until—T: "Fire on him."
11—Theme until—T: "The steady beat of the sun."
12—"Salute D'Amour" (2/4 Andantino) by Elgar until—T: "It's a bargain."
13—"Dramatic Andante" by Ascher until—T: "If they catch me."
14—"Characteristic" by Lovenberg until—T. "The passing hours brought."
15—Hurry to action until—T: "For the first time he felt."
16—Short 4/4 Moderato until—T: "The first glint of moonlight."
17—Agitato to action until—S: "The fight."
18—Theme until—T: "I saw you captured."
19—"Atonement" (3/4 Andante) by Zamecnik until—T: "Their scant supply of food"
20—"Paroles D'Amour" (4/4 Allegro Appassionato) by Tobani until—T: "The strangest part of it is."
21—"Dramatic Tension" by Reisiger until—T: "I'll trouble you, etc."
22—Orchestra rest until—T: "The trial had been under way."
23—Organ or Piano Solo—improvise to action of screen until—T: "Backwoods justice."
24—"After Sunset" (4/4 Dramatic Moderato) (by Pryor) until—T: "I found the scarf."
25—"Heart Wounds" (Dramatic Allegretto) by E. Grieg until—T: "He was my half brother."
26—"Serenade" (Dramatic Andante) by Widor until—T: "Interior of cabin."
27—"Dramatic Tension No. 1" by Ascher until—T: "As far as you will."
28—Theme until— * * * * * * * END.

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BUILDING AND FURNISHING

Popular Philadelphia House on Site of Nickelodeon

THE Poplar theatre, at Sixth and Poplar, Philadelphia, is one of those modern houses with every up to date equipment that has risen, phenix like, on the site of the old nickelodeon.

It was in the summer of 1916 that the owner of the Poplar, A. Stiefel, had his old five cent theatre razed to the ground. On the same site by early autumn of the same year had risen this substantial structure of brick and concrete, 65 by 165 feet, of which Carl Bruger of Philadelphia is the architect.

The theatre is heated by steam, has a direct lighting system and perfect ventilation, having two large exhaust fans, twenty smaller fans, twenty doors and windows, with a disinfecting of the whole once a week.

There are 1,000 seats, all on one floor. A Rembusch Crystal Gold Fibre Screen, two Power 6B machines with Gundlach lenses No. 2, a throw of 165 feet, and Lou Graver as chief operator insures a good projection. The lobby is only 15 by 40 feet, detracting somewhat from the otherwise pleasing appearance of the theatre. The effect of the lobby will, however, be much enhanced when the contemplated improvement of enclosing it in glass doors is effected. The lobby is neatly stenciled in buff and green. There is a ticket chopper, and the ticket taker, as well as the young men ushers, are in maroon and gold braid uniforms.

In the interior of the theatre the general color scheme of green and gold is carried out in the attractive stencils and frescoes. Fifteen employees are needed to care for the well-being of the house, which is situated in a residence district. There are two performances each day except Saturday, when five are crowded in. Seven reels are shown with a price of ten cents. Children find the house especially likable.

N. Stiefel, the young son of the owner, is the manager of the Poplar, and also of the Fairmount, another house owned by A. Stiefel in the immediate vicinity. Another son assists in this family affair management.

The same program is run at both the Poplar and the Fairmount, and the same conditions in regard to children prevail. The Stiefels pride themselves especially on two things in their Poplar house—one is the superior lighting effects and the other the $10,000 Bartola organ, the first to be installed in Philadelphia. There is also an echo organ, with every attachment possible. Lloyd Crew, a well-known musician, is the capable organist.

Fox, World, Vitagraph, Mutual releases are used with Keystone and Drew comedies. Advertising is done through a mailing list, window cards, a display wagon and billboards for special features.

High Class House in Small Town Draws the Crowds

THE Duchess theatre, of Warren, Ohio, is owned and operated by J. A. Reeves. The theatre was completed during 1914, the plans and specifications for the structure having been drawn up by J. L. Decker, and architect, with offices in Youngstown, Ohio.

The theatre dimensions are 44 feet in width by 152 feet in depth. It is constructed of steel, concrete and brick. The lobby, which measures 11 feet 6 inches in width by 52 feet 6 inches in depth contains numerous one, three and six sheet poster frames and several photo frames. The box-office is equipped with a National Cash Register ticket selling machine which saves a great deal of time in handling crowds.

The interior of the theatre is neatly decorated, the walls being adorned with beautiful oil paintings. The theatre has a seating capacity of 600; comfortable opera chairs having been furnished by th A. A. Andrews Company.

A Buffalo Forge ventilating system used in conjunction with a steam heating plant keeps the theatre well heated and ventilated at all times. The semi-indirect lighting system is used in the interior.

The projection room, which is located above the lobby, contains two Powers projectors. The length of throw is 100 feet onto a Mirror screen. The music for the picture is furnished by an American Fotoplayer which was installed at the cost of $10,000.

There are four performances daily consisting of seven reels each. The weekly program consists of Paramount, Fox, Artcraft, Pathe, Bluebird and other high class productions.

The theatre, being located in the business district of the city, advertises extensively in the daily newspapers and on billboards throughout the vicinity. The management expends approximately $500 each year on improvements and in this way retains its old patrons and gathers many new ones.



"Before and After"—Crandall's Savoy, Washington, D. C., As He Bought It, on the Right, and As It Is Now, on the Left

New Crown Theatre Opened

THE new Crown theatre, which recently opened at Crown Point, Ind., exceeded the most sanguine expectations of the promoters, for at each showing on the opening day the S. R. O. sign was displayed.

This theatre, which has a seating capacity of 530, is arranged and equipped in such a manner that the patrons' comfort seems to have been a paramount feature of construction.

The heating and ventilating systems, both of latest design and proven efficacy are giving the best of satisfaction, and Cyrus Haydon, the proprietor, is being congratulated on all sides.

One of the main features is the spacious lobby, with its facilities of a liberal showing of posters and photos, and the decorations throughout have been selected with an eye keen to the beautiful and harmonious.

The rest rooms and other accommodations for patrons are ample and modern, and every need has been studiously considered.

The screen is of the latest, most approved style, and the projection room wherein are installed two machines are a joy and a comfort to the operator.

East St. Louis' New Theatre Acme of Uniqueness

THE new theatre now in course of erection, by Maurice V. Joyce, at East St. Louis, Ill., will, according to Architect George Pfeiffenberger be a model of uniqueness.

It is to be constructed of steel, stone and concrete, 50 x 100 feet in dimensions, facing on Main street, abutting Broadway, and will have exits on all four sides.

Not only will it be available for motion pictures, for a large stage and necessary accoutrements for vaudeville shows are to be installed. It will be two stories in height, and every conceivable device is being utilized to insure its being as nearly fireproof as is possible to erect such a house, and the convenience and comfort of patrons is being studied from every angle.

The estimated cost is $25,000, and special efforts are being made to have it ready for opening early in September.

The plans call for a roomy, well ventilated projection room to accommodate two machines, and the screen selected is of the most modern make.

New Theatre on Site of Hotel Recently Burned

THE new theatre, in course of construction at Burnside, Ky., is fast approaching completion, and when completed will compare favorably with many of the picture houses of much larger towns.

The site of this theatre is the old Dobbs Hotel, on Fifth street, which was recently destroyed by fire and will face the Seven Gables Hotel.

L. M. Lloyd, the owner, is personally supervising the construction, which will be of concrete floor and walls, with an iron roof, and will be 80 feet long by 25 feet wide. On the first floor will be a confectionary and candy store, and on the second will be the cloak and toilet rooms. Other conveniences will include smoke and rest rooms.



Attractive Interior with Uniquely Placed Projection Booth

Mr. Lloyd has gone to the extreme to insure the house being as nearly fireproof as modern architecture can make it, and the most recent and tried heating and ventilating devices are being installed.

A roomy projection room and the best available screen are being provided, and the decorations are such as to please the most fastidious.

DIRECTORY OF NEW THEATRES

INDIANA

Out of some five thousand suggestions the name "New Strand" has been selected for the new motion picture house which is being built at the corner of South Main and Race streets. The New Strand will have a seating capacity of six hundred, a pipe organ, ice water and a ladies rest room, making it one of the best equipped motion picture houses in this part of the state. It is expected that it will be opened about the first of June, with a program of high class vaudeville and motion pictures.

Larrens Wegreen will erect a new theatre building on the east side of Cedar street, Indiana Harbor, between 136th and 137th streets. The dimensions will be 35 x 200 feet. It will be brick, with a full basement, and will be modern in all respects, and will cost $9,000.

Asher brothers, formerly of Goshen, who owns a string of Chicago motion theatres, have erected a theatre at Marinette, Wis.

The New Grand theatre at Evansville will be remodeled and the seating capacity increased, according to the plans of the Mercantile Bank of Evansville, owners of the building. No definite arrangements have as yet been made, but the work will be started during the summer and the improvements will cost between $20,000 and $30,000.

New Castle will not suffer for lack of "someplace to go," even if the City Park is not ready for use this year.

In addition to the five places now in operation where moving pictures are shown, there will be two more in a very short time. The building which C. B. Thompson is erecting at the corner of Eighteenth street and C avenue has been leased by Ralph Brayton, who will conduct a movie therein. This building is 22 x 90 feet in size, and is almost completed.



Officers of Turner and Dahnken, Operating the Magnificent "T. & D." Theatres in West Coast Cities—Left to Right, J. T. Turner, General Manager and Vice-President; Fred Dahnken, President; E. B. Johnson, Secretary and Legal Advisor; C. L. Langley, Directing Manager and Treasurer

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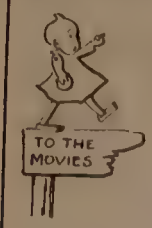
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Work on the vaudeville and motion picture theatre to be erected by the Bankers' and Brokers' association upon the site of the old Varieties at Terre Haute will begin next week, according to an announcement made by F. B. Harang, representative of the ground lessees, recently.

According to the slightly revised plans, the new theatre will cost in the neighborhood of $65,000. It will have a frontage of 85 feet and a depth of 130 feet. There will be 960 seats on the ground floor and 540 in the balcony.

After reserving a space 26 x 26 feet for the lobby there will be room for four store rooms, each 14 feet wide by 30 feet deep.

All of the store rooms have been spoken for. Indeed, Mr. Harang was embarrassed by the number of applications for the store rooms, there being exactly half a dozen for each of the four rooms available.

"The stage will be of standard dimensions," said Mr. Harang. "We will be equipped to present first-class vaudeville in conjunction with motion pictures."

ILLINOIS

Carl Pearson opened the new Princess theatre at Rushville last week to good business. This new house was erected to replace the one destroyed by fire last Winter and is absolutely up to date in every detail.

A permit was recently issued by Building Commissioner George Guenther to M. V. Joyce to construct a theatre at 11 and 13 South Main street, East St. Louis, at a cost of $10,500. The plans for the new show house, which is to be up to date in every particular, were drawn by Architect Pfeiffenberger. C. Kiefer is the contractor for the building, which will be completed for the Fall season.

KANSAS

The Royal theatre, owned and managed by E. J. Hollister, Kensington, opened its doors to the public recently with Paramount Pictures. Kensington has a population of 800 people, yet Mr. Hollister had faith in the town and the industry and invested about $10,000 in a new building and equipment. The theatre is modern throughout, and although $10,000 is not a large amount of money when compared to some of the palatial theatres in the metropolitan centers, yet it is a big investment for a town of this population, and the Royal is regarded as one of the coziest theatres in Kansas. It has a seating capacity of 374. Besides the Paramount features the Royal has also booked the Paramount-Bray Cartoons and the Paramount-Burton Holmes Travel Pictures. The admission price is 10 and 15 cents.

Another community in Kansas has just reason to be proud of its brand new theatre. R. E. Crabtree, a native of Kinsley, set about the construction and equipment of a theatre so that the people of Kinsley would not only get a first-class program, but the presentation would be equal to the best.

KENTUCKY

The Masonic and K. of P. lodges of Cynthiana have purchased the building occupied by the light plant. They had bought the upper story and half of the lot before. The building was put up, so now have possession of the entire building. The lower floor will be used for picture shows and any other entertainment. Something of this kind has been needed badly here. The upper room will be used as a lodge room. The amount involved was about $4,000.

MICHIGAN

A new theatre is to be erected in Flint by Lester Matt, who now operates the Strand theatre. He reports that it will seat 1,500 and that work will start before the Summer is over.

Charlotte is to have another motion picture theatre. William Olds has secured the former Temple theatre, which he expects to open soon. The place is being rewired, redecorated and put in first-class shape, and he has purchased two of the latest models of motion picture machines, and so far has contracted with three film companies and will run a 10-cent show house. He has installed a new curtain, put in a new generator set for direct lighting, and will have an up-to-date house.

MONTANA

A large and modern theatre may be erected at Roundup by a syndicate of Butte men. A Butte architect has drawn preliminary plans, which call for a structure to cost $40,000 and with a seating capacity of 1,000 people, 600 of the seats to be on the main floor and the remainder in the balcony. The theatre will be large enough to accommodate road shows and will be fitted for moving picture program. Roundup is known as a splendid show town, and although only ten years old has already a fine theatre seating

NORTH DAKOTA

W. E. Kurke is preparing the plans for the new moving picture house for Moorhead to be owned by Sam E. Field, present manager of the Palace clothing store, which will be located in the Rasmussen building on Front street between Fifth and Sixth streets.

The building will be remodeled throughout and the back of it extended to the alley, which will make it 50 x 120 feet in size, with a seating capacity of 900. In the front part of the building will be the lobby, ticket offices, a cigar store and an ice cream parlor.

The stage will be 16 feet deep and 28 feet wide, and an indirect lighting system will be used.

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NEBRASKA

The Nate Desky Loan and Investment Co., of Brush, Colo., have purchased the Opera House at Gothenberg, Neb. The company will expend between $5,500 and $6,000 in remodeling the Opera House, making it one of the best houses in Central Nebraska, with a seating capacity of 500-560 on the ground floor and 300 in the balcony. The Opera House will be redecorated and modernized from cellar to roof, with a new front to the building of Swiss design. The best motion pictures will be shown that the market affords also road shows and vaudeville. As the theatre has a stage 30x40 feet with fly galleries, any company can be accommodated. Other worthy features will be a ladies' rest room and nursery, a gentleman's smoking room. The building as it stands is 50x100 feet.

OHIO

William Gordan announced last week that he had purchased the old Hopwood property on the east side of Main street, just south of Fourth street, Middletown. This is one of Middletown's old landmarks and passes into Mr Gordan's hands after being in possession of the Hopwood family for seventy five years. Mr Gordan plans to erect a modern open air theatre similar to but more magnificent than his building on Second street, which was destroyed by fire two years ago.

The scarcity and high price of building material may prevent Mr. Gordan from starting on the structure this Summer, but his plans will eventually be carried out.

PENNSYLVANIA

Frankford, a thriving suburb of Philadelphia, is to have a new theatre which, Dame Rumor says, is to be the handsomest neighborhood house in the state. The same lady reports William Freihofer, already interested in several large picture houses in the Quaker City, as the owner. It is positive that C. Stamper, associated with Mr. Freihofer in the Frankford, Tioga, Colseum and Cedar theatres, will be managing director of the new house.

It will be erected near the present Frankford theatre on the same block, in fact—and will be an 1,800-seated house, to cost $150,000. John D. Allen, the architect, is working on the plans, which call for a concrete and terra cotta structure without a balcony.

All the latest kinks in photoplay construction, including a fully equipped nursery and elaborate rest rooms, will be utilized in the new building, work on which will begin at once.

Star theatre is the name of a new moving picture show that has been opened in the Dobson building, on the corner of North Congress and Madison streets, York, by J. Q. Wray. The new movie house is displaying a high class of pictures and is meeting with liberal patronage.

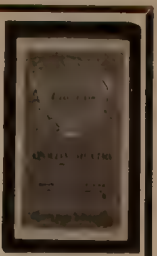
WISCONSIN

Madison is to have a new moving picture palace. It is to be built by the F. and H. Amusement Company on the site now occupied by the Strand theatre on East Mifflin street, and will be the largest and most beautiful theatre in the city. The cost is estimated at between $60,000 and $75,000. The company has purchased the property of Charles Lang and Dr. W. G. Beecroft, adjoining the Unitarian parish house, and the theatre will extend from East Mifflin through to East Dayton street. The new theatre will have a seating capacity of 1,088, which will make it available for conventions.

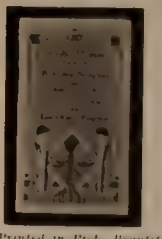
The plans for the theatre were drawn by George Rapp, Chicago architect, who designed the Orpheum and the Ringling theatre at Baraboo. It will be modeled on metropolitan lines, with a foyer extending from the entrance on Mifflin street to the alley, a distance of 132 feet long and 22 feet wide. There will be no balconies, but a number of boxes are to be installed.

The F. and H. Amusement Company, which will build the new play house, is at present the operator of the Orpheum, Fuller and Strand theatres.

One of the largest theatres in Milwaukee, which was opened as a vaudeville house, is now being devoted part of the day to pictures and the balance of the time to presenting big-time vaudeville. The house is the newest Saxe house—the Miller theatre. This huge thatre seats well over 2,000 people, yet has found it advisable to play pictures for a certain portion of the day. And the strange part of it is that the house is always well filled for the pictures, though they go on in the off hours of the day. Two motiograph machines in a large booth equipped with all modern conveniences, including a wash basin with hot and cold running water, handle the projection end. The machines are in charge of Chief Operator John Black.

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"Joan the Woman" is still in the minds of all—as an example of the heights to which the motion picture can ascend when in the hands of a master of his art.

Mr. De Mille's four personally directed pictures do not include his two productions in which Geraldine Farrar will star.

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The man who conceived "The Birth of a Nation" and "Intolerance" will personally direct six shorter, but no less tense, photoplays for release through Artcraft during the coming year.

These pictures will bear his name, a "capacity" mark for any theatre, anywhere.

Mr. Griffith will return soon from the European battle front where, under the auspices of the British War Office, he is recording for all time the greatest struggle of the ages.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

Progress and Profits

Commencing August 5th next, Paramount and Artcraft Pictures Corporations will coordinate their systems of photoplay distribution, and the productions of both companies will be leased to exhibitors along identical lines.

This means that the opportunity to exhibit the great productions and unrivaled stars of Paramount Pictures is open to all exhibitors. Paramount's policy of fairness, cooperation and protection which has won and deserved confidence in the past will be enhanced in the future by a great effort to achieve even a higher degree of service.

On succeeding pages is additional data about the Paramount plan and the stars, old and new—with the number of Paramount Pictures in which each will be starred for the coming year.



MME. PETROVA

Eight Productions

The newest and one of the greatest of all Paramount's vast array of stellar attractions is Mme. Petrova.

Her world-wide tours in concert and vaudeville and distinguished theatrical engagements, and her many screen successes in which sheer dramatic power and histrionic force have carried her forward to personal triumphs, have created for her a host of patrons. Her following is one of the largest enjoyed by any screen star, as shown by the "box office."

Her first Paramount Picture has been by long odds her greatest screen triumph to date and its reception betokens great returns for future Petrova triumphs, of which there are eight scheduled for the next year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

JACK PICKFORD
and LOUISE HUFF

Eight Productions

This stellar combination has jumped to stardom in a remarkably short time by their ability to portray "youth." They look it and they act it. They make you and me and the whole American public dream again the dreams of our youth.

Booth Tarkington's "Seventeen," Dickens' "Great Expectations," and Gene Stratton Porter's "Freckles" have played to the largest number of "extra days" through the "big towns" of any Paramount Pictures for the same period since release date.

The famous authors and stories helped, but the "drawing power" and ability of these young stars to put their pictures over give exhibitors an opportunity to book eight of them in the next year. The Pickford and Huff pictures are the kind that make your patrons come back for more.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen



GEORGE BEBAN

Three Productions

One of the best known character artists appearing on the screen today is George Beban. He stands without peer in character delineations on both stage and screen. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill.

Since his first motion picture, "The Italian," followed by "An Alien" and "Pasquale," his pictures have been unequalled drawing cards in several of the largest cities and very popular the country over.

Paramount Pictures Corporation
FOUR HUNDRED FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir Gen

FANNIE WARD

Eight Productions

One of the most charming and versatile actresses, with a long string of stage successes, surmounted by a remarkable screen career, is Fannie Ward.

Best remembered as a comedienne on the stage, it was no wonder to her long list of admirers when she portrayed the leading role in "The School for Husbands," a light comedy.

Fannie Ward is best known to photoplay patrons, however, as a tragedienne, and no one who saw her play the irresponsible society woman in "The Cheat"—branded by a Jap for selling him out, will ever forget it. This picture started photoplay history, startling the amusement world by giving to the stage its first play from the screen. The success of this picture was largely due to Miss Ward's dramatic power and her subsequent successes have proved her right to a place with "the greatest drawing cards on earth." Miss Ward will appear in eight Paramount productions during the coming year.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen



JULIAN ELTINGE

Three Productions

Unique in the American theatre, Julian Eltinge has won great fame and thousands of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations, he has no equal.

After five years a headliner in high class vaudeville, Mr. Eltinge became a star in musical comedy and his successes, "The Fascinating Widow," "The Crinoline Girl" and "Cousin Lucy," have been seen in practically every city of size in America. In New York where his popularity has grown with the years, a theatre—The Eltinge—bears his name.

Paramount anticipates distinctive photoplays with Mr. Eltinge, of which three are announced for the coming year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

VIVIAN MARTIN

Eight Productions

Vivian Martin, with her big appealing eyes, her blonde curls and her way of witchery, is one of the big stars of the Paramount Program. There is an illusive charm about her, a sort of mingling of shy youth and mature depth, that has placed her among the most popular artists of the screen. Miss Martin has appeared in "The Stronger Love," "Her Father's Son," "The Wax Model," "The Spirit of Romance," "The Girl at Home," and other photoplays, which have attracted and held public patronage. She will appear in eight productions for Paramount next year.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.



WALLACE REID

Eight Productions

Wallace Reid is one of the most popular male stars on the screen today, who first attracted attention among screen patrons in "The Birth of a Nation."

When a fitting "Jose" was desired for Geraldine Farrar's "Carmen" Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent, in the great masterpiece "Joan the Woman." His physical prowess quite as much as his perfection of feature has made him steadily advance in popularity, until without question he is one of the biggest stars appearing in Paramount Pictures.

Among his best known Paramount successes are "The Golden Chance," "The Yellow Pawn," "To Have and to Hold," and "The Prison Without Walls." Mr. Reid will star in eight big productions under the new plan.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

ANN PENNINGTON

Two Productions

Little "Ann of the Follies"—one of the brightest stars that twinkle on Broadway, or "The Great Right Way," no matter what the name of the town!

In "Susie Snowflake" the little dancer displayed a sincere, intelligent, gifted power of delineation that made a host of patrons, and proved when "The Rainbow Princess," her next picture, came along—by the number of rebookings and the gross business reported by exhibitors—that there should be at least two of her pictures for the next year.

With the superb quality of Paramount Pictures the variety of subject and appeal of such stars as Ann Pennington makes it a necessity for an exhibitor to book all the Paramount Pictures.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.



SESSUE HAYAKAWA

Eight Productions

Sessue Hayakawa has brought to the American motion picture the mysterious, the magic and mystic of Japan. No foreign-born actor of a generation has won so many admirers as this brilliant young Japanese, whose interpretations of the problems of the Oriental in Occidental lands has given him a unique place in the motion picture firmament. His wonderful playing in "The Cheat," "Alien Souls," "The Soul of Kura-San," "The Bottle Imp" and "The Jaguar's Claws" foreshadows brilliant and popular productions, of which he will contribute eight through Paramount to exhibitors during the coming year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

BILLIE BURKE

Three Productions

Miss Burke's piquant beauty, her appealing femininity and the gentleness of her impersonations have made her name a household word throughout the land. Miss Burke has attained an enviable position as a screen favorite. She is undeniably America's premier stage comedienne.

Paramount is privileged to announce, by arrangement with F. Ziegfeld, Jr., three of her productions during the ensuing year. The first of these will be "The Mysterious Miss Terry," by Gelett Burgess, followed by a visualization of W. Somerset Maugham's great drama of the Northwest, "The Land of Promise," in which Miss Burke appeared on the dramatic stage. The greatest authors, directors and players will contribute their genius to her new Paramount productions.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.



PAULINE FREDERICK

Eight Productions

No one who witnessed it will ever forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the enviable position of the leading emotional actress of the day.

At the height of her career Miss Frederick deserted the stage for the screen, where she appeared in the Famous Players' production "The Eternal City." From the beginning she became one of the biggest drawing cards on the Paramount Program. Her artistry has marvelous depth and power, and she has duplicated a brilliant stage triumph on the screen.

Her best known screen productions and favorite Paramount Pictures are "Bella Donna," "Sapho," "Audrey," "The Moment Before," "The Slave Market," "Sold" and "Zaza."

Pauline Frederick will appear in eight Paramount Pictures under the new plan.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

MARGUERITE CLARK

Eight Productions

Long will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return boosters.

Each of Miss Clark's pictures seems to "outdraw" her last. The reputation she has built up with the aid of the superb Paramount Pictures and her long chain of successes have absolutely established her future "drawing power" as one of the leaders in that charmed circle of the "sure-fire," "rain or shine," dependable stellar attractions that "crowd" theatres.

With such famous plays as "The Amazons," from which her next picture is adapted, she will have even greater triumphs.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.



PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

are the most famous travel pictures ever released, and are fast bringing the people of the United States to realize the truth of Mr. Holmes' famous slogan, "To travel is to possess the world."

The Exhibitor's Salvation:

"The feature picture cannot with any degree of certainty be relied upon for an evening's entertainment for all kinds of people. When such a condition arises the miscellaneous part of the program made up of short and diversified subjects, combined with a superlative musical program, has proven to be our salvation."

Harold Edel, Managing Director Strand Thea., N. Y.
(From Dramatic Mirror)

Paramount-Burton Holmes Travel Pictures are sure to please. They are also "drawing cards" since thousands of people have read Burton Holmes' books and seen his lectures advertised for thirty years or more.

Get a few new people every week—and keep them all coming back—and soon you won't have seats enough to hold them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

"FATTY ARBUCKLE"

will make one of his two-reel famous laugh and money makers each month. They are unequaled, good, clean humor, and out and out **"house fillers."**

Single Reel Comedies

Victor Moore

has lately been releasing a series of single reel comedies among which are "Flivvering," "Moving," "Bungalowing" —probably the best single-reel laugh-makers ever released. Each one of them has been selected from the thousands on the market for the famous **Strand Theatre, New York,** each week.

Black Diamond Comedies

are the last word in tricks, photographic illusion, and rollicking, riotous, screamingly funny one-reel comedies. In certain localities these pictures have proven the **biggest drawing cards** among the Paramount short subjects.

Paramount-Bray Pictographs

are the most advanced single reels released. It is a semi-comedy one-reeler, blending entertainment with education in a most palatable style. "The Magazine on the Screen" and the Bray Cartoons make one of the most popular and **"best sellers"** of the Paramount single reels.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor Pres
Cecil B. DeMille, Dir. Gen.



Advantages of the New "Open Booking" Plan for Distributing

Paramount Pictures

The "Star Series" System combines all the stability of the program plus the advantage of selective open booking.

Particular advantage to the Paramount exhibitor is the elasticity of the plan, whereby he may play the great attractions released through Artcraft without having to pay for the program pictures of the same release date.

He may choose for his patrons the stars he knows by past performances attract the greatest audiences and please the greatest numbers.

Through the establishment of the finest service department ever created, Paramount will lend such aid and assistance as never before has been given to the exhibitor. Big and small—all will benefit. From national advertising to local circularization, the hand of cooperation will be untiring in the service of the Paramount exhibitor.



We are Preparing a List

OF SOME OF THE COMPLIMENTARY THINGS WHICH HAVE BEEN WRITTEN US BY MANAGERS, DIRECTORS AND ARTISTS CONCERNING THE WAY WE CONDUCT OUR ENGAGEMENT DEPARTMENT.

FROM STARS TESTIFYING TO THE GOOD WE HAVE DONE THEM THROUGH CAPABLE MANAGEMENT AND EFFECTIVE PUBLICITY;

FROM MANUFACTURERS FOR THE JUST MANNER IN WHICH WE DEAL WITH THEM;

FROM CONCERNS WHICH WE HAVE SUCCESSFULLY FINANCED;

FROM EXHIBITORS FOR THE "TIPS" WE HAVE GIVEN THEM WITHOUT CHARGE;

FROM MAGAZINES, JOURNALS AND NEWSPAPERS ALL OVER THE WORLD FOR THE EXCELLENCE OF OUR WEEKLY NEWS-NOTES, INTERVIEWS AND ARTICLES;

FROM THE STUDIO TECHNICAL HEADS REGARDING THE EFFICIENT AND COURTEOUS HANDLING OF OUR STUDIO LAMP AND TRAVELLING-POWER-HOUSE AGENCY.

We are human, we love compliments,
they spur us on to even better things

WILLIS AND INGLIS

Wright and Callender Building

LOS ANGELES, CAL.

New York Affiliation, ROEHM & RICHARDS, STRAND BUILDING



VITAGRAPH PROGRAM

A BUSINESS BUILDER

"I have only been playing Vitagraph pictures for three weeks and my business has increased fifty per cent."

C. A. NOLAN, Manager,
Gem Theatre,
Jamestown, Pa.

CURRENT BLUE RIBBON FEATURES

MARY ANDERSON and ANTONIO MORENO
in
"The Magnificent Meddler"

EARLE WILLIAMS
in
"The Soul Master"

ANITA STEWART
in
"Clover's Rebellion"

PEGGY HYLAND and MARC MacDERMOTT
in
"The Sixteenth Wife"

EDITH STOREY and ANTONIO MORENO
in
"The Captain of the Grey Horse Troop"

ALICE JOYCE and HARRY MOREY
in
"Her Secret"

EARLE WILLIAMS
in
"The Hawk"

LILLIAN WALKER
in
"Sally in a Hurry"

BLUE RIBBON FEATURES
MAKE RED LETTER DAYS

GREATER VITAGRAPH

A Five Part Blue Ribbon Feature

J. Stuart Blackton and Albert E. Smith *Present*

ALICE JOYCE and HARRY MOREY

IN "*The Question*"

by Lawrence Mc Closkey

Directed by Perry N. Vekroff

Can a man and woman sign their love away? Can they starve their souls, and heart-hungry, go their separate ways at the bidding of the law?



EVERY SHOT A HIT!

"Most timely. I wish every theatre in the land would run it. If you have any more like it I want them."
GEM THEATRE,
GRUNDY CENTER, IOWA

"A wonder! Played to capacity twice—a record here—and will play it again. A money getter and a powerful attraction."
LYRIC THEATRE,
TULARE, CALIF.

"The biggest attraction I have ever shown in my house"
TEMPLE THEATRE,
MILFORD, N.Y.

Thomas Dixon's Mighty War Drama

The FALL OF A NATION

IN SEVEN TREMENDOUS PARTS

Music by VICTOR HERBERT

GREATER VITAGRAPH

Goldwyn Pictures

Goldwyn's Exhibitor Policy

THE POLICY of Goldwyn is one of *sanity* and *cleanliness;* of *honor* and *dignity.* It is a policy under which the Goldwyn organization and all exhibitors will meet as *business men.*

With this policy we feel sure all exhibitors will come to regard Goldwyn, from the start, as *"the company that keeps its promises."*

Goldwyn proposes to eliminate much of the red tape of the picture industry; to remove many of the sources of irritation that exhibitors have heretofore encountered.

This should make all exhibitors feel that here, at last, is an organization that wishes to feel it is in actual partnership with the men who show Goldwyn Pictures to the public.

May we ask you to wait until our branch managers and other representatives in all sections of the country call on you before you decide upon any plans or contracts involving the future and the prosperity of your theatre?

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn Is Not Building On Sand

THE rock bottom foundation of all Goldwyn Pictures will be the stories we purchase for production. We do not fear to tell exhibitors that Goldwyn ranks *the story itself* as the first essential.

Next, and of equal importance, is *the manner of its production.* A hundred skilled factors are contributing their talents and genius to every Goldwyn Picture.

The powerful personality of *a popular star* in every picture is Goldwyn's third element.

Goldwyn has not trusted to any *one* element to make its productions successful. *We have combined three elements into one.* By doing this Goldwyn utilizes every ounce of *star values* without placing exhibitors at the mercy of stars.

That sane critic, Mr. Hector Fuller, of Indianapolis, had uncanny foresight when, as long ago as last December, he wrote of Goldwyn as "the picture company with brains."

Goldwyn Pictures Corporation

16 East 42d Street, New York City

Telephone: Vanderbilt 11

William Fox films are in every corner of the globe. If you do not show them, you're behind the times.

FOX

VIRGINIA PEARSON, THE WILLIAM FOX MEDAL MAID,



"WRATH OF LOVE"

The Cast

Roma Winet.....Virginia Pearson
Ethel Clarke.....Louise Bate
Bob Lawson.....Irving Cummings
Mrs. Lawson.....Nellie Slattery
Dave Blake.....Frank Glendon
Caddy.....John McCann

Story by Mary Murillo

A splendid story of love and jealousy in which intrigues by international spies furnish the complications, makes "Wrath of Love," Virginia Pearson's newest production, of timely interest. This is the plot of Miss Pearson's coming release:

Roma Winet suffers from passionate jealousy but lives happily with Bob Lawson, whom she has just marrried. When war comes, she grows violently jealous of Ethel Clark, who has been left in Bob's care by Dave Blake, his chum. Dave has left to enter his country's service. When he returns on a furlough, he goes to the home of Bob's mother, where Ethel is staying.

While Dave is there, Bob joins them. He warns Dave that spies are following him. Just after Dave flees, Roma chances by and her finding Bob and Ethel together drives her frantic. Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate where Dave is hiding; then she sees Ethel go there. Roma does not know the girl is carrying important papers, and she upbraids Bob for his apparent attentions toward Ethel.

Roma persists in misunderstanding the motives of her husband until a hard battle with the spies in which Dave and Bob are successful, clears away the difficulties, and she realizes how unjust she has been. The woman is freed at last from her one besetting fault.

NEW KIDDIE FEATURE

Another marvelous picturization of a great story has been practically completed in William Fox's studios at Hollywood, Cal. Telegraphic advices from the coast are enthusiastic over this new product for the Fox Kiddie Features. C. M. and S. A. Franklin, undoubtedly the most capable child directors in the world, were in charge of the cinema and they have made a masterpiece.

The perfume Theda Bara uses in aiding her portrayal of Cleopatra in William Fox's coming release was made for her by Anne Havaland, famous psychic perfumist, from a 2,000-year-old formula. The fragrance is so strong that it would not be strange if it were detected on the screen when the pictures are shown.

There's not a dull moment in the entire five reels of "Some Boy!" George Walsh's newest production. The picture opens with a laugh. It ripples along in smiles. It closes with a hearty chuckle. Doris Pawn, one of the prettiest girls in pictures, again appears opposite "Smiling George." The others in the company are known widely among film fans.

"SIX CYLINDER LOVE"

"Six Cylinder Love," the current Fox film comedy release, is two reels of jollification, two reels chock-full of chuckles. Tom Mix, the world's champion cowboy, is featured in this laughbringer. Mr. Mix also directed it. This new comedy's release was delayed for a short time while a sufficiently large adding machine to count the laughs was installed. "Six Cylinder Love" is a fast riding, twin-six comedy in every way.

BARA HAS TRIUMPHAL TRIP

Famous Fox Artiste in Los Angeles This Week

Theda Bara's transcontinental journey to the William Fox studios in Hollywood, Cal., continues to be a real triumphal trip. When Miss Bara left New York on the Twentieth Century for Chicago, her private car was filled with flowers from admirers.

At Chicago, the world famous William Fox artiste received a tremendous ovation. Miss Bara then proceeded to Kansas City, Mo., for a brief stop-over. Although her train arrived there at 8.45 a.m., the depot was thronged by crowds waiting to catch a glimpse of the world's best-known actress.

It is expected that Miss Bara will be at Los Angeles early this week. The Fox studios in Hollywood, Cal., have been put in gala dress in the star's honor.

NEWS

An electro of this series of Pearson pictures will be supplied free to any Fox exhibitor upon request.

TAKES FIRST PRIZE IN ALL FEMININE GRACES



NEWS FOR EXHIBITORS

William Fox's million-dollar spectacle, "A Daughter of the Gods," with Annette Kellermann, is ten thousand feet of summer tonic. It's the best antidote against the heat ever concocted. Now being booked on a percentage basis, at 25c. to $1, by Samuel F. Kingston, of Fox Film Corporation.

Theda Bara in a $250,000 production of Cleopatra. Coming!

Special to Exhibitors! "Jack and the Beanstalk," a ten-reel story that will thrill and please Americans, young and old. Staged at a cost of $500,000. Special release in September.

William Farnum in his greatest picture, "When a Man Sees Red," from the novel by Larry Evans, which ran in the Saturday Evening Post. Scenes in Honolulu, San Francisco and the South Sea Islands. A $200,000 special film de luxe.

Special release of "The Honor System" beginning in September, covering the entire United States. The best box-office attraction ever offered in the history of motion pictures on the rental basis. Now booking in New York and New Jersey only.

William Fox releases for the month of July will be exceptionally strong. A well-rounded program will be presented with filmdom's best known stars.

If Fox exhibitors are not receiving their publicity material regularly, or are not getting the kind of publicity they desire, they will confer a favor upon the Publicity Bureau of Fox Film Corporation if they write the department to that effect.

Gossip

Virginia Pearson demonstrated her patriotism last week by selling Liberty Loan Bonds in Namm's big department store in Brooklyn.

Work progresses rapidly on Gladys Brockwell's new subject. The supporting company includes such notables as Bertram Grassby, Jewel Carmen and Willard Louis.

Trust Valeska Suratt to keep one step ahead of modern styles. One of the hundred milliner's creations she wears in "The Slave" is adorned with "live" lilies.

Few persons in picturedom could play Caroline Rankin's role in "Some Boy!" Few would wish to. Miss Rankin, weight 92, has the part of a skeleton.

It is rumored that on one dark and dismal day Director John G. Adolfi took part of the film for June Caprice's "A Small Town Girl" by the light of Miss Caprice's radiant smile.

Major Charles W. Gordon of the British Army, who writes under the pen name of Ralph Connor, is the author of the story chosen for William Farnum's first Eastern play since 1915.

Outside of the war the most exciting thing still remains the fight on top of the swiftly moving freight train in William Fox's cinemelodrama, "The Honor System."

Jane and Katherine Lee were not outdone—or not much outdone, anyway—by Virginia Pearson in selling Liberty Bonds at Namm's store in Brooklyn. The two children disposed of $10,000 worth in a few hours at the same booth where Miss Pearson had done her noble work for Uncle Sam.

FOX CURRENT RELEASES

William Farnum in "American Methods" Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
Virginia Pearson in "Wrath of Love."
George Walsh in "Some Boy."

FOXFILM COMEDIES

Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
Hank Mann in "Suds of Love."
Tom Mix in "Six Cylinder Love."

WALSH A PRESS AGENT

George Walsh, the effervescent William Fox star, has immortalized the down-trodden press agent for the silent stage.

George's peppery impersonation in "Some Boy!" is so "wild and wooly" that he has to disguise himself as a woman to overcome the effects of one of the stories he sends out. The plot moves with the rapidity characteristic of all of "Smiling George's" features.


WILLIAM FOX
Presents
The Million Dollar Film Fantasy
A DAUGHTER of the GODS
with
ANNETTE KELLERMANN
NOTICE!
MANAGERS of high class theatres, with big capacities, who play road attractions, operas and big motion picture productions, are invited to communicate for dates for the *William Fox Film Fantasy A DAUGHTER OF THE GODS*, with *Annette Kellermann*.

Show runs two hours and ten minutes.

Cost $1,000,000 to stage in the West Indies.

Special musical score by Robert Hood Bowers.

Prices from 25c to $1.00. No lower scale will be considered.

A box office record smasher in any city or weather.

In applying for dates give full particulars, stating capacity by floor.

Number of pieces in orchestra.

Number of projection machines and make.

What is your regular scale of prices?

What is your regular policy of productions?

PERCENTAGE · TERMS · ONLY

Seating capacity must not be less than 1000 seats.

Many cities still open.

Only the best theatres will be booked.

Wire, Write or Call

SAMUEL F. KINGSTON

Daughter of Gods Booking Office

130 WEST 46th STREET NEW YORK CITY

A Box Office Record Breaker Everywhere

SPECIAL Musical Score Robert Hood Bowers

SELZNICK PICTURES

"EVERY SELZNICK-PICTURE MADE MONEY FOR ME," says Exhibitors Circuit Officer.

(COPY OF TELEGRAM)

T. L. Tally, vice-president National Exhibitors Circuit, just arranged to play SELZNICK-PICTURES at his famous TALLY'S BROADWAY Theatre, Los Angeles. Tally states every SELZNICK-PICTURE has made money for him. While he realizes that a great number of National Circuit members are now using SELZNICK-PICTURES he is going to use his efforts to get pictures to members who are not using them.

THEY MADE MONEY FOR TALLY; THEY'LL MAKE MONEY FOR YOU

SOLE DISTRIBUTORS
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EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES

HERE THEY ARE!

The Latest SELZNICK Favorites. Box Office Winners at a Glance.

NORMA TALMADGE *in* "POPPY" — An adaptation of the famous novel by Cynthia Stockley; directed by Edward Jose

HERBERT BRENON *Presents* — "THE LONE WOLF" by Louis Joseph Vance with Hazel Dawn and Bert Lytell

ROBERT WARWICK *in* — "The SILENT MASTER" By E. Phillips Oppenheim Directed by the Renowned Leonce Perret

CLARA KIMBALL YOUNG *in* — "THE EASIEST WAY" By Eugene Walter Directed by Albert Capellani

"THE BARRIER" *by* REX BEACH

A Red-blood Drama of the Last Frontier

SALE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

Better to read fifty advertisements than to miss the one YOU need.

TRIANGLE

Action
and
Gripping Interest

Action—strong, vigorous, atingle with impulse and dramatic fire—that's what carries you to the very height of exciting pleasure in Triangle Plays. And such human action it is, so full of gripping interest, that you rise in your seat in anticipation of what is coming next. You can't help it.

Characters in Triangle Plays *live*. They breathe. They have *real* personality. They make you forget that they are but the vehicles for the finished expression of genius. Players who are unusually individual lose themselves in their work of the silent drama, the picture-romance of

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Are YOU Wearing The Keystone Smile?

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How can an advertiser continue advertising? By giving YOU value.

READ THE WHOLE TRUTH

ABOUT JANE GREY IN "HER

STAGED BY EDWIN CAREWE

WRITTEN BY JAMES

A BIG MONEY MAKER

EXHIBITORS HERALD

As a whole.....Absorbing
Story .....Intense
Star .....Charming
Support .....Strong
Settings .....Picturesque
Photography .....Excellent

Edwin Carewe, in directing "Her Fighting Chance," has carefully preserved the throbbing, pulsing action of the original story by James Oliver Curwood, called "The Fiddling Man." The part of Marie affords Jane Grey the opportunity of putting to use her splendid talents as an emotional actress. Although she wears no fine clothes, she is beautiful and obtains and holds the sympathy throughout. This drama should have a wide appeal and should entertain any audience.

MOTOGRAPHY

Without wasting any time getting at the meat of the matter, the exhibitor can count on this picturization of James Oliver Curwood's novel, "The Fiddling Man," as a feature of exceptional merit, a live, red-blooded story of the land of the deep snows, rough and free mannered people, sledges and "huskies." There is action, plenty of it, and it is all well defined and convincing. The picture is worthy of being "state righted." It is way and above the average six-reel program offering. It stands the test in the three big essentials, story, acting and production.

Motion Picture News

James Oliver Curwood's virile story of the Canadian Northwest has been given a magnificent setting by the producers. Several times was the invitation audience at the Broadway theatre moved to applause by the transplendent beauty of the scenes. In all respects "Her Fighting Chance" is a picture the likes of which are seldom seen. The story has one long, powerful vein of suspense. Technically, the scenes have been so arranged that the utmost has been gotten from this valuable property. Certain incidents are withheld from the audience just long enough, and when finally they are flashed across the screen their effect is thrilling, to say the least.

Morning Telegraph

This story of love and revenge in the North country is an intensely interesting feature, a thrilling and inspiring production. Acting, story and setting are superb and the film ranks among the most artistic and entertaining features ever produced. A novel double exposure introduces Jane Grey as herself and in character, and from the opening scene there is interest and action in the film and suspense held throughout. The wonderful Arctic country has been vividly pictured, and yet film footage is not taken up for the sake of scenery alone. The background of every scene is picturesque, and every scene a vital part of the story.

THE DRAMATIC MIRROR SAID: "FRANK HALL SHOULD HAVE NO TROUBLE WHATEVER DISPOSING OF THE RIGHTS IN EVERY TERRITORY."

THAT MAKES IT

U N A N I

CONTROLLED BY FRANK HALL PRODUCTIONS, INC.

BY ALL OF THE CRITICS

"FIGHTING CHANCE"

OLIVER CURWOOD

IN EVERY TERRITORY

PRODUCED BY
A.H. JACOBS PHOTOPLAYS INC.

TRADE REVIEW

Three very important points that constitute a thoroughly entertaining photoplay are embodied in this production, namely, an interesting and consistent story, splendid photography and a high water mark in productive perfectness. The locale is laid in the Northwest, which affords ample opportunity for some very realistic snow scenes, and in this respect not one point of value has been overlooked by the director that would in any way add to the thorough convincing atmosphere and realism that the photoplay undoubtedly contains.

"Her Fighting Chance" is an entertainment of value and one worthy of the exhibitor's attention. It lacks all sex elements and avoids the melodramatic, but sticks closely to consistency, making it all in all a production of merit.

New York Star

Edwin Carewe, under whose direction this film was produced, has seldom done anything better. In fact, all the way through, direction and photography stand out preeminently. Jane Grey, for once in her life, has been properly cast, and her support, who include Thos. Holding, Percy G. Standing, Edwin Porter, Fred Jones and Wm. Cohill, capable artists, help the general morale of the picture. The story, an out-of-doors tale, will appeal to both old and young, and is quite refreshing in spots. The titles, toning and tinting are all that could be desired. "Her Fighting Chance" ought to be a *corking State Rights seller.*

MOVING PICTURE WORLD

Viewed purely on its dramatic side, the picture is an excellent example of what can be accomplished on the screen with a good story and a competent star and cast in the hands of a thoroughly capable director. The picture gets over on the strength of story and manner of presentation without resorting to the spectacular. The characters are well selected both as to type and ability. This also holds good of the minor characters, who furnish convincing "atmosphere" to Mr. Curwood's virile story of the North woods. The novel is full of plot-action and permits of many tense situations, all of which have been retained in the film.

VARIETY

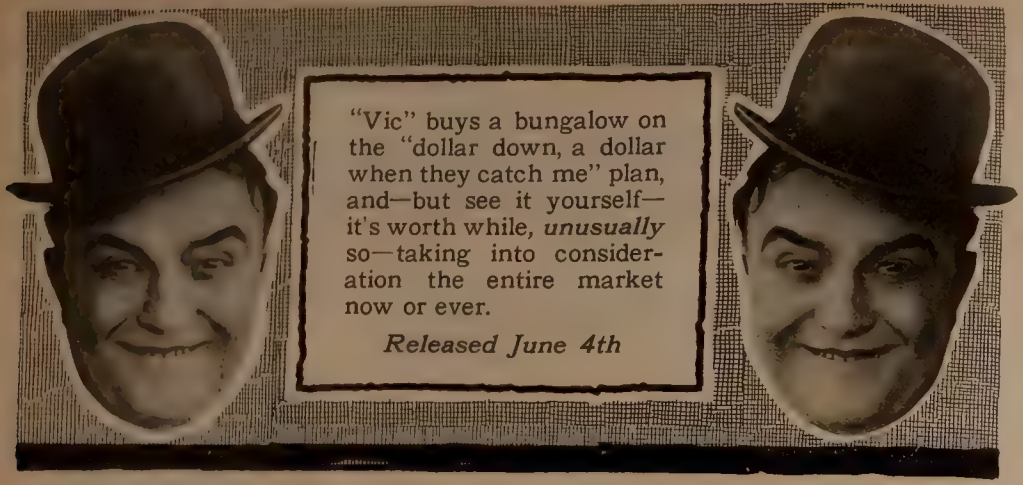
This photodrama was adapted from James Oliver Curwood's story of the North woods, "The Fiddling Man," and is typical of the Curwood breezy style, Edwin Carewe directing the screen production and doing a masterly and efficient job of it. The picture made an A-1 impression and the story was consistently narrated from start to finish. Miss Grey does bully work. Her stage experience stands out all the way and as the wife of Jan Thoreau, wrongly charged with the murder of a government mail carrier, who would give herself up to a brute in order to save her husband from being hanged, she makes an effective character through expressive natural acting.

IT IS THE KIND OF FILM THAT WILL GO ANYWHERE."

M O U S

LONGACRE BUILDING, NEW YORK

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VICTOR MOORE



in "BUNGALOWING"

KLEVER PICTURES, INC.
220 West 42nd St., New York City

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 16, 1917

MUTUAL PICTURES HELP EXHIBITORS' SUMMER BUSINESS

FOR the summer months, when business ordinarily suffers a slump, Mutual Film Corporation offers exhibitors an unusual lot of five and six reel Mutual—"Big Stars Only"—Pictures. Exhibitors should plan to make their summer business their season of biggest profit taking. The announcement that Mutual Pictures starring such popular favorites as Mary Miles Minter, Nance O'Neil, Gail Kane, Marjorie Rambeau and others of like fame are on the screen at any theatre should pull capacity houses.

All Quality Productions.

Mutual Pictures offer stories by famous authors, enacted by stars of note, under the direction of real artists. Just to cite a few instances, exhibitors can book such Mary Miles Minter subjects as "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder," "Environment," "Annie-For-Spite" and "Periwinkle;" such Marjorie Rambeau subjects as "The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison;" such Nance O'Neil subjects as "Mrs. Balfame" and "Hedda Gabler;" such Gail Kane subjects as "Whose Wife?" "The Serpent's Tooth;" such William Russell subjects as "My Fighting Gentleman," "High Play," "The Frame-Up," and "Shackles of Truth;" such Margarita Fischer subjects as "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant;" such Jackie Saunders subjects as "Sunny Jane," "The Wildcat," "The Checkmate" and a "A Bit of Kindling." All these pictures are now available. Soon to be released are such Edna Goodrich subjects as "Reputation," "Queen X" and others; such Ann Murdock subjects as "Outcast" and "The Imposter;" such Juliette Day subjects as "Betty and the Buccaneers," and other Minter, Rambeau, Kane, Russell and Saunders subjects.

Directors of Note.

Directors of note are responsible for all these Mutual—"Big Stars Only"—Pictures. Men like James Kirkwood, Frank Powell, Edward Sloman, Rollin Sturgeon, John O'Brien, Henry King, Dell Henderson and Harry Pollard are directing Mutual Pictures. Make certain of a big summer business now. Visit your nearest Mutual Exchange and arrange for a whole list of Mutual—"Big Stars Only"—Pictures.

Mutual Star Productions For June

Title.	Lead
Week Beginning June 4th	
Shackles of Truth	William Russell
Week Beginning June 11th.	
Periwinkle	Mary Miles Minter
Week Beginning June 18th	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th.	
The Upper Crust	Gail Kane

"The Immigrant" Is Next Chaplin Film

"The Immigrant" has been chosen as the title of the next Chaplin-Mutual Special. This is the eleventh of the Mutual-Chaplins released since the signing of the famous $670,000 contract. Chaplin's role in this forthcoming offering is different from anything that he has attempted in the past and is sure to win him just as much praise—to make just as many millions laugh. The usual all-star supporting cast, including, of course, dainty Edna Purviance and gigantic Eric Campbell, will again be in evidence, each member provided with ample opportunities for his or her peculiar abilities. "The Immigrant" is the eleventh Mutual-Chaplin Special. Those already released include "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink," "Easy Street" and "The Cure." If you haven't shown them all, visit your nearest Mutual Exchange without delay and arrange to do so. If you have shown them, repeat bookings will mean big box-office receipts.

Repeat Bookings Prove Profitable

Exhibitors more and more are coming to realize the value of the repeat bookings. Practically every theatre that has played a return date on any of the "Big Stars Only" series of Mutual Pictures, has done an even bigger business on the second showing than when the production was first presented. Pick out the Mutual star most popular with your patrons. The nearest Mutual Exchange will be able to arrange repeat bookings for you. The second showing will reap a golden harvest from the seeds planted by the advertising on the first presentation.

MARY MILES MINTER IN "PERIWINKLE" HAS BIG OPPORTUNITIES

MARY MILES MINTER'S third offering in her Second Series of Mutual Pictures is scheduled for release the week of June 11th. "Periwinkle" is its title. James Kirkwood directed it. It is in five acts and was written by William Farquhar Payson especially for Miss Minter.

Abounds in Heart Interest.

Heart interest abounds throughout every foot of "Periwinkle." It is a picture that will instantly appeal to old and young, men, women and children. Miss Minter enacts the role of a little girl, cast ashore from a shipwreck when a baby and adopted by the crew of a life-saving station. She is promptly named "Periwinkle," and as she begins to grow up becomes more and more fascinating to the men of the coast guard service. And then one day another shipwrecked victim is washed ashore—a young man of apparent wealth and breeding. After he is nursed back to health he meets and is instantly attracted by Periwinkle. She, too, finds much to admire in the stranger. As the days pass the friendship ripens into a real love affair, though the stranger makes no proposal of marriage. The tanned and bearded life-savers fear their little Periwinkle is getting herself in deep water and make haste to safeguard her in what seems to them the only way by summoning a minister and demanding that the stranger shall marry her then and there. The stranger resents outside interference and things seem to be drifting into a dreadful muddle when—well, the final scenes contain a surprise that will satisfy any audience and that brings final happiness to both Periwinkle and the stranger.

Directed by James Kirkwood.

James Kirkwood, whose past performances as a director are known to every exhibitor, staged "Periwinkle." Its settings are quaint and unusual, but perfect in every detail. Dainty little Miss Minter never had a role better suited to her personality. Any Mutual Exchange is prepared now to book the Minter Series. Arrange to show all the pictures on your first open dates.

Former Shubert Star Aids Marjorie Rambeau

Frazer Tarbutt, fresh from a triumph with the Shubert Stock Company of St. Paul, is now a member of the company supporting Marjorie Rambeau. In "The Dazzling Miss Davison" he makes his screen debut, opposite Miss Rambeau.



MUTUAL

"BIG STARS ONLY"

ONE million, two hundred and ninety-five thousand dollars—($1,295,000.00)—has been invested in the Mutual Film Corporation's Summer offerings listed below. This is an example of our faith in the coming Summer business. You need big stars in big attractions for big Summer business. Look this list over. These feature productions in five and six reels each—together with handsome posters, serviceable press sheets, cuts and all other accessories—are available now at your nearest Mutual Exchange.

MARY MILES MINTER

Presented by American Film Company, Inc., in

"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"
"The Innocence of Lizette"
"The Gentle Intruder"

* * * *

"Environment"
"Annie-for-Spite"
"Periwinkle"

COMING: "Melissa of the Hills"

JULIETTE DAY

Presented by American Film Company, Inc., in

COMING: "Betty and the Buccaneers"

MARJORIE RAMBEAU

Presented by Frank Powell Producing Corp., in

"The Greater Woman"
"Motherhood"
"The Debt"
"The Mirror"

COMING: "The Dazzling Miss]Davison"
"Mary Moreland"

MARGARITA FISCHER

Presented by Pollard Picture Plays Company, in

"The Pearl of Paradise"
"Miss Jackie of the Navy"
"The Butterfly Girl"
"The Devil's Assistant"

COMING: "Little Miss Missionary"

BOOKINGS AT ANY MUTUAL EXCHANGE





PICTURES

FOR BIG SUMMER BUSINESS

YOU exhibitors who are seeking big business this Summer - - you who want to guard against a Summer lull—book these Mutual Pictures featuring such big stars as Mary Miles Minter, Gail Kane, Marjorie Rambeau, Nance O'Neil and the others listed here. Book each one for several days' run. There is business insurance in these big star attractions. We've invested more than a million dollars in these offerings—*for YOU!* Write or see your nearest Mutual Exchange for *SERVICE!*

GAIL KANE

Presented by American Film Company, Inc., in
"Whose Wife?"
"The Serpent's Tooth"
COMING: "The Upper Crust"
"The Woman in Black"

EDNA GOODRICH

Presented by Mutual Film Corporation, in
COMING: "Reputation"
"Queen X"

JACKIE SAUNDERS

Presented by E. D. Horkheimer, in
"Sunny Jane"
"The Wildcat"
"The Checkmate"
COMING: "A Bit of Kindling"

NANCE O'NEIL

Presented by Frank Powell Producing Corp., in
"Mrs. Belfame"
"Hedda Gabler"

WILLIAM RUSSELL

Presented by American Film Company, Inc., in
"My Fighting Gentleman"
"High Play"
"The Frame-Up"
"Shackles of Truth"
COMING: "The Weakness of the Strong"
"Pride and the Man"

ANN MURDOCK

Presented by Empire All-Star Corporation, in
COMING: "Outcast"
"The Imposter"

MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES: 220 State St., Chicago, U. S. A.

MUTUAL

AMERICAN FILM COMPANY, Inc

Presents

MARY MILES MINTER

IN

"PERIWINKLE"

A story with an intense heart appeal. Fresh as a breeze from the ocean itself. In five acts. Directed by James Kirkwood. Released the week of June 11th.

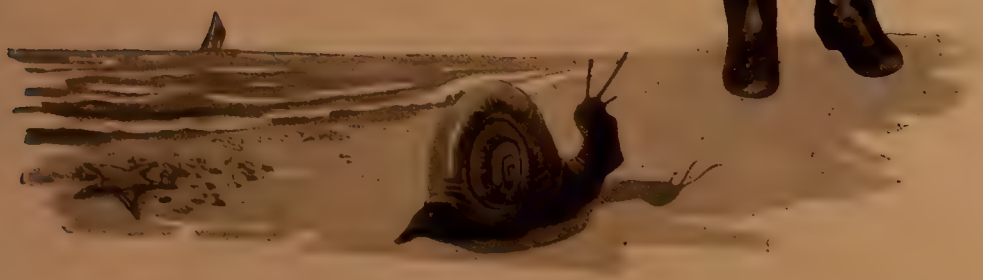
"On Wednesday evening Mary Miles Minter, at the new T. & D. Theatre, 11th & Broadway, Oakland, California, America's largest and finest picture palace, was welcomed by ***over 4,000 people.*** Miss Minter received an ovation seldom accredited to a star of the screen, for the people could not resist the sweet and appealing beauty and the unconscious charm of this little girl," says the *Dramatic Mirror*.

You can pack YOUR theatre with ***Mary Miles Minter—Mutual Pictures.*** Now available at all Mutual Exchanges are the following Minter five reel productions:—"Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder," "Environment," "Annie-For-Spite" and "Periwinkle." Arrange without delay to show them all. Book them TODAY.

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President





MUTUAL

Jimmie Dale
Alias "The Grey Seal"

starring
E·K·LINCOLN
DORIS MITCHELL
EDNA HUNTER
PAUL PANZER



Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" as published in People's Magazine.

Motion Picture News says:
"Seven Detroit theatres are giving week showings of each picture of Jimmie Dale, Alias The Grey Seal. The same number of Brooklyn houses also give a week's run to the subjects."

The fact that they can run for a solid week in these metropolitan centres is a guarantee of their worth.

Produced by
Monmouth Film Corporation

HARRY MORAE WEBSTER, President
JULES BURNSTEIN, General Manager
Directed by
HARRY MORAE WEBSTER

Booking NOW
At All
MUTUAL EXCHANGES.

Jimmie Dale
Alias The Grey Seal

David Horsley's

CUB COMEDIES

Featuring

GEORGE OVEY

Motion Picture News recently reviewing one of the Cub Comedies said:—

"Another of George Ovey's amusing comedies that will more than cement the good feelings already existing between Jerry and any audience before which he has made his debut. This reel is brimful of harmless, laughable incidents, which are bound to insure for it a hearty reception anywhere."

This can truthfully be said of all Cub Comedies, for they are consistently good. If you are looking for such subjects and are not already running Cub Comedies begin now. Your audience will like them and they will help your business. Book the next subject:

"Jerry's Get-Away"

RELEASED JUNE 14th

Through the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

MUTUAL

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With the Greatest Range of Choice offered by Gaumont Single-Reels, you can easily make your programs bright and entertaining by booking subjects from the three Gaumont weekly releases: "Reel Life", the Mutual Magazine in Film; "Tours Around the World", Scenery and Peoples Under Foreign Flags; and The Mutual Weekly, Gaumont's reel of news scoops.

BIGGEST AND BEST

For the first three months of 1917 Gaumont released 100 subjects. The nearest any other producer came to that record was 43; third, 24; fourth, 16. All others under these headings: 22. Gaumont was within 5 subjects of having as many releases as all others combined.

Book at any Mutual Branch

Gaumont Co.

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The "NEWS" advertisers believe YOU worth while; justify them.

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The most enthralling photo drama of to-day

HATE

By
J. Walter Meade



A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by
Walter Richard Stahl

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A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

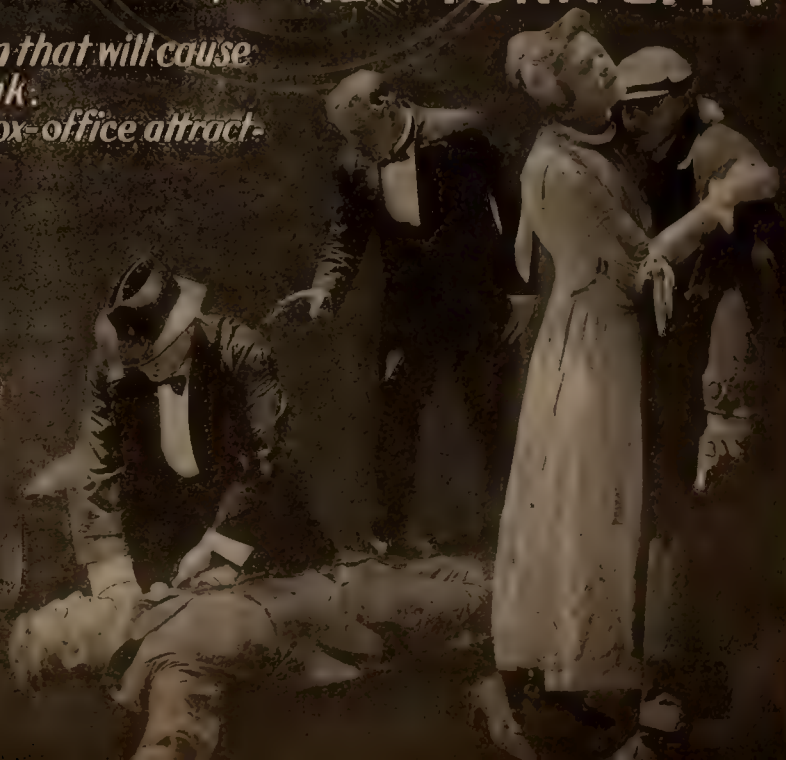
A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

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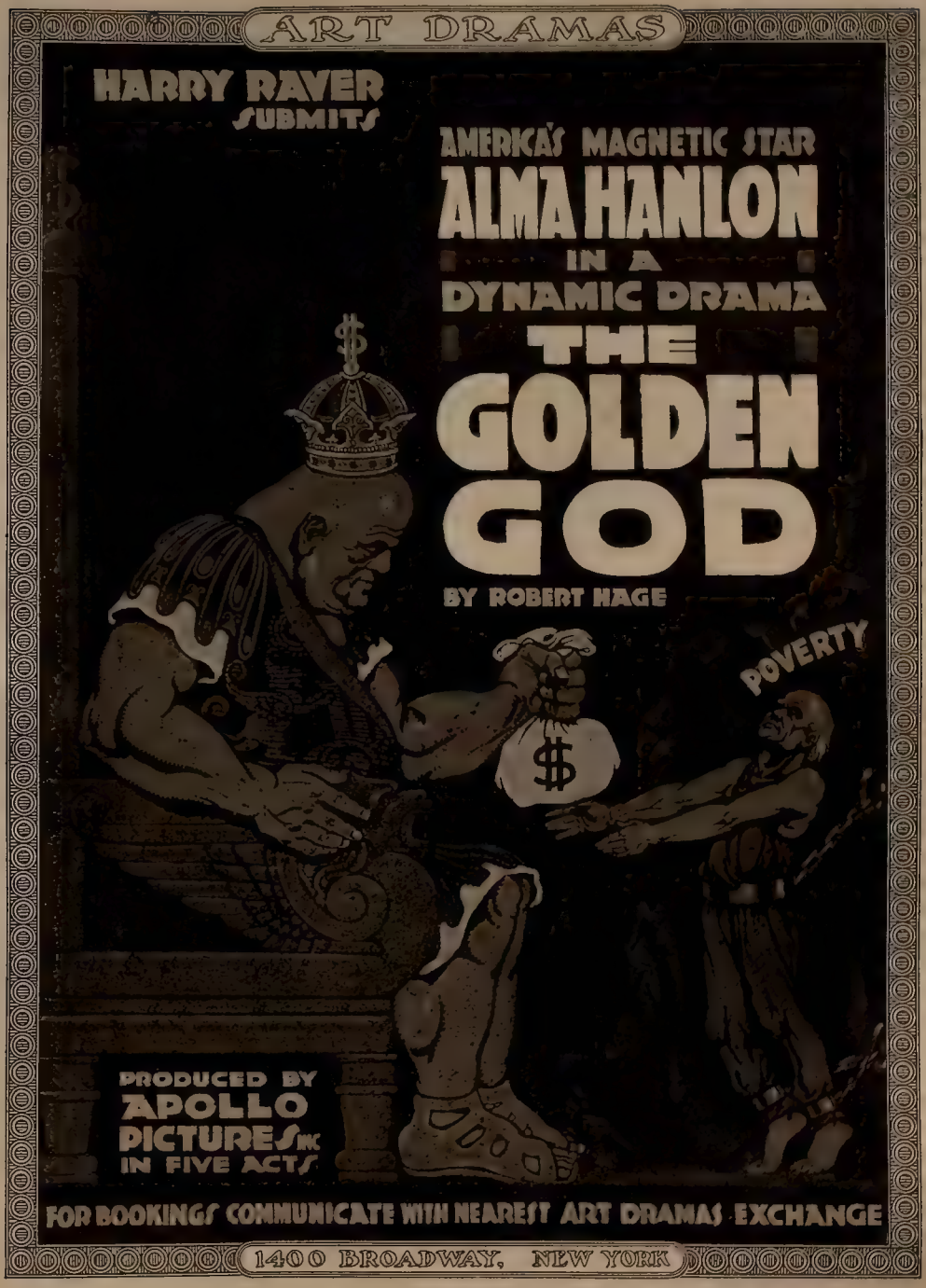
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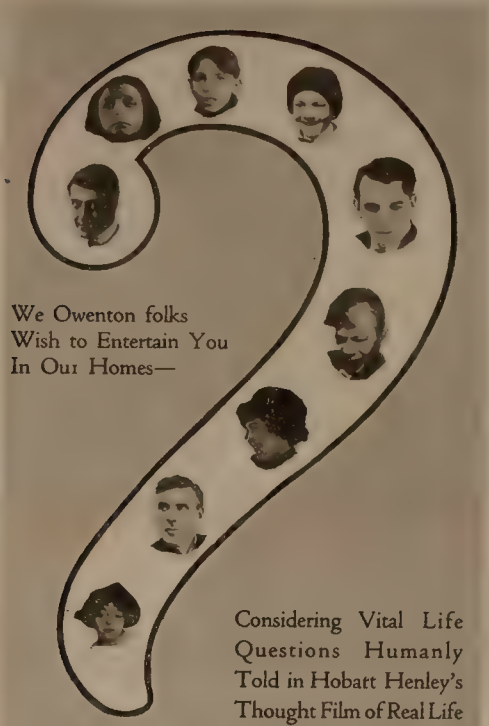
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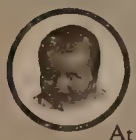
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Told in Hobart Henley's
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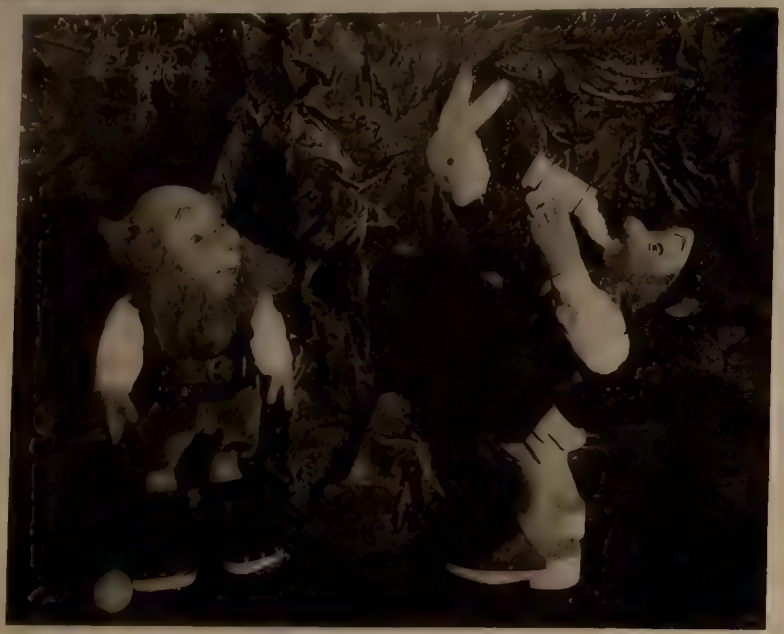
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A MESSAGE

At The RIALTO THEATRE
42nd Street and Broadway

10 A. M. Wednesday June 6, 1917

Presented by
Frank J. Seng

Admit You
and Party



Scene from "Mary and Gretel"

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TO THE ENTIRE FAMILY

These Snappy and Refreshing Novelties Delight the Young and the Old

Your Patrons will appreciate

MOTOY COMEDIES

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Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich. For Michigan.

William T. Binford, Denver, Colo.
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M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
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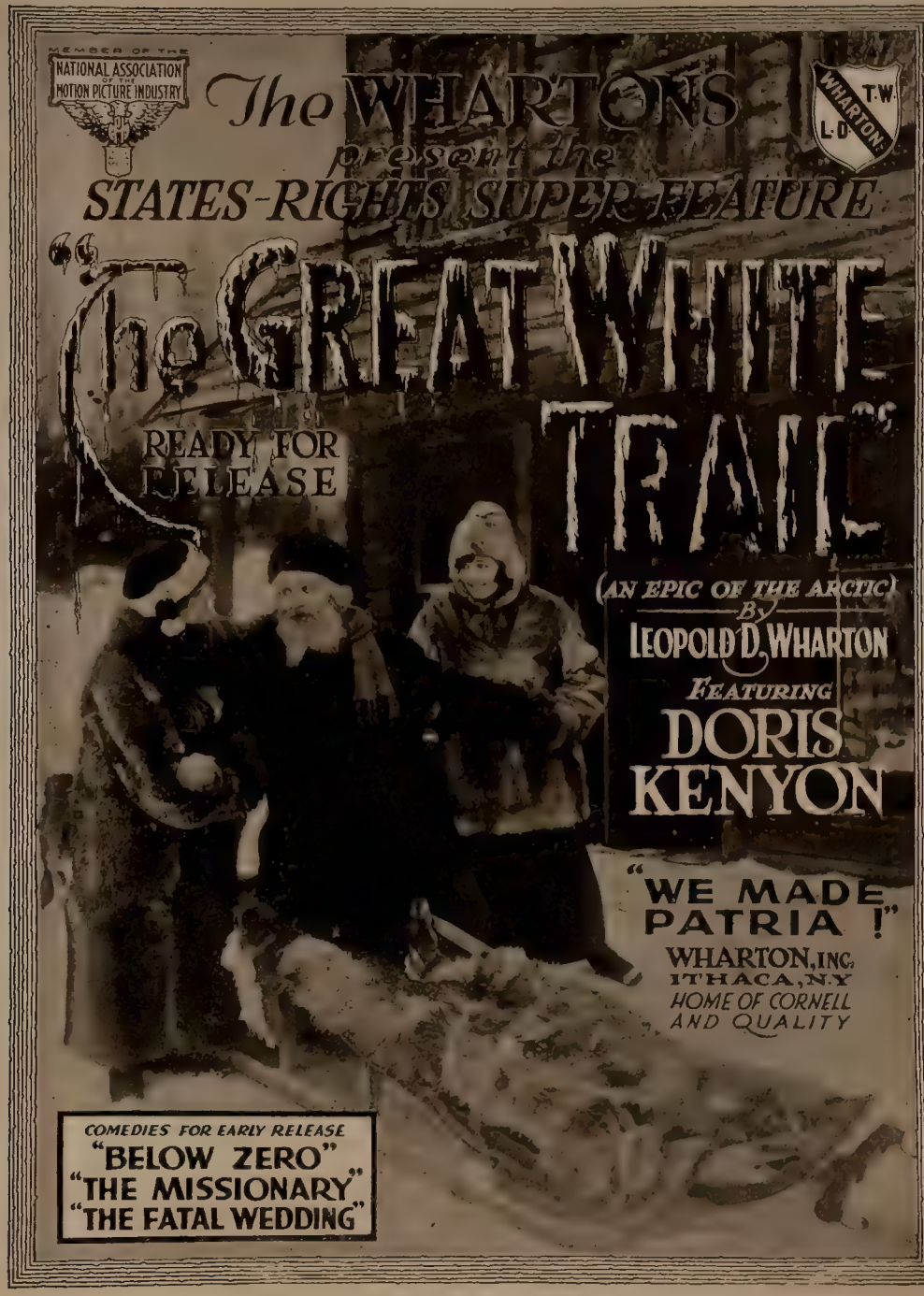
Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
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National Film Booking Service, Inc., 804 Penn Ave., Pittsburgh, Pa.
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PETER PAN FILM CORPORATION

729 Seventh Ave. New York City



Many a packed house is directly traceable to an advertisement in the "News."

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CARLYLE BLACKWELL
JUNE ELVIDGE *in* "The Crimson Dove"
Cast including DION TITHERADGE

ROBERT WARWICK
GAIL KANE *in* "The False Friend"
Story by FLORENCE C. BOLLES

ETHEL CLAYTON *in* "The Stolen Paradise"
Cast including EDWARD LANGFORD

ALICE BRADY *in* "The Divorce Game"

Pictures I'm proud of and pictures that should make big money for every exhibitor

William A. Brady

MACK SENNETT

presents

Mabel Normand

and her own company in

MICKEY

"The Little Girl You Will Never Forget"

Date and method of release announced later



Mabel Normand Feature Film Co.

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New York City

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HENRY J. BROCK, Pres.

First National

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WE PRESENT
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RUSSELL THAW
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Baby Marie Osborne



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A star of proven box-office worth. Ask the exhibitors who showed "The Red Circle" and "Who Pays?"



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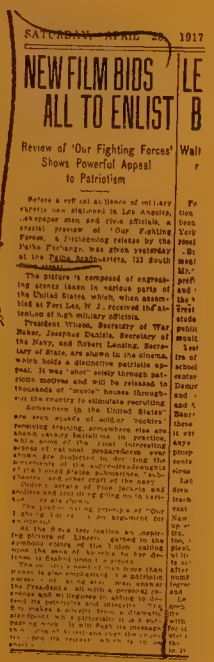
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George Herriman



The most timely instructive and patriotic of all pictures

Our Fighting Forces

The army, navy marines and national guard shown in all their phases. The newspapers everywhere are praising this picture.



SATURDAY, APRIL 28, 1917

NEW FILM BIDS ALL TO ENLIST

Review of 'Our Fighting Forces' Shows Powerful Appeal to Patriotism

LE B

Walt r

Before a critical audience of military experts now stationed in Los Angeles, newspaper men, and civic officials, a special preview of "Our Fighting Forces," a forthcoming release by the Pathé Exchange, was given yesterday at the Pathé Auditorium, 122 South [illegible] street.

The picture is composed of engrossing events taken in various parts of the United States, which, when assembled at Fort Lee, N. J., received the attention of high military officials.

President Wilson, Secretary of War Baker, Josephus Daniels, Secretary of the Navy, and Robert Lansing, Secretary of State, are shown in the cinema, which holds a distinctive patriotic appeal. It was "shot" solely through patriotic motives and will be released to thousands of "movie" houses throughout the country to stimulate recruiting.

Somewhere in the United States are seen squads of soldier "rookies" receiving training, somewhere else are shown cavalry battalions in practice, while some of the most interesting scenes of national preparedness ever shown are projected, including the movements of the submarines, "sub-chasers" and other craft of the navy.

Dudley Arnaz, clad in blue jackets and sailors and recruiting [illegible]

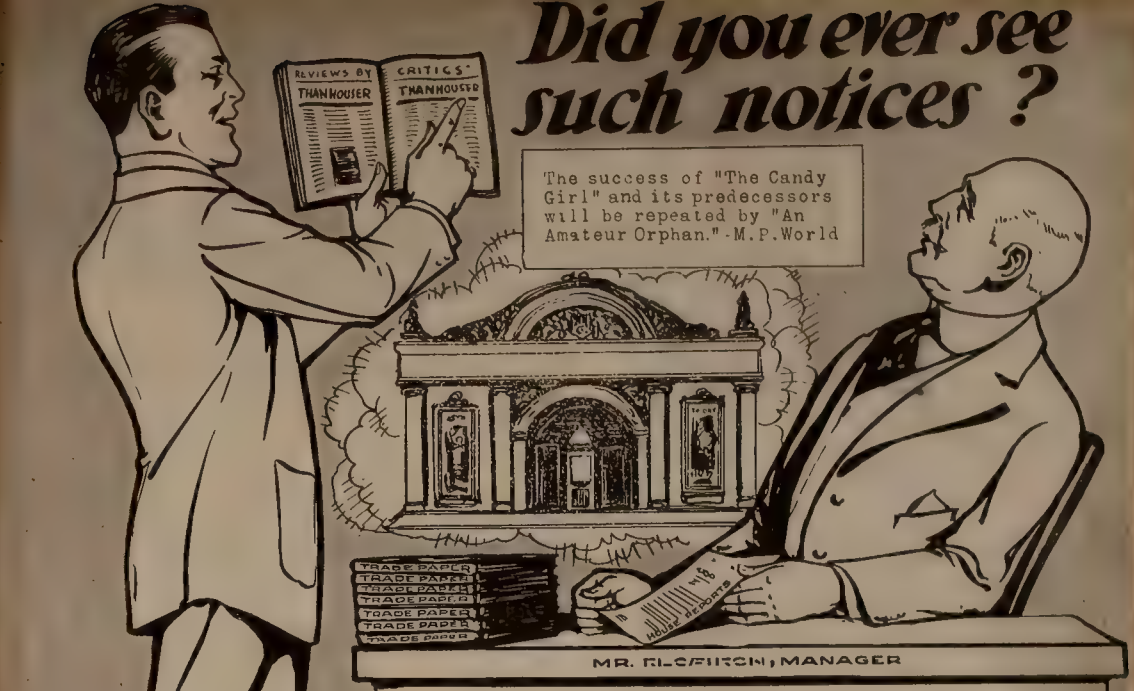
[illegible] is also shown.

The [illegible] during principle of "Our [illegible] is an argument for [illegible] at the [illegible] by inspiring pictures of Liberty, garbed in the symbolic colors of the Union, calling upon the men of America to her defense, to England, [illegible]

The [illegible] need of men more than [illegible] is also emphasized in a patriotic [illegible] of [illegible] men, among the [illegible] the President, all with a personal message and an [illegible] to [illegible] to defend its principles and integrity.

[illegible] makes a [illegible] from a dramatic standpoint, but a pictorially it is a surpassing work. It will [illegible] its message [illegible] [illegible] [illegible]

Did you ever see such notices ?



Managers of the Better Theatres Book

THANHOUSER

PATHE GOLD ROOSTER PLAYS, BECAUSE THE CRITICS TELL THEM TO!

"AN AMATEUR ORPHAN"

(Released June 5th)

"Novelty of plot, good supporting cast and Gladys Leslie's winsome prettiness takes picture out of the ordinary class."
—Motion Picture News.

"THE CANDY GIRL"

(Current Release)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."—
—Motion Picture News.

"HINTON'S DOUBLE"

(Recently Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."
—Exhibitors' Trade Review.

"VICAR OF WAKEFIELD" (Thanhouser-Pathe Super-Film)—(Special Release)—
This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."
—Moving Picture World.

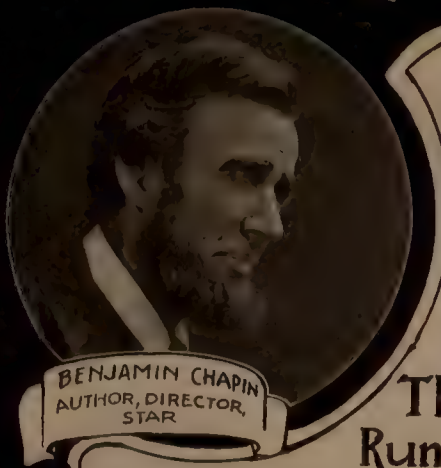
"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."
—Sunday Telegraph.

"POTS-AND-PANS PEGGY"—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."
—Exhibitors' Trade Review.

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."
—Sunday Telegraph.

THANHOUSER PERFECTION AND PATHE PUBLICITY ARE IRRESISTIBLE!

Chapin



After Playing to Record Business at the Strand

"THE LINCOLN CYCLE"

Moves to the GLOBE THEATRE for Indefinite Run, Starting SUN. JUNE 3rd

PRAISED BY THE PRESS

By the Critic of the NEW YORK TRIBUNE:

"The Strand chose Benjamin Chapin to present the whole pictorial programme. It is divided into four distinct stories, 'My Mother,' 'My Father,' 'Myself,' 'The Call to Arms.' The most sweetly tender of these is 'My Mother,' where Mr. Chapin plays Tom Lincoln, the father of the President. It seems incredible that the father and the son were played by the same actor, for as Tom Lincoln Mr. Chapin has managed to suggest a character quite different from that of Abraham Lincoln. Even physically he seems totally different, but this is art. Mr. Chapin has gathered together a splendid cast."

By the Critic of the NEW YORK AMERICAN:

"The 'Lincoln Cycle' is something more and higher than a picture-play. It is at once an inspiring appeal to the patriotism of the nation, a page from history red-lettered with great things, and a public document of inestimable value."

By the Critic of the NEW YORK GLOBE:

"The faithful portrayals by Benjamin Chapin which are thrown on the screen at the Strand give the audience many glimpses of the purposes, the struggles, the aspirations, and anxieties, and open, so to speak, the window of Lincoln's great soul."

By the Critic of the NEW YORK EVENING SUN:

"The 'Lincoln Cycle' justifies the moving picture. It is by all odds the most sincere and most uplifting feature picture ever seen at the Strand, or at any other theatre, for that matter. Benjamin Chapin and the other players lived their parts like real human beings."

By the Critic of the N. Y. EVENING TELEGRAM:

"The 'Lincoln Cycle' is a big epic film. Here is shown a life history, with its comedy and tragedy, its struggles and failures, and its mighty triumph, so graphically portrayed that the audience is held spellbound."

H.P.B.

Triumphs

Four Distinct Features

"My Mother"-"My Father"
"Myself"-"The Call to Arms"



Mind-Gripping
Heart-Touching
Soul-Thrilling

ENDORSED BY EVERY N.Y. CRITIC

By the Critic of the NEW YORK SUN:

"Benjamin Chapin is said to have devoted five years to the finishing of the 'Lincoln Cycle,' shown at the Strand yesterday, or longer than it took the great emancipator to settle the Civil War. The verdict of an impartial judgment is that both endeavors were worth the total elapsed time. Chapin has welded various incidents of the martyred President's life into a coherent, dramatic story."

By the Critic of the NEW YORK TIMES:

"Patrons of the Strand should be condemned to seeing trashy modern photoplays all the rest of their days if they do not flock to see the 'Lincoln Cycle.' The pictures, made by Benjamin Chapin, are replete with episodes, humorous, and full of pathos, of the humble life of the Lincolns."

By the Critic of the NEW YORK JOURNAL (ZIT):

"There have been war pictures, sex pictures, melodramatic pictures, educational pictures, religious pictures—pictures that cost a million—pictures whose directors get more than the picture earns, but it has remained for Benjamin Chapin to give to the world a picture that will go down in history as positively the most artistic, most educational and most beautifully acted. Every theatre in the United States is going to play this picture. Thank goodness there is a picture being presented that hasn't any love-sick, mushy stuff, or a villain running around to stab another man in the back, and the hero jumping out and saving the girl. This is a picture that will go down in history as a tribute to the motion-picture camera, and if the managers and Benjamin Chapin don't make a million, they have the honor of presenting to the public an artistically finished piece of work, which in later years, when we are all dead and gone, will stand out when others have been put to sleep and buried. Be a volunteer and see the 'Lincoln Cycle.' Don't wait until Draft Day, for you may be ordered to see it."

ONE LAW FOR BOTH



As the **FIRST ATTRACTION** under their **NEW POLICY** of **SELECTION**

THE UNITED BOOKING OFFICES, THE EXHIBITORS BOARD OF TRADE
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ALL ITS MYSTERY - ITS BEAUTY
ITS HUMANITY - ITS QUAINTNESS

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Our Friend and Ally

Amusing
Fascinating
Delightful

Something
You
will really
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IN 10 REELS

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Directed by

RALPH W. INCE

Presentation at the Rialto Theatre, arranged especially by
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PARALTA PLAYS 1919

J. WARREN KERRIGAN

as John Webster in "A MAN'S MAN", by Peter B. Kyne, whose "Cappy Ricks" stories jumped the circulation of The Saturday Evening Post by a quarter of a million—Oscar Apfel, another famous man, is directing the play.



PARALTA PLAN

THE motion picture exhibitor today is just as legitimate a merchandiser as the local druggist or the corner groceryman. He is entitled to exactly the same protection. Neither the druggist nor the grocer will promote the sale of any line of goods that is likely to be taken from him at any time. WHY SHOULD THE MOVING PICTURE MAN?

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UNDER the Paralta Plan an exhibitor owns and controls Paralta Plays in his own exhibiting territory for twelve months, with the privilege of cancellation on any two-productions notice. He can cancel but Paralta Plays cannot. He absolutely owns and controls them for twelve months. He has the satisfaction of knowing that he is working for himself from the moment he secures a Paralta Exhibiting Franchise. A Paralta exhibitor, working under a Paralta Exhibiting Franchise, "saves money and makes money the same day."

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It's Clean, Wholesome, Different — *An Idyll of New England Life*

Produced in the atmosphere of the story with careful attention.

Playing in all the *principal theatres* in *Greater New York.*

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Every Saturday in General Film Service the Selig Company releases a one-reel comedy or drama. "The Font of Courage" deals with an only son who inherited the weakness of cowardice—the lack of physical courage. How he overcame this weakness is interestingly shown.

Selig Polyscope Co.

Chicago, Ill.



NEW YORK THEATRES ABLAZE WITH LIGHTS ON "THE TRUFFLERS"

"'The Trufflers,' Samuel Merwin's beautiful story of Bohemian life in the city's Latin quarter, published in the Cosmopolitan Magazine, attracted great crowds at theatres throughout the city," says the New York American. "It was a wonderful success at its premier in the great chain of B. S. Moss playhouses. Nell Craig imparts a reality to the photoplay that will live long."

* * * * *

The Motion Picture Reporting Service says: "'The Saint's Adventure' is a drama of human interest, featuring Henry B. Walthall and Mary Charleson. Typical Walthall production, very well acted and story very well told. It will hold interest all through and go over good. Photography and settings good. Rated 90."

"'Skinner's Bubble,' a comedy-drama featuring Bryant Washburn and Hazel Daly. Equally as good as 'Skinner's Dress Suit.' CLEAN, WHOLESOME, ABSORBING and very PLEASING all through. Good plot. Will go over good with any audience. Acting, photography and settings very good. Rated 95."

* * * * *

Lee L. Goldberg, manager of the Strand Theatre, Louisville, Ky., says: "I desire to enroll myself with the great and ever increasing army of exhibitors who have pronounced 'Skinner's Dress Suit' the greatest attraction of the time. We also wish to place 'The Truant Soul' and 'Little Shoes' in the par excellence class."



TRADEMARK
Reg. U. S. Pat. 1907

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GEORGE K. SPOOR, PRESIDENT
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"GUARANTEED TO SATISFY"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S

latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked

"MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies. EACH ONE IS A SCREAM!

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 JUNE 16, 1917 No. 24

Washington Wants Facts

AS the week ends it is apparent that the industry has passed the first trenches of the gravest crisis in its history.

Last week we faced a double war tax which would have annihilated the industry as certainly as certainty itself.

The tax proposed by the Ways and Means Committee was an out and out confiscatory one. It was perhaps the most unjust and unscientific item of a bill which would have paralyzed business in general. Had it become a law its utter impossibility would have undoubtedly caused its repeal—sooner or later.

Today a bright light shines from Washington. The Finance Committee of the Senate has lifted the film footage tax, and exempted from taxation all admissions up to 25 cents.

The industry is breathing easily again; and there probably isn't a man who by this time has failed to appreciate fully the gravity of the situation which at least has been partially passed.

WE wish to call particular attention to two phases of the situation.

In the first place the industry owes considerable gratitude to the men who have labored so hard in the behalf of all. It is fully evident that some very intelligent and forceful work has been done—for the entire industry.

Several factors, individual and otherwise, deserve much credit. But we believe that a full measure of credit should be given to the National Association of the industry, its President, Special Committee and those members who helped.

We trust that the industry appreciates this work. It ought to. And it ought to evidence that appreciation by its immediate and continued support of the National Association.

The National Association has earned the right to *demand* united support by its work at Washington if by nothing else it has ever accomplished.

This body stands for the organization of this industry. It represents all its branches. It works for the perpetuation and prosperity of the industry. And it is only through *such* an *organization* that a crisis such as the threatened confiscation of the business can be met and successfully passed.

This means *you*—you who have a business or a job and want its very existence made reasonably certain.

Do *you* belong to the National Association and do you contribute your due share to it? This doesn't mean money alone; it means your interest; it means your work.

THE second phase is self-evident, but it cannot be over emphasized. It is this: *we are not by any means out of the woods.*

From the Senate Finance Committee the bill goes to the floor of the Senate. From the Senate it goes, before final passage, to the Conference Committee of the Senate and House. A sharp fight is probable.

We need more effort: but the effort must continue to be *united* and *intelligent.*

This is simply a campaign of *facts.* Lobbying and ballyhooing are as inadvisable as unnecessary.

The double tax proposal is positively confiscatory. Let us show why—by plain statements of the present earnings and conditions of the business.

The ten percent admission cannot be collected at motion picture theatres in this country without killing the bulk of the picture theatre business. Show why—with figures on the percent earnings and losses of picture theatres, their over-competition, the difficulty of collecting penny taxes, the history of admission tax in Canada and Australia.

A TAX on motion pictures is distinctly a poor man's tax. The government does not want to flaunt war taxes in the poor man's face, nor lay the burden heavily upon his shoulders. The motion picture is *his* newspaper and magazine.

And finally let us—candidly and intelligently—explain away the million dollar salary bugaboo; let us put it in its right pigeon-hole, so far as the motion picture is concerned. Let us erase the buncombe of the business—strip it from the surface of the industry which, through our publicity, has been so liberally plastered with it.

Let us maintain the excellent attitude so far observed; that the industry is patriotic, that it wants to do its full share and more; but in return we ask only the right to exist and keep our business doors open.

There is no reason for any division within the industry. Any tax proposed—save only a net profits tax which no one can object to, if reasonable—is a box-office tax. Whatever branch of the industry it is laid up to, it will have to be paid at the box-office window. We are fighting for the perpetuation of the box-office.

And finally, the right is on our side. Washington wants facts—to guide equitable legislation. Let us give them—*from a united industry.*

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Attend Your State Convention

EXHIBITORS in the following States should bear in mind the State League conventions to be held, and make every effort to be present: Maine—at Bangor, June 7th; Michigan—at Grand Rapids, June 12th-13th; Iowa—at Des Moines, June 12th; North Carolina, South Carolina and Virginia—at Wrightsville Beach, N. C.; June 14th-16th; Tennessee—at Memphis, June 19th-20th; Pennsylvania—at Philadelphia, June 25th-27th; Louisiana—at New Orleans, July 4th; Texas—at Galveston, July 9th 10th.

The big war tax may be escaped; but also there may be others. Organize if you want to save your business.

Vote for uninstructed delegates to Chicago, and eliminate politics from the National League.

And go to Chicago yourself.

This is organization year!

Pictures and Pepsin Gum

"MOTION picture films, jewelry and chewing gum!" Thus read the reports in all the New York newspapers respecting the recent action at Washington on the war Revenue bill.

This grouping may be a mere coincidence. But we have an idea that many a congressional mind considers motion pictures in just such a scrap-bag of luxury and amusement knick-knacks. They fit in somewhere between a diamond necklace (this being a sub-conscious reflection of our million dollar salaries) and a five-cent package of gum or crackerjack.

The motion picture is the fifth estate. The motion picture business is the publishing business. The publicity power of the motion picture is greater in many respects than that of the press.

We—or many of us—know these facts. But we haven't told the public or the law making bodies about these. In fact in all the mass of publicity on the motion picture presented to the public in the form of magazine articles, newspaper stories, scandal items and stock-jobbing literature very few of the real facts, if any, have been registered.

Next to complete organization the thing we need most this year is an educational campaign through the public press.

A Word for the Manager

"THE manager of an exchange," writes a correspondent, "is a most important factor, yet he gets less consideration than any individual in this industry."

This, we are bound to admit, is often near the truth.

The exchange manager is generally only the mouthpiece of the home office. His hands are tied; yet he is held responsible for the success of his office.

His compensation is often less than that of his salesmen who have their expenses supplied; and the constant uncertainty of his position increases his living expnses.

He is too often the innocent victim of home office politics.

Good exchange managers are scarce; their cultivation ought to pay.

Where Is Coxey?

TO the producers of state rights pictures who stop advertising them the moment the middleman buys, we suggest the following excerpt from the *American Magazine:*

"Twenty-one years ago Coxey's Army marched to Washington. All the papers were full of it. Mention Coxey to anybody over thirty-five years old and see the understanding in his face. Know Coxey and his blooming army? Well, I should say so! Now try Coxey on men and women in the twenties. It will open your eyes. Coxey? Who the blazes is Coxey? Looks of confusion and ignorance.

"Coxey, you see, quit advertising. That is, the Coxey publicity ceased. And the world has filled up with people who never heard of him. Millions and millions of them. That is the way with some advertisers. They speak up a few times and then go back to their factories. There, by George, we've told 'em! And, first you know, the world is peopled with new bosses, new buyers and new housekeepers who never heard of you."

The New Film Capital

NEW YORK, because of the war, has become the film Capital of the world.

That has a very significant sound. Yet it may mean very little.

Success in a foreign market means controlling that market.

The foreign market is in the same hands as before. After the war, if American producers don't show more enthusiasm than is manifested now, the world film capitol will shift back to London.

It cannot move back if the foreign market learns to demand American films.

You as a producer—what are you going to do about it?

Conspicuous by Its Absence

R. A. ROWLAND, in a recent announcement, says: "In the Metro productions the sex picture will be conspicuous by its absence."

We hope that the entire industry can say this very shortly; and we believe furthermore that the Chicago convention will have something sharp and definite to say upon the subject, binding the industry to united action. The convention will fail of its most immediate duty if it does not take this action.

"Conspicuous by its absence" will then apply also to attempted censorship legislation.

Lincoln Made Real

BENJAMIN CHAPIN, in his Lincoln Cycle Pictures, has made a notable contribution to the fame of the motion picture. They stand for what the motion picture will eventually and pre-eminently stand for, namely, clean, heart-interest, instructional entertainment for one and all, presented in a manner beyond the power and scope of any other medium of expression.

Senate Committee Kills Tax on "Poor Man's Theatre"

Vigorous Efforts of First National Exhibitors Circuit Bring Prompt Action—"Don't Lobby," Says Williams. "Tell Your Congressman the Truth"—Advances a Bullet-Proof Argument

THE Poor Man's theatre, if the latest amendment attached to the tax measure by the Senate Finance Committee goes into effect, will be exempt from tax. This decision, according to J. D. Williams, has been effected by the joint action of the members of the First National Exhibitors Circuit.

When the Ways and Means Committee put the bill through, Mr. Williams got busy with the telegraph. Every member promptly had the wires working to Washington, getting in touch with Senators who were personal friends.

As a tangible result, the Senate Finance Committee came to this important conclusion:

"Don't burden the poor man's theatre!"

The Senate Committee decided by a 7 to 6 vote to adopt the amendment of Senator Hoke Smith of Georgia, exempting from tax those theatres which charge twenty-five cents for admission or less. It is said, that the entire committee is firmly opposed to taxing the "poor man's amusement."

Various tentative plans were proposed and voted down before the "twenty-five cent and under" amendment went through.

The suggestion to tax all theatres charging five cents and over was killed.

The next proposal was to tax all theatres charging admissions of ten cents and under, and this went down to defeat also.

Then Senator Hoke Smith took the floor and in his characteristic way introduced the plan to "let the poor man off easy." He wound up with the suggestion that all admissions under twenty-six cents be tax-free.

Under the Smith amendment, theatres not showing films are not exempt. That is to say, a vaudeville theatre with admissions of twenty-five cents and under would be compelled to pay the tax. The remainder of the proposed amusement tax on admissions is unchanged. All theatres, circuses, ball games, etc., will be taxed one cent for all admissions of ten cents and under.

It is generally understood in Washington, that the Senate Finance Committee has the full backing of the administration in all its recommendations.

J. D. Williams of the First National Exhibitors Circuit has proved, in the latest tax development, what actual co-ordination can accomplish. Shortly after the Ways and Means Committee of the House passed the tax measure, Mr. Williams wired each member of the circuit, instructing them to get in touch with their Congressmen, and explain to them why all admissions up to and including twenty-five cents should not be taxed.

The argument against this tax, which MOTION PICTURE NEWS believes to be the strongest and most logical that has yet been brought forward is as follows:

"You must not put a tax on the motion picture theatre which sells tickets for twenty-five cents or less; for that is the poor man's theatre. You must not tax the poor man, not because he cannot afford to pay a one cent tax, because he makes up the bulk of the population of the nation. In flaunting this war tax in his face every time he goes to the theatre, he is apt soon to rebel. You must not give him cause to rebel. In other words, in cases such as this, you must 'humor' the mob."

Those are the words as they came from the mouth of J. D. Williams, and they leave no loopholes. They will appeal forcefully to the legislator.

"These people who have been storming Washington in delegations, and who are taking their own publicity men along are going to spoil everything," added Mr. Williams. "Loud-mouthed lobbying never got anything with legislators.

"Our members did no lobbying. They simply went to their Senators and told them exactly what I have told you. They put that argument before them, and the Senators used their good judgment. This is no time for lobbying.

"Now is the time for other exhibitors to get in touch with the Representatives and put this argument up to them. If an exhibitor does not know a Representative personally, his business is to get in touch with some man of influence in his locality who does know the Representative.

"Now let me tell you frankly that all of this stuff that 'men high in film circles' have been saying about the good results that come from the ticket tax is all wrong. It's unadulterated bunk.

"Let me tell you that it has hurt business in Australia and, if it goes through, it is simply going to raise the devil with American exhibitors. That's putting it pretty strong, but it's true.

"The Hoyt Company, operating some of the largest theatres in Australia, have sent a man over here to buy films, because when he tried paying the ticket tax himself, the exchanges cut off his films.

"Another of the arguments we put to the Congressmen is that collecting the tax, by tickets, means a tremendous expense to the Government. Moreover, I defy any one to show me how the Government can raise as much as $15,000,000 by it.

Reports from the Washington correspondent of MOTION PICTURE NEWS, received Monday, and based upon the expressed sentiment of legislators and picture men of the Capital place credit for the exemption tax clause adopted by the Senate Finance Committee, affecting all moving picture houses charging admission of twenty-five cents or less, on the work of the representative of the M. P. E. L. of North Carolina, and the film interests of Philadelphia.

The last minute activity which is believed to have caused the favorable action is specifically laid at the door of Percy Wells, H. B. Varner and A. F. Sams, president, secretary and general counsel, respectively, of the North Carolina League, and Isadore Stern and Harry A. Schwabe, of Philadelphia.

Picture men are giving a major share of credit to Secretary H. B. Varner, Lexington, N. C., who brought various members of the committee in accord with his proposition in the face of stern opposition.

Expelled League Members Form New Chicago Body

Frank and Choynski, Ousted from Exhibitors' League, Declare They Have Sixty-one Legitimate Theatre Owners as Association Members

A NEW association of motion picture exhibitors for Chicago is already well on its way to formation. It is to be a rival organization of the Chicago Motion Picture Exhibitors' League, which is now the recognized branch there of the Motion Picture Exhibitor League of America. The launching of the plans to organize the new league is the result of the internal disturbances that has shaken and threatened the Chicago League for the past six months and which came to a climax a fortnight ago when Louis Frank, former national exposition manager, Maurice Choynski, Henry Schoenstadt and Adolph Powell were expelled from the Chicago body by a vote at a special meeting.

Leading with their efforts in the organizing of the new Chicago league are Frank and Choynski. They claim that sixty bona-fide theatre owners of Chicago have already assented to aligning themselves with the new organization. It is to be called the Chicago Motion Picture Theatre Owners' Association, and one of the first and most stringent rules for membership in the new body is that each one must be a bona-fide theatre owner or manager.

"That has been the cause of all the recent trouble in the Chicago league," said Mr. Choynski in discussing the new organization and its plans. "There are too many members in the Chicago league just now who are not theatre owners. Some of them are "has-beens" and there are others who never will be. They are in power now and trying to dictate to men who are bona-fide owners and some of them pioneers in the theatre industry in this city. These men refuse to stand for the high-handed way in which this clique of "don't-belongs" have been running things. They see no benefit in belonging to an organization that is being conducted for the benefit of a few and are ready to line up with the new organization.

At the time that Choynski, Frank, Schoenstadt and Powell were expelled the vote was not a unanimous one by any means. It was fairly close, and in the case of Schoenstadt, one of the oldest and biggest exhibitors in the city the vote had to be given several recounts, so close it is said to have been. Since the expulsion of the four, many of the members of the Chicago League, who were aligned with the Frank-Choynski faction, are said to have mailed in their resignations. Many prominent ones are resigned because of thee league's action.

Germany Grasping Control of Switzerland's Film Business

Frederick Burlingham, of Burlingham Films, Switzerland, Says Germany Is Throttling Market—American Films Popular There—"Now Is the Time. Come in and Act."

AMONG many interesting points brought out in a letter to MOTION PICTURE NEWS from Frederick Burlingham, of the Burlingham Films, Switzerland, is the information that Germany is creeping into that country and is attempting to get a strangle hold on the film business. Now is the time for American producers to get busy, enter Switzerland, and have the market for themselves, he declares.

Mr. Burlingham's letter follows:

"*There is a loud cry over here for American films.*

"The better class of them are clean human documents, full of ideals and original treatment, and people like the fresh air about them and their universal, democratic appeal.

"Cinemagoers are surfeited with dime novel dramas, vampire mysteries, and what happens to the marquis and his mistress and the abandoned wife who has no more originality than to blow out her brains. What people want to see on the screen is not degradation and despair—the war has caused enough already—but real men and women bringing the message of eternal hope, and human failures with the courage to start fresh again. After the war, literally, millions will have to begin life all over again—many with broken hearts—and the screen should play a part in this vast reconstruction. America, virtually untouched by the war, has this great opportunity.

"Europe just now is infested with films of crime, immorality and lurid sensation produced by firms probably hard pressed and looking for quick, easy money. It is up to America to prove that such films in the long run don't pay. At any rate, brewery and cafe interests are profiting by the public agitation to exert pressure on the authorities to censor, tax and regulate cinemas until many exhibitors are at their wits' ends. Children under 16 are no longer allowed, the campaign against film poison is increasing, and the world's most popular amusement is in danger of falling into ill-repute. What a shame!

"Being an American myself, I can say that American manufacturers, however, remind one of the old oaken bucket. They have got the real goods, but have not enough enterprise to sell to people who want to buy. And then people are asking what is the matter with the American film industry! American enterprise! Why Mary Pickford is unknown in Switzerland, and we have not seen any Charlie Chaplins here since he left Keystone! You can imagine how well known are the other high-price stars. Why the biggest buyers and renters here don't even know the names of the leading American brands, when an entire page in the leading Swiss film trade journal cost only two dollars. If opportunity knocks at the door once in the lifetime for everybody, it is kicking now at the entrance of American film exporters.

"The principal reason why Americans are now in the soup is because they turned over to the British all their foreign business. It is to the British credit that they worked hard and conscientiously to popularize American films in England and succeeded in building up a thriving business. Then came the war and the violent attacks by the powerful Northcliffe press on American films and overnight this vast industry was killed by the British Government for reasons best known to itself. British firms and Americans both invested many thousands in London offices and printing plants, and both are now in the same pickle.

"Formerly free trade London was the clearing house for films which were re-exported haphazard from London all over the world. Now that both imports and exports have been virtually stopped by the British Government, it is evident at present that Americans don't know where they are at. My advices are that Switzerland, Holland, Scandinavia and Russia are completely cut off from London, that Paris is still doing a small business with difficulty, all of which is simply playing into the hands of Germany, whose film manufacturers have recently taken on a new lease of life, have pooled their interests—please note method!—and are distributing their films broadcast largely, it is said, through the Nordische agencies. Russia, being cut off from other markets, I am told, is buying huge quantities of German films, and the political result, some day when history is written, may prove surprising! Neutral countries are flooded with very good German war films at prices suggesting they have been subventioned. The only British war film to be seen was the 'Battle of the Somme,' which arrived months late, was exploited as a 'bloody peep show' at prices so exorbitant that the Swiss, who don't like to spend money, have been kicking themselves ever since.

"Germans, when necessary, disguise their films with British and French names, and even British recruiting posters are used by them in certain scenes. This is about the limit!

"The closing of the British import and export market, however, does not altogether explain the absence of American films.

"The British cannot sell their own films on the continent, so it is not to be expected that they should do a rattling trade with American ones. The Britisher is a fine fellow when you know him, but when it comes to doing business on the continent he puts his foot in the pie. British and continental methods are entirely different. I have known British firms, with positives too badly printed to sell, to send them out as samples, which is one way of getting rid of duds. And I have seen British films sent to Paris with French titles which the French could not read. The French, being used to the perfect printing of Gaumont and Pathe, insist on impeccable work, and Latin countries want good colors in tinting and toning, while London is not over particular about anything. The main reason, however, why British agents have failed on the continent is that they want their penny a foot, or 2 cents, for selling, which is too much to meet competition. Nevertheless the continental market, where American films are conspicuous by the absence, is twice as big as that of London.

"Just now, owing to the war, people are living on their nerves, and to relieve the strain and forget for a moment are crowding the movies. Owing to the shortage, which threatens to become a famine, films many years old are being put out again as new on the market, and I understand at quite good prices. Old Keystone, Ford Sterlings, Hazards of Helen, and even poor old John Bunny have reappeared. In Switzerland they don't know he is dead.

"What the people want, however, is America's newest and best, and, in spite of the shipping restrictions, which are great, it is America's opportunity, and if the moment may not be one for realizing fortunes, it is the time to be on the spot with the goods, and a strong export policy today will reap its rewards later when Europe settles down to peace, liberty, democracy and prosperity."

Russia Wants American Films, Says Kaplan

New Republic Wants to Know All About the Way We Live—Demand for Films Wanted from Americans Is Increasing

RUSSIA wants American films.

N. S. Kaplan, president of Russian Art Films, with offices in New York, who is marketing a series of films he produced recently in Moscow and Petrograd, has this message for his American brother producers.

"Since the revolution and the beginning of the Russo-American alliance," said Mr. Kaplan, "an intense interest in things American has sprung up throughout Russia. Previously to the recent events, they were using only ten to fifteen per cent. American-made films, but this will rapidly change, and I predict that our American stars and plays will be more popular over there than any other non-Russian films.

"The opportunity to the American manufacturer is obvious. In fact, I should not be surprised to see within the next three years each country using from forty to fifty per cent. of the other's literary, dramatic and film output. For the political approachment between the two countries cannot help bring about the rapid and liberal interchange of their art. Such has proved true with other great international alliances, and it will be even more strikingly true betwixt the great Western Republic and the New Republic of the East.

"Though the most backward of nations politically until the other day, Russia is in the van of artistic progress. She has a master literature and a master dramatic art, and within the last five years has attained eminence in film art too. It will surprise the average American to learn that Russia, a country of 180,000,000 people, turns out more than one million feet of features per year."

Capital of Film World Shifts from London to New York

Foreign Buyers Transplant Activities to New York—Exodus Makes New York "Film Capital of the World"—Protest Is Made at Way American Producers Misunderstand Foreign Market

"NOW is the time for American film men to jump in and corner the markets of the world. We cannot do business in London any more; war conditions have become more and more oppressive, and the opportunities for securing films and disposing of them are so much better when conducted in America, that we have simply been compelled to transplant our offices to New York."

That is a summary of the statements made to MOTION PICTURE NEWS last week by prominent foreign film men when questioned regarding the astounding way in which London, as a film center, is being deserted for New York City.

New York has slowly become the capital of the film world. Films that were formerly shipped to the Orient by way of London now are routed via San Francisco from New York.

Within the past few months no less than a dozen firms have transplanted their activities from "film row," London, to Times Square, New York.

Among these concerns are Australasian Films, Ltd., controlling a powerful circuit of theatres in Australia; John Olson & Co., the largest handlers of films for Scandinavia; J. Frank Brockliss, J. Simmons, Max Schlessinger, of the South African Film Trust. There are many South American buyers now operating exclusively in New York. In this connection it is interesting to note that at one time South America would not tolerate American films. A friendlier feeling in that section is responsible for the change.

The only markets now fairly healthy in Europe are Scandinavia and Holland, according to John Olsen, who has just removed his office from London to New York.

Olsen & Co., of Copenhagen and London, represent three of the largest renting concerns in Sweden, Norway and Denmark, including Fotorama, the Swedish Biograph and the Scandinavian Film Central.

Messrs. Olsen & Co. are exclusive buyers for the Scandinavian firms mentioned and will be in the American market from now on for the rights to current film productions. John Olsen, the head of the firm, arrived last week, accompanied by O. Hemberg of the Swedish Biograph, and Ernest Mattson, who has been their London representative. The latter will remain in this country and will have charge of the American offices in the Times Building.

"All of the belligerent countries are taking a rather hostile attitude towards films," said Mr. Olsen to MOTION PICTURE NEWS. "They class them as luxuries, and Europe is in no mood now for luxuries.

"We can't ship into Russia, because it is against the law to send money out of the country in payment for luxuries. Spain is a poor market. Italy makes nearly all of the films she uses, doing little importing. France is practically closed. The only countries remaining are Germany, Holland and the Scandinavian group.

"Even if we wanted to, we could not ship into Germany. It is absolutely untrue that 'dupes' are being sent from Holland and Denmark into Germany. Germany has a strictly enforced law against the import of luxuries, and films are considered a luxury there, too.

"Scandinavia is a good market, but film men here are inclined to overestimate its value. Just this morning I wanted to close with an American producer for a certain well-known feature. He pulled down his World Almanac and found that the population of Scandinavia was about eleven million, about a third greater than the population of New York state.

"That producer immediately wanted to charge me a price based on the population. He did not understand that the population of Scandinavia, as far as pictures are concerned, is less than two millions. The explanation is that Scandinavians are farmers, few of them living in the cities. The fifth largest city in Scandinavia has a population of 200,000. Compare that with your fifth city!

"The foreign market is a plum for American producers; but it is not a gold mine. Their rich field is the United States. Outside the boundaries of the United States should be considered as a sort of by-product."

Mr. P. Bishop, who is in close touch with Holland film conditions, told a MOTION PICTURE NEWS representative that after the war Germany will have a strangle hold on the Holland market if American producers don't wake up and get there ahead of them with a weekly supply of pictures.

"Holland has been relying upon England in the past, but it is now impossible to get film from England to Holland," said Mr. Bishop. "American films are in demand, but few of them are in circulation. The prices are too high, due to the fact that the films pass through so many hands. German films excel in the way of setting.

"Why, the Imperial Government gives film producers the run of the Kaiser's palace and of all the buildings of the nobility and government! There are about 400 theatres in Holland."

A man high in film circles who has had the opportunity to study the foreign market both from the American producer's and the foreign buyer's standpoint, commenting upon the attitude here, said:

"The producer either considers the foreign market as a lemon or a gold mine. He either gives his pictures away for next to nothing or else he 'holds out' for ridiculous sums. The foreign buyer calls the producer an ass (behind his back) for letting all of that 'easy money' be grabbed by some individual, and the producer gets wind of it and—up goes his price!

"The naked facts of the case are that the individual buyer makes a handsome income, because he handles the products of lots of firms. If each producer were to organize a foreign department the overhead would eat up his profits.

"What it boils down to is this: The producers should get together and organize a foreign sales department to take care of the films that *all* of them produce. But the get-together spirit in this business is mostly noticeable by its absence!"

Paul Cromelin, president of the Inter-Ocean Films Company, which is one of the firms to transplant its activities from London to New York, told MOTION PICTURE NEWS that Germany, with her usual far-sightedness, is preparing to deluge the world market with excellent films just as soon as peace comes. Mr. Cromelin, in his brief to Congress protesting against the footage tax, pointed out that the war has brought foreign film men to this country in droves.

D. P. Howells, who outlined Oriental market conditions in a recent exclusive interview for MOTION PICTURE NEWS, departed last week for the Coast, where he will sail for the Far East in a day or so. He has taken Selznick pictures for Japan, China, the Dutch East Indies, India and the Philippines.

"American producers have neglected a ripe opportunity in the Orient," said Mr. Howells. "Picture theatres are springing up over night like mushrooms."

Mr. Howells will establish himself in Singapore. His brother, Ben S. Howells, conducts the New York end of the business from an office in the Candler Building. Mr. Howells took with him as sample prints "The Common Law," with Clara Kimball Young; "Panthea," with Norma Talmadge, and "The Argyle Case," with Robert Warwick.

The Hoyt Company, of Australia, has established a New York office for the purpose of buying films. Heretofore all of their buying has been done through London agents.

The B. S. Moss Motion Picture Corporation announces that Crossas and Company, of San Juan, Porto Rico, and Max Gluckon man, of Buenos Ayres, closed a deal whereby the rights for the Moss Productions were secured for Porto Rico, Cuba, San Domingo and Venezuela (Crossas and Company); Uruguay, Paraguay, Chile and the Argentine (Max Gluckman).

WHERE EAST MEETS WEST

Motion Picture News, Inc.,
729 Seventh Ave.,
New York City.

Dear Sirs:

Enclosed please find money order for three shillings, being subscription to one copy Motion Picture Studio Directory, issued April, 1917.

Yours very truly,
Tan Tian Soo.

Chinese Gospel Hall,
North Bridge Road,
Singapore,
15th March, 1917.

"Admission Increase Will Be Fatal to Exhibitor"

Lower Production and Distribution Cost Will Solve Theatre Men's Problems, Says Herman Fichtenberg Discusses Problems of Industry

HERMAN FICHTENBERG, New Orleans exhibitor, and father of the Paralta plan of distribution, last week came out strongly against any proposition to increase prices of admission to moving picture theatres at this time beyond covering any per capita admission war tax the Government may impose.

"To advocate any increase in prices of admission now, when the cost of living is so high and likely to go higher, is a very bad proposition," said the big exhibitor, "especially when there is no actual necessity for it beyond providing to keep the burden of a per capita tax on attendance off the now overloaded small exhibitor, should the Government require payment of such a tax.

"Instead of advocating increase in prices of admission, producers will do well to find a way to decrease rental charges to exhibitors.

"The exhibitor has a right to live as well as the producer and many producers may have cause to regret in time to come that they did not give more thought to keeping the little ten and fifteen-cent theatres alive. This is the real velvet of the producing interests. Unfortunately the number of picture theatres in this class showing a profit is very small indeed.

"These theatres are community propositions, most of them; and to raise prices of admission at this time would mean an appreciable falling off in attendance. I believe that if the Government adds a per capita admission tax, the people will pay it in addition to the present prices of admission without a grumble as a contribution to the cost of the war, but they will not stand to pay fifteen cents for what they now get for ten cents, or twenty or twenty-five cents for what they now get for fifteen cents. Why should they be taxed one cent by the Government and four cents or more by somebody else?

"We all know the cheaper exhibitor is just pulling through. What would happen to him if he increases prices from ten to fifteen cents, and then people stayed away.

"Who, then, will save the situation? The producer and distributor? Hardly! The exhibitor will go to the wall as the result of an experiment tried for the benefit of those higher up, who could help themselves if they would only clean house, throw out the waste and stop the leaks.

"If the moving picture is to continue as the poor man's amusement, the greater part of the exhibition of pictures must continue to be done in the main on a ten cents basis of admission.

"The solution of the situation is not higher rentals. It lies in decrease in cost of production and distribution on one hand, and increase in attendance in general on the other. Make fewer productions, and make them better at no higher cost by cutting out "rush" in the making. Work for quality rather than quantity. Three good pictures handled well will produce more money for all concerned than any six of the mediocre things we now see.

"To make each picture draw more money in longer runs with increased attendance as the result of its merit being personally commended by one spectator to another, and to show greater profit on the capital invested by producer, distributor and exhibitor is the real solution of the picture problem in these, or any other times."

Federal Buys Output of United Film Service

Will Inaugurate Weekly Program of Features and Single Reelers; Exchanges Established to Give Real Service to Buyers

IT was learned last week that Edward Schwartz, president of the Federal Feature Film Company, had consummated a deal with the United Film Service of New York whereby he had secured the rights to that company's productions.

Why such important news was not made public to the trade before this was explained by General Manager Nat Nathanson of the Federal in an interview.

"We planned to surprise the exhibitor," said Nathanson; "but since some of them already know of the news, we may as well let all know now.

"The deal went through last week, and involved thousands of dollars, but we think that we got the best of the bargain. This taking over of the United Service's film should concern every wide-awake exhibitor in New York.

"We will now be able to supply a weekly service program, comprising features and single reelers of a high quality. That these pictures will make money for the exhibitor we entertain no doubt. We are going to send out a staff of salesmen to get new exhibitors for our program, and the way we mean to keep them permanently to our program is by service—yes, that's the word, service.

"We feel that the only thing lacking in the present-day exchange is service. Exchanges may handle the finest pictures, featuring the biggest stars, but when they don't give service their business falls flat. Service is to be the keynote of our future business, and you just watch us grow.

"We are going to open up several exchanges in New York state for the convenience of the exhibitor. We believe this is a wise step on our part, because of the delay many of our upstate exhibitors have experienced in the past, thereby causing dissatisfaction to the exhibitor and to ourselves.

"The day has come when we must take greater pains in satisfying the exhibitor. We must give him service, and upon that issue alone depends the future prosperity of this business."

Virile Story First Independent Kerrigan Production

J. Warren Kerrigan's first production as an independent star at the head of his own organization, will be a photo-dramatic version of Peter B. Kyne's first book-length novel, "A Man's Man." Mr. Kyne is best known as a writer of short stories. Several of them have been translated to the screen.

The scenes in this story are laid in the West and in a Central American republic, which holds a fabulously rich gold mine and an incipient revolution. Mr. Kerrigan will play the role of John Stuart Webster, a mining engineer, who goes to this republic to finance and help exploit a mine discovered by a young protege of his, who had been his assistant in a Western mine.

Goldwyn Gets Alfred Weiss as Executive

Alfred Weiss, former Triangle executive, has joined the Goldwyn organization and will become one of the vice-presidents of the Goldwyn Distributing Corporation at an election to be held in a few days.

Mr. Weiss' resignation from Triangle thirty days ago was a big surprise to the few persons who heard of it. Immediately he started on a tour of the United States for Goldwyn, and has closed all of the realty contracts and leases for the opening of the Goldwyn exchanges in nineteen cities, covering every part of America.

"Parentage" Lauded—Private View June 6

The private view of "Parentage" will be held at the Rialto theatre, New York, on Wednesday, June 6, at 10 a. m.

According to the producers, this film, presented in a clean wholesome manner will meet with wide success wherever shown. The story is said to be interesting throughout, and of a nature to arouse the sympathies of the most case-hardened fan.

Mr. Rothapfel, of the New York Rialto, says: "It is the greatest exposition of types ever shown in one film, and is most entertaining."

Promise of Patriotic Theme in "Spirit of 1917"

Despite that there is little military or naval training or maneuvering depicted, the release within a short time of "The Spirit of 1917," a Radio Film production, is considered most opportune.

The dramatic action, which it is stated is contained in the subject as well as the possibilities which may be imagined from the title, will it is thought make the blood of Americans tingle. As a matter fact Carl Strummer's portrayal of one of this country's artists, Carter B. Harkness, is heralded as an epic in itself.

Chautard's First Thanhouser

"Fires of Youth," the Thanhouser-Pathe Gold Rooster play, released June 15, is conspicuous as the first production directed by the veteran Emile Chautard for the Thanhouser forces.

Under Mr. Chautard's direction in the new Thanhouser-Pathe production are Frederick Warde and Jeanne Eagels.

"Pay-as-You-Enter" Tax Boomed Business in Montreal

M. Kashin, Prominent Montreal Exhibitor, Relates Pleasant Consequences of Ticket Tax in That Region—Irwin of V-L-S-E Reports Canadian and British Investigations Show Business Is Booming

THE "pay-as-you-enter" or ticket tax, which was applied in the Province of Quebec about six months ago, actually helped business, according to M Kashin, manager of the Midway theatre, Montreal, who came to New York on a business trip last week.

"The only difficulty we had was explaining to the public the first few nights what the ticket tax was all about," said Mr. Kashin to a MOTION PICTURE NEWS representative.

"I read in the NEWS a couple of weeks ago that the Government helped by inaugurating a big publicity campaign. They must have inaugurated it pretty well under cover. I didn't know about it. The tax measure was rushed through in a couple of days—so quickly, in fact, that we did not have time to organize and make a protest.

"The first night or two I had to stand out in front of the theatre and explain to my patrons why they must pay one cent more for a five-cent ticket and two cents more for a ten-cent ticket. After that it was easy sailing.

"My ticket seller has the four reels in a rack above her, and she tears them off two at a time without any difficulty or inconvenience. We have no delay in making change in pennies, and our admissions exceed forty thousand a week.

"You can rest assured that I am not sorry they put the tax through. It helped business, instead of hindering it; and the five per cent. the government allows me as a commission for selling the tickets amounts to enough every wek to pay the salaries of my cashier and doorman. Why should I kick?

"The receipts from the ticket tax are divided between the government and the hospitals. Rather, the hospitals receive the returns on the one-cent tax and half the returns from the two-cent tax, while the government receives the other half of the two-cent tax."

Mr. Kashin urges American exhibitors to spend the time that they are now devoting to worry to "putting some punch in their lobby displays. It's coming," added Mr. Kashin. "So why worry?"

Nova Scotia passed a bill, which went into effect May 21, and which, it is believed, will be rushed through in the Province of New Brunswick shortly. It compares with the Quebec and Ontario pay-as-you-enter plan and applies the following tax:

"Upon each admission where the admission fee is not more than twenty-five cents a tax of one cent.

"Upon each admission where the admission fee is more than twenty-five cents a tax of two cents.

"The Governor-in-Council may repeal the said scale and substitute a new scale in place thereof, or may from time to time alter or amend the said scale or such new scale."

Walter W. Irwin, general manager of V-L-S-E, reports that he has made an exhaustive study of the English and Canadian conditions, finding them to be in an abnormally healthy condition.

E. Auger, Eastern traveling representative for V-L-S-E, after five months in Canada, has made a detailed report to Mr. Irwin, in which he says:

"The exhibiting end of the business in the United States is on the eve of a tremendously prosperous era. I base this prediction on what has happened in Canada. For a few months following the declaration of war, conditions in Canada were chaotic. There were two reasons, they are as follows:

"First: Exhibitors became panic-stricken and stopped patron-getting campaigns, economizing to the extent of false economy. The second: For the first few months people talked and thought war to the exclusion of everything else."

Wheels of Industry Well Under Way for Bond Loan

Frank Hall Launches Unique Campaign to Boost Loan —Vitagraph, Fox, Metro, Lasky and Others Active

THE wheels of the machinery governing the Liberty Loan activities of the Motion Picture Industry, which started with such telling effects last week, are at this writing well under way and are consistently gaining momentum, and gathering thousands of buyers and many more dollars with every revolution. A daily appeal is being made from the screen of myriad theatres in the most thickly populated sections and in the remotest corners of the United States. Trailers and slides are the means to the end—the purchase of Liberty Bonds.

The National Association of the Motion Picture Industry, launched forth its campaign with its first shipment of trailers, seventy feet in length, to all theatres. These trailers contain patriotic messages and the slogan, "The Bond That Binds Us All." An extract from President Wilson's message is contained. Accompanying each trailer is a letter from William A. Brady, president of the National Association. Walter W. Irwin, P. A. Powers, B. N. Busch, Lee A. Ochs and Lewis Selznick are active in this movement. More than 500,000 feet of the raw film stock has been donated to the Government for this purpose by George Eastman of the Eastman Kodak Company.

Frank Hall, state rights buyer and seller, theatre owner and a representative motion picture man, has his own ideas concerning the exploitation of the Liberty Bond loan. His plan is not only unique but will, as he says, afford an opportunity for picture-going people to subscribe in a most inexpensive way to this cause. His plan is simple and can be launched without preliminary precautions. It is best set forth in the following telegram which Mr. Hall sent to the executive heads of distributing organizations throughout the country:

"I am giving away a Liberty Bond at each performance in all my theatres for a period of one week, beginning Monday, June 4. Wire your exchanges to have all exhibitors do likewise. The theatres of the country can take up many million dollars of bond issue in next fifteen days, and the public will gladly help pay for them. I am mailing you particulars of this plan to boost the loan."

"Liberty Bond Week," said Mr. Hall, declared by each theatre in the country will assure the Government of the sale of a million dollars worth of bonds to the theatres, and will also give the Liberty Loan campaign additional newspaper advertising and publicity. In addition it will stimulate interest in the loan through the patrons of the theatres. The plan to give bonds away through the theatres is most feasible and will, I am sure, bring results."

Mr. Hall's campaign was started yesterday at the Broadway theatre, New York, where "The Bar Sinister" is showing. His theatres in Hoboken and Newark, New Jersey, are also scheduled for Liberty Bond Week.

More than a million dollars worth of Liberty Bonds will be taken up by the employees of the Greater Vitagraph and V-L-S-E distributing organization, when their plans to meet the weekly payroll in part by the distribution of bonds is perfected.

As far as possible the fifty-dollar denomination will be used. It has been explained to all the employees that the Liberty Bonds are as negotiable as fifty-dollar bills and will be excepted as legal tender. Not only will Vitagraph meet their payroll with Liberty Bonds, but V-L-S-E has empowered all managers to accept Liberty Bonds in payment for film rental from exhibitors. The sales organization has received instructions to carry on an intensive campaign with a view toward making Independence Day the next Liberty Loan day in every motion picture theatre in the United States. The plan, as suggested, is in line with methods employed by the large department stores, when they desire to "push" one or more particular articles. Advance tickets will be sold at a cut rate.

Instructions were sent to the Fox publicity department and to every branch manager throughout the United States last week by Mr. Fox, that every photograph issued by them be stamped on the back: "Buy a Liberty Bond and Help Humanity."

Thousands of photographs of the various Fox stars are weekly sent out, the majority to newspaper editors, but many to the fans. Each of the Fox Exchanges also mails out scores of photographs to exhibitors, and it can easily be realized that the plan adopted by Mr. Fox will prove effective.

In addition Mr. Fox has sent a circular to his employees urging them to take part in the subscription. Every star in the organization has already done so, it is announced.

Virginia Pearson, a Fox star, spent a day

(Continued on page 3746)

Theatrical Federation Against Suggestive Film

Approximately 97,000 Musicians, Stage Hands and Operators to Oppose Exploitation of Undesirable Film, Says Harold Williams

WHEN plans now under consideration by the Theatrical Federation of Greater New York are perfected, a method of censorship will be established and enforced in all motion picture theatres in the United States, where musicians, stage hands and operators affiliated with this organization are employed, which will require that all pictures to be shown in theatres employing the services of these men will first have to be passed upon by a central board representing the theatrical federation.

"The purpose of this censorship," said Harold Williams, who represents the Theatrical Federation of Greater New York, "is to raise an impenetrable barrier against the running of offensive films. It is not the intention of the federation to supplant any other form of censorship, but we have taken this step because we think that greater precautions should be taken along these lines. The active forces now at work cannot be too greatly augumented in numbers, and members of the federation think it not alone their duty but their right to step in and assist the forces already at work in the field of censorship.

"There are approximately 97,000 members of this federation in the United States, and it is expected that everyone will work together in this matter. The Theatrical Federation is affiliated with the American Federation of Labor, and we have the added support of a strong union organization. It is not our intention to take the initiative in placing the mark of disapproval on any one film, but we will follow as much as possible the dictates of the public. The federation is particularly opposed to the showing of pictures which reflect in any way on the religious beliefs of any one class of people, and we shall voice the opposition of our organization, as one, against the exploitation of films bearing these characteristics."

Superlative Pictures Corporation is Launched

Irving Cummings and Lois Meredith to Star in Own Stock Companies Plan Is a Co-operative Proposition

COMPLETE details of a new film company, known as the Superlative Pictures Corporation, were given out over a luncheon table at the Astor Hotel last Friday, at which the company's officers and a large delegation of press men were present.

The Superlative Pictures Corporation will control the output of two companies, one of which is headed by Irving Cummings, the other by Lois Meredith. The officers are Maurice F. Tobias, president; Irving Cummings, vice president, and Arthur Blumenkrohn, sec. and treas.

The corporation is subdivided into two parts:

1. Irving Cummings Pictures, Inc., of which Maurice F. Tobias is president, Irving Cummings is vice-president, and Arthur Blumenkrohn is secretary and treasurer.

2. Lois Meredith Pictures, Inc., of which Maurice F. Tobias is president, Lois Meredith is vice-president, and Arthur Blumenkrohn is secretary and treasurer.

The voting stock is held jointly by the two companies, while the remainder will be divided among the exchanges which will handle the Superlative product. These are not yet announced. Mr. Blumenkrohn stated that foreign sales have already been arranged for.

Mr. Cummings leaves for the North shortly to produce a picture having somewhat the same environment as "The Barrier." He intends to devote himself to virile plays only. Both he and Miss Meredith have full control over scenarios, directors and supporting casts.

The press representative is Milton R. Lowenthal.

Harry Raver Brings Over Another Big Film

Successor to "Cabiria," Entitled "The Warrior," with Maciste as Central Figure to Have Elaborate American Showing Soon

THAT the originator of the two-dollar movie in America is to introduce another important production, after a lapse of two years, was conveyed in Harry Raver's announcement today outlining the scope of the new offering. It was stated that the makers of "Cabiria," which created a sensation here when first presented at the Knickerbocker theatre, New York, have been working under severe difficulties during all this time in order to complete the picture in time for its premiere, simultaneously, in Paris and Rome.

"The Warrior" is the title of the new production, and it is issued in seven parts. The famous character creation of D'Annunzio, Maciste, is the central figure in the story which has for its atmosphere the Italian and Austrian Alps during the progress of the present war, divulging the difficulties experienced by the opposing forces on the Italian front.

Permission and co-operation of the Italian government was enjoyed by the producers while the picture was being staged, and the dramatic situations of the story were greatly enhanced by the local color of actual war maneuvers and combats. The giant Maciste as an Alpine soldier wins fresh laurels for himself and company, and it is expected that the novelty of the production together with its topical value and the popularity of the star in this country should duplicate "Cabiria."

Harry Raver will probably send "The Warrior" out as a big theatre attraction.

Wheels of Industry Well Under Way for Bond Loan

(*Continued from page 3745*)

at a large Brooklyn department store last week and disposed of more than $12,000 worth of bonds. Jane and Katherine Lee, known as the Lee Kids, also Fox stars, were with Miss Pearson, and sold bonds to the amount of $10,000.

The Famous Players-Lasky Corporation has subscribed $100,000 to the Liberty Loan. Frederick G. Lee is chairman of the Finance Committee. Employees of the Lasky Studio in California have purchased $75,000 worth of bonds. Under the command of Cecil B. De Mille, producing manager at the Lasky Studio, the Lasky Home Guard is rounding into military form and give a substantial demonstration of Lasky's patriotic zeal.

Metro is active in assisting the Government in the disposition of its Liberty Loan, and is putting forth every effort both within and without its organization to render the most needed assistance. Emmy Whelen, a Metro star, subscribed personally for $5,000 worth of bonds, and assisted in disposing of bonds aggregating much more, from the Metro booth at McCreery's store. William Christy Cabanne, director for Metro, purchased a $1,000 bond from Millicent Fisher, another Metro star. Ilean Hume sold 219 bonds. Irene Howley, Emma-Jean Parker, Aurora Platt, Frank Gilmore, Leo Delaney were others who were active at the Metro booth.

Mitchell H. Mark Realty Corporation, owner of the Strand theatre, has issued a statement to the employees that any who wish to purchase Liberty Bonds may do so on a small monthly installment.

King-Bee Booking Service

With a desire to assist exhibitors in obtaining information as to where King-Bee Comedies may be booked in any part of the United States, the King-Bee Films Corporation, Longacre Building, New York, is circulating a coupon for exhibitors to fill up and return to the company. In return for the names and addresses of exhibitors, the King-Bee Corporation undertakes to state where these comedies may be booked, the nearest state right buyers being indicated.

Several Offers for Services Made Marguerite Snow

Marguerite Snow, who has been making a picture in Trenton, Ontario, with Holbrook Blinn and Barry O'Neil for the Canadian National Features, Ltd., returned to New York last week. She is considering several New York engagements, as well as one from California. She last appeared with George M. Cohan in "Broadway Jones."

Report Rebookings of "Mutt and Jeff" Comedies

"Return engagements" are becoming frequent occurrences with exhibitors who book the "Mutt and Jeff" animated cartoon comedies. Among the many "Mutt and Jeff" attractions that have been released are some that exhibitors say are of such a timely nature that numerous requests for repeat-bookings keep coming in.

"Star Series" Booking Feature of Paramount's Plan

Selection by Exhibitor of Favorite Star's Productions on Roster Substituted for Entire Program Booking — Ambitious Plans for Coming Year Announced by Paramount and Artcraft

PARAMOUNT'S long awaited announcement of the policies resulting from the recently announced co-operation with Artcraft and the entry into the open market was made public last week. The keynote of the plan is a co-ordination of open market principles with those of program booking. Exhibitors will be enabled to contract only for those series of pictures featuring the stars they desire, or should they desire to eliminate all competition they may book the entire output of both corporations. But it is the ability to select particular box-office stars that is expected by Paramount to be the feature most acceptable to exhibitors.

This system will make it possible for exhibitors to give their public the stars they most desire. The popularity of stars fluctuates in different sections of the country, declares the announcement, and by this new method it will be possible for the exhibitor to give his patrons all the stars they desire. Under this plan, through Paramount, Mme. Petrova will make eight pictures; Marguerite Clark, eight; Pauline Frederick, eight; Fannie Ward, eight; Jack Pickford and Louise Huff, eight; Sessue Hayakawa, eight; Vivian Martin, eight; George Beban, three; Billie Burke, three; Ann Pennington, two; Julian Eltinge, three, and Wallace Reid, eight.

Other stars will be added to this list during the year to make series of pictures as it appears that their popularity warrants their inclusion.

Under the former Paramount plan of distribution a condition existed by which Artcraft and Paramount productions were competing with each other, in many of which the same stars appeared. For instance, the new and important Artcraft productions starring Mary Pickford met the national competition of the old Paramount Pickford productions, thereby making it impossible for exhibitors to obtain the fullest possible returns on these subjects.

Under the new co-ordinated system the forthcoming Pickford productions will be booked without the opposition of this star's previous releases, the latter appearing only where they will not interfere with the fullest returns to the exhibitor who presents the newer subjects.

To this end exhibitors will be enabled to choose their list of pictures for the forthcoming year. The producing companies have already formulated their entire schedule for the year, beginning Aug. 5, and the exhibitor may choose his entire program a whole year in advance, obtaining an opportunity to plan his exploitation further in advance than he was ever before enabled to do.

Commenting upon the new plan of distribution, Adolph Zukor said:

"The Famous Players-Lasky Corporation is in a very fortunate position in outlining its future plans for improved production and distribution of photoplays, because it feels that the trade will believe its past endeavors in these directions to indicate the future progress we are determined to make. When we promise, therefore, to increase the cost of our productions and to make this increased cost buy its full measure of merit and artistic advancement in our productions, the promise is backed by five years of effort to present, consistently, the most meritorious photoplays in the world.

"We have the experience and the years of development behind us, besides the necessary organizations that come only of long duration in the business, to enable us to make any promise with the fullest assurance that it will be fulfilled.

"We have the stars, the directors, the scenario writers, the studio forces and equipment, and all the mechanical and personal resources necessary to the completion of the greatest series of motion pictures yet presented.

"We have already secured some of the greatest literary and dramatic masterpieces of the day as vehicles for our stars. We are constantly obtaining the exclusive original works of the greatest authors and fictionists throughout the world. Our own force of trained scenario writers is constantly adding the most talented and capable originators of screen creations."

Artcraft's Plans for Year on Ambitious Scale

"Little Mary," Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Elsie Ferguson in List of Stars Further Announcements Promised

COINCIDENT with the detailed announcement of the new Paramount-Artcraft system of "star series" booking, the latter corporation announced its production plans for the coming year. The number of productions featuring each star on the Artcraft roster which will be released in the coming year is detailed in the announcement, thus making it possible for Artcraft exhibitors to plan their campaigns many months in advance.

The plans of the Artcraft Pictures Corporation for the forthcoming year in accord with the new Paramount-Artcraft co-ordinate booking policy were also officially announced last week. Thirty-six productions are already scheduled for release under Artcraft trade-mark for the coming year.

The star series selective booking policy inaugurated by Artcraft at its inception will be continued as in the past. The only change affecting the distribution of Artcraft pictures that will be experienced by exhibitors as a result of the schedule for the future will be evidenced in the fact that they will be able to present these productions without doing so to the exclusion of another film already contracted for, as heretofore. Artcraft and Paramount releases will dovetail so that neither will interfere with the other.

Mary Pickford, the first star to appear under the Artcraft trade-mark, will present eight productions on the new schedule.

Seven photoplays will be released through Artcraft by Douglas Fairbanks, conceded to be the greatest male attraction in the film world. At the head of his own complete organization, Fairbanks promises pictures that will duplicate the record-breaking business displayed with "In Again—Out Again," his initial Artcraft subject.

The acquisition of the screen services of Elsie Ferguson, who has hitherto been unsuccessfully approached for motion picture work with great persistency, is also boasted of by Artcraft officials. One of the most beautiful and talented actresses on the speaking stage, Miss Ferguson has always upheld the dignity of the true dramatic art. Miss Ferguson will appear in seven Artcraft pictures.

The announcement of D. W. Griffith's affiliation with Artcraft only preceded the new announcement by a few weeks. Mr. Griffith will return to this country from England shortly and will immediately work upon the first of his six productions to be distributed through Artcraft.

Geraldine Farrar, whose "Joan, the Woman," staged by Cecil B. De Mille, marked another advance in photoplay art, will appear in two subjects for Artcraft release. Among America's most popular stars of the opera, Miss Farrar has duplicated her wonderful success of the stage on the screen. Mr. De Mille has already commenced plans for the initial Farrar Artcraft picture, which he will stage and upon which Miss Farrar will commence actual work shortly. In addition to this, Mr. De Mille will contribute four productions to Artcraft's schedule.

George M. Cohan, whose photoplay debut for Artcraft in "Broadway Jones" immediately established him among the favorites of the screen, will begin work on his second picture in the near future. The famous "Yankee Doodle Boy" will appear in two Artcraft pictures during the coming year.

The actual inauguration of the Paramount-Artcraft co-ordinate booking policy, as a result of the taking over of Artcraft by the Famous Players-Lasky Corporation on Aug. 1, will also mark the first anniversary of the Artcraft Pictures Corporation. At this time it is promised Artcraft will have completed additional plans that are expected to arouse interest.

Tandy Not in Triangle Move

To clear any misunderstanding arising from the news that S. A. Lynch, of Atlanta, had become president of Triangle, it is announced that C. E. Tandy, associated with Mr. Lynch in his Southern enterprises, is not concerned in the Triangle move. The confusion arose over the use of the phrase, "Tandy and Lynch," though no such firm exists. Mr. Tandy is a director in the S. A. Lynch Enterprises, Inc., which has exclusive management contracts for Paramount and Artcraft in the Southern country, and will continue to devote his energies to that work.

Film Man Active in New Patriotic Movement

R. V. Rothermel, of Filmcraft Corporation, 220 W. 42nd street, New York City, has been selected as chairman of the 19th Congressional District branch of the Patriotic Service League, recently organized under the supervision of and at the suggestion of Prof. Ellery C. Stowell, of Columbia University.

The purpose of the league is to serve the Government in any way possible in its present struggle. The organization is now in its infancy but it is planned to have its influence felt throughout the country. The motion picture theatre, it plans to have serve as a medium through which its intentions may reach the public and Mr. Rothermel says that he expects the motion picture field to play an important part in its activities.

This movement if carried throughout the country should prove of vast importance and assistance to the Government and it presents a true spirit of patriotism which will no doubt be greatly assisted in many ways by the motion picture industry.

Beecroft Goes Abroad

Chester Beecroft sailed from New York this week in the interests of his film export business. He expects to visit England, France, Scandinavia and Russia during a ten-week tour placing productions he is now handling and cementing relations to further strengthen his outlet on the European film market for the future.

The productions Mr. Beecroft has been commissioned to sell include the product of the biggest manufacturers in the business.

Roosevelt to Attend "Womanhood" Showing at Patriotic Eve

Former President Theodore Roosevelt will be the guest at a "patriotic evening" given under the auspices of the Red Cross Society at the Lyric theatre, Oyster Bay, on the evening of June 18.

Knowing the interest Colonel Roosevelt takes in motion pictures, Miss Elizabeth F. Swann, who has charge of the affair, has arranged with V-L-S-E for a showing of "Womanhood, the Glory of the Nation," during the evening.

Mayfair Co. Working on "Persuasive Peggy"

M. A. Schlesinger, president of the Mayfair Film Corporation, and his company of Mayfair artists, are at present in the country, where a majority of the exterior scenes for Mayfair's first production, "Persuasive Peggy" are being taken.

Nothing is being left undone by Mr. Schlesinger in his determination that "Persuasive Peggy" shall be heralded as one of the "first line" productions of the season, and one which will reap substantial profits for both state rights buyers and exhibitors as well.

Charles J. Brabin is in charge of the direction of Peggy Hyland, while "Bill" Davidson is playing opposite her.

The story, by Maravene Thompson, has appeared serially in McClure's Magazine and is now running in the foremost newspapers.

Big Japanese Film to Have National Ad Campaign

Announcement is made by the America-Japan Film Company, 15 William street, New York City, that their 10,000-foot film, "The Land of the Rising Sun," is to be released as a ten-episode serial picture with a nationalized advertising campaign by the Hesser Publicity Bureau to back it up.

J. B. Millett, the creator and director general of the enterprise, has been known as an authority on Japanese matters for a generation, and has written many of the most delightful novels on the land of the cherry blossom and eternal loveliness. On his recent film-making expedition to Japan his attitude was entirely different from that of most people who start such an enterprise. He wanted to show the human side of Japan in all its quaintness and charm, and his ideal was to make a picture that, while treating of a nation, its customs and its people, could not in any sense be called a "scenic," "travel," or "educational" film.

100 Fox Features Released on Weekly Policy

In sending forth "The Broadway Sport" to its thousands of motion picture exhibitors and its great public Fox Film Corporation celebrates the release of its one hundredth photoplay feature since its adoption of the weekly release policy on Sept. 6, 1915.

At the time of the weekly release policy's inception by Fox Film Corporation the company had approximately a half-dozen directors and an equal number of stars. Since then Mr. Fox has increased his directorial staff steadily until he has gathered together thirteen well-known filmmakers for his photodramatic subjects alone.

King-Bees in Far East

David Howell, the Australian buyer of motion pictures, who recently returned from an extended trip in the Far East, where he made an exhaustive study of conditions, has again left New York on a second visit to the same territory, which includes Java, Sumatra, the Malay Archipelago, China, Japan, India—the Asiatic Orient in fact.

On this occasion Mr. Howell carries with him the first three King-Bee Comedies, "Back Stage," "The Hero," and "Dough-Nuts," which he will introduce to exhibitors in the countries named.

Apollo Abolishes Special Trade Showings

Harry Raver, president of Apollo Pictures, Inc., announces that in future there will be no special press showings of his pictures. The critics will be notified of the date of their appearance at Loew's New York theatre, Broadway and Forty-fifth street, where they will be shown regularly.

"The Mystic Hour," the Apollo-Art Drama, starring Alma Hanlon, will be the first picture to be shown in the new way.

Texas Convention Postponed

The meeting of Texas exhibitors, scheduled for June 12 and 13 at Galveston, has been postponed until July 9 and 10.

"Lincoln Cycle" to Have a Long Broadway Run

Speculation as to how New York critics and the public would receive a radically different picture creation, such as is Benjamin Chapin's "Lincoln Cycle" was effectively answered during the week's showing to capacity houses at the Strand theatre. There were no vacant seats at any performance according to report.

Early last week arrangements were made to lease the Globe theatre for an indefinite run which started Sunday, June 3, where the entire "Lincoln Cycle" comprised of the four distinct features, "My Mother," "My Father," "Myself," and "The Call to Arms," which make up one master production, will be shown.

Rowland Sizes Up State Rights Market

Richard A. Rowland, president of the Metro Corporation, in a recent interview regarding film conditions, declared to a MOTION PICTURE NEWS representative:

"The state rights market is reaching the stage that it previously occupied. The idea was all right and could have been developed if it had not been abused. The difficulty seems to have been, to speak plain English, that the state rights picture man wanted to get his money quick and had to catch a sucker to do it. A large number of these state rights plays are based on the sex problem and they have been a distinct enemy to the picture business with the public. I do not mean to include all state rights pictures in this category, because there have been and now are several responsible men in this end of the business, but the wildcat opportunists apparently have killed the goose that laid the golden egg."

"Alma, Where Do You Live?" on State Right Basis

Interest has been aroused by the announcement that "Alma, Where Do You Live?" one of the really big stage successes, is to be seen as a photoplay. Ruth McTammany will have the lead in the seven-reel feature which is directed by Harold Clarendon.

"Alma" will be offered on state rights basis as soon as the nationalized publicity campaign, now being devised by Captain Hesser, of the Hesser Publicity Bureau, is completed.

"Who's Your Daughter?"

The abundance of photoplays beginning with the words "Who's" and "Where's" caused the MOTION PICTURE NEWS editorial man who handled the article last week on "Who's Your Neighbor?" to miscorrectly call the film, "Who's Your Daughter?" The Master Drama Features producers of "Who's Your Neighbor?" desire to have the misunderstanding cleared up.

Sherman Elliott Office Is Not in New York

Edward Nern, president of the Sherman Elliott Company, begs to announce that his concern has no office in New York, nor has it any representative there, and that the only office possessed by Sherman Elliott is at 854 McKnight Bldg., Minneapolis.

"Hate" Is Ready for Showing

"HATE" is the name of a seven-reel feature drama, which the Fairmount Film Corporation, of Philadelphia, will put on the market during the early part of June. The picture is said to answer the demand of exhibitors for stories involving a vital problem of momentary interest. The story has for its theme the mysterious workings of pre-natal influence on the human soul, a subject which has been occupying the attention of medical scientists and sociologists for years. Walter R. Stahl, who directed the production, is in New York making the final arrangements for giving the picture its New York premiere.

The story was written by J. Walter Meade, a Southern newspaper and magazine writer, and is based on an actual life tragedy which stirred Boston and other cities of the North and East several years ago. The action revolves around a young woman of the lower strata of society, untaught and unguided, who plans to kill her derelict lover. After the birth of her child she learns to love the man who offered her sympathy in the dark hours of her misery, and just at the time she is beginning to realize the happiness she longed for, she notes in her son the growth of evil tendencies which were the result of pre-natal influences. The climax is said to drive home the truth of the old adage that the sins of the parents shall be visited upon the children.

Director Stahl selected his cast of players with the idea uppermost of selecting people to fit the characters, rather than to make the parts conform to the players.

Engage Players for One Picture Only, Backer Plan

George Backer, president of the George Backer Film Corporation, whose products are being marketed through the M. H. Hoffman, Inc., has announced his intention of engaging players only for individual productions, and not on contract.

Hoffman, who was interviewed on the subject, stated that both Backer's and his idea was that by this method a tremendous waste would be eliminated, caused by having to pay salaries to players under contract when not working, and as under the ruling that all Foursquare Pictures (as the product which is being marketed through M. H. Hoffman is called) must be up to an unusually high standard, much time must necessarily be consumed in preparation, during which no use could be made of contract players.

The first Geo. Backer production—the "Sin Woman"—is now being booked, and exhibitors are reporting excellent results. The second Geo. Backer offering—which is not yet named—will be ready soon.

Rural Drama for State Rights

Robt. Russell, president of the Monarch Photo Play Company, has decided to dispose of the territorial right of the rural comedy-drama, "Common Sense Brackett," and has appointed Hiller and Wilk, with offices at the Longacre Building, Forty-second street and Broadway, New York, as the sole selling agents. "Common Sense Brackett" is a drama of New England life.

Industry in Northwest Reported in Fine Shape

W. K. Howard, Manager of Minneapolis V-L-S-E Branch, Tells of Conditions "Chain Ownership" Has Had No Deterrent Effect at All

CONTRADICTING current reports that the motion picture industry in Minneapolis and the Northwest was generally depressed, W. K. Howard, manager of the Minneapolis branch of V-L-S-E., on a flying trip to the home office last week, reported general conditions in his territory better than they have been for some time. This report may be taken in part as an outgrowth of the strong movement for a permanent get-together organization, instituted by Fred Herrington, national organizer, on his recent visit to the Northwest.

Quite a number of theatres are closing, according to Mr. Howard, but in nearly every case this is due rather on account of lack of necessity for motion picture houses in particular localities than any lack of interest on the part of the public.

"In the Northwest," said Mr. Howard, "the business appears to be finding itself. The period of disorganization has run its course, and the reconstruction period is well started. Successful exhibitors are adding to their theatre holdings, while the unsuccessful houses are closing.

"As a sample of what this reconstruction is doing, the big downtown theatres in Minneapolis now are controlled by one firm. Recently this firm took over the Lyric theatre, formerly controlled by the Elliott-Sherman Company. Contrary to the expectation of many persons, this single control of several houses is not having the deterrent effect on the business as predicted by many of the producers. The great majority of the chain theatre owners appreciate that, because they are monopolists in a way, they cannot afford to try to force inferior pictures on the public.

"It is a fact that the chain house owners sometimes expect a cheaper film service because they rent for several theatres, but even in this I have found them extremely reasonable, and have obtained regular list prices for all of Greater Vitagraph's product. This is made possible by the fact that V-L-S-E. selling plans consider each theatre as a distinct unit, thereby giving the one-man house an equal chance."

E. I. S. Representative on Industrial Picture

Camilla Donworth Addresses St. Louis Advertising Convention on Value of Industrial Film and Methods of Making and Presentation

The value of the industrial motion picture and the ways and means of making and presentation were subjects taken up in an address delivered before the St. Louis Associated Advertising Convention June 4 by Camilla Donworth, of the E. I. S. Motion Picture Corporation, who attended the meeting as a member of the Women's Conference, which is part of the Advertising Clubs of the World.

"That the industrial motion picture is of vital importance to the manufacturer who is marketing any article nationally is an established fact. This picture must be educational and instructive, and to obtain the very best results should be the dignified representative of that manufacturer, speaking for him and his methods in the same manner that his sales manager would talk were he to address an audience.

"The distribution is a matter to be considered before the scenario is written at all. Companies which specialize on these sort of pictures are equipped with valuable data regarding distribution. The first thing that comes into a manufacturer's mind is theatre distribution, and I tell you frankly that while this is tremendously valuable, many industrial corporations find their best results obtained from other sources.

"There are in the United States over 3,000 halls equipped with motion picture projection machines and operators. These halls can be hired for nominal fees. Many manufacturers, such as the Alpha Portland Cement Company, Pyrene Manufacturing Company, and several others that I might mention find it advisable to send their reels to the dealers, making no charge for the reel, and supplying also free of charge a trailer giving the dealer's name and address. The dealer makes arrangements with his local theatre to run the picture to an invited audience."

Opposition Halts Pennsylvania Legislators

Popular Indoor Sport of Law Makers in Playing with Picture Bills Hits Snag—Age Limit Bill May Be Given Further Concessions

Representative Jefferson W. Smith, author of the bill before the Pennsylvania Legislature fixing an age limit for children attending motion picture theatres, who already had agreed to cut down the limit as prescribed in his measure from 16 to 10 years, has let it be known further that he is willing to lift the age limit entirely when applied to theatres located in summer trolley parks.

This further concession was announced on May 29, the day on which it was proposed to have a public hearing on the bill. The hearing, however, was postponed, and it is probable that it will not now be held until June 6 to 7.

This postponement, it is understood, was made at the request of Maurice J. Speiser, of Philadelphia, counsel for the exhibitors of that city, who has been in Harrisburg most of the session fighting against the passage of the Smith measure. It is understood the theatre interests are determined to fight the ten years provision just as vigorously as they have been fighting the plan to make the age limit for children 16 years.

Of the bills proposing to impose taxes on the motion picture industry now before the Pennsylvania Legislature the George Plummer Baker bill is meeting with increasingly vigorous opposition. It places a 2 per cent. tax on gross earnings of all motion picture and theatrical corporations.

WITH THE EXHIBITOR

Big Entertainment for Louisiana Theatre Men

July 4 Set for Gathering of State Picture Representatives in New Orleans Committees Appointed to Work Out the Plans

AT a recent meeting of the Exhibitors' League of Louisiana, held at New Orleans, it was decided to make July 4 a big day for the show managers in the state, and every one will be invited to visit New Orleans on that date and be entertained by the M. P. E. L.

Finance Committee: E. V. Richards, chairman, Nathan Sobel of the Washington and Morris Baer of the Napoleon.

Entertainment Committee: Mr. Tansey, Folly theatre, Algiers, chairman, Ross Hardenbrook of the Royal theatre and Mr. Mars of Mars theatre.

Publicity Committee: B. F. Brennan, Iberville theatre, chairman, Mr. Jacobs of the Poplar theatre, and J. Brunet of the Harlequin.

Invitation Committee: Nathan Ehrlich, Isis theatre, chairman; J. Alsini, Famous theatre, and B. Kern, Happy Hour theatre.

The Saenger Amusement Company, through E. V. Richards, donated $50 toward the fund to entertain the visitors, and all members present donated to the fund. Up to date there has been over $1,000 subscribed, and the different committees are hard at work arranging entertainments for the visiting managers.

Part of the program will consist of an automobile ride all over the city; a dinner at one of the local hotels; passes to all local theatres and a moving picture taken of all the visitors as well as the members of the local organization.

The local F.I.L.M. Club will assist the exhibitors in entertaining the managers, and have several surprises in store for them when they reach this city for the convention.

Iowa Judge Rules Sunday Opening Is Legal

Municipal Judge Joseph Meyers of Des Moines Decides That Sunday Pictures Are Not Violations of the Law

MUNICIPAL JUDGE JOSEPH MEYERS of Des Moines, Iowa, in ruling upon the cases of exhibitors brought before him for alleged violation of the Iowa Blue Laws, has passed down judgment in which he takes a favorable stand upon the Sunday opening of motion picture shows.

Several score of exhibitors throughout the state were arrested last Sunday on a charge of violating the Sunday closing law—old "Blue Laws" that have been unenforced for the last seventy years. With very few exceptions the cases were all continued until word was received from Des Moines, the state capital.

The Des Moines arrests, made one week before the others, were test cases. Police and county judges throughout the state have been awaiting the Des Moines ruling before penalizing those arrested in their jurisdiction.

In nearly every Iowa town the picture shows remained open on Sunday, but the exhibitors were served with summons to appear in court the next day and answer to the charge of violating the law. Barney Gilinsky of the Strand, Louis Marcus of the Majestic, William Roper of the Roper, and Mrs. Nicholas Amos of the Nicholas appeared in the Council Bluffs police court Monday morning, led by a lawyer, who had their cases postponed. All over the state similar proceedings were reported.

Attorney General Havner last winter went before the state legislature with a bill he wanted passed. It gave local option to towns of 2,500 or over to decide whether they wanted motion picture theatres. All towns under that population were to close their theatres forthwith. The legislature refused to pass the bill. Then Mr. Havner declared he would enforce the long unused "Blue Laws" unless his proposed bill was passed. The legislature refused to act.

Priest Praises "The Crisis"

Twenty girls from St. Joseph's Academy, Louisville, Ky., attended a performance of "The Crisis," under the chaperonage of the Rev. Father Murphy at a recent showing. Though not kindly disposed to pictures in the past, Father Murphy declared himself and the girls delighted with the picture.



Manager H. W. Pickering of the Strand, Salt Lake City, Utah

ON THE FIRING LINE

Price raised to ten cents and "business rotten" as a result, is the report of DR. L. K. HIRSHBERG, DREAM THEATRE, BALTIMORE, MD., which CHANGES programs every day. Douglas Fairbanks is his pick of the stars. Is going to stick to the new price.

From BATTLE CREEK, IOWA, comes the news that the past Winter has been the worst season in six years at the LUNA THEATRE, J. D. WARNER, manager. Louise Lovely, Ella Hall, and Baby Osborne are popular in the order named. Serials are not liked.

R. B. WRIGHT, MULVANE, KAS., manages the LINDEL THEATRE. "Liberty" is the best drawing card he has run since he took over the management of this house last February. He paid a big price for the Castles in "The Whirl of Life," and runs other pictures "on the side." Says the Castle picture was not worth the price charged.

Pathe's "Shine Girl" and "World and the Woman" are the greatest pictures he has seen lately, says P. C. SMITH, IDEAL THEATRE, CLANTON, ALA., and business is good. Perhaps this is because he also "cooperates with the ladies' clubs and schools with appropriate pictures."

The SI-NON THEATRE, DEMOPOLIS, ALA., HARRY SIMON, manager, says his people enjoy Sennett comedies, but "couldn't draw six people with a Chaplin." After Marguerite Clark, Clara Kimball Young, Pauline Frederick, Vivian Martin and Douglas Fairbanks draw the best. Says, Paramount has shown a slump for several months, and he can't get either reels in good condition or satisfactory advertising service from Triangle local exchange, though Triangle pictures are good. A five-reeler often runs about three and a half reels when it reaches him.

When high water does not delay his films, Manager R. H. MORRIS OF ELK RIVER, IDAHO, can find nothing to kick about. Marguerite Clark, Douglas Fairbanks and Wm. S. Hart get the money for him. "Miss George Washington" went big. Business is fair, with two Paramounts, two Triangles, Universal serial and weekly and comedies as his program. "Nothing doing" with juvenile programs.

Barney Hatke, Sabetha, Kas., a little town of 1,700, is using every standard feature service with "big stuff" on Wednesday only. Regular admission ten cents, varying price on the extra attractions, according to rental cost. He tries to make the attractions always worth whatever the charge is, and hopes his patrons appreciate his policy of never varying the price except on Wednesdays.

Herrington's Organization Plea Strikes Fertile Ground

National Organizer Has Aroused Exhibitors on First Portion of Tour; Finds Stand Pat Attitude of National League Is Deplored, and Big Change Appears to Be Due

HE exhibitors of the country know that organization is a necessity. They feel, however, that the national body as now composed has not produced the results that were expected."

"There is too much selfishness—lack of faith—'do the other fellow spirit' predominant among the theatre owners and managers."

"If exhibitors will give more time to their own business, and less to that of their competitor, fifty per cent. of the imaginary evils will disappear."

Back from his trip through the Northwest, Middle West and South, Fred J. Herrington, national organizer, who has left a trail of wholesome truths, better understanding, and organizations of exhibitors behind him, voiced these salient opinions.

Mr. Herrington was in New York last week in the interests of the Pennsylvania State Convention, which will be held in Philadelphia, June 25, 26 and 27. The enlistment of his aid in promoting this gathering had brought him from his home in Pittsburgh, where he had gone following his months' swing around the country.

Since April 25, when the national organizer left for Cleveland on the first lap of his tour, reports have come from the various cities visited of the intensified efforts put forth by him with most satisfying results among the wide-awake exhibitors.

At Cleveland, a most enthusiastic audience heard his plea for better organization and support of the National Association. By unanimous voice the exhibitors in the sixth city expressed their recognition of the necessity of having a powerful and united body, by voting to give their support to the National League.

"Turmoil, disturbance, and a house divided against itself is the condition in Chicago," was the summing up of the situation in the Windy City, as found by Mr. Herrington in a brief visit. From there he went to Des Moines, Iowa.

"I arrived on the evening of the meeting, which, however, was not held as scheduled, but delayed for two days," said Mr. Herrington of this visit. "Attendance was not what was expected, but those present were most enthusiastic. There was no false note in their declaration that in the near future Iowa would be in the front on organization. While there I met Mr. Brown, a pioneer member of the Exhibitors League, and former national vice-president from Iowa. He volunteered his services to place the state where it ought to be in the national body.

"In Minneapolis I attended the three-day convention, and feel it would be useless to say anything of the assembly of the Northwesterners, as all told it reflects an enormous amount of credit on the officers and workers there.

"The exhibitors had arranged a special meeting in Milwaukee when I arrived, and an invitation was extended me to stop over and address it. There was a big gathering, considering the short notice given, sixty being present, and the enthusiasm manifested was proportionate. I want to say the reception tendered me was most gratifying, and I was made to feel I was at home. The result was similar to that in Cleveland, the theatre men declaring their intention of getting back in line in the interests of a nation-wide organization. Best of all, they meant what they said."

In St. Louis came one of the high spots of the trip—the grant of a charter to the exhibitors for the state of Missouri. Mr. Herrington is warm in giving credit for the rousing meeting there to Mr. Mogler and Mr. Pesemuzaglau, leading exhibitors. From St. Louis, after the gratifying reception accorded his message, Mr. Herrington wired Mr. Newman of the Royal theatre, Kansas City.

It must be remembered that in the western portion of Missouri there is no remnant or semblance of organization. In view of this the efforts put forth by the exhibitors, the sincerity displayed and the hopeful results attained, are considered by Mr. Herrington to make a bright page on the record of his tour.

Following is the tentative itinerary of the tour of National Organizer Fred J. Herrington for June.

Mr. Herrington will endeavor as far as possible to fill in any vacant dates with visits to cities not listed.

Any individual or state organization desiring the presence of Mr. Herrington on unfilled dates may wire Motion Picture News, and we will wire to Mr. Herrington.

June 4- 5 Wichita, Kansas.
June 5- 6 Oklahoma City, Oklahoma.
June 12-14 Galveston, Texas.
June 15-16 New Orleans, La.
June 16-17 Jackson, Miss.
June 18-20 Memphis, Tenn.
June 21-22 St. Louis, Mo.
June 24 Wheeling, W. Va.
June 25-27 Philadelphia, Pa.

"There may have been larger numbers in attendance in other cities," he said, "but nowhere did I meet a more enthusiastic and determined set of exhibitors than in Kansas City."

Memphis, Tenn., repeated the rousing welcome and quick understanding of the message brought by Mr. Herrington that had been met with in other cities. To Mr. Meldravy of the Majestic theatre, and a number of other prominent exhibitors who combined to make the organizer's visit a notable and successful one, is accorded the credit.

Of his stop in Louisville Mr. Herrington had this to say:

"I feel that in the near future the situation in Louisville will clarify itself to the advantage of exhibitors there and throughout Kentucky. I was there during Derby Week, when one can hear or see nothing but horses and horse racing. Yet I was surprised to find the spirit for organization—a spirit that has been for the most part dormant, but that is still much alive, and will shortly be vigorous and compelling."

There was no meeting arranged in Cincinnati, but nevertheless Mr. Herrington's message reached home where it would do the most good. The officers of the exhibitors organization of the Chamber of Commerce, headed by John J. Huss, treasurer, and a number of the theatre men, including Charles Wegel, spared no efforts to aid the work of the national organizer. Of his visit here Mr. Herrington is most enthusiastic:

"I talked with many of the exhibitors," he said. "It now looks possible for the first time in three years that there will be a united organization in the Buckeye state."

A short visit to Pittsburgh was followed by a trip to Richmond. As a fitting close to this part of his tour, the exhibitors during Mr. Herrington's visit formed a state organization, which he declares will be a credit not only locally but nationally.

Throughout his entire trip Mr. Herrington closely observed conditions among the exhibitors. He found a depressed condition general, due, he states, to the fact that the theatre men know they "are here today, but we don't know where we will be tomorrow."

There is not the slightest doubt, judging from his observations, that the exhibitors will change the working methods of the National League, as now composed. A general feeling prevails through the country, he declares, that the organization in its present condition is not satisfactory and does not produce results—hence is lamentably lacking in force and purpose.

"I have made it a point in all my addresses to tell the exhibitor that if the organization is not what it should be, it is the fault of their not getting in to give us one that is better. As I said before much of the exhibitor's troubles is due to his own selfishness."

LIVE WIRE EXHIBITORS

Hot from the Mutual Griddle

The Mutual office calls to our attention a number of ingenious ideas that exhibitors are hatching, who show "The Railroad Raiders," the latest Mutual-Signal "photo novel."

P. G. Cameron, Crystal theatre, Dallas, Tex., sent all railroad employees in his region passes for the opening number of the serial.

O. J. Meister, manager of the White house theatre, Milwaukee, Wis., borrowed a suit case enough switch from the St. Paul road and decorated his lobby with it.

Mutual urges exhibitors to be on the lookout for local helps from the railroads.





There is nothing fancy or dazzling about these two two-column newspaper advertisements. The rules and the neat typographical arrangement, with the happy choice of white space make a dignified and effective appeal.

These are two of the most pleasing newspaper advertisements that any exhibitor has given us the privilege to examine for a long while. Shea's Hippodrome (Buffalo) seems to be an up-and-coming institution.

SPARKS OF GENIUS

TEAR a page advertisement out of MOTION PICTURE NEWS and reproduce it for your own advertising! That's what Manager Kreuger of the Franklin theatre, Oakland, Cal., did. He couldn't improve upon the advertisement except by painting his name in the corner. Look over the ads now and try it yourself.

* * *

MANAGER SAMUEL PINANSKI of the Modern theatre, Boston, has just created an innovation for his patrons in the shape of a baseball schedule printed in his own print shop at the Modern. The card contains both the American and National League ball games played, both in and out of the city. On the reverse side is the theatre advertisement. This is only one of the many novel features made up on the Modern print presses.

* * *

C. D. BUSS, who manages the Third Street theatre, Easton, Pa., got in touch with the American Chicle Company, when he found that the Artcraft Picture, "Broadway Jones" had something to do with chewing gum. The American Chicle Company obliged him with hundreds of small packages of gum which he gave away free in the lobby at showtime. As a return courtesy, Manager Buss ran a slide setting forth the merits of American Chicle.

* * *

THE real live wire exhibitor always takes prompt advtange of events in the day's news, twisting them, if he can, to apply to whatever productions he is playing. Charles Decker, proprietor of the Majestic theatre, Grand Junction, Colo., dressed up a float to advertise the Selznick play "Panthea," allowing his imagination to "dope out" Russian hunting costumes. It attracted attention, comment—and patrons.

* * *

F. A. RUSSELL of the Windsor theatre, Hampton, Iowa, publishes a newsy sheet in place of a program and calls it "Windsor Theatre Winds." While not as compact as the folded program it is a departure from the accepted rule. It measures about 12 by 12 inches, and contains cuts of stars, casts, synopses. Each "Wind" is numbered. Every week, certain numbers are posted in plain view at the box office. Holders of lucky numbers are admitted free.

Marie Gets the Business

Pueblo, Col., is witnessing the rebirth of the "Good morning, have you used Pear's soap?" idea, only "The Great Secret" is benefiting. Shortly after the telephone became a habit, the Pear's soap people called up folks and asked them that. It was good advertising.

Out in Pueblo, the telephone will jingle, say, in Mrs. Smith's boudoir. Then comes a girlish voice.

"This is Marie," it says, "I thought maybe you'd like to know what Francis X. does this week."

"Oh, yes, Marie," says Mrs. Smith.

"Well," gurgles Marie's musical voice, "he pulls the most *beautiful* rescue. He gets the heroine away from robbers—and—and everything! Oh, Mrs. Smith, it's just grand!"

And then Marie goes ahead and tells just enough about the "*beautiful* rescue" to get Mrs. Smith aroused.

"Marie" is a professional booster for Pueblo's Princess theatre. In the four months she has been employed Marie has compiled a long list of names. She has them classified into those who love thrillers, gentle dramas or bounding comedies, etc.

It is surprising how many people not only listen to her but who actually call her up.

The plan was originated by Ward C. Robertson, the Princess's manager. The telephone costs $6 a month, and Marie's salary makes the outlay about $50 altogether.



Manager Kreuger of Oakland's Franklin theatre, saw a chance to advertise cheaply and strikingly by tearing a page out of MOTION PICTURE NEWS *and reproducing it. The result is shown above. The ad made an excellent three column newspaper cut.*



This sign lured more than one hesitating ticket buyer into the Pitt theatre, Pittsburgh, to see "Joan the Woman." The statue is over thirty-six feet in height and could be seen for blocks. Unlike a great many of the "Joan the Woman" advertising stunts, this has the virtue of being dignified.

Fox Urges White Space

The Fox press bureau in a series of advertisements for the use of exhibitors in newspaper advertising, tacitly admits that

Her Veiled Past

Comes to light and the man who had befriended her, had taken her into his home and married her finally is driven away.

WILLIAM FOX

PRESENTS HIS NEW

R. A. WALSH

PRODUCTION

"THE SILENT LIE"

Story by Larry Evans

the appealing advertisement makes generous use of white space.

Through a campaign of several years, the Fox publicity bureau has emphasized the box office value of the name William A. Fox.

The exhibitor will never shoot wild in any advertisement when he links up the name of a well-known producer with his theatre.

What City, Please?

Sometimes when we receive programs from exhibitors we are unfortunate enough to mislay or discard the envelopes in which they are mailed. At this moment, by actual count, there are, in our basket, seventeen programs, all worth commenting upon; but not a one of them bears the name of the city from which they came.

Picture Postals Stimulate Interest

Manager Ike Berney, Pastime theatre, Lewiston, Pa., has a hard working mailing list. He has discovered lately that the mailing list produces best results when he sends colored postcards of well-known stars.

For example, one of the cards bears a portrait of Beverly Bayne. On the reverse side is an alluring invitation, signed by Miss Bayne, as follows:

"Every Monday for fifteen weeks I will be at the Pastime in 'The Great Secret.' I hope to see you there."

THE ABILITY TO RECOGNIZE A LIVE-WIRE IDEA WHEN YOU SEE IT

¶ E. L. Turner, manager Queen Theatre, Palestine, Tex., read the article in the May 26 issue on "Don't Feed the Snakes," and immediately used the idea with rapid-fire results.

¶ "We are attracting the attention of both old and young," says the alive Mr. Turner.

Chaplin a la Mode

Charlie Caplin has just received a letter from a correspondent living in Cairo, in which the writer speaks of the extraordinary translations of both French and English, that manage to find their way into public announcements in Egypt.

The following is an excerpt from an Anglo-Egyptian picture theatre program:

"Sensationing Comical
Charlot in
"THE VAGABOND"
Great comedy, in two parts, of a poignancy interest, assisting with anguish at the terrible peripeties of a young girl, falling in hand, of Bohemian bandits. Pictures of this film are celicious, being taken at fir trees and mountain's of California.
Great success
Comic Silly laughter"

For Wife Beaters and Such

Edward C. Klapp, managing the Regent, Lyceum and Rialto theatres, New Amsterdam, N. Y., applies severe treatment to men who attend his theatres without their wives. The conscience stricken husbands responded with alacrity.

Mr. Klapp's method, which any theatre manager can apply, consists simply of distributing small envelopes among the unattended husbands. The envelopes contain this striking message:

I DARE YOU TO HAND THIS TO YOUR WIFE!

Investigation proved that nearly every guilty husband took the envelope home, carefully refraining from opening it, just to show that he wasn't as curious as the female of the species, and handed it over to his wife.

Friend wife found this loving message within:

Dear Wife: I confess that I have been very neglectful of late. It's about time I took you out for an evening's entertainment. Let's go to the Regent theatre tomorrow night and see E. H. Sothern in "The Man of Mystery." What do you say?

Your Loving Hubby.

This simple little message is said to have gained Manager Klapp much business.

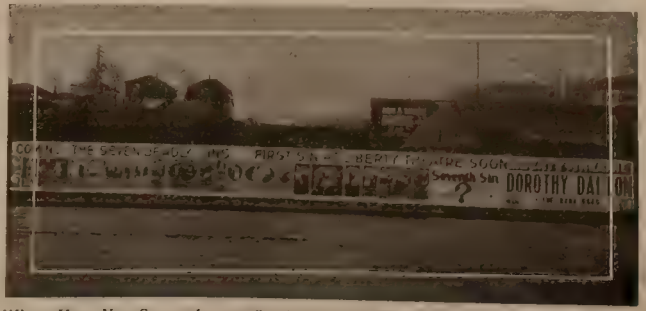
An Athletic Comedy

Bloomers and middies, track suits, punching bags, foils, traveling rings, horizontal bars and bowling alleys are very much in evidence in "Flirting with Danger," the Mutual-Vogue release for May 26.

Many of the scenes are laid in a gymnasium and show the girls and men taking their various exercises. A quarrel between the owner of the gymnasium and his rival ends in a deep laid plot in which the bowling balls are filled with dynamite and the gymnasium wrecked.

* * *

To give "Maternity," Alice Brady's latest Brady-World release, a flying start at the Strand, Seattle, Manager W. H. Smythe ran this advertisement in the newspapers: Wanted, 500 photos of the babies of Seattle. Free admission to the mothers who comply with this request up to Saturday night, May 12, and prizes to 15 of the prettiest. The picture opened on Mother's Day to fine business.



Where Have You Seen a Longer Single Billboard Display? Liberty, Seattle, Seattle, Did This. A Big Flash all in Different Colors

Ready-Made Ad-Talks

"The Field of Honor," Story of War and Cowardice Louise Lovely in Strong Role

(Universal Five Reel Production)

Brand Whitlock, United States Minister to Belgium, wrote "The Field of Honor" the next Butterfly picture to be shown at the ——— theatre. It is a story of the Civil War period. Allen Holubar and Louise Lovely are featured. Wade Clayton is graduated from West Point prior to the war. He settles as a lawyer in an Ohio town. He meets Laura Sheldon. Her mother is opposed to her marrying him because his parents are Southerners. George Barring, a native of Ohio is, favored by the mother of the girl. Clayton goes to the county seat to try an important case and when he returns Laura and Barring are married. War is declared and Clayton raises a company. After much persuasion Barring joins the company and is promoted to a commissioned officer by Clayton, but his cowardice comes out and he is shot at and supposedly killed by one of his men. He is left for dead. After the war Clayton returns to his home in Ohio, renews his friendship with Laura and is about to marry her when Barring returns but shoots himself when he learns that Clayton has told Laura that he died a hero. "The Field of Honor" is full of action and every scene means renewed interest. It is a timely story told with a genuine heart interest.

"The Field of Honor" will be shown at the ——— theatre on ——— of ——— week.

"The Question" Is Answered by Alice Joyce and Harry Morey Human Story

(Biograph Five Reel Production)

"The Question" is the latest picture in which Harry Morey and Alice Joyce are co-starred. It is a moral question and the manner in which it is solved leaves no room to doubt that the moral law is elastic for those who are victims of circumstance. Harry Morey has the role of a young chemist and is assistant to a very noted chemist whose one desire is to perfect a serum the receipt for which he has been long striving. He fearing that he may die with the formula incomplete, makes his will and leaves his fortune to his assistant providing he doesn't marry, for he wishes his assistant to devote all his time to experimentation. The young chemist loves Martha (Alice Joyce) and when she learns that she must wait until the formula is found before they marry, it is decided to cast aside convention and live together. Their reputation is lost. The old chemist finally sees matters in their true light, his will is changed and the couple are married. "The Question" tells a story in a dramatic manner. With Alice Joyce and Harry Morey is a strong supporting cast including Charles Kent, Amy Remley, Gladden James and Ed. Davis.

Alice Joyce and Harry Morey will be seen in "The Question" at the ——— theatre on ——— of ——— week.

Sessue Hayakawa in "The Jaguar's Claws" Protege of Geraldine Farrar, in Strong Cast

(Paramount Five Reel Production)

Sessue Hayakawa is this time featured in "The Jaguar's Claws," a story of restless Mexico. It is full of action and moves swiftly. There is contained a varied interest for all as can be well understood when it is said that the Japanese actor has in his support, Fritzi Brunette, the popular young actress; Tom Moore, who was recently seen in support of Mae Murray in "The Primrose Ring"; Marjorie Daw, who is only sixteen and a protege of Geraldine Farrar; Tom Forman, a juvenile star, and Mabel Van Buren, who has been seen often in supporting roles. Sessue Hayakawa has the role of El Jaguar, a Mexican bandit; Tom Moore that of Phil Jordan, who goes into Mexico with his sister Nancy (Marjorie Daw) to superintend an oil field. Before leaving Phil marries Beth (Fritzi Brunette). The bandit sees Phil's sister and determines to have her for his own. He steals Phil's wife instead and holds her as a hostage until Phil delivers to him his sister. What happens? The bandit doesn't win his point but there is plenty of excitement intervenes before he is persuaded that he is wrong. A fight ensues—a hat fight and Tom Moore is Irish. There are also a hundred or more typical cowboys who liven things up a bit when Sessue Hayakawa appears on the screen of the ——— theatre on ——— of ——— week in "A Jaguar's Claws."

Imperative!

Have You a Suggestion to Make?
This Department Is Yours.
We Want to Please You.
We Want This Department to Be the Medium Through Which Your Business Is Increased.
A Competent AD-MAN Is Working for You.
His Ideas May Not Be Yours. If Not Tell Us.

Vivian Martin "Give Becky a Chance" to Demonstrate Her Dancing Ability

(Paramount Five Reel Production)

Innocent deception is often the means to an end which is not at all agreeable to the one deceiving. It is natural, however, and what is natural is always entertaining if not practical. Becky Knight has the greatest gift and charm in the world—pretyl girlishness. But she is not content to rest on this laurel. She must be considered wealthy by her girl friends at boarding school and particularly by Tom Fielding, whom Becky loves and is loved in return. Who is Becky? Vivian Martin, the big-little dazzling star of the screen. Jack Holt, who has been seen to such good advantage opposite Pauline Frederick in some of her best pictures, is Tom Fielding. Becky is at boarding school as hinted before. She lives in Rosemere, a small village, and her parents are the owners of a country store. Becky never entertained the idea that Rosemere was such a well known place until she mentioned the fact that she lived there and immediately her friends thought they recognized a well known summer resort. And, of course, Becky was "summering." Then followed the innocent deception of Becky. Her friend Tom is a young doctor and while on a hunting excursion he is called to the bedside of a woman taken suddenly ill. She is Becky's mother. Now what happens? We said Becky was charming which is putting it mildly. A charming girl can accomplish wonders in the face of difficulties. Beck does it. And, by the way, do you know that Vivian Martin is a "cabaret" dancer. She is in "Giving Becky a Chance," her next picture.

Give Becky a chance to show you how much of a dancer she is at the ——— theatre on ——— of ——— week.

"Filling His Own Shoes" with Bryant Washburn Hazel Daly Assists Him

(K E S E Five Reel Production)

If you were left by will $1,500,000 with a stipulation therein contained to the effect that before accepting the bequest you would have to accept first the guardianship of the three beautiful daughters of a Turkish nobleman, what would you do? It is safe to assume that you would accept the bequest and that there would be no argument on the subject matter contained in the qualifying clause: to wit, the stipulation. But what would you do about Roxana, Rosa and Bulbul. Remember you are a shoe clerk, stranded in Paris, France. You join the Turkish forces and you rescue a wounded Turk who later dies. Then the aforesaid will is probated and you are the sole beneficiary. Bryant Washburn, who accomplished so much with a "dress suit" in "Skinner's Dress Suit," has decided what he would do and we will hear from him first. William Ruggles is his alias. Hazel Daly, who suggested the idea of the "dress suit," is not of the three Turkish girls, but she does love Ruggles. Her alias is Ruth Downing. And by the way—the title of the photoplay is "Filling His Own Shoes." "Skinner's Dress Suit," you have seen, but you haven't seen Ruggles "filling his own shoes." You wouldn't believe that a shoe salesman's experience would help matters in this condition but it does. Well, anyway, see Bryant Washburn and Hazel Daly in "Filling His Own Shoes" at the ——— theatre on ——— week.

Robert Warwick and Gail Kane in "The False Friend"—Three Stages in Life's Drama

(Peerless-World Five Reel Production)

Wealth, poverty, love and deceit are portrayed in "The False Friend," with two screen stars in strong roles—Robert Warwick and Gail Kane. There is a fascination about this photodrama which can not be adequately described in words. It is one of those subjects conveying a human interest which fails under an avalanche of descriptive adjectives. Its intense interest is so tightly wrapped around the characters portrayed that it is not subject to dissection. "Why," you will ask, "do we go further in the argument?" Because it is our desire to call to your attention, not the detailed value of it as a source of entertainment, but its importance as a lesson to all. If you would understand the delicate mechanism of machinery you would examine the subject of interest, not rely upon the descriptive picture which someone would frame in words. Therefore you are urged to see Robert Warwick and Gail Kane, two of the brightest stars on the screen, in this Peerless-World drama "A False Friend." If you are wealthy—there is a lesson for you. If you are poverty stricken, there is a lesson for you, and if you have been deceived or are the deceiver, there is a lesson for you. The ——— theatre will present Robert Warwick and Gail Kane on the screen in "A False Friend" on ——— of ——— week.

"The Girl, Glory"? Enid Bennett? Sure Glory and Her Granddad Are Both Here

(Triangle Five Reel Production)

Did you see Enid Bennett in "Happiness" a few weeks ago? If you missed her in this picture it is unfortunate. But you don't want to miss another, do you? No. Then see her in "The Girl, Glory." The soenario was written by C. Gardner Sullivan who wrote "Happiness." After seeing Miss Bennett in "The Girl, Glory" you will wonder why this world has not more of her kind, for she accomplishes through her own efforts what millions are seeking to accomplish today by their concerted efforts. What is it? She doesn't accomplish the impossible, she isn't made to act the impossible. It is all so perfectly natural that you will wonder why it has not been thought of before. This much can be said: Glory Wharton lives with her granddad, in a small village. Her granddad is a veteran of the Civil War and has a discriminating taste for discriminating beverages. Now that your curiosity is aroused, what is to be done? The simplest way to satisfy curiosity is to see the subject which has given rise to it. You may see "The Girl, Glory" at the ——— theatre on ——— of ——— week. It shouldn't be a hardship. On the contrary your mission to the ——— theatre will revive your spirits with even more telling effect than the beverages did the spirits of Granddad. Enid Bennett will reward you a "hundred fold."

Domestic Problem—Modern Ideas Questioned in "House of Cards"

(Art Dramas Five Reel Production)

The duty of the mother is to her children, not her career. This is argument offered by "House of Cards," an Art Dramas release. Catherine Calvert and Frank Mills are in the leading roles. The women of today hold ideas which are not in conformity with the higher duty they owe their children. This offering questions these ideas and brings out the falsity of their practical application. The home life of Mr. and Mrs. Howard, presented by Frank Mills and Miss Calvert, respectively, has suffered disruption because the child, presented by Kittens Reichert, does not receive the proper attention, according to the views of the husband. The husband is District Attorney and is called upon to start an investigation into factory conditions and child labor. He finds his own child employed. This, then, is the result of a mother's neglect and brings this stirring drama to a climax, strong in its appeal and stronger in its conception. James O'Neill, Howard Small, Yolande Duquette, and Helen Nagel compose a strong supporting cast. Madame Alice Blache wrote the scenario and directed the pro-

duction. Miss Calvert is the widow of the late Paul Armstrong, well-known playwright.

"House of Cards," a strong offering for ——— of ——— week at the ——— Theatre. Catherine Calvert and Frank Mills featured.

Ibsen's Great Work Exposing Truths in Domestic Relations—"A Doll's House"

(Bluebird Five Reel Production)

Another of Henrik Ibsen's noted works has been visualized on the screen, this time by Bluebird. It is "A Doll's House," the stage version of which was made famous by Mrs. Fiske, Eleanor Duse and Nazimova. This is not the greatest of Ibsen's works, but he has written none greater or more human. This great Norwegian must have had in mind the suffrage movement when he wrote "A Doll's House," for it presents an argument in favor of this cause which could not have been improved upon had it been written with that intent. But it was not for suffrage, as we understand it today, for it was not known at the time Ibsen penned this work. It is a remarkable story told in a remarkable way and is even more impressive on the screen than between the covers of the book. Dorothy Phillips has the role of Nora Helmer, William Stowell that of Torvald Helmer, the husband, and Lon Chaney that of Nils Krogstad, the villain of the piece, the main theme. The selfishness of the man and the heroic sacrifices of the woman are its subdivisions. These are enlarged upon in a way which brings out all that is dramatic and logical in the lives of husband and wife. It tells a story which will demand your attention whether you be the model husband or the selfish one, the true wife or the fickle one. There is a lesson for all in "A Doll's House," which will be seen at the ——— theatre on ——— of ——— week with Dorothy Phillips and William Stowell featured.

Frederick Warde—"Iron-Hearted" Steel King Remembers Too Late the "Fires of Youth"

(Pathe Five Reel Production)

Frederick Warde is seen in "Fires of Youth." He is called "Iron-Hearted." Why? The answer will appear on screen of the ——— theatre. He is cast as Peter Pemberton, steel king. He has saved millions. In doing so he grew old—aged before his time—became an old man before knowing what the life of a youngster really meant. He wants to turn back the pages of his life. Can he do it? He tries. He meets "Billy," a youngster. Helen Badgley is "Billy." "Billy" has her own ideas concerning the "Iron-hearted." She meets him but not as the steel king. Peter Pemberton lives again. He meets one who pierces his "iron-heart." She loves another. "Billy" believes that Pemberton is an employee of the steel mills. Because of her belief she meets with danger at the mill. Pemberton is blamed and his destiny is passed upon. The one whom he has met and who has changed his manner of living, now holds his destiny in the balance. Which way do the scales tip? Is this a serial? No. It is a five-reel feature released by Pathe and one of the best. Frederick Warde has not been seen to better advantage since his remarkable characterization of the "Vicar" in Goldsmith's "Vicar of Wakefield."

The ——— theatre takes pleasure in announcing the screen appearance of Frederick Warde in "Fires of Youth" on ——— of ——— week.

Harold Lockwood in "Haunted Pajamas" His First Attempt at Straight Comedy

(Metro Five Reel Production)

In "The Haunted Pajamas" Harold Lockwood will be seen in his first attempt at straight comedy. To refer to this as an attempt is not giving Mr. Lockwood his just dues, for the attempt has proved that he is a comedian as well as a dramatic actor and it can even be said that he surpasses all other screen endeavors in this rollicksome comedy-drama adapted from the novel by Francis Perry Elliott. Carmel Myers is Mr. Lockwood's chief support. Lester Cuneo and Helen Ware are cast in strong supporting roles. Richard Hudson (Harold Lockwood) is the recipient of a beautiful pair of silk pajamas from China. The pajamas are bewitched and "cut up" all sorts of capers with the person wearing them. On the first night he dons the silk nightwear, Richard is transformed into a Chinaman and is rudely ousted from his apartment by his valet who thinks an intruder has come into his midst. That is, the valet attempts to oust his master, but his master proves to be the better man. In the morning when the pajamas have been laid aside assume their right aspect. But Richard has invited a college chum to spend a week-end with him and somehow or other, Francis, his friend, gets into the pajamas during the temporary absence of Richard and is transformed into a beautiful girl. Then the fun starts.

Harold Lockwood in "The Haunted Pajamas" at the ——— theatre ——— of ——— week. His first attempt at straight comedy.

William S. Hart in Another H(e)art Interest Picture of a Good-Bad Man, "Wolf Lowry"

(Triangle Five Reel Production)

Another H(e)art-interest picture showing the noblest heart of all, William S. He is Tom Lowry this time, better known as "Wolf," the owner of Bar Z Ranch. He is king of all he surveys in the wild, desert country, until a pretty girl comes to the valley and takes a claim. The "Wolf's" whole life is changed by the sweet smile of a girl. The girl (Margery Wilson) is seeking her sweetheart who left her for the West a few years before. She is the only living being in the desert country whom the "Wolf" fears—or should we say loves. He is shot while defending her from the insults of Buck Fanning (Aaron Edwards). She nurses his wound and he tells her of his love. The country is notified of the "Wolf's" intended marriage, but when everything is in readiness for the marriage ceremony, something happens. You will wonder why "Wolf" was ever prefixed to the name of Lowry. It's deceiving. It isn't "the old, old story," but a brand new story told in a brand new way with William S. Hart, not at his best but in his usual super-fine characterization of the "good-bad man," quick on the trigger of a "Colt" and a bitter, implacable enemy.

William S. Hart, "the good-bad man" in "Wolf Lowry" will be seen on the screen of the ——— theatre on ——— of ——— week.

SERIALS

A "Post" Climax Is Reached in Fourth Episode of "Neglected Wife"

(Pathe Serial—Two Reels)

Is "The Neglected Wife" serial all that we pronounced it to be with the showing of the first episode? We have heard from hundreds that it is one of the best serials ever produced. We are leaving it to you to decide, and having shown three episodes of this serial we have a right to assume that the opinion is unanimous, because the ——— Theatre never has a seat vacant when "The Neglected Wife" serial is shown. "Beyond Recall" is the next episode. Margaret Warner is held in connection with the unfortunate shooting affair in this next episode and is obliged to call upon Kennedy for assistance. The strain has been so constant since her confinement in charge of the authorities that she collapses and Kennedy takes her to his home. Recovering, she is horrified at finding herself in the home of Kennedy and leaves. Kennedy's wife returns and finds evidence of a woman's presence during her absence in the form of a comb. She receives a note warning her to watch her husband.

The fourth episode of "The Neglected Wife" reaches what may be called a post-climax in this series. The ——— Theatre will show this late episode on ——— of ——— week.

Polly Finds Herself at the Mercy of the "Voice" in the Thirteenth Episode

(Universal Serial—Two Reels)

"Twixt Death and Dawn" is the title of the thirteenth episode of "The Voice on the Wire." Between midnight and dawn has been set as the time for the "Voice" to announce itself. Polly is being watched by Shirley when she suddenly conveys the impression that she is blind. The telephone rings and the "Voice" informs Shirley that it is only another evidence of "its" power and that Polly will be permanently blind unless he gives up his activities to discover the "Voice." "Pale" Ida is at the police station and is undergoing cross examination by the authorities. She is about to reveal the identity of the "Voice" when the telephone rings and the "Voice" informs the authorities that unless they desist in their attempts to get the information from "Ida" she will die and they turn to find her speechless. What will Shirley and the authorities decide to do?

The thirteenth episode of "The Voice on the Wire" will be shown at the ——— Theatre on ——— of ——— week.

A "Stranger" Appears in the Late Episode of the "Double Cross" Mystery

(Pathe Serial—Two Reels)

Peter Hale and Bridgey Bentley determine to learn the identity of the "Masked Stranger" in this, the thirteenth episode of the "Double Cross" mystery. They obtain the assistance of an ex-convict. His son disguises as the "Stranger" and sends a note to Peter telling him to meet him at a designated place. Philippa tries to persuade Peter not to keep the engagement, but he insists. He is followed by Philippa. Peter captures the "Stranger" at the point of a revolver. Bentley and the ex-convict are waiting nearby. As Peter, Philippa, and the "Stranger" approach the "Stranger" breaks away and is shot in flight. The ex-convict discovers that he has shot his own son. That night Peter goes to Philippa's home and finds Dick Annesley, who announces a coming event which astonishes Peter. "The Face of the Stranger" is the title of this episode. Many events take place which carry you nearer the solution of "The Mystery of the Double Cross."

Don't miss this Thirteenth Episode for it is an important link in the chain of mystery which has kept your interest at high water mark. At the ——— theatre on ——— of ——— week.

Helen's Ingenious Turn of Mind Saves Two Persons in Late "Railroad Raiders" Series

(Mutual Serial—Two Reels)

"Ling Woo's place, San Pedro," were the muffled instructions which Helen Holmes heard given the taxi driver as she was whisked away by her two Chinese captors who had mistaken her for Lady Melrose. This you saw in the Seventh Episode of "The Railroad Raiders" series, last week at the ——— theatre. The next episode, the eighth to be shown is titled "The Knotted Cord." In this one of the cleverest ruses is practiced which has been seen on the screen for some time. It is simple yet ingenious. Those of you who understand the Morse Code will agree with me after seeing this episode. The thrill comes when Helen drops from a high trestle to the top of a freight car under full speed and enters the baggage car where Lady Melrose is concealed in a trunk. Helen liberates her and substitutes herself for Her Ladyship. Then it is that the clever ruse is practiced and it saves Helen from the subcellar home of a heathen Chinese. A cord is used to transmit a message to her friends. How is it done?

This is one of the best yet of "The Railroad Raiders," series. See it at the ——— theatre on ——— of ——— week. "The Knotted Cord."

STATE RIGHTS

"Christus" Reveals the Life of Christ As No Other Medium Has Ever Done

(Historical Features Seven Reel Production)

The story of Christ is read from the pulpits of thousands of churches, told in more than 2,000 languages and dialects, repeated a thousand times, always with renewed interest and inspiration. It never grows old, we never grow tired of it. "The Way of the Cross" has given to many a man a renewed vigor which has lifted him from the depths of discouragement and despair. "Christus" is a picturized version of the life of Christ. All of the scenes were taken in the Holy Land. The dramatic incidents of our Saviour's life from the crib at Bethlehem to the cross on Calvary, the resurrection and ascension are shown in the most impressive way ever revealed in pictures. It is a spectacle of the most exalted dramatic power, as well as of inestimable historical and educational value. "Christus" is the pictorial dramatization of a poem by the celebrated Italian Poet, Fausto Salvatori, depicting the life of Jesus, the Christ. The scene showing the baptism of Jesus by John was enacted in the waters of the River Jordan. The flight into Egypt introduces the Sahara desert, the Egyptian pyramids, the Sphinx, and the temples of Karnak. This wonderful spectacle has been witnessed by thousands in the great European cities of Paris, Rome, and Madrid. There are more than one hundred camels introduced in one scene.

You cannot afford to miss the greatest and most impressive picturization of the life of Christ ever revealed, to be shown at the ——— Theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Features June 9, 1917

TITLE OF PLAY	PRODUCER
"An Amateur Orphan"	(Pathe) 5 reels
"American—That's All"	(Triangle) 5 reels
"Bringing Home Father"	(Bluebird) 5 reels
"Bawbs of the Blue Ridge,"	(Triangle) 5 reels
"Crimson Dove, The"	(Brady) 5 reels
"Circus of Life, The,"	(Universal-Butterfly) 5 reels
"Lady Barnacle"	(Metro) 5 reels
"Mystery of No. 47, The"	(K.E.S.E.) 5 reels
"Magnificent Meddler, The,"	(Vitagraph) 5 reels
"Poppy"	(Selznick) 5 reels
"Slave, The"	(Fox) 5 reels
"Shackles of Truth"	(Mutual) 5 reels
"Undying Flame, The"	(Paramount) 5 reels
"World Apart, The"	(Paramount) 5 reels

SERIALS

"Mystery of the Double Cross, The," Twelfth Episode	Pathe
"Neglected Wife, The," Third Episode	Pathe
"Voice on the Wire, The," Twelfth Episode	Universal
"Railroad Raiders," Eighth Episode	Mutual

ADVANCE OFFERINGS OF THE PROGRAMS

Triangle Rearranges Releases for Month of June

"Wolf Lowry," with W. S. Hart, Put Forward from June 10 to May 27—Charles Ray's Vehicle Also on Same Date Other Close Releases

THERE has been a rearrangement of the Triangle releases scheduled for June. "Wolf Lowry," the William S. Hart production which was originally announced for release June 10, was put forward on the program two weeks and shown in first-run houses May 27, together with "The Millionaire Vagrant," in which Charles Ray is being starred.

The releases for June 3 remain unchanged, Jack Devereaux appearing in "American That's All!" under the supervision of Allan Dwan, and Bessie Barriscale appearing in "Bawbs o' the Blue Ridge," under the supervision of Thomas H. Ince.

Enid Bennett and Louise Glaum are the stars of the Ince Kay Bee productions for June 10. Miss Bennett will appear in a play by C. Gardner Sullivan, entitled "The Girl, Glory," while Louise Glaum will be headlined in a silent drama of life among society's misfits, called "Love or Justice?"

A comedy with an interesting dramatic structure, "The Girl, Glory" deals with the troubles that were encountered by Glory Wharton, the pet of the village, in trying to reform her grandfather, whose capacity for strong drink seemed at times greater than his prestige as a Civil War hero. How the girl accomplished this laudable purpose by closing up the local fire water bazaar, is said to be shown with many amusing touches.

"Love or Justice?" is the title of Louise Glaum's starring vehicle, which is said to give her opportunity for the most forceful and vivid characterization that she has yet contributed to the Triangle program.

Wilfred Lucas, Elda Millar and William Desmond will be starred in the Triangle Eastern and Kay Bee productions released June 17. "Her Excellency, the Governor" is the name of the play in which Wilfred Lucas and Elda Millar are to be jointly featured under the supervision of Allan Dwan. Thomas H. Ince will present William Desmond on the same date in a Kay Bee drama from the pen of J. G. Hawks, entitled "Paws of the Bear."

"Her Excellency, the Governor," tells the story of an intelligent American girl, who is elected lieutenant-governor of her state. An unusual crisis develops when an appropriation bill designed to furnish war funds to the national government is about to be vetoed by Barclay, the governor, who has fallen under the influence of the hyphenated interests. Wilfred Lucas takes the part of Barclay, while Elda Millar is seen as Sylvia Marlowe, his lieutenant and good genius.

"Paws of the Bear," William Desmond's starring vehicle, is a story of plot and counterplot, in which the black art of Russia's diplomatic service is pitted against the shrewd Yankee wiles of our own secret service. The scenes of the story rapidly shift from Belgium to Russia, from Russia to Paris and through France to the United States, where the final chapters in this drama are worked out

Three Selig Features for Middle of Month

"Knights of the Saddle" is the title of a Selig production in two reels released Monday, June 4, in General Film Service. This firm presents Tom Mix and other cowboys and girls at a western rodeo. Among the interesting scenes can be enumerated fancy rope throwing, broncho busting, bulldogging, a derby, stage coach driving, and other feats of skill and daring in the golden West.

On Monday, June 11, the Selig Company announces for release "The Friendship of Beaupere," a two-reel drama of the Northland, written by Maibelle Heikes Justice. This is not a "snow picture," but an original drama of the Northwest in the days of summer. The cast announced includes George Fawcett, Vivian Reed, Will Machin and Eugenie Besserer. Al Green directed the production.

On Saturday, June 16, "The Heart of Jules Carson" is announced for release in General Film service. It is a drama of plot and counter plot and of a woman's sacrifice and a man's redemption.

Toto Ready for Work

With the arrival in Los Angeles of Toto, the Hippodrome clown, work will immediately be begun at the Rolin Studios on his comedies for Pathe. Hal Roach, who will direct him, predicts that the clown will make film history.

Pathe Buys New Serial

Pathe announces that it has bought a new serial, written by Arthur B. Reeve and Charles Logue, entitled "The Hidden Hand."



Bert Moisant, Gaumont Cameraman

Astra Signs Antonio Moreno, Former Vita Star, for Pathe

ANTONIO MORENO has been signed by Astra and will soon be at work in Pathe Gold Rooster plays. Moreno comes from a long engagement with Vitagraph, where he had leading parts in many of that company's best known pictures, among them "The Island of Regeneration" and "Kennedy Square."

Moreno was born in Madrid, Spain, on September 20, 1888. He came to the United States at the age of fourteen, and much of his early education he acquired in the public schools of New York City. He began his theatrical experience in a summer stock company at Northampton, Mass. Then followed engagements with Mrs. Leslie Carter, Tyrone Power, Constance Collier, Wilton Lackaye, William Hawtrey, and various other theatrical celebrities. Some of the plays in which he appeared were "Thais," "C.O.D." and "The Man from Cooks."

Moreno joins the fast-growing company of Pathe Gold Rooster stars, a company which now includes Mrs. Vernon Castle, Pearl White, Mollie King, Gladys Hulette, Florence La Badie, Frederick Warde, and others. He will be under the direction of George Fitzmaurice, who directed "Kick In," "The Hunting of the Hawk," "Via Wireless," and many other Gold Rooster successes.

Drew Comedy on June 4

Metro's June 4 comedy release is the Metro-Drew one-act screen farce, "Her Anniversaries," written by Miss Helen Ducy. In this playlet, Mr. and Mrs. Sidney Drew appear as Mr. and Mrs. Mason.

Practical married life has never cured Mrs. Mason of her sentimental memories in connection with her engagement and honeymoon. Her life is filled with anniversaries of one kind or another, such as the day they met, their first visit to the opera, and other dates equally important, —or more likely unimportant, to him, and she makes Henry's life miserable because he cannot remember them.



Scenes from Fairmount Company's Forthcoming State Rights Production "Hate"

Wide Distribution Cause of Fox Particularity

The international scope of the productions issued by Fox is the predominant cause of the vast expenditure on the de luxe offerings by that company, according to a statement issued by William Fox last week.

"You must remember that Fox Film Corporation is distinctly more than a national institution," said Mr. Fox. "Its scope is international in the widest degree. Our photoplays are projected not only throughout the United States, in thousands of cities and towns, but also in every foreign country of any consequence.

Four Astra Companies Busy on Pathe Pictures

With the largely increased force of stars now under contract and two large studios in full operation, Astra, producing for Pathe, is exceedingly busy.

Director George Fitzmaurice has just finished Mrs. Vernon Castle's first Gold Rooster play, "Slyvia of the Secret Service." Dexter Elliot, J. H. Gilmour and Suzanne Willa are also in the cast.

William Parke has just finished another Gold Rooster play in which Gladys Hulette stars. The working title of this play is "The Streets of Illusion."

George B. Seitz is working upon "The Fatal Ring," a new serial starring Pearl White.

Burton King, the fourth of the Astra directors, is directing Mollie King and Creighton Hale in another Pathe serial known at present by the title "Seven Pearls."

Peggy Hyland
IN
PERSUASIVE PEGGY

High-Class Feature Array on Week's Pathe List

Frederick Ward and Jeanne Eagles in "Fires of Youth," Money Drama—Lonesome Luke as a Plumber—Two Serials and Topicals

FREDERICK WARDE with Jeanne Eagles in a Gold Rooster play, two serial episodes, and a Lonesome Luke two-reel comedy are features of the Pathe program for the week of June 17.

Frederick Warde is seen with Jeanne Eagles in "Fires of Youth," a five-reel Gold Rooster play produced by Thanhouser under the direction of Emile Chautard and written by Agnes C. Johnston. The story tells of a steel king who has given his boyhood and youth in exchange for his massive fortune, and the manner in which he finally finds happiness. The cast includes, in addition to Frederick Warde and Jeanne Eagles, Helen Badgley and Robert Vaughn.

Ruth Roland appears in the sixth episode of "The Neglected Wife," entitled "On the Precipice."

Mollie King stars in the fourteenth episode of "Mystery of the Double Cross." This chapter is called "The Hidden Brand" and is said to be tense with mystery well sustained.

"Lonesome Luke, Plumber," is the title of the Lonesome Luke comedy, produced in two reels under the personal supervision of Hal Roach. Lonesome Luke is supported by Bud Jamison, Bebe Daniels and Harry Pollard. In addition to the two-reel Luke comedy, there is also a one-reel Myers-Theby comedy.

The 12th release of the "Know America" combitone scenics is entitled "Southwestern Texas" and shows views of the wonders of our largest State.

An International split-reel cartoon and scenic release, and Hearst-Pathe News No. 50 and No. 51, complete the program.

Film Debut of Julian Eltinge to Be Made in August

JULIAN ELTINGE, impersonator of feminine roles, signed by Famous Players-Lasky, will make his motion picture debut under the new selective booking arrangement which is to go into effect on August 5.

The impersonator has but recently completed his second season in the comedy, "Cousin Lucy," in which he has toured the country.

Beginning his remarkable feminine impersonations as an amateur, Julian Eltinge soon found that they were very enthusiastically received. He then took part in a number of private entertainments given in the homes of various wealthy people of note, for which he received what was then considered very handsome remuneration. Then, after six months on Broadway, in his first real play, Mr. Eltinge heard the call of the vaudeville managers and played for two years on the best circuits in the country. He then went abroad; where he was received with delight and won instant recognition. After a few seasons abroad he returned to America and made the declaration that he would not re-enter vaudeville for less than $1,000 a week. As soon as the managers realized that he meant what he said, the offers were forthcoming.

The next turn of the wheel found Mr. Eltinge at the head of his own company—he has been there ever since. "The Fascinating Widow" was the immediate predecessor of "Cousin Lucy," which has just completed its second successful year. The title of Mr. Eltinge's first photoplay has not yet been announced, though it is understood that the story is one which will give him an opportunity to display his "dual personality" by assuming both a male and female role on the screen.

Nine Features Scheduled by Paramount for July

Fourteen Stars from the Morosco, Lasky and Famous Players Studios Will Be Presented—"What Money Can't Buy" First Made by Lou-Tellegen

THREE Morosco stars, eight Lasky leading players, and three leading lights of Famous Players will appear in Paramount releases during July.

Kathryn Williams and Wallace Reid co-star for the first time in "Big Timber," a Morosco production from Bertrand Sinclair's story of the great outdoors. William H. Taylor directed the picture.

In "The Cook of Canyon Camp," another Morosco play, George Beban and George Beban, Jr., appear. Beban replaces his customary Italian characterization by impersonating a French Canadian. This release is scheduled for July 19.

"At First Sight," by Famous Players, will serve to bring Mae Murray to the screen again. The story is by George Middleton. Sam Hardy plays opposite the star in the picture which is released July 2.

The second Famous Players release of the month, that of July 9, is "The Love That Lives," with Pauline Frederick in the leading role. Robert Vignola directed. Miss Frederick has a role quite different from those she is usually seen in, appearing as a scrub woman the early part of the picture.

On July 23 comes "The Long Trail," with Lou-Tellegen and Mary Fuller in the leading roles. This is a tale of the Canadian lumber camps. Others in the cast are: Winnifred Allen, Franklin Woodruff, Frank Farrington, F. Tidmarsh and Walter Gifford.

The Lasky release of July 12 is "Forbidden Paths," starring Vivian Martin and Sessue Hayakawa. It is the story of a young Japanese who falls in love with the daughter of his American partner.

"What Money Can't Buy," starring Louise Huff, Jack Pickford and Theodore Roberts comes from Lasky on July 16. This is the first picture to be directed by Lou-Tellegen. It involves the adventures befalling a young American when he becomes involved in the politics of Maritizia.

"The Squaw Man's Son" will be released July 26. Wallace Reid and Anita King are in the principal roles. This drama is a sequel to "The Squaw Man," which was the first picture produced by the Lasky Company.

The fourth Lasky Picture of the month, that of July 30, is "The Crystal Gazer," starring Fannie Ward. This is described as an unusual mystery story, and was directed by George H. Melford.

U. S. Diplomat Author of Butterfly Production

"The Field of Honor," Heading Universal Program for Week of June 11, from Brand Whitlock's Pen Many Interesting Releases

"THE FIELD OF HONOR," a five-act Butterfly picture, with Louise Lovely and Allen Holubar in the leading roles, is the chief offering on the Universal program for the week of June 11. The story was written by Brand Whitlock, former mayor of Toledo, and more recently United States Minister to Belgium. This is his first photoplay.

The story is laid in Civil War times and the atmosphere of the early sixties is maintained throughout the entire film. A note of patriotism runs through the story.

The production was made under the direction of Allen Holubar, who also plays the leading role opposite Louise Lovely. Others in the cast are Millard K. Wilson, Sidney Dean, Frankie Lee, Helen Wright and Frank MacQuarrie.

"The Field of Honor" will be released Monday, June 11. On the same day will appear the Nestor comedy "To Be or Not to Be," with Eddie Lyons, Lee Moran and Edith Roberts in the principal roles.

The feature for Tuesday, June 12, is a Gold Seal three-part drama, "The Black Mantilla," with Claire McDowell in the leading role. It was written and directed by Ruth Ann Baldwin. In the supporting cast are Gypsy Hart, Richard Ryan, Harry Mann and George Pearce. With "The Black Mantilla" will be released a short scenic, "Beyond the War Zone in France." The other Tuesday offering is the Victor comedy, "Making Monkey Business," starring Eileen Sedgwick.

"Chicken Chased and Henpecked," a two-part L-KO comedy featuring Phil Dunham, Lucille Hutton and Merta Sterling, is the leading offering for Wednesday, June 13. The regular issue of the Universal Animated Weekly will also appear on this date.

Neal Hart in the Bison two-reel Western drama, "The Honor of Men," will be presented under the Bison brand on Thursday, June 14. The Victor comedy, "The Flopping Uplifter," with Ernie Shields, is another Thursday release.

A two-part comedy drama, "A Blissful Calamity," in which Fred Church and Fritzie Ridgeway have appealing roles, will be presented Friday, June 15. On the same day Issue No. 23 of the Universal Screen Magazine will be released.

Four reels will be released Saturday, June 16. The fifth issue of the new one-reel feature, Universal Current Events, will make its weekly appearance on that date. The other offerings are the Imp two-part crook drama, "The Thief Maker," featuring Molly Malone and Jack Nelson, and the Joker comedy, "One Damp Day," with Gale Henry and William Franey.

Sunday, June 17, the Big U one-act drama, "The Mysterious Outlaw," with Harry Carey as the star, will be released. Other releases of this date are the Imp drama, "Her Strange Exprience," with Louise Lovely, and the Powers split reel, "A Pesky Pup," a comedy cartoon, and "China at Work and at Play," a Dorsey educational.

"The Light of Dawn," the fourteenth episode of the mystery serial, "The Voice on the Wire," in which Ben Wilson and Neva Gerber are the stars, will be released during the week.

More Dorothy Phillips Bluebirds Are Completed

"VENGEANCE OF THE WEST," produced by Joseph De Grasee for Bluebird, with Dorothy Phillips in the star role, arrived from the West Coast last Wednesday and was shown to Bluebird's executive forces for the first time. Ida May Park's production, "The Rescue," with Miss Phillips starring, is expected to arrive within a fortnight, the work of actual production having been completed. In both these features William Stowell and Lon Chaney, as usual, lead Miss Phillips' supporting organization.

"The Rescue" and "Vengeance of the West" will be used to maintain the averages of monthly appearances Miss Phillips has made in the Bluebird program since last November. They will reach the schedule in August and September. Jack Conway is completing "Little Miss Fix-It," with Ella Hall as the star, and Rupert Julian is also finishing a feature in which he will jointly star with Ruth Clifford, entitled "My Mother," with Ruby La Fayette, an actress now in her seventy-third year, playing the mother role.

Lynn F. Reynolds is also engaged in providing Bluebirds for autumn flight. He has completed "Back to the Primitive," with Myrtle Gonzalez starring, and is now engaged on "Mr. Opp," a feature in which Arthur Hoyt and Neva Gerber will be the stars.

These productions will be scheduled to follow the attractions now listed as far as the week of July 16, when "The Greater Law," a Lynn F. Reynolds production, marks the limit of present announcements.

L-Ko Injects Novel Touch Into Comedies

General Director J. B. Blystone, of L-Ko Comedies, has just finished the releases for the four weeks' starring June 27, and distribution has been made to Universal exchanges. In "Her Daring, Caring Ways," featuring Myrtle Sterling and Lucille Hutton, June 27, Mr. Blystone reports he has departed from the customary methods of laugh-producing. Thrilling deeds, recalling the old-time sensational melodrama of the stage, are said to be performed by Miss Sterling in truly "Wul West" fashion. There is an exciting episode in which freight cars, an automobile and a runaway locomotive are mixed up, and another spasm of comedy is created when men span a chasm with a "human bridge" and open the way to a thrilling rescue. Vin Moore, under Mr. Blystone, directed.

The July 4 release will be "A Mexican Mix-Up," with Sammy Burns the featured one. On July 11 "Vamping Reuben's Millions" will be circulated with Katherine Young the comedy vampire, and Eva Novak, Robert McKenzie and Chas. Ryckman doing humorous deeds. Dick Smith directed the "vamp" comedy. "Physical Torture and Mental Culture," directed by Noel Smith, with Dan Russell and Gladys Varden featured, will be the L-Ko distributed June 18.



Left, Thomas Santchi; Right, Helen Ware, and Center a Scene from "The Garden of Allah," the Selig Production Purchased by Sherman Elliott

Many Mix-Ups in Current Bickel Comedy

The Bickel comedy subject for June 4, released through General, is entitled "A Mixed Color Scheme."

The action hinges around the efforts of the Caprioli family to replenish finances. The head of the family hits upon the scheme of abducting a baby and holding it for ransom. The bereaved parents, the Warings, go to a nearby gypsy encampment and are told their child will be returned. The gypsies, seeking reward, steal a child and take it to the Warings, only to find the youngster is little Rastus, of Ethiopian descent.

Meanwhile Caprioli, reading of the reward, starts with the real child to the Warings' home. In a moment of abstraction, the baby is stolen from him by the gypsies, who substitute the colored baby. Caprioli is, of course, "given the door," and the gypsies arrive with the right baby.

Marian Swayne in Her Second Erbograph June 7

Postponement of "Charity Castle" to release on an indefinite date and the substitution of a subject as yet untitled is announced by Art Dramas, following requests from exhibitors for another Marian Swayne production.

The star who made her debut under the Erbograph banner in "Little Miss Fortune" in this latest unnamed picture, is said to have an appealing role which will please. June 7 is set for the release date.

Bradley Barker, Frank Andrews, Grace Stevens and Armand Cortex are members of the cast.

Next for Olive Thomas

Director Lambert Hillyer began work last week on Olive Thomas' second starring vehicle under the Triangle-Ince banner. Hillyer is the author of the story, as well as the director. Charles Gunn has been selected as the leading male character. Miss Thomas will be presented in a part well suited to her real self, as she will portray a girl who goes to the big city and becomes the idol of Broadway, winning her girlhood sweetheart after many exciting adventures.

Hayakawa and Illington Brighten Paramount List

Two Stars Appear on Program for Week of June 11 in Strong Subjects—Japanese Actor as Mexican Bandit Surrounding Pictures

TWO Lasky productions, "The Jaguar's Claws," featuring Sessue Hayakawa, and "The Inner Shrine," starring Margaret Illington, are offered on the June 11 Paramount Program.

Marshall Neilan produced the Hayakawa vehicle, in which the Japanese actor is seen as a Mexican.

As the bandit, he captures two American girls, and the young American oil field manager, who is the bridegroom of one of the girls and the brother of the other one. Having the three in his power, El Jaguar gives the man the right to take one of the girls into safety, but the other must remain with him. The young American is at a loss what to do; whether to leave his young sister to the mercy of the bandit, or his bride of a few days.

How the problem is solved is said to be brought about in a most startling and unusual manner.

In the supporting cast are Tom Moore, Marjorie Daw, Tom Forman, Mabel Van Buren, Lucien Littlefield and Horace B. Carpenter.

"The Inner Shrine" is Margaret Illington's second Lasky-Paramount, and is adapted from Basil King's novel.

The story concerns Diane Winthrop an American girl, who marries a French nobleman, and by her extravagance and improvident expenditures, becomes the talk of Paris. Her husband is involved eventually in a duel which he seizes as an opportunity to kill himself, rather than admit his loss of funds. The Marquis de Bienville, with whom the duel is fought persists in spreading the story that he had added Diane to his numerous conquests, and the story follows her to America, to which she returns.

The remainder of the story concerns itself with a romance between Diane and Derek Pruyn, with whom she had been in love before her marriage to the Frenchman.

A comedy entitled "Her Fractured Voice," the seventieth edition of Paramount-Bray Pictographs, and the seventy-first of the series of Burton Holmes travelogues round out the program, and all are full of interest.

June Productions of Art Dramas Present Three Stars

THREE productions for release in June have already been completed by the Art Dramas Studios, and a fourth is nearing completion. The three come from the Van Dyke, Apollo, and Erbograph Studios.

The first release of the month, on June 7, will be a Van Dyke production, entitled "A Mute Appeal." Jean Sothern is starred in this, while the directing was done by Walter Edwin. As previously announced, this tells the story of a little girl who has never learned to talk, having been brought up in an isolated district by two deaf mutes.

"The Golden God," an Apollo production starring Alma Hanlon, is the second of the month's releases. The story of this was written by Robert Hage, and the adaptation was made by Frederick Rath.

Charles Hutchinson is the leading man in "The Golden God," which tells a story of a man who becomes obsessed with the desire for wealth, and who sacrifices all else to his mad fever. His wife contrives to bring him back, however, through clever machinations. Florence Short, who has distinguished herself in many previous productions, plays the role of an actress in this.

The third production is an Erbograph, "The Road Between," starring Marian Swayne. The release for June 28, which will probably be from the United States Amusement Corporation, is as yet announced.

Choose Gail Kane's Next

"The Unafraid," an original scenario by L. Case Russell, has been chosen as the next vehicle for Gail Kane. This will be produced under the direction of Henry King, who has but recently joined the directorial forces of the American Company, and will be released by the Mutual Film Corporation.

Miss Kane is now working on the finishing scenes of "The Woman in Black."



Mary Miles Minter Is Seen as a Lass of the Sea in Her Next American-Mutual "Periwinkle"

Favorite Mutual Star Leads in Week's Offering

Mary Miles Minter Appears in "Periwinkle" Unusually Exciting Chapter of Helen Holmes Serial, "Railroad Raiders"—Other Subjects

MUTUAL presents Mary Miles Minter in "Periwinkle" as the chief attraction on its program for the week of June 11. The little star appears throughout the greater part of the story dressed in oilskins the story dealing with life at a coast guard station. George Fisher is in the principal male role.

"A Watery Grave," the tenth chapter of "The Railroad Raiders," is scheduled for release June 11. There is a fight between Helen Holmes and one of the raiders while riding the brake beams of a fast freight, which ends in Miss Holmes being thrown under the car, but by holding herself perfectly rigid, flat on the ground, she escapes injury. Later she is placed in a freight car while unconscious. The car is pushed off the ferry into the bay and a tug runs into the car, cutting it in two.

"His Cannibal Wife," the La Salle comedy for June 11, is a story of a motion picture "extra" man who is the husband of the star of the company, and pictures the many rebuffs he has to take because of his wife's exalted position.

The Cub comedy for the week, featuring George Ovey, is "Jerry's Getaway," ready June 14. Louis FitzRoy, Goldie Colwell and Janet Sully assist in the comedy, which is said to be much in demand.

In the thirteenth story of the "Jimmy Dale, Alias the Grey Seal" series, scheduled for June 15, Jimmie Dale at last meets The Tocsin face to face, but at the time he is partly unconscious from a blow and has only a dim remembrance of her face.

Mutual Tours Around the World and Reel Life, with an issue of the Mutual Weekly, complete the program.

Comedy of Hoodoos by Selig on June 11

"A Brass Monkey," second of the series of Hoyt comedies prepared by the Selig Company, will be released through K-E-S-E on June 11.

The story has to do with an image taken from a temple in India and later brought to America. The brass monkey proves the champion hoodoo and a chapter of accidents occur to anyone possessing it. It is claimed for the comedy that it has a well defined plot and a large number of amusing situations.

The players include William Fables, James Harris, and J. A. Richmond is the director. Amy Leah Dennis, who presents the very latest claims to stardom enacts leading roles in all the Selig-Hoyt comedies.

Fitting Role for Gail Kane

Gail Kane is said to have a most appropriate role in "The Upper Crust," adapted from Charles Sherman's novel, "The Indiscretions of Molly."

As Molly O'Toole, she is stranded in a big city, with the problem of making an honest living staring her in the face. How she meets the problem is what makes the play.

New Star in Sea Picture

Frances Burnham, a nineteen year old blonde with the darkest of eyes, is a late recruit to stardom. When M. Philip Hansen, who heads a big syndicate pledged to make "occasional" pictures, looked around for a girl to play the leading part in the sea story, which is to be produced by Henry Otto, of "Undine" fame, he saw dozens of actresses, and curiously enough Miss Burnham was the first one he interviewed. He decided she fitted the part perfectly, and Mr. Otto backed up his judgment.

Miss Burnham has done picture work in Los Angeles. She was prominent in "The Daughter of the Don," and was with Fine Arts for some time.

Dare-Devil Feat by Helen Holmes in Serial

Helen Holmes, daring motion picture actress, drove an automobile, at top speed, off the dock at San Pedro, Cal., four times in an attempt to make a thirty foot leap onto a barge, and the fourth time she did it.

The "stunt" was staged for the ninth chapter of "The Railroad Raiders," Mutual-Signal photonovel. Her hair raising ride is claimed by Signal to be the most sensational performance of the year in motion picture adventure drama.

Dramatic Problem Offering by Vitagraph

Vitagraph's Blue Ribbon feature for the week of June 11, will be "The Question," featuring Alice Joyce and Harry Morey. It is a story of contemporaneous times, the theme of which deals with the question of whether the fullfilment of a life long ambition should supercede love, and depicts the struggles of a woman, who found the solution through defying the laws of convention.

"The Question" was written by Lawrence McCloskey, and produced under the direction of Perry Vekroff. Supporting Alice Joyce and Harry Morey is a cast composed of such well-known players as Charles Kent, Gladden James and Edward Davis.

The story tells of the struggle of a young chemist, John Stedman, who, according to the conditions of a will is forced to choose between his work on discovery of a new serum, and marriage with the girl he loved. Illness falls upon him, and the girl realizing he needs her, and torn between the question of love versus convention, decided in favor of the former. At the very climax comes a "dream" ending, and all is well.

Latest Pickford Expected to Break Booking Records

That the new Mary Pickford as disclosed in Cecil B. deMille's current creation for Artcraft, "A Romance of the Redwoods," has taken a firm hold on the heart of the country has become an established fact, it is announced by Walter E. Greene, president of the Artcraft Pictures Corporation.

"In confirmation of the splendid notices given this picture in the trade and daily press," said Mr. Greene, "'A Romance of the Redwoods' discloses another great triumph for Mary Pickford, which is borne out by the fact that this production bids fair to establish a new record in the way of rebookings and extended engagements. One trade paper said: 'Exhibitors will find this picture a certain drawing card, a picture of undoubted merit, with much human appeal.' The production has more than fulfilled the prediction that it would be found a 'certain drawing card.' It has positively established itself as one of the greatest attractions of the cinema theatre."

Film Specialties

New Character Introduced in Bray Picto Cartoons

In the seventieth release of the Paramount-Bray Pictographs two new individualities are introduced, the first being Wallace Carlson, the well-known cartoonist, who has just joined the art staff of the Bray studios, and second "Otto Luck," a character which Mr. Carlson has conceived, and which, if the initial cartoon in which he appears is a fair sample of a laugh provoker, is going to take his place with "Colonel Heeza Liar" and the "Quacky Doodle Family" as a prime favorite with motion picture fans. In this edition there is also shown a new kind of cactus, the perfected results of experiments undertaken years ago by the plant wizard, Luther Burbank, and which has made it possible to grow valuable material on the desert. Another very interesting subject dealt with is the school which is being conducted in New York for the "White Wings," for there is a right and a wrong way even to wield so common a thing as a broom.

Universal Current Events No. 4

Packed solid is Universal Current Events No. 4 with timely subjects, of which the following list is self-explanatory:

Annual Athletic Meet of Massachusetts Institute of Technology; A U. S. Marine Gives Demonstration Drill in Streets of Philadelphia; Mikado's Cruisers Enter Golden Gate—Japanese Training Ships; Knight Templars at Seventeenth Conclave; Boy Scout Maneuvers in Central Park, New York; Officers' Training Camps at Fort Sheridan and Fort McPherson; Indisputable Evidence of German Frightfulness in Scenes at Noyon, France; Atlanta, Ga., $3,000,000 Fire Making 20,000 People Homeless; Secretary McAdoo Personally Opening Liberty Bond Campaign in St. Paul; First Submarine Placed on Exhibition in Bronx International Exhibiton.

Forbidden City and Opper Cartoon Pathe Split Reel

Released June 17, "The Forbidden City of Pekin, China," an International-Pathe split reel, showing various scenes of the city, those of chief interest being shots of ancient palaces. "Happy Hooligan, Around the World in Half an Hour," an animated cartoon by F. Opper, completes the reel. This is full of good stuff.

Boxing Pictures and U. Weekly

The only motion pictures ever made of Benny Leonard, who won the lightweight championship from Freddie Welsh, will be seen in the current issue of the Universal Animated Weekly. These pictures were made two days before the New York boy captured the lightweight title, and are the first pictures he has ever posed for the screen.

It is stated on reliable authority that Benny, though a novice to the screen, shows up to great advantage in this picture.

Ten Thousand Chinese Soldiers Ready for World War

THE first and only motion pictures ever taken of Li Yuan Hung, President of the Chinese Republic, have reached this country. After much effort, the necessary arrangements were consummated between Vice-President Feng and the International Film Service, and an American cameraman was cordially received at Pekin. He visited the executive palace and secured a remarkable picture of President Li at his desk, in conference with his secretary and War Minister.

In the beautiful conservatory attached to the palace the President again invited the cameraman to review with him a body of ten thousand Chinese troops, "that the great United States may see how China is preparing." Infantry, artillery and cavalry swept past the reviewing party in precise military array and engaged in a series of tactical maneuvers for the benefit of American audiences.

Aeroplanes swooped overhead and well-drilled companies quickly assembled field wireless outfits. The pictures prove in a marvelous fashion the efficiency of the new Chinese army.

They show an interesting commentary on the present world war. Before the severance of diplomatic relations with Germany the Chinese troops were drilled by German officers. Hence the seemingly incongruous Prussian goosestep of the Chinese infantrymen.

These remarkable pictures are now being shown in the International weekly split-release, in conjunction with its animated cartoon comedies, released through Pathe.

Gaumont Featurettes for the Week of June 17

IN Mutual's "Tours Around the World" No. 33, released June 19, three widely differing places in Europe are seen. First comes Nantes, France, a seaport on the western coast. This city, near the mouth of the Loire, is rich in buildings of picturesque value. Strange ferryboats depend from rails on bridges far overhead. Pozzuoli, near Naples, Italy, provides many pictures of architectural remains of the classical Roman period. There are several pretty temples and an amphitheater almost as large as that at Rome. A Russian village in winter makes plain as no description possibly could the beauties and miseries of the long cold season. The photography here is exceptionally beautiful.

Mutual Weekly No. 129, which is issued just at the close of the whirlwind Liberty Loan campaign, will contain the highly interesting pictures of the last days of the "big push" for money to carry on the war. The release date is June 20.

The third "featurette" from Gaumont studios this week is "Reel Life" No. 60, released June 21. "Knitting Hosiery" takes spectators for a visit to a large mill, where every process is carried on before the camera. "Reclaiming the Everglades" shows America's richest farmland in the making. "The Most Perfect Child" shows the little girl who won the Panama-Pacific Exposition contest. "An Auto-Drawn Train" is a picture of the latest transportation method at summer amusement parks. The management of the Rialto, New York's leading motion picture theatre, has secured "A Tilting Match on the Water" from this reel. It is something entirely out of the ordinary, made in France, which will prove highly diverting and certainly interesting.

Alice Howell in a Comedy of the Circus

During her service to the screen Alice Howell, star of Century Comedies, has undertaken many pretexts to create laughable situations, but has never tried the circus as a "stunt" inspiration until, under General Director J. G. Blystone, she lately completed "Alice of the Sawdust," a two-reeler in which she impersonates a daring queen of the arena.

President Julius Stern, of Century Comedies, announces this subject as the release to be distributed on State rights, following the three features in which Miss Howell has already been announced—"Balloonatics," "Automaniacs," and "Neptune's Naughty Daughter." In these subjects Miss Howell made her initial appearances as a lone-star in comedies, taking her place in opposition to male stars who have hitherto had the comedy field all to themselves.

State rights buyers are reported taking a spirited interest in Miss Howell's Century mirth-provokers. The marketing is done by President Stern from the Mecca Building, New York, Director Blystone operating in Hollywood, Cal., for the production end of the enterprise.

Burton Holmes in Ceylon

Burton Holmes in his seventy-first weekly tour around the world gives an interesting contrast between the rich and the poor in the Far East, under the title of "Bread Lines in Occident and Orient." No saying is more true than that "East is East and West is West," yet there is much that is similar in humanity all over the world, regardless of color or class, clothes or conditions. We have our poor people and the East has its starving millions; even in far-away Ceylon there are great hearts breathing beneath their dark skins, and Mr. Holmes shows some of the methods of taking care of the people in his travels to Ceylon.

He faithfully depicts their characters and their habits.

HOW PICTURES ARE BOOKING

U. B. O. and Exhibitors' Circuit Take Ivan Film

"One Law for Both" Going Into Twenty Big Time Theatres Ninety-Nine Houses Will Get It from Newly Organized Board of Trade

FOLLOWING the run of "One Law for Both," the Ivan Film Productions' latest release, which is now being shown at the Lyric theatre, Broadway and Forty-second street, New York City, the picture will be shown in all of the theatres controlled by the United Booking Offices, and the newly organized Exhibitors Board of Trade, according to an announcement made this week by the Merit Film Corporation, of 130 West Forty-sixth street, New York City, the distributor of the production in New York and New Jersey.

The booking of "One Law for Both" in the entire chain of theatres controlled by the United Booking Offices is considered to be one of the most important bookings obtainable in the East. The circuit comprises over twenty theatres in and about the Metropolitan district. Speaking of booking the attraction in his theatres, J. J. Murdock, one of the executives of the United Booking Offices, said:

"'One Law for Both' is the first attraction that we have booked for our entire circuit, since the adaptation of our new policy of showing only those motion pictures that could be considered first class attractions, even when in direct competition with the first companies of legitimate productions.

"We have had submitted for our consideration every big picture released since the formation of the rule of booking only those motion pictures that we considered to be worth advanced admission prices. 'One Law for Both' is the first that has measured up to our requirements. It has a splendid cast, that includes such stars as Rita Jolivet, Vincent Serrano, Pedro de Cordoba, Leah Baird, James Morrison and Paul Capellani. It has a theme of universal interest, in the discussion of the single standard of morality for the two sexes.

"Mr. Abramson, the author-director, has handled the subject with the greatest tact and delicacy, without, however, sacrificing any of the dramatic strength of his story."

One of the officials of the Exhibitors Board of Trade, which controls ninety-nine theatres in and about New York, expressed similar views with regard to the production.

Summer Runs of "Daughter of Gods" Planned

"A Daughter of the Gods," William Fox's $1,000,000 spectacle, is booking now for high-class theatres during the summer and season of 1917 and 1918.

This spectacular Fox fantasy, with Annette Kellermann in the stellar role, is probably the best summer entertainment that could be offered for the silent stage. The very nature of the production—the greatest aquatic film ever screened—makes it ideal for showings in the wilting months.

Many of the biggest theatres in the country recognize the drawing power of "A Daughter of the Gods," and instead of remaining dark through the summer, as they have in the past, they will project the Fox picture as a regular attraction.

To insure the standard of excellence observed in the past, it is announced that "A Daughter of the Gods" will not be booked at less than $1 top price.

Unprecedented Ad for "Motherhood" in Boston

"Motherhood," the Brady Made World Film release which Manager Thomas Soriero has booked for the Park theatre in Boston next week, has been getting some unheard of advertising in that city. For the first time in Boston's history, a big advertising board has showed scenes of the picture on Boston Common.

Through the recruiting officers in charge of the army, navy and marine corps enlisting offices in the city, Manager Soriero arranged with Mayor Curley to allow the Park theatre to erect this big bulletin board on the Common. While some of the conservative aristocratic Bostonians registered a serious kick at first, they all agreed that anything that would aid enlistments was not only right, but Manager Soriero has publicly been commended for his patriotism.



Lucille Hutton (L-Ko-Universal)

Photoplays the West Coast Is Taking to

The Williamson Brothers' "The Submarine Eye," which is being booked in Southern California and Arizona territory by William G. Colvin, opened Monday, May 21, at Trinity Auditorium, Los Angeles, and has played to fair business during the week, which is the length of the engagement. The undersea picture elicited many complimentary remarks from the Los Angeles photoplay critics, and it is very probable the subject will be shown at a more centrally located theatre at an early date. The prices for the opening engagement were from twenty-five to fifty cents.

Beginning May 28, the Triangle program will have two first run downtown houses in Los Angeles, Clune's Broadway and the Woodley theatre. At the latter the Mack Sennett comedies are featured in connection with the Triangle drama, and a travelogue and a Mack Sennett novelette compose the bill.

Manager B. C. Cunningham of the Seattle Artcraft Exchange, reports the first George M. Cohan subject, "Broadway Jones," booked solidly until August 15. Mr. Cunningham recently took charge of the Seattle office, having been transferred there from the Philadelphia Artcraft Exchange, which he opened.

Demand for World-Brady Films in Washington Territory

Robert Smeltzer, manager of the Washington, D. C., World exchange, reports the Brady-International productions greatly in demand in this territory. These feature the foreign stars, Regina Badet, Albert Signer and Susan Grandaise, and their initial presentation has been secured by Harry Crandall, directing manager of five large houses in Washington.

Sarah Bernhardt in "Mothers of France" and Alice Brady in "Maternity" are meeting with exceptional favor.

Every Gaumont Reel on the Rialto Program

A compliment to Gaumont Pictures was paid by the management of the Rialto, New York's leading motion picture theatre, in the last week's program. Every Gaumont single-reel was represented. "Tours Around the World" offered the palace at Versailles, France. "Reel Life" contributed "A Tilting Match on the Water," and Gaumont's Mutual Weekly entertains with late news.

Bernhardt Film Goes Strong

The house record for attendance for the past year at the Strand theatre, Toronto, was broken last week when "Mothers of France" stood them in line outside the theatre for the entire week. The Peerless Film Company claims to have sold bookings for two months in Ontario alone.

IN THE STATE RIGHTS FIELD

Edgar Lewis Starting on Next Production

While "The Bar Sinister" is running at the Broadway theatre, New York, its producer, Edgar Lewis, is completing preparations for his next special production, which is now well along toward the camera grinding stage. It will be another story by Anthony P. Kelly, whose creative genius is responsible for "The Bar Sinister," and like its predecessor, will depend upon its human interest rather than spectacular effects.

Many of its most important scenes will be made in the country surroundings, Ticonderoga, New York, where Mr. Lewis recently spent several weeks. Besides carefully selecting the locations for the picture he superintended the laying of plans for the building of a village street, which is now rapidly nearing completion, and plays an important part in the working out of the drama's novel plot.

The cast of Edgar Lewis' new production will include practically the whole company used by him in "The Barrier." Besides Mitchell Lewis, Hedda Nova, Victor Sutherland and other well-known members of both "The Barrier" and "The Bar Sinister" casts, Mabel Julien Scott will also be a prominent member of the company appearing in his coming production.

"Redemption," on Territorial Basis, Drawing Well

It was definitely announced last week that the big picture, "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, now playing at the George M. Cohan will be sold by state rights and will probably be handled from the sixth floor of the Putnam Building, 1493 Broadway, New York.

There is a big demand for seats at the Cohan, and during the past week hundreds have been turned away at each performance.

It is said to be practically the only show in New York at the present selling out.

Intended for a two weeks' engagement at the Cohan, the run has been extended indefinitely, and at the present there is no sign of its decreasing in popularity.

Enters State Rights Field

The Jones Film Exchange has engaged in business at 1-2 Campau Building, Detroit. Si Overpeck is manager, being formerly assistant manager at the Empire theatre, Detroit. The first purchase made by Mr. Overpeck has been the Rex Beach-Mary Roberts - Rhinehart - Dr. Salisburg Travel Pictures.

Demand for West Comedies

Warren & Palley, who control the Michigan rights to the Billy West comedies, report a large number of inquiries and bookings.

Markowitz Takes Up Other Angle of State Rights

D. S. Markowitz Discusses Proper Handling of Educational or Scenic Pictures "Work wtih Exhibitor," His Advice

"THE handling of a state rights production depends a great deal on the subject matter of the picture," declares D. S. Markowitz, who has "Trip Through China," now showing at the Eltinge theatre, New York.

Mr. Markowitz discusses the state rights question from a new angle from that which is taken in the usual discussion of this question, taking the matter to the exhibitor and putting it up to him and the public in a manner which he says will guarantee success and leave no opening for disappointment.

"Before I dispose of a single territory," said Mr. Markowitz, "I am going to give the prospective buyer the benefit of the characteristics incident upon the proper handling of this sort of picture. For instance, I want to dispose of my product in a territory which has a city containing 500,000 population. I ask myself the question, 'what are the possibilities here?' Let us say that there are 10,000 teachers in this territory. Every one of those teachers will come and see a travel picture of this nature if the picture is properly exploited. If not, I dare say, that a third of them would not see it. Now, if these teachers see the pictures, this means that 50,000 pupils are going to follow in their footsteps unsolicited, but by virtue of the fact that their teachers have seen it and have recognized its educational value.

"In my opinion," continues Mr. Markowitz, "ten per cent. of the population of every town will see a picture that is worth seeing at all. This percentage can be relied upon. In many instances, thirty and forty per cent. of the population are in attendance at one time or another. The seller of a state rights picture should not rest on his oars and be content with this deduction. He should endeavor to increase this percentage as much as possible. It helps him, it helps the exhibitor, and the next picture which that seller has on the market is going to be taken up by the buyer and the exhibitor with no hesitancy, for that buyer and exhibitor can rest assured that the preliminary steps have been taken, and it only remains for him to bring it to the notice of his immediate public with the co-operation of the seller.

"The seller of a state rights picture," concluded Mr. Markowitz, "who is to have more than temporary success in his line, has to come to the point where he realizes that there is the exhibitor to be taken into consideration, and that this exhibitor cannot be dropped like a hot coal after the product has left the seller's hands."

TO THE EXHIBITOR:

¶ Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

¶ We have this information for you, *complete* and *ready*.

¶ Drop us a postal; and *by return mail* we will give you the *buyer's name and address, our review, the cast,* and other *valuable* and *up-to-the-minute* information. For the name of any state rights picture refer to our release page — "State Rights Releases — Current and Coming."

Undersea Spectacle Exploited in Philadelphia

A live way of advertising "Twenty Thousand Leagues Under the Sea" has been adopted by the Peerless Film Exchange of Philadelphia, which owns the rights in that territory.

A vivid yellow submarine-shaped auto, carrying the advertisement of the theatres showing the picture tears around town at a rapid pace, a crowd quickly gathers whenever the machine stops.

The picture last week ended its run at the Garrick, where it is said to hold the record for pictures at this legitimate theatre since the "Birth of a Nation."

Next week six neighborhood Philadelphia theatres will each have one week runs on the picture, with prices not less than a quarter.

Sociological Subject Finished

"Who's Your Neighbor," a seven-part production written by Willard Mack and described by the Master Drama Features Company as a realistic and convincing sociological photoplay, was completed by Sidney Rankin Drew several days before he sailed for Europe to join the American Ambulance Corps.

The cast includes Christine Mayo, Evelyn Brent, Anders Randolf and Frank Morgan.



Abraham Lincoln and Nancy Hanks, the former portrayed by Benjamin Chapin in the Lincoln Cycle

Five-Part Feature, by Mysterious Director, Is Announced

MESSRS KLOPF AND SPREIMER announce the entry of a dark horse into the state rights market in the shape of a five reel feature, entitled "Whither Thou Goest." The mystery surrounding the attraction lies in the fact that it is claimed to be the work of one of the most famous directors in the industry, whose name for the present remains secret. Among other reasons the restrictions imposed by a contract with another company rendered it necessary for this gentleman to keep in the background.

The drama is described as thoroughly modern in every particular, embracing high society life, the atmosphere of stageland, and that of the great West. Orin Johnson appears as the star.

The tale, briefly, deals with the love of the youngest scion of a wealthy family for a young actress. The prospective marriage is bitterly opposed by his relatives, among them an elder brother. The latter, informed by his physicians that he is suffering from a fatal malady and has only a few months to live, resolves to sacrifice himself for the family good and break up the affair.

With this end in view he makes love to the supposed siren, wins her consent to marriage, and, having wedded her, goes with his wife to a Western ranch. There, instead of dying, he recovers his health amid the new surroundings. He realizes that his wife is a worthy woman, whom he has learned to love and who returns his affection. His mother arrives at their home and is horrified at the turn things have taken. But her endeavors to separate the couple prove in vain, and all ends happily for the devoted pair.

The picture has many homelike turns.

Postpone Premiere of "Curse of Eve"

"The Curse of Eve," the multiple reel morality drama, produced by the Corona Cinema Company from the story of Wycliffe A. Hill, which was to have received its initial screening the last of May, will not be shown until the latter part of June, according to the announcement, last week, of the producers.

Several reasons have been given for the postponement of the premier of this cyclonic screen document, the main one being the seriousness of the world-war situation, and based on the depth in which the United States will be involved.

The Corona Company, states it has already expended close to two hundred thousand dollars on this production, and it is estimated that an additional expenditure of another hundred thousand dollars will be necessary before it is placed before the public.

Buys King-Bees for N. J.

Nathan Hirsch of the Pioneer Feature Films Corporation, New York, has bought the King Bee Billy West comedies for northern Jersey. He reports big business on "Back Stage," the first of the releases.

Big Leaguers See "The Bar Sinister"

Baseball and motion picture fans met on common ground at two different performances of "The Bar Sinister" in the Broadway theatre, New York, last week.

Frank Hall, who is presenting the Edgar Lewis drama at the Broadway for an extended engagement arranged baseball nights for both Wednesday and Thursday.

Wednesday night the New York Giants and Pat Moran's "Phillies" faced each other from opposing boxes in the theatre, and the attention of the audience was divided between the orchestra and the ball players during the overture, while during the intermission the names of the stars of the diamond were heard almost as frequently as the names of the screen stars.

"Redemption" Run Extended.

Although originally scheduled to remain at the Cohan theatre, New York, for two weeks, the run of "Redemption," in which Evelyn Nesbit and her son Russell Thaw appear, has been extended further.

Entering its third week at the house, the crowds continue to come. At every performance capacity audiences have attended and scores have been turned away.

Lust Exchange on Lookout for More Big Pictures

The Sidney B. Lust Exchange, representative of the Selznick productions and many state rights productions, has been increasing its output recently, taking over the territorial rights of some of the important films in different fields.

Lust controls "Twenty Thousand Leagues" in his vicinity, and it is booking for long runs. "Civilization" is also being handled and is shortly going into the Auditorium, Baltimore, for three weeks. Rex Beach's "The Barrier" is another big production handled, and makes its initial Washington appearance for two weeks. Special augmentation of the orchestra and a big music score is planned. The rights to "Mutt and Jeff" comedies for Washington territory have been acquired by Lust. Out of fifty-two houses, twenty-two have contracted for these comedies.

Billy West comedies and Ditmar educationals, also "The Easiest Way," are other subjects controlled and reported going well.

"Matinee Policy" on "Birth" Is Successful

The policy adopted whereby "Birth," the Eugenic Film Company's first release, was made a matinee feature, is reported to have proved a boon to exhibitors in Greater New York. "A feature with a matinee profit" is the way the show men are now looking on this subject.

In twenty-one days, "Birth" was taken by sixty leading exhibitors on an average of three days each.

All the scenes in the picture were made in several of the leading hospitals in New York, and are exact in every detail. Each scene was taken under the direction of two leading physicians, whom are recognized authorities on babies.

Owing to the nature of this picture, the question of state rights has not been considered. However, territorial rights will be entertained from those, who will adhere to the policy that has been adopted for the presenting of "Birth."

Merit Film Takes "One Law for Both" in Two States

Announcement was made this week by the Ivan Film Productions, Incorporated, that the rights to New York and New Jersey for its latest production "One Law for Both," which was written and produced by Ivan Abramson, have been sold to the Merit Film Corporation, of 130 West Forty-sixth street, New York City.

Although the precise amount of money involved in the transaction was not made public at the time of the announcement, it is understood to be among the largest sums ever paid for the rights to the territory for any feature. The successful run of the production at the Lyric theatre, Broadway and Forty-second street, New York City, is said to have done a great deal for the production in popularizing it among the public and exhibitors.

The Merit Film Corporation handles all the Ivan subjects in the territory, as well as a number of other important productions.

Why Does Man in Erie Buy from Branch in Philadelphia?

Joe Farnham Would Like to Know and So Would a Great Many More Interested in the Plan to Map State Rights Territory

JOE FARNHAM, of Frohman Amusement Company, is not quite as optimistic as some others in the State rights field from whom MOTION PICTURE NEWS has heard concerning the possibilities of dividing the country into distinct territories because as he puts it

"So long as the sellers of State rights territory follow their personal dictates in this matter of selling territory instead of getting together and selling as a unit in regard to divisional territory, there is going to be confusion and each seller will have to look to himself for the decision on this phase of the business. A hundred or more representative State rights men working in this spirit which seems to prevail at the present, are not going to lay out set paths dividing any set territory from another, nor will they ever reach that point unless they get together and systematically work it out as MOTION PICTURE NEWS has suggested.

"You go into a territory," continues Mr. Farnham, "and the buyer will say 'sell me this and sell me that.' One hasn't an argument in the world to give him because the representative who had been there before with a State rights proposition sold him perhaps the very division which you think should not have been divided as it was. What are you going to do, lose that man's business because you think you should hold to a certain defined territory in the sale?

"This isn't right, of course, but it is just as right as it can be made under the present loose system of buying and disposing of territory. I am most heartily in favor of the plan as suggested by MOTION PICTURE NEWS and sincerely hope that it will receive the co-operation of every man interested in the State rights industry. When it does there is going to be a great change and one that will not alone place the buying and selling end of the business on a systematic basis, but will save time, expense and trouble to representatives. System is the secret of all successful enterprise, for system means efficiency.

"Something should be done, that's sure. For example, let us consider the conditions that prevail in Erie in Pennsylvania and Buffalo, which is only a short distance away. The buyer in Erie by all logically reasoning should turn to Buffalo for his picture. But he doesn't, nor could he. The precedent has been set and the Erie man, if he wants a picture, goes to Philadelphia, miles in excess of the distance from Erie to Buffalo. This is the evil that should be eliminated and it can be if only those interested will work together. Of course, new branches will have to be established but first of all it must be decided where these branches will be set up in order to render the most assistance to all concerned.

"Eventually this step is going to be taken and when it does it is going to work wonders. It is too bad that more earnest efforts have not been made before."

Jessie Goldberg, an associate of Mr. Farnham in promoting the Frohman interests, calls attention to a situation now prevailing in New Jersey which he states "should be rounded into a form which should at least have the semblance of a concrete proposition and not be shrouded in the abstract."

"I refer," Mr. Goldberg continued, "to the conditions now prevailing in Trenton and Newark. And this same condition doubtlessly prevails in other territories with which I am not so familiar.

"The buyer who wishes to purchase the rights to a production for the entire State of New Jersey, let us say, has a particular interest in these two cities in the exploitation of the picture which he has in mind. For the territory he bargains with a jobber in New York who has the rights to the picture. 'Yes,' says the jobber, 'I'll let you have the rights to northern New Jersey, but the rights to the southern half or division of Jersey are held by a jobber in Western Pennsylvania.'

"Now this is all very well," Mr. Goldberg goes on, "If one doesn't go back in his estimates and take into consideration censorship. The Pennsylvania Board of Censorship may pass adversely upon a picture which would be passed untouched in New York and vice-versa. Without further elaboration on this subject isn't it perfectly plain that this buyer has to keep a separate and distinct set of books in arriving at an estimate in round numbers of how he is coming out in the final reckoning, if not, where will he find himself?

"There he has New Jersey in toto but he has to see two different jobbers to obtain the rights, which fact in itself is not a hardship or even an appreciable inconvenience when compared to the situation which he is obliged to face when he considers the two boards of censorship. This picture which he purchases may have a record run in Newark and fall flat in Trenton, or again vice versa.

"Isn't there some way by or through which this condition could be brought to point where concerted action could be taken and all concerned be given an open opportunity to meet face to face this proposition and figure accordingly. It will be said that this can be done now. Yes, it can be with a staff of efficiency experts and an equal number of bookkeepers who know New Jersey and Pennsylvania like a book. The idea in this business shouldn't be to see how hard conditions may be made but how simple and expeditious.

"The MOTION PICTURE NEWS has inaugurated a campaign which in its comprehensiveness will no doubt clarify such conditions as the ones I describe, and I think it will. The right start has been made and co-operation is had and State rights representatives work in conjunction with it, there will be a change and one for the better.

Brenon to Complete New Russian Picture in Ten Weeks

HERBERT BRENON, who but recently commenced operations on "The Fall of the Romanoffs," a picture which he stated would be one of the biggest and finest pieces of work he has ever done, is determined to have the piece ready in ten weeks' time.

Already he has taken many scenes with the exiled monk, Iliodor, the great opponent of the notorious Rasputin. Mr. Brenon is enthusiastic about his new picture and stated:

"'The Fall of Russia' will be probably the biggest picture I have ever made, and while, perhaps, not the most massive in as far as numbers and spectacles are concerned, it bears a far greater message and a deeper significance than any subject I have ever attempted. It depicts the struggle of the people over the tyranny of a corrupt court and the consequent triumph over autocracy. The theme is all the more gripping because it is true, absolutely true. Not a word of it is fiction."

Iliodor himself has either lived through all the incidents or heard them repeated from eye-witnesses. He was at the court, he had access to the Czar and Czarina. He knew their weaknesses, and he knows their power, the power that for no virtue of their own, had the right to crush their subjects. I have had to do much research work for my picture, and besides consulting the Russian authorities, I have come into contact with Russians of all classes.

"Iliodor plays in this picture exactly the same part that he played in the drama in Russia. He tells me just what happened in Russia, and how it happened, and his story is supported by history."

Many Important Western Houses Take Art Dramas

Word from the All-Star Feature Distributors, Art Dramas Exchange for several Western states, announces that the program is gaining ground in that district with unexpected speed. Sol Lesser, president of the corporation, says that the success of the program in his territory is far greater than he had ever imagined it would be.

Mr. Lesser has been actively exploiting Art Dramas for only four weeks. The Los Angeles office of the concern, under the management of Irving M. Lesser, has signed up thirty-four important houses in this time. A whirlwind advertising campaign has been carried on.

This branch of the All-Star has succeeded in breaking into the best houses in such large towns as San Diego, San Bernardino, Riverside, Venice, in California and Phoenix, Tucson and others in Arizona.

The San Francisco office has just announced that the new Mission theatre, the finest suburban theatre west of Chicago, has booked Art Dramas and will show one a week from now on.



Thomas Dooley

Status of the Sherman-Elliott Organization

The retirement of Harry A. Sherman from the firm of Sherman-Elliott, brings to mind the changes that have been made in the Minneapolis firm since its establishment three years ago. First the firm of Elliott and Sherman Film Corporation was formed to handle "The Birth of a Nation." Later the company resumed its title when it took over the "The Crisis."

Mr. Elliott bought Mr. Sherman's interests in the Elliott and Sherman Company, and under the firm name will continue to operate the Griffith spectacle. The Sherman Elliott Company has been reorganized with Edward Nelson, former treasurer as president, and F. H. Peterson as secretary-treasurer. This firm has moved to the McKnight Building, Minneapolis, from which "The Crisis" will be handled.

Mr. Sherman, it is announced, will go East, where he will engage in the producing end of the business. He already has in preparation two eight-reel features for release in September, and it is further announced that other offers of paramount importance have been tendered him.

"The Planter" to Be Released in Two Weeks

Release of "The Planter," the big production from Herman Whittaker's novel which the Nevada Motion Picture Corporation announces took a year's time to produce at a cost of $250,000, is scheduled to take place in the next two weeks. Cutting has been going on for more than a month, and it is the desire of the company's officials to turn out a picture without a single foot of padding.

One noteworthy feature is that the author of the novel is himself writing the subtitles for the play. Tyrone Power is the featured player.

New Standard Branch Open

That Charles W. Stombaugh had been appointed manager of a newly opened branch office at 406 Film Exchange Building, Minneapolis, Minn., was the announcement made this week by the Standard Film Corporation, making a total of four offices handling the enormous territorial distribution of Art Dramas productions.

Stombaugh goes to the Standard Film Corporation after four years with the General Film organization, as manager of one of their largest exchanges. Mr. Stombaugh is very widely acquainted among motion picture men, and this, coupled with his ability and experience, will make him a real asset to the Standard.

Handling of Divorce Film Is Given N. Y. Firm

Distribution of "Should She Obey?" which has been crowding the La Salle theatre, Chicago, the past few weeks, has been placed in the hands of the Renowned Features Corporation, at 1600 Broadway, New York.

This subject brings to the screen an array of public men and women, governors, judges, clergymen, senators and social workers, in addition to a cast of well-known players of the Arizona Film Company.

The basis of the story is founded on investigations by Lieutenant Governor Barret O'Hara, who had the major part in making the picture. Mr. O'Hara was a member of the Illinois Vice Commission, and after the Chicago red light district was cleaned up he turned his attention to the divorce question.

Chance for Live Buyers in "Mutt and Jeff" Pictures

For the purpose of informing state rights buyers operating in the territories of Iowa and Nebraska, California, western Pennsylvania and West Virginia, Texas, Washington, Oregon and Montana, Minnesota, North and South Dakota and Canada, who have been under the wrong impression concerning the availability of the "Mutt and Jeff" animated cartoon comedies, Bud Fisher states that in these districts where his product has been playing to scant distribution he would dispose of those unused prints to film men who would personally attend to a better circulation on available subjects. Since taking over the management of the "Mutt and Jeff" pictures Mr. Fisher has discovered that in the above mentioned sections his product was not receiving the proper distribution as compared with other territories.

"Undine" Producer at Work on Sea Story

Henry Otto, the producer who made the feature "Undine," has been engaged by a new syndicate, headed by M. P. Hanson, to direct the first of a series of features for the open market.

The story is an original one, savoring of the sea, and Mr. Otto considers it the best vehicle he has ever been handed to work from.

Big Crowd Applauds "Bar Sinister" on Opening

An overflow audience witnessed the initial presentation on Sunday night, May 20, of "The Bar Sinister," Edgar Lewis's photodrama, at the Broadway theatre, under direction of Frank G. Hall. Notables of stage and screen were present by the score.

Added interest was given to the picture by reason of the fact that practically the same cast that made "The Barrier" an artistic triumph, was seen in "The Bar Sinister," including Mitchell Lewis. Victor Sutherland, also of "The Barrier," and Hedda Nova and Jules Cowles have important roles in the new production.

A stage setting, specially constructed by Lee Lash and depicting a turpentine forest in Georgia, with darky cabins in the foreground, served to heighten the effect of the picture as all of the scenes of "The Bar Sinister" are laid "somewhere below the Mason-Dixon Line." And another interesting feature was the prologue, which ran for about five minutes prior to the start of the picture, and during which a group of negroes sang Southern melodies to the strumming of banjos and guitars.

Old Biograph Stars in Film Never Before Presented

The Special Attractions Company, 1339 Vine street, Philadelphia, has the entire state rights to the "Wheel of Life," a Biograph release, with Mary Pickford, Henry Walthall and Mack Sennett in the star roles.

Although made several years ago, this picture is just being released. It will have its first showings at the Keystone, Philadelphia, and at the Broadway, Camden, N. J., both Zimmerman houses. Each will run the picture a continuous week. Special music has been arranged for the picture, which treats of the civil war.



Hedda Nova in Edgar Lewis' "The Bar Sinister"

LIVE NEWS FROM THE PRODUCERS

"The Immigrant," Next Chaplin Comedy, Is Completed

Charlie Chaplin's next picture has been completed, and is titled "The Immigrant." No release date has been set. The work and care which has been put into the Chaplin picture has made it impossible to follow any set schedule in releasing the Chaplin-Mutuals.

Many of the scenes in "The Immigrant" are taken in the steerage of an ocean liner. Charlie plays the role of an immigrant, bound for the land of liberty. Arriving in America without funds, he discovers that money is not picked up on the street, as he supposed, and he begins the game of bluff to beat the high cost of living.

Charlie, penniless, attempts to get a meal for himself and the hungry Edna in a cheap "hash house," and his efforts to stall off the check provide Chaplin with opportunities for the sort of comedy which convulses the American audience. He drinks cup after cup of coffee, and finally manages to secure a generous tip for the waiter, whereupon he is ushered out by the effusive waiter and smiling proprietor.

Shaping Production Plans for New McClure Series

McClure Pictures is rapidly completing its plans for producing the series of five-reel features that will follow "Seven Deadly Sins." The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape, and production will begin within a few days.

McClure's has been searching for several months for unusual stories that would be particularly suited to Miss Mason. The editorial staffs of McClure's Magazine and The Ladies' World have aided in the search and are acting as advisory boards in shaping the scenarios into plays of unusual dramatic appeal and charm.

A nation-wide advertising campaign, such as that behind "Seven Deadly Sins," will be prepared as an aid to the exhibitor who shows the new McClure series.

Universal Re-Signs Paton

Stuart Paton, Universal director, has signed a new two-year contract with that organization.

Paton's first big picture was "Twenty Thousand Leagues Under the Sea," the screen adaptation of Jules Verne's work. He followed this with the serial, "The Voice on the Wire." At present Paton is directing "The Gray Ghost," a serial that promises to eclipse his previous efforts in this field.

Lew Fields with Selig?

William N. Selig is reported to have engaged Lew Fields to appear in "The Barker," a Selig film feature.

"Jack and the Beanstalk" First Fox Kiddie Film

Picturization of World Famous Fairy Story Is Completed -Cost Is Announced as $500,000—First of a Series of Clean Features

WILLIAM FOX announces as the first of his children's cinema classics a picturization of "Jack and the Beanstalk," to be released in September. The production will be the first of a regular "Fox Kiddie Features" service to be released each month. These subjects, it is said, will have interest, not only for children, but for grown-ups.

Mr. Fox's plans for a series of children's pictures, for children, by children, is especially called to the attention of exhibitors. That the subject is of general interest is evidenced by the many letters received by Mr. Fox on the subject. The editor of a prominent Boston newspaper, that has been foremost in the movement for clean pictures, wrote: "We are interested in the improvement of motion pictures, and we will be glad to see how your series works out, for it would seem to be a decided step in the right direction. Allow us to take this opportunity of commending you."

"Jack and the Beanstalk" is in ten reels, and was months in the making at the Hollywood Studios, California, and on "locations" in the California valleys. The cost of production is announced as $500,000. A large portion of this sum was spent in the erection of some pretentious and complicated settings. The salary list was also unusually large, as hundreds of children were required as "extras."

Exhibitors will, it is believed, readily appreciate that, if there is any parental ban on motion pictures by careful mothers and fathers, it will be removed when a fairy tale, such as this production, with its clean story, is presented for their edification. It is Mr. Fox's aim to produce pictures for children, so that when they leave a theatre they will leave with their minds filled with pure and clean thoughts.

Everybody knows the story of "Jack and the Beanstalk." It has been handed down from the earliest days of the English speaking peoples, as a heritage of delight to the little ones of modern times.

Mary MacLaren, Subject of Legal Strife, with Horsley

DAVID HORSLEY has just announced the signing of a contract with Mary MacDonald, known as Mary MacLaren, the contract being for three years. Miss MacDonald is now at work at the Horsley Studios in Los Angeles, under the direction of Thomas Ricketts.

The actress has had considerable litigation with the Universal Film Manufacturing Company over a contract that she had with that company, and which the Superior Court of California decided was void and ordered the contracts into court to be cancelled.



Mary McAllister in "The Guiding Hand" (Essanay)

Miss MacDonald has been starred in a number of the best known pictures released by the Universal Company, in which sympathy for the leading character has been especially invoked, such as "Where Are My Children," "Shoes," "Wanted a Home," "Saving the Family Name," "Idle Wives," "The Mysterious Mrs. M.," etc. It was her work in "Shoes," which first claimed the attention of the public.

The story on which Miss MacDonald is now engaged was adapted by Frederick B. Bennett from the novel, "A Daughter of the Well Dressed Poor," by Henry Warren, and is a preachment on the dangers that beset the path of the young girl who comes to the city and propounds the problem of who is to blame for the downfall of so many girls.

This production is being staged with a cast including Carmen Phillips, Frank Newburg, Ida Lewis, Al Ernest Garcia, and Frederick Vroom and is being directed by Thomas Ricketts.

"Garden of Allah" Opening

According to advices received by William N. Selig, the premier in Cleveland, Ohio, recently of "The Garden of Allah" was very successful. Keith's Hippodrome was crowded to the doors at every performance, the top prices being seventy-five cents. Plans are progressing for premiers of "The Garden of Allah" both in New York City and Chicago.



Scene from "The Downfall of the Romanoffs," Presented by Herbert Brenon

Paramount Enlarges on Open Booking Plan

One Hundred and Four Subjects Placed on Market for All Exhibitors Number Includes Pictures of the Most Noted Stars

THE success resulting from placing fifty-two Paramount pictures on the open market has led Hiram Abrams, president of that corporation, to direct all Paramount exchanges to place the first 104 pictures on the market for release to all exhibitors, irrespective of the restrictive feature clause in the Paramount contract which formerly made this impossible. These subjects will be classed as Paramount Preferred Pictures. New prints have been supplied all exchanges.

In this list of pictures there are eight Mary Pickford pictures, seven in which Marguerite Clark is starred, four of Blanche Sweet, three featuring John Barrymore, two in which H. B. Warner made great successes, four of the greatest successes in which Hobart Bosworth was featured, three of the best Lois Webber productions, and others in which such stars as Pauline Frederick, Marie Doro, Dustin Farnum, William Farnum, Henrietta Crosman, Edward Meeks, Karl Kienlechner, Bertha Kalich, Sessue Hayakawa, Robert Edeson, Maclyn Arbuckle, Max Figman, David Higgins, Charles Richman, Gladys Hanson, Tyrone Powers, Theodore Roberts, Adele Farrington, May Irwin, Bessie Barriscale, William S. Hart, John Emerson, George Beban, Florence Rees, Edith Taliaferro, Gaby Deslys, Fannie Ward, Carlyle Blackwell, Lenore Ulrich, Laura Hope Crews, Violet Hemmig, Marshall Neilan, William H. Crane, Winnifred Kingston, Wallace Eddinger, Kathleen Emerson, Elsie Janis, Edith Wynn Matthison, Vice Dovey, Fritzi Scheff, Rita Johvet, William Elliott, Betty Bellairs, Victor Moore, Hazel Dawn, Ina Claire, John Mason, Henry Ainley, Edgar Selwyn, Myrtle Stedman, Maude Allan, Charlotte Walker, Samuel Bernard and George Fawcett appear.

One of the chief features that mark those pictures as of distinct value to the exhibitor, is that they are the pictures that most of this great list of stars made their initial bow to the public in.

Triangle Girl Progressing

Ruth McCord, the Triangle-Ince girl, who is traveling to the four corners of the United States on an Indian motorcycle, is well started on the first lap of her long journey, having left San Diego on May 13. Her route includes, for the first three months, Bakersfield, Fresno, San Jose, San Francisco, Stockton, Sacramento, Cal., Portland, Ore., Seattle, Bellingham, Everett, Spokane, Wash., Butte, Pocatello, Idaho, Ogden, Salt Lake, Utah and Denver, Colo. Her appearance in each city and in each Triangle theatre is creating much comment.

New Farnum Picture Begun

William Farnum, Fox star, began work last week on a new picture, the first Farnum film at the Fort Lee studio since 1915. Frank Lloyd, who has directed all of the Farnum photodramas in California, will direct the new feature.

Mary Martin will have an important role in the new photodrama. Wanda Petit, another popular Fox film artist, will also have a leading role in the new Farnum production.

Patriotism and Cheer in Summer Thanhouser Plays

"Two words sum up our summer releasing policy," said Edwin Thanhouser, Americanism and sunshine. We have sounded the public taste for the warm months at hand, and correctly, we think. Our writers and directors have worked in accordance with those soundings, and the result is a patriotic element in our summer productions and thick streaks of sunshine. We have not gone to extremes, however. We shall not wave the flag too hard, nor shall our fun run to slap-stick."

The first Pathe-Thanhouser releases under this policy will be "Under False Colors," "My Country," "Romance and Rubbers" and "Fires of Youth." Russia and an American loan are the timely features of the first Gold Rooster in the list. Frederick Warde and Jeanne Eagles head the cast, and Emile Chautard produced the picture from Lloyd Lonergan's scenario.

Popular Old Play to Be Filmed For Art Dramas

Joe Welsh, the Jewish comedian, has been signed by Herbert Blache, president of the U. S. Amusement Corporation, to appear in his most successful play, "The Peddler,"

Mr. Welsh traveled all over the world with this play, which toured constantly for over twenty years.

The character portrayed by this comedian in his many plays, and later in vaudeville, is a representation of a type once so common on New York's Bowery. The present generation may not know the type so well, perhaps, as it is now almost extinct. But enough characters of the sort remain to make the role still a comprehensible one.

Mr. Blache closed the deal with Mr. Welsh after long negotiations. As soon as he was signed dealings were initiated to secure the rights to the play. It is planned to release the photodrama in July.

Marjorie Rambeau Ends Work on "Mary Moreland"

Frank Powell has finished the filming of "Mary Moreland," a picturization of Marie Van Vorst's novel of that name and the sixth of the series of feature pictures starring Marjorie Rambeau, which will be distributed through Mutual.

The surrounding cast includes Robert Elliott, Augusta Burmester, Agnes Eyre, Aubrey Beattie, Gene LaMotte, Frank Ford and Fraser Tarbutt.

Sinking of Teuton Ships Shown in "The Greatest Power"

Preliminary announcement from Rolfe Photoplays, states that the German high seas fleet will be seen in action in a picture "The Greatest Power," released on Metro's program the latter part of June, with Ethel Barrymore in the leading role. This is said to be the only pictures ever made of the sinking of the Gneisenau, Spandau and Bremerhorst, German battleships.

Mr. Rolfe does not say where he secured the print, nor what the cost was.

Jackie Saunders in Farm Life and Finance Story

In "Bab the Fixer," the production on which Jackie Saunders is now working for distribution through Mutual, the star will be seen once more in the midst of farm life.

Half of the scenes picture life on a ranch and the other half show the stock exchange, with its frenzy of financial strife.

Jackie Saunders is the child of a broker who has lost his money and takes his family to a ranch to start life over again. Bab falls in love with Sterling, the owner of the adjoining ranch, and is sent away to school to break up the affair.

Meanwhile, oil discovered on the ranch brings a fortune to Bab's family but separates Mr. and Mrs. Porter. Bab starts in to fix everything up, and does so to the extent of nursing her father back to health, effecting a reconciliation between her father and mother and getting her own way in regard to Sterling.

Supporting Jackie Saunders are Arthur Shirley, Leslie T. Peacocke, Mollie McConnell, Ruth Lackaye and R. Henry Grey.

Herz Has Laughable Part in Selig Issued June 4

A Selig comedy-drama with Ralph Herz, "The Mystery of Number 47" is announced for release June 4 by K-E-S-E. J. Storer Clouston was the author. In support of Mr. Herz appears Nellie Hartley, Louizeta Valentine, Edgar Murray, Jr., James Fulton, Fred Eckhart, Casson Ferguson and Lloyd Sedgwick. Otis B. Thayer directed.

The story has to do with an elderly gentleman who collects china and writes of the minor poets of the Sixteenth Century. Without any cause whatsoever on his part, Fate snatches the gentleman out of obscurity, and he is described in the sensational press of two continents as a dastardly murderer. Great rewards are offered for his apprehension.

But the elderly collector of china accomplishes good in his misfortune for he is instrumental in punishing the Bishop of Bedford, and joining the hearts and hands of Lord Francis Phillamore, of the Horse Guards Blue and Eva Wilson, lady's housemaid—she was no housemaid at all!

In "Girl, Glory," Margery Bennett Makes Debut

Margery Bennett, the younger sister of Enid Bennett, plays an important part in her sister's latest screen success, "The Girl, Glory," by C. Gardner Sullivan, in which Enid is presented by Thomas H. Ince.

Margery has only been in this country for a few months, having left her home in Australia to join her sister in screen work, and this is her first prominent part since joining the Ince forces.

As chum of Glory Wharton, the granddaughter of a Civil War veteran, she is said to display marked aptitude in her rendition of the quaint characterization, which is enhanced by her appealing childishness.

Ethel Barrymore Presented in Patriotic Play

"The Greatest Power," Released by Metro June 18, Announced as a Dramatic Story of Diplomatic Intrigue Strong Cast

METRO Pictures Corporation will release June 18 "The Greatest Power," a war-time photoplay of patriotism, with Ethel Barrymore as star. B. A. Rolfe presents this five-act feature production, which has been directed by Edwin Carewe from the original story of Louis R. Wolheim and adapted for the screen by Albert Shelby Le Vino.

Combined with an attractive love-story, "The Greatest Power," traces the progress of the nation's history, and recounts great and noble deeds done by patriots, both men and women. It breathes the spirit of service to the nation. The gun crew of the First Battery Field Artillery, of the New York National Guard, Colonel Merritt Smith, commanding, assisted in the production of scenes in which an entire village was blown up by shell-fire for the purpose of the picture. The village was erected by Technical Director E. J. Shulter and his corps of assistants.

In "The Greatest Power," Miriam Monroe and John Conrad are two young scientific workers who have, independently of each other, developed a chemical product called exonite. Miriam has discovered it while searching for a cure for cancer, but Conrad uses it as the basis of a high explosive. When he points out to her that its use would bring about world peace, since all nations would be afraid to have so strong a destructive agent turned against them, she works with him to perfect the formula.

Miriam's father, the head of a great corporation, receives inside information that the country is threatened with war. He calls together his partner and Albert Bernard, the head of his foreign department, to consider Conrad's explosive for the use of the government. A test of it is made, and it is found that a little of the powder inserted into one shell is sufficient to blow up an entire village. Bernard is really a spy for the enemy nation, and he encourages Conrad to perfect his formula, hoping to secure it for his own government.

With such a start to the plot to base the action on, the thrills that come after can easily be imagined. Conrad is finally saved by Miriam and persuaded that his greatest duty is to the nation.

William B. Davidson, Harry S. Northrup, Cecil Owen, Frank Currier and Fred Truesdell are prominent in the cast.



Mrs. Vernon Castle as She Appears in Her First Pathe-Gold Rooster Play, "Sylvia of the Secret Service"

"The Clodhopper," Comedy Drama, for Charles Ray

Charles Ray, the Ince-Triangle star, will soon make his third appearance, since signing his new contract with Thomas H. Ince, in a comedy drama by Monte M. Katterjohn, entitled "The Clodhopper." This is the story of a country lad, whose feet, used to plowed fields, carry him to Broadway and riches, and back again to save those who understood him all too little.

Margery Wilson is leading lady to Ray. Charles K. French, Lydia Knott and Thomas Guise also have important roles. Victor Schertzinger is the director.

To Shortly Announce Plan of "Christus" Distribution

Audiences of the highest order, including many church dignitaries, are viewing "Christus," which is now in its sixth week at the Criterion theatre, New York. The general verdict accorded is that the picture is clean, and entertains and educates.

There is reported great demand on the part of out-of-town exhibitors for this picture. The distribution plans will shortly be announced.

Gaumont Cameraman to War

For some time Gaumont's "Reel Life" and Mutual Weekly have been represented in San Francisco by Bert Moisant, but it has been necessary to return Eugene W. Castle to that city from his new post at Los Angeles, because Mr. Moisant has enlisted for the war in the Eighth Engineers Corps, U. S. Army.



Scenes from "Heroic France," a War Picture Released by Mutual

Goldwyn Accomplishments in Half Year Existence

Gathers in Big Stars with Ability, and Executives and Specialists Forms Distributing Organizations and Fast Completes Films

LOOKING back over the six months' period of its existence, Goldwyn Picture Corporation records with pride a progress rarely paralleled by a film producing organization. In reality, inasmuch as the first two months of the company's existence was devoted to internal organization, it might be said that but four months have been devoted to production.

A detailed account of the things accomplished includes the organization and operation of two studios; completion of five productions; organization of the Goldwyn Distributing Corporation; organization of the Canadian distributing body; booking of largest houses in the country for first runs; leasing of branch offices throughout America to open June 15 and preparation for foreign distribution.

Beginning with half of a floor in the Rogers Peet Building at 16 East Forty-second street (New York), for its executive offices Goldwyn has expanded into the occupancy of an entire floor and still finds itself crowded. These facilities do not provide the necessary space for the sheltering of Goldwyn's New York Exchange, which will have to find other quarters nearby.

One of the great advantages of the Goldwyn organization is that it is owned in its entirety by the men and women who are its officers and operating executives. Its policies and methods are shaped entirely from within its own walls and are subject to no dictation from without. The financing of the corporation from within has been a big feat, especially when it is noted that twelve completed productions in advance of the first release in September involves an outlay of considerably more than $1,000,000, and the opening of a chain of exchanges in June involves an overhead till September 1 of at least half of that amount, aside from realty leases that extend over other years.

Goldwyn's method of operation was planned before the announcement of the company's formation in December. Altered conditions in the industry have caused little or no change at all in the shaping of the company's future policies, for the Goldwyn owners foresaw the significant changes that were to come.

Most important of all policies from the exhibitors' standpoint is the Goldwyn adoption of the mercantile system of marketing pictures along lines followed by great merchants and manufacturers.

Announcement is to be made in a few days of Goldwyn's branch managers throughout the country, and of the address of the new chain of Goldwyn exchanges both in the United States and Canada.

Former Ziegfeld Folly Favorite in Screen Debut

Olive Thomas, the Harrison Fisher girl, will make her screen debut in the latest Ince-Triangle comedy, "Madcap Madge," by R. Cecil Smith, in which she is presented as star by Thomas H. Ince. Miss Thomas, joyously, flits through every scene of this story, which contains not a single tear.

As the play unrolls one sees the "Madcap" in a finishing school, where she is being polished to the satisfaction of her socially ambitious family. Then she is expelled, because of girlish pranks, and decides to join her family in Florida, where the older sister is endeavoring to capture an elusive title. The action is fast, and the pure fun derived from the escapades of Madge is said to be unlimited.

Charles Gunn, Dorcas Matthews, Aggie Herring, Jack Livingston, J. Barney Sherry, J. Frank Burke and Gertrude Claire are in the supporting cast.

O. Henry's Run Two Weeks

An unusual testimonial to a short length subject has been accorded the O. Henry pictures released by General Film.

Originally booked into the Washington theatre, Detroit, for a week, "The Cop and the Anthem" was billed for a second week at the house. "Past One at Rooney's" was also repeated for a second week at the same house, while "Service in Love" was extended from four days to a whole week at the Madison theatre.

The Detroit branch manager of General, D. Prince, has already thirty-nine contracts per week for the O. Henry's in the Detroit district.

Mutual Releases "Heroic France" June 4

Heralded as one of the most thrilling war pictures ever made, and taken by Photographer Merl La Voy during twenty-two months on battle fronts in France, "Heroic France" was made available June 4 by Mutual under their contracts with Mr. La Voy.

It is claimed there is nothing uncertain about these war pictures. Mr. La Voy made them under the authority of the American Relief Clearing House and he took the same chances in filming them that a combatant takes. Verdun was still under bombardment when the pictures of that ruined citadel were taken. Shells were bursting within less than a quarter of a mile of the photographer when he made the pictures.

La Voy's life wasn't worth a picayune to the First Aid Corps, because La Voy was a mere adventurer, making pictures. He had a "green pass," which means "let him alone." The young American was let alone and he got the pictures.

As an introductory to the eight reels the spectator is first taken to Paris, where closeups of celebrities in the war are shown. Among the famous men registered on the film are ex-Premier Briand, ex-Premier Georges Clemenceau, President Poincaire, and Lord Herbert Kitchener—the latter being photographed a few weeks before his death in the sinking of the British cruiser on which he was a passenger.

Cameraman Accident Victim

While filming the battery of the New York National Guard drilling on the parade ground at Fort Slocum last wek, A. Wertheim, Universal cameraman, was injured and had his camera smashed to bits when two teams of horses attached to one of the batteries bolted on a sharp turn.

Swayne Production Progressing

Joseph Levering has made considerable progress in the making of Marian Swayne's second Erbograph production, which is to be released on Art Dramas program late in June. Many prominent actors are in the cast of this picture, which is to be a comedy-drama of great heart-appeal.

Rosen Forms Company to Produce and Distribute

Quietly and without a word of his plans reaching the trade in advance, Irwin Rosen, who has been connected with several theatrical productions, has organized a new company to be known as the Progress Feature Picture Company. Associated with him are several men of wealth, according to the announcement, who have not before been connected with the industry. Offices of the company are in the Fulton theatre building, 206 West Forty-sixth Street, New York City.

The Progress Feature Picture Company will not only be its own manufacturer, but its own exhibitor. Roy L. McCardell, who is one of the best known picture writers in the country and a pioneer in the business, is one of the active heads of the new company and will have entire charge of the preparation of all scenarios.

The first picture to be produced and exhibited by the new company will be an adaptation made by Mr. McCardell of George Elliott's masterpiece, "Daniel Deronda." Dramatically and scenically, the picture, it is claimed, will rank with the greatest motion pictures that have thus far been seen, its production alone costing over $100,000. The picture will be shown simultaneously in several of the larger cities of the country, a Broadway theatre having been secured for its showing in New York on the fifteenth of August.

Kathleen Kirkham in Big Role in Forthcoming Mutual

Kathleen Kirkham, but recently added to the American players, will first appear in support of William Russell in "The Weakness of the Strong," which will be released through Mutual some time in July. Miss Kirkham has an important role in the production. She appears as an adventurous married woman who loves to play with fire, and is not content unless she is carrying on a flirtation with some young admirer.

This will not be Miss Kirkham's first appearance with Mutual. She will be remembered as Marion Dane in "The Devil's Assistant," in which Margarita Fischer was starred.

Miss Kirkham made her screen debut with the Reliance company, and since that time has been seen in Balboa, Morosco, Clune, Pollard, Fine Arts and Universal productions.

French "Tanks" and Topicals in Mutual Weekly

Curiosity regarding the "tanks," which the French are putting in the field, is satisfied for all those who see Gaumont's Mutual Weekly No. 127. This current issue of the popular news reel contains excellent views of the bulky land cruisers, which splinter trees in their path and creep over trenches. The pictures were secured by a Gaumont operator in the zone of fire.

Scenes of the various Memorial Day exercises in New York and elsewhere, and views of the havoc wrought by the cyclones in the West, will also be found in Mutual Weekly.

Outline of World-Brady Activities for Summer

New Stars to Appear in Plays Include Mary Nash, Alexandria Carlisle, Milton Sills and Jean Angelo Florence Nash May Sign

SIX-picture dramas simultaneously under way at the Peerless Studio, is part of the World-Brady summer campaign, which calls for the appearance also of several stars who are as yet strangers to the screen and of a number of players new to World Pictures.



Ethel Clayton in "The Stolen Paradise" (World Film)

"First of all," announced Mr. Brady, "Mary Nash will begin shortly upon the three pictures for which she was engaged some time ago. These will keep her going at high speed for the entire summer, as, in addition to studio work in the daytime she will continue in the leading feminine role of 'The Man Who Came Back,' at the Playhouse.

"I expect that Florence Nash, the other member of the gifted pair of Nash girls, will attach her signature to one of our contracts before long.

"Alexandra Carlisle, who scored a success in George C. Tyler's recent stage production, 'The Country Cousin,' will make at least one photoplay for us during the summer.

"Miss Carlisle certainly should be well liked upon the screen, for in the first place she is a beautiful woman, and in the second she is a remarkably intelligent and effective player.

"We have engaged Milton Sills as leading man for Ethel Clayton, and he will make his first appearance in this capacity in 'Chasms,' which is about completed. The story of this play is laid partly in New York, but mainly in Georgia, and the scenes photographed in the South are of quite extraordinary beauty.

"The principal male character in Kitty Gordon's 'The Divine Sacrifice,' upon which we are now at work, is being interpreted by Jean Angelo, whose engagement as leading man with Sarah Bernhardt was interrupted by the illness of the star. M. Angelo is in America on furlough while recovering from the most recent of his wounds sustained in action.

"In addition to all this, we are starting upon a new play of Revolutionary times, called 'Betsy Ross,' in which Alice Brady plays the title-role. This will be a very realistic production, and many of the scenes will be photographed in and around the original Betsy Ross home. George Washington and other outstanding personages of the period appear in the course of this story."

Essanay Players Busy on Productions for Early Summer

"LAND OF THE LONG SHADOWS," the next Essanay feature on K-E-S-E program will be released June 18. Jack Gardiner in this picture makes his screen debut.

Having completed "Filling His Own Shoes," which is released June 11, Bryant Washburn has started work on "The Man Who Was Afraid." This picture will be a version of the story by Mary Brecht Pulver, published in the Saturday Evening Post, and hinges on President Wilson's call for men.

Taylor Holmes is now engaged in the preliminary scenes of his first screen production, "Efficiency Edgar's Courtship." This is a comedy-drama, and will be ready sometime in July.

Aside from these features, Essanay is releasing through the K-E-S-E its series of child problem plays under the general title, "Do Children Count?" This series, which features little Mary McAlister, was inaugurated June 6, and is being released at the rate of one unit a week. While all of these pictures hinge on vital problems concerning the rearing of children, each one presents a separate story, complete in itself and bears an individual title, each dealing with some distinct psychological feature, and all tend to a realization of the betterment of home environment.

"The Guiding Hand" was the first of the "Do Children Count?" series. This was followed by "The Wonderful Event," then "Steps to Somewhere." The next three of these productions, just announced, will be "The Yellow Umbrella," "A Place in the Sun," and "Where Is My Mother?" There will be twelve in the series.

"Mr. Pringle and Success," the latest of the Black Cat features, was released June 9.

Two King-Bees Each Month

King-Bee Films Corporation, in reply to numerous inquiries, announces that it will release two comedies a month until further notice. The fifth release of the series is in the hands of the cutter, but a title has not yet been assigned to the picture.

Billy West, principal comedian, is under a long-term contract with the company.



Louise Huff, Fannie Ward, Vivian Martin, Ann Pennington, Will Continue to Appear in New Paramount Star Series

Second "Stingaree" Series is Near Completion

Kalem Has Completed Fifteen Episodes of Picture Under New Producing Plan Almost Same Cast as Was in Original Series

ALTHOUGH not a single episode of Kalem's new series production, "The Further Adventures of Stingaree," has been released, there are at present in the Kalem offices fifteen subjects of this series, cut, titled, and fully edited, ready to be handed over to the General Film Company for distribution. This rather unusual state of affairs is a result of the Kalem Company's policy to produce the entire series before releasing the first episode. Such a policy was adopted, despite the impatience of thousands of exhibitors for the return of "Stingaree," in order that the slightest detail would not be overlooked in preparing these stories, which, written especially for the screen by the famous English writer, E. W. Hornung, cost the Kalem Company what is claimed to be a record price to secure.

The novel nature of Mr. Hornung's new stories promises to be one of the features of the series. Each one, it is claimed, contains a strikingly original "idea," with a bit of heart interest, a dash of comedy, and big, throbbing moments of powerful drama.

As in the first "Stingaree" series, the cast will be headed by Tine Boardman in his original role of Stingaree. Exhibitors will remember the "hit" that this actor made with them last in the picturesque character of the gentleman bushranger, and many have written that they are waiting patiently to see the familiar figure, with the white coat and monocle, astride his famous white horse. Paul C. Hurst, the creator of the role of the black-whiskered, irrepressible Howie, will also be seen in the series.

With such high class stories, a capable cast and artistic direction, the Kalem Company feels confident that they have a worthy successor to the "Stingaree" series. "We have never been about to release a series of pictures with greater assurances of instantaneous success," said William Wright, an official of the Kalem Company, "since, judging from the enthusiastic outbursts of praise from the exhibitors, and more especially from the record number of prints used, we have never put out a more popular success than our original 'Stingaree' series. It actually went like wildfire, and we feel absolutely confident of another sensational success in issuing 'The Further Adventures of Stingaree.' Many exhibitors refused to believe we could make a better picture than 'Stingaree.' Well, we're just waiting to show them 'The Further Adventures of Stingaree.'"

Third Arbuckle Comedy Is "A Rough House"

"A Rough House" is the third of the series of Paramount-Arbuckle Comedies that Roscoe "Fatty" Arbuckle will appear in. The latest comedy was christened by the robust comedian. This picture will be released to all exhibitors.

Such was the success of the first two comedies, "The Butcher Boy" and "A Reckless Romeo," that it has been necessary for Paramount to increase the number of prints for the third picture. The phenomenal success of the first comedy was surpassed on the second, and the third is bound to break all records.

In this third picture, Fatty is said to have left nothing undone or untouched to make it the most hilarious production he has ever appeared in. He actually hired the largest cabaret in New York City to act in a number of the scenes. Then, too, he believes he has succeeded in getting a story that is wonderfully fitted for his characteristics, and one in which he has been able to pull more of his trick stunts than he ever did before in a two reeler.

The story deals with Mr. and Mrs. Rough, who live in a little Rough House by the sea. Mrs. Rough's mother arrives on the scene. Rough is a gay blade when away, but the day after a "party" trouble begins.

Rothacker-Mutual Zeppelin Film

What would happen if New York were attacked by a fleet of German Zeppelins is pictured in "A Zeppelin Attack on New York," a one-reel production manufactured by Rothacker, which was released by Mutual late last month.

Clever photography was used to make the picture realistic to a startling degree. The advance of the Zeppelins off the coast and the bomb-dropping flight over Manhattan, the defense of the aerial rifles from the top of Brooklyn Bridge, and the ensuing conflagration which sweeps north from Battery Park are vivid and thrilling.

The picture shows the activities of the American aviation squad and the hasty preparations of the United States naval forces to repel invasion by both air and water.

Ray Comedies Will Be of Original Nature

In the pictures in which Johnny and Emma Ray will appear, released through General Film, the male musical star is said to essay a type of screen portrayal absolutely away from anything heretofore attempted by the various film comedians.

The first film by the Rays is "Coughing Higgins" and will be released June 11. This will be followed at regular weekly intervals by single reel comedies. A large studio has been erected at Cliffside, N. J., for the production of these pictures.

The supporting company includes Billy Sloane, Edward Boulden and Clare Irwin. Joseph T. Farrell, writer of many sketches and scenarios, has prepared the scripts for the Rays.

Finish June Caprice Film

June Caprice finished her eighth William Fox picture play last week, under the direction of John G. Adolfi. The screen drama was made at the Fort Lee (N. J.) studios. Its title has not yet been determined.

Strong Story Provided for Mrs. Vernon Castle

In Second Pathe Gold Rooster Play Will Have Part of Society Girl Exhibitors All Over Country Praising Work

A BOX-OFFICE story of the first water, with a strong underlying theme, is the way Pathe describes the picture on which Mrs. Vernon Castle is now working.

The picture is said to move fast to an intensely gripping climax and an interesting denouement, but the nature of the story is entirely different from "Sylvia of the Secret Service," Mrs. Castle's first Astra production. The latter is a detective story of international thieves and swift-moving events, with the star in the role of a secret service operative. In her newest production Mrs. Castle appears as a society girl who is suddenly brought face to face with a tragedy.

The cast supporting Mrs. Castle includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, seen on Broadway in one of the biggest legitimate theatrical successes of the season, "Upstairs and Down"; Frank Munro, one of the members of the company that played "Cheating Cheaters" at the Longacre for a solid year, and Ethel Gray Terry.

The story is by Philip Bartholomae and Howard Irving Young and is directed by Frank Crane, who was recently engaged to alternate with George Fitzmaurice on the Castle pictures.

Splendid endorsement of the Pathe box-office policy is being received in letters and telegrams from exhibitors, congratulating the company upon the presentation of Mrs. Castle in Gold Rooster plays. Typical of the sentiment is presented the following letter from A. Gordon Francis, manager of the Hyde Park theatre, Chicago:

"I have always regretted that I did not have the theatre at the time the serial 'Patria' started, and as it was running at my competitor's it was not possible for me to use it.

"I had many requests for Mrs. Castle from my patrons, and I am delighted to learn that I shall have her in Gold Rooster plays from time to time, as I have contracted for these pictures.

"I congratulate Pathe on having secured this star for their program."

"Mrs. Castle seems to have a certain fascination that brings our patrons back for each instalment," says M. M. McFadden of the Lincoln theatre, Chicago, and Pathe believes also she will be a hit in Gold Rooster plays, which, according to reports from all territories, are going over big, with an added stimulus lent by Mrs. Castle's engagement.

K-E-S-E Will Handle Conquest Pictures in the Future

THE suspension of operations of Forum Films which has been handling the Edison Conquest Pictures will have no effect on the marketing of this program. It was announced last week that the Conquest subjects would in future be handled through K-E-S-E, which has exchanges in twenty-two of the largest cities in the country.

While a few weeks must elapse before the exchanges will be in a position to talk terms and bookings, inquiries addressed to them looking toward the use of the Conquest Programs in the near future, will receive prompt attention.

Because of its patriotic timeliness, the first Edison Conquest Picture to be made available for public exhibition, "The Star Spangled Banner" will be published as a separate feature, outside of the program classification, on June 10, to aid the activities of the United States Marine Corps during National Recruiting Week, June 10 to 16.

The production is from the story by Mary Raymond Shipman Andrews, and is in three parts, with the Flag and Marine Corps for its background. Copies of the picture will be available at all K-E-S-E exchanges by June 5.

Further announcements regarding the future of Edison Conquest Pictures will be made within the next ten days. For the present it is desired that the impression that these pictures will be no longer marketed, be firmly denied, for it is the intention of the management to continue.



Left, Lasky Home Guards, Consisting of Employees in the Hollywood Studio of the Company. Right, Captain C. B. DeMille and Mary Pickford, Who Presented the Guards with the Colors.



Bert Ennis, General Manager, Ray Comedies

Elephant Butte Dam, "Combitone," in "Know America" Series

Elephant Butte Dam is the subject of the next Pathe Combitone, "Know America," picture. Scenes about El Paso and along the Rio Grande give an entertainment decidedly worth while, and the photographer has used excellent judgment in his selection of points of interest. This country is most effectively pictured by the "combitone" process.

"The Abalone Industry" is a split-reel subject, with the International-Pathe Cartoon release of the week, "Twenty Thousand Legs Under the Sea," a most interesting short subject, showing the collection of the abalones, removing the meat from the shells and the ultimate process of cutting off the blisters on the inside of the shells, used as jewelry.

New Phila. Concern Engages E. K. Lincoln

E. K. Lincoln, at present starring in the Mutual-Jimmy Dale serial, "The Grey Seal," has just been engaged by the S. & M. Film Company of Philadelphia to star in a picture of Canadian military life, "For Liberty," which will be made under the direction of Romaine Fielding in Canada and at the Lubin plant in Philadelphia.

Ira M. Lowry is general manager of the new film company and work on this production will begin in the near future. Mr. Lincoln will leave June 7 for Montreal, where the first scenes of the picture will be taken.

Karshan with Bud Fisher

William Karshan, formerly with Thomas H. Ince and the Universal Company, has taken charge of the publicity and sales departments of the Bud Fisher Films Corporation, handling the "Mutt and Jeff" cartoon films.

Jewel Carmen in New Company

Jewel Carmen will play an important role in a new production on which Gladys Brockwell has just begun work in William Fox's Hollywood (Cal.) studios. Miss Carmen has been playing opposite William Farnum.



Glimpses of Norma Talmadge's Coming Selznick Picture, "The Moth"

Popular Gouverneur Morris Novel Filmed by International

IT is announced the International Film Service has made a seven-reel photoplay from Gouverneur Morris' story, "When My Ship Comes In."

Jane Grey, who has attained fame on the screen in proportion to her stage popularity, is the star. Nigel Barrie, Joan Sawyer's dancing partner, William J. Kelly, Frank Andrews, Eleanor Blevins and Lucia Moore are in the cast.

The story deals with McKay Hedden, a successful but unscrupulous theatrical manager, who lures into his wicked life Silver Sands—a sweet and wholly unsuspecting girl, raised to young womanhood in a storm-lashed New England fisher village. Silver loves Paul Grayson, whom she has rescued from drowning. Hedden's knowledge of an unfortunate accident for which Silver's father was held responsible, renders helpless the unhappy parents of the girl.

Hedden takes Silver to New York, makes a great actress of her and stars her in a play which he has stolen from Grayson, who, meanwhile, is in Mexico looking after his mining interests. Returning, he discovers Hedden's duplicity but his love for Silver compels his silence.

Silver has become deeply involved financially with Hedden and entirely in his power. Finally, one of his particularly scandalous intrigues in which Silver is compromised, is discovered by Grayson. It affords him the opportunity of unmasking Hedden, receiving his just recognition as the real author of the successful play and finally winning Silver.

Mullen Proves Important Cog in Vitagraph Machinery

THAT the scenario editor is one of the most important of the component parts of motion picture production has been demonstrated by the Greater Vitagraph Company through its connection with Eugene Mullen who was appointed several months ago as editor of the Blue Ribbon Feature scenario department.

Mullen originally was engaged to write the scenario for "Within the Law." His work in this one production placed him in the forefront of scenario writers.

Mullen is the author of the first three-real feature photoplay ever produced by the Vitagraph in the days when a three-reel play was a history-making achievement. This play was "The Money King." It was an original picture, which he followed up with "The Christian," "Mr. Barnes of New York," a series of comedies from "Pickwick Papers," which were played by the late John Bunny; "Vanity Fair," "The Lady of the Lake," "Hearts of the First Empire," "A Florida Enchantment," and about one hundred original photoplays have made his name familiar to the devotees of the screen.

The Vitagraph man is not a firm believer that the best known authors write the best photoplays.

"My experience compels me to admit a painful deficiency in the matter of waxing enthusiastic over the emanations that are to be traced to the minds of some of our present day 'famous authors,' who essay to write motion picture stories," he stated recently. "These men, on the strength of their fiction successes, submit stuff to our leading manufacturers that is often so inexpressibly bald in treatment, childish in theme and senile in conception that the men into whose hands their attempts pass frequently express open disgust."

Gaumont Excellence

In the list of subjects of a single-reel character worthy of consideration by "better films" committees released during the first three months of the year, the Gaumont Company had 100 subjects. The next producer had only 43, less than half. The third had 24.

Bushman-Bayne Re-signed to Long Term Contract

Metro, through President Richard A. Rowland, has re-signed Francis X. Bushman and Beverly Bayne to a long-term contract. The figures are not given out. For the present William Christy Cabanne will direct the players.

Bushman and Miss Bayne have been co-stars longer than any other artists. They have appeared together in more than 300 photoplays, according to figures given.

Bushman was on the stage in a number of plays and joined the Essanay company in 1911. It is said he engaged in thirty-seven vocations before finding the one that suited.

Like her co-star Miss Bayne began her screen career with the Essanay Company, just after completing a term at a Philadelphia finishing school.

Among the plays the two have been starred in are "Pennington's Choice," "Man and His Soul," "A Diplomatic Romance," "A Million a Minute," "A Virginia Romance," and "The Great Secret."

Cincinnati Ministers Commend "Vicar of Wakefield"

Under the guidance of W. S. Wessling, manager of Pathe Exchange, Cincinnati, Ohio, a private screening of Pathe-Thanhouser's "The Vicar of Wakefield," starring Frederick Warde, was given at the Orpheum theatre, that city, at 10 o'clock on the morning of May 26, to an attendance of twelve hundred and fifty-four.

After the exhibition of the picture, the manager of the Trade Extension Department of the Cincinnati Chamber of Commerce, Mr. Serkowich, addressed the assemblage and put it up to them squarely that the people should support "The Vicar of Wakefield" and such pictures in order to create a demand for better photoplays.

The exhibition was attended by over five hundred ministers, representing all denominations, and members of the Cincinnati Federation of Churches.

Safeguarding the Sea Shown in Hearst-Pathe

IN keeping with a reputation for timeliness which Hearst-Pathe News has earned, issue No. 44 shows the methods being employed in safeguarding the sea against submarines and mines, giving a new conception of an extremely hazardous occupation.

First are shown American mine sweepers. They draw apart with a heavy cable extended between them to comb the deep. A huge triangular "kite" is dragged beneath the surface. Contact with a submarine or a mine is quickly indicated. Then is shown the way in which mines are planted to protect a harbor, the method of holding up the cable from which the mines are suspended, and other interesting details.

Neat Sum Raised at Successful Picture Players Tableaux

Practically every player of any importance in the East at the time, many directors, film officials as well as society people of New York City attended the Dinner Dance and Tableaux, for the benefit of the Comfort Kit Fund, given under the auspices of the Motion Picture Players' Division of the Stage Women's War Relief at the Hotel Des Artistes on Monday evening, May 28.

It was estimated that at least a thousand dollars was netted and probably eleven hundred. The money goes toward furnishing kits containing various little luxuries for the American and allied soldiers at the front.

Something of a military atmosphere was lent the evening by the presence of Major Green and Lieutenant B. C. Hilliam of a Canadian regiment. They have both seen service on the front and will return shortly. Lieutenant Hilliam was also one of the entertainers giving a pianologue.

The major portion of the credit for the arrangement of the program, and in fact the arrangement of the entire evening goes to Bess Meredyth and Paula H. Blackton. They were assisted in no small measure by Mae Murray, Alice Wilson, Ruth Roland, Doris Kenyon, Alice Joyce, Jane Gail, Madaline Delmar and Florence LaBadie.

Universal Announces Coming High-Class Butterfly Subjects

EVERY effort is to be made to maintain a high standard of excellence on Butterfly productions, according to an announcement by Universal last week.

The Butterfly release for June 25 will be "Man and Beast," which has the wilds of Africa for its locale, and features Kingsley Benedict and Eileen Sedgwick. Harry McRae is responsible for the story and production.

Mary MacLaren is again starred in "The Plow Woman," adopted from the novel of Eleanor Gates by J. Grubb Alexander and directed by Charles Swickard. In her role of the sacrificing sister Mary has a tear-compelling role. Release date on "The Plow Woman," July 2.

In "The Adirondack Affair" Allan Holubar is seen at his best as the brilliant young detective, who solves the mystery of the missing heiress, portrayed by Louise Lovely. The story and direction are also Holubar's. This Butterfly will have its first public showing on July 9.

Jack Mulhall has another opportunity to show his ability as a speed demon in "Speed," directed by Leo Sargent and scheduled for release on July 16. The story deals with newly-acquired wealth, a mother who would be a climber, an ambitious, but impoverished, count, "the girl" and a young stockbroker who would know nothing of social ambitions, if they stand between him and "the girl."

Current Butterfly releases are "The Field of Honor," June 11, with Allan Holubar and Louise Lovely, and "Fire of Youth," June 18, with Jack Mulhall.

Universal City Hums with Producing Activity

TWO Bluebird subjects having Violet McMillian as star are to be made, probably under the directorship of Eugene Moore. Miss McMillian arrived in Los Angeles this week, after several months on the U. B. O. time, where she presented a twenty-minute sketch showing scenes from photoplays and life in a motion picture studio. Upon completion Miss McMillian will return to the vaudeville stage.

William Worthington, who has directed for two years for the Universal, has left that organization and is now affiliated with Fox in the same capacity. Franklyn Farnum and Brownie Vernon will now be directed by Elmer Clifton in a series of comedy dramas from stories by Jack Cunningham, editor of the U scenario department. The first to be filmed is titled "The Fourth Glove." The scenario for this was prepared by Waldamar Young.

George Marshall is directing a three-reel Western story which promises to live up to its title, "Speed," he having just completed "An Innocent Plotter." The new subject is said to have an Eastern and Western atmosphere, with phases of every known present day mode of conveyance. Neal Hart and Janet Eastman are the leads, and all Universal cowboys are helping to add punch.

W. B. Pearson, who has served as a film editor, has been placed in charge of the producing company headed by Eileen Sedgwick and Fred Church, formerly directed by Henry McRae. He is now making the finishing scenes for "Into East Africa," and will next film a story by Earl Hewitt, "Jungle Trails." Jack Wells is serving as co-director.

Herman Sims, who has been head of the property and wardrobe department at Universal for the past two years, is leaving the company the first of June to accept a similar position at the Lois Weber studio.

Eddie Lyons and Lee Moran have completed the first half of their two-year contract with the Universal, the date of their affiliation being June 1 of last year. During the twelve months they have completed sixty-two Nestor Comedies, the most recently filmed being "Dodging Love."

California's Big Drawing Cards

Pickford, Clark, Frederick, Mary Miles Minter, Fairbanks and Marie Doro are the big drawing cards in BERKELEY, CAL., at the 2,000-seat T. AND D. THEATRE in that city. MANAGER E. J. MERLIN, says variety in program and double features help fill his seats.



Scenes from Forthcoming Metro Play, "The Greatest Power," with Ethel Barrymore

AMONG THE EXCHANGES

Triangle Los Angeles Head Goes to Goldwyn

G. C. Parsons Resigns to Enter New Organization New Appointees in Coast Exchanges Three "Intolerance" Companies Going Big

G. C PARSONS, who came to Los Angeles in September, 1915, opened and has successfully managed the Triangle Exchange here, has tendered his resignation to become effective June 9. At that time he will take up the management of the new Goldwyn Distributing Corporation Exchange here, which will be located at 912 South Olive street, the former office of the International Film Corporation. The Los Angeles office will furnish booking for Southern California and Arizona. Albert Weis, vice president of the Goldwyn Distributing Corporation, who was here and made contract with Mr. Parsons, has gone to San Francisco and Seattle where other exchanges will be opened. It is the plan not to release any subjects on the Coast, at least, not until September.

General Manager Jack Lannon, of the Greater Features Company, Orpheum Building, Seattle, has recently added O. Wog, formerly with the De Luxe-Lasky Company to his staff of salesmen. Mr. Wog will make the territory in the interest of the subjects the Greater Features are now booking, the list including "The Witching Hour," "The Conquest of Cannan," "Where Are My Children?" the Pavlowa subject, and others.

Fred C. Quimby, district manager for Pathe Exchanges out of Seattle, has contracted with Alexander Pantages for the showing of "The Neglected Wife" serial in twelve of the Pantages' theatres along the west coast. This is the third serial Mr. Quimby has booked through the Pantages' Circuit in the past year.

General Manager M. Rosenberg, of the De Luxe-Feature Film Company, Seattle, who has the "Intolerance" rights for the Northwest Pacific States, has three companies out with an orchestra of from four to ten pieces. The attraction is booked solidly until some time the latter part of July, with great prospects for a successful summer season.

"Intolerance" opened Seattle in this territory, and there played to exceptionally good business. The receipts were far in advance of those of "The Birth of a Nation," it is reported. Besides the orchestras the companies will have an operator, manager and advance press agent, who will arrange all details prior to the arrival of the companies, and nothing is to be overlooked that will tend to the culmination of a successful career for this great feature.

Pathe and World Look for New Boston Offices

S. R. Seeley, business manager of Pathe Exchange, has been in Boston during the past week, looking for new quarters for his Boston branch office. Increasing business has cramped the offices of Pathe Exchange until it is necessary for much larger space.

Arrangements have been completed in Boston for the World Film Corporation offices removing into the General Film Building. Contracts have been drawn up and in a few weeks the World offices will occupy half of the General Film Building.

Philadelphia Branches Shifting

As soon as alterations can be completed, the Philadelphia Pathe Exchange will move into its new home on the second floor of the Belmont Building, 211-21 N. Thirteenth street. Here 10,000 square feet, three times the present space, will be available.

Fireproof partitions, metal poster shelves and an up-to-date projection room with a throw of thirty-seven feet will be part of the $6,000 improvements put in the exchange by Pathe.

Arteraft Pictures has moved into its new home in the handsome quarters of the Famous Players Exchange at 1219-21 Vine street, Philadelphia.

Arteraft, Detroit, Moves

The Detroit-Arteraft Exchange has moved from the Peter Smith Building to the Paramount Building, 278 East Jefferson avenue.

F. G. Sliter, Albany Mutual Manager, Ill

Fred. G. Sliter, Mutual star representative of the Mutual Film Corporation, Albany branch, is confined at the Albany Homeopathic Hospital recovering from the effects of a serious operation.

He would be glad to have his fellow representatives pay him a visit during their stay in Albany.

Mr. Sliter's affairs are being handled during his absence by F. D. Lawlor, serial representative of the Mutual Film Corporation, Albany branch.

IN AND OUT OF TOWN

H. G. Siegel, of the Globe Feature Film company, Boston, paid a visit to New York.

Watterson R. Rothacker is stopping at the Biltmore.

Theodore Wharton came down from Ithaca to attend the showing of "The Great White Trail" last week.

Herman Rifkin made the trip from Boston on business.

M. Kashin, the Montreal exhibitor, arrived in the city last week.

Harry Charnas has returned to Cleveland.



H. M. Johnston and Frank H. Marshall of McClure's Cleveland Exchange

JUST FOR FUN

By LONGACRE

NO one was at all sympathetic with Mayor Mitchel and his one o'clock closing edict a week ago Monday night when the Motion Picture Players' Division of the Stage Women's War Relief held forth at the Hotel Des Artistes, save Tod Browning, who insisted it was time to go home as early as eleven. Every one else wanted to go on and on because the hostesses and committees made it so pleasant for all concerned. To coin a phrase, a good time was had by all.

ON second thought Mr. Browning may have had very good cause to wish for an early departure. There was a tableau posed by Alice Wilson, Gordon Gray, and a beautiful white horse, the same one, by the way which was used in "The Birth of a Nation," entitled "Willing Hands." Following it came "Woman's Bit," in which were Miss Wilson, Edna Hunter, Gertrude Douglass and Madaline Delmar. And it was Mr. Browning who made the remark while these maidens held the scene, "Coming, as you might say, right after the horse's bit!" Shades of those never-to-be-forgotten Komic pictures!

THE stage certainly lost a good voice when Wilfred Lucas took to the pictures. He announced all evening and finished stronger than he started.

BESS MEREDYTH, "author of over six hundred," was one of the hostesses and made a wonderful job of it.

AND Paula H. Blackton also proved that all the brains in the family do not belong to the Commodore.

"SPECIAL Announcement," read the program, "Mae Murray and Alice Wilson will sell cigars and cigarettes donated by themselves" The announcement didn't include the fact that the cigarettes retailed at a dollar a box

BESS MEREDYTH, W. Christy Cabanne, Wilfred Lucas, Tod Browning, Ruth Roland and Alice Wilson all were longing for Los Angeles. Native sons and boosters please note.

JESSE L. LASKY night at the Green Room Club proved a happy affair also. There was a beefsteak, and after that three little one-act "plays" were given, the authors being Witter Bynner, Fenimore Cooper Towne and Harry Reichenbach. The last-named person contributed "If You Can't Knock," a sketch starring two down-and-out actors and Adolph Zukor (not in person). A whole raft of motion picture people came in for a few gentle raps. Mr. Reichenbach displayed a rare dramatic sense in writing the sketch, although we wish to contradict the report that he afterward received an offer from Metro to write scenarios for Francis X. Bushman.

MARIAN SWAYNE, of Erbograph note, has received a gift from Dato Panglima, of Mindanao. (Name and location vouched for by Harry Ennis.) Old Dato is chief of a tribe of Moro head hunters, and the gift is a pair of slippers made from the skin of the foreheads of his numerous conquered enemies and decorated with the teeth of the various unfortunates. Although Miss Swayne has no intention of wearing these slippers, she wishes to announce that she will refrain from sending them back to gentle Dato. "I have other uses for my teeth and forehead," says Miss Swayne, with great subtlety.

THE press agent of the Mammoth Film Corporation insists that during one evening last week, a cleaning woman entered the office in the Godfrey Building, where hung a cutout of the white costume and head dress worn by the Avenging Angels in enforcing polygamy in Utah, and became so frightened at the ghostly spectacle that she ran down an entire flight of stairs, screaming at the top of her voice. Although we appreciate the story, we personally believe that said cleaning woman had waited long and patiently for an elevator, and finally had grown hysterical as a result.

CRANE WILBUR, imbued with the spirit of the times, has written a patriotic poem entitled "The Doubters." It consists of eighteen four line verses, and as contributions that long are barred from this page, for some reason not known to us, we can only print the first three verses. At that, it is rather a good plan. The suspense of the reader is immediately aroused and, should he desire the whole piece it will be forwarded him on application accompanied by a two-cent stamp. The entire poem, put in a lobby-frame, would make an ideal display (business of putting one over on the "Live Wire" department)

So you call yourself an American!
And when you hear them sing
That grand old hymn about your flag
Upon your feet you spring.

But I've often watched you as you stood,
Upon your lips a smile,
And I've wondered if you didn't do it
Just to be in style!

And I've seen you standing on the street
When our boys were marching by,
The men who really love the flag
Enough to do and die——

It can be seen that Mr. Wilbur is becoming every bit as good a poet as he is a motion picture actor.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., June 16, 1917**

EDITORIAL

There are all forms of subtitles. Good, bad and indifferent. The explanatory, the spoken, the humorous, which is either of the former as well. It is only fair to call attention to those that are unusual. Take the ones that brighten Keystone comedies. We understand, the whole staff gets together to dope them out. The results show for themselves. They are excellent. Almost every one gets as hearty a laugh as the gags in the action. Those written by Anita Loos are other examples of comedy subtitles; those originating with Alan Dwan are also superior to the general run. The Ince writers always write theirs in the same "atmosphere" as surrounds the pictured action.

We, for one, don't like a string of subtitles preceding a picture and telling all about the period in which it transpires. Too many tell too much. They confuse and the better pictures need no load of introductory explanation. Again, when will some producers learn to quit using "She realizes what has happened," instead of "Realizing what has happened," or employing the pronoun and the tense in like cases? It doesn't sound smooth at all and leaves the impression that the subtitle writer thought the realizer inadequate in his or her expression.

LOCAL NEWS

Speaking of subtitles, we for get to mention that Jack Clymer wrote those for L. J. S.'s picture "Pops." Well done, Jack.

So man keep making trips across the n. k. L. S. these days that it is hard to keep track.

—Date of publication is Registration Day. Don't forget boys (ads.)

Ben Grimm is just getting over an attack of Jersey jury duty.

Double H Van Loan has two patents that will revolutionize the m. p. business, he says.

Jerry Wilson came out of his lodging place in Fort Lee one day last week.

—Geo. Knoxville Shorey is back from Somewhere in Tennessee

Some few around here took a holiday on Memorial Day.

Alice Wilson says they dance together different around Los Angeles. Ah, there, Alice, we remark

Owners of the m. p. War Wagon announce no new recruits.

—Evelyn Nesbit is still thawing audiences at the Cohan (adv.).

The Williamson Bros. may solve the w. k submarine problem, say many.

Fritz Tidden had an attack of his old friend Lumbago last week.

—Agnes Smith crept in the side entrance at the m. p. charity affair held at the Des Artistes the other evening.

Tom Kennedy isn't buying any spring clothes as he thinks he'll be called out to fight at any moment these days. Pretty hard on one with the aesthetic tastes of Tom.

William Brandt made application after Pete Schmidt's w. k belt and buckle last week.

—Dick Watts is off on a vacation, or should he on date of publication.

Christy Cabanne says his slacker picture is going to be a fine one. Watch out for it Gadzooks.

Bill Barry is playing tennis again in a vain effort to reduce.

—We forgot to chronicle the fact last week that Bob Welsh has become an L. I. commuter, so we chronicle the fact this week.

—News are scarce this week

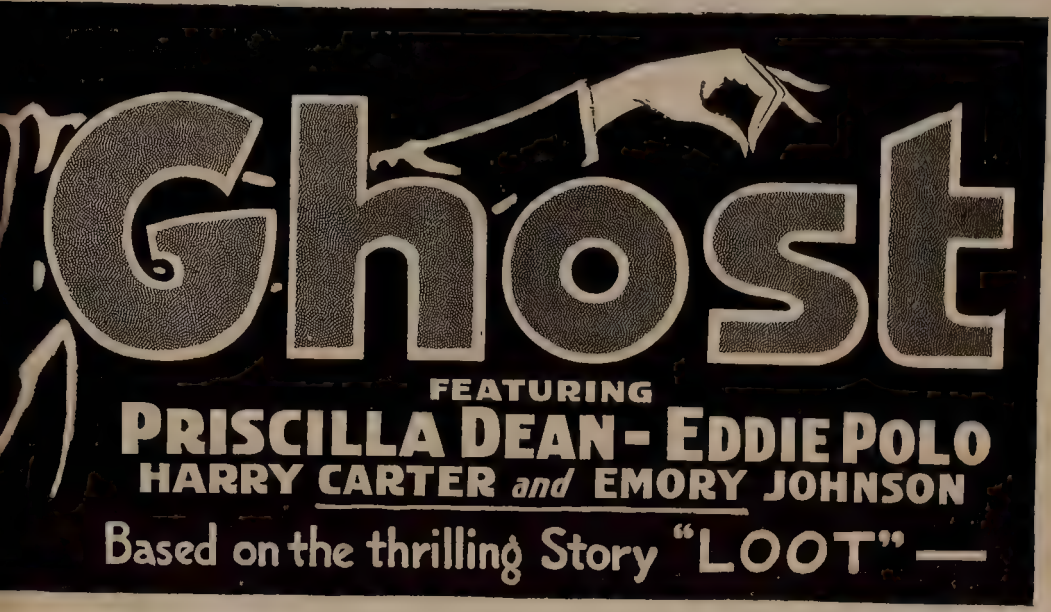
The Big Smash
Released
Universal Serial



The Serial That Will Pack
The First and Only Serial
the Saturday Evening
000,000 Readers
mendous

Book Thru Any of the

of the Season
on June 25th
Extraordinary



'Em In All Summer Long
Ever Filmed Direct from Post Which With its 10,- Guarantees Tre- Business

73 Universal Exchanges

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

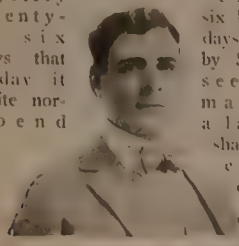
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

WATCH *for* "The GRAY GHOST"

26 SHOWS IN SIX DAYS

Ben Wilson Greets "Voice On the Wire" Patrons at Many New York Houses.

NEW YORK, N. Y. Ben Wilson, the popular star of "The Voice on the Wire," had a long legitimate experience before taking up screen work, so that it was no novelty for him to face audiences last week when greeting them in person at the Marcus Loew theatres. He established a record, however, in his swing around the circle, visiting at the conclusion of the current episode of the famous mystery serial twenty-six houses in six days. Ben says that by Saturday it seemed quite normal to spend a large share of each evening in evening clothes, riding around Greater New York in a taxi. A sample of one evening's activities was the Wednesday night program. Starting at the 42d Street house at 7:45, he was at the Orpheum at 8:15, at the West End at 8:45, at the National at 9:00 and at the Boulevard at 9:30 p.m. Great crowds attested his popularity wherever he appeared. Mr. Wilson will shortly begin a tour of the United States on a similar errand.



Ben Wilson, Popular Star of the Mystery Serial, "The Voice on the Wire"

Preparedness Pictures Prove Popular

BOSTON, MASS.—The popular news of the day is unquestionably the activities engendered by the "state of war." This was well evidenced at the burst of applause and the enthusiasm which greeted the showing of the popular Universal Animated Weekly—"first on the screen with the world's best news," at local theatres the past week. Recruiting pictures proved especially popular, as did the "Liberty Loan" views which included some intimate glimpses of activities in that connection in many parts of the country. Aviation scenes, preparedness movements, latest types of weapons of war—all were greeted with the closest attention. All of which proves that the people like to be informed while being entertained.



Novel Flotilla on Wheels. Starts on 1,400 Mile Recruiting Trip for Navy.

Increasing Popularity

Marks 25th Weekly Release of the Universal Screen Magazine.

NEW YORK, N. Y.—"The world's work in moving pictures every week," is the fitting slogan adopted for the Universal Screen Magazine, which had its twenty-fifth weekly showing on the current release date. Following closely the demand of the public, by keeping in closest possible touch with hundreds of Exhibitors, the editors have been more than ordinarily successful in increasing the popularity of the subjects shown during the entire period.



"The Armored Man" Universal Screen Magazine.

Progress in industry and manufacture seem to be one of the most popular forms of subjects, with Domestic Science, Physical Culture and new Inventions second only. Coming at the end of the program are the marvelous Miracles in Mud, animated sculpture by the famous Willie Hopkins. One of the big features of the current release is Jiu-Jitsu for women, posed and demonstrated by two exceedingly clever people.

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

FRANEY'S FILM FUN

Popular Universal Comedian Makes Laughter Grow In Burlesque Comedy.

NEW YORK, N. Y.—The current issue of the trade papers contain advertisements of a three reel Universal comedy that marks a new achievement in film fun. Headed by William Franey, one of the best known of the Universal Comedy companies has completed the filming of a screaming burlesque of the Universal's famous spectacular dramatic production, "20,000 Leagues Under the Sea." Four reels were made, and these were after cut to three, consequently it is packed with swift action and moves at a stirring pace from start to finish. While direct bookings are being accepted at the Universal Offices, State Rights will also be sold. The title is "The Cross-Eyed Submarine," and every N. Y. reviewer has accorded it unstinted praise.



Wm. Franey—Master of Make-up.

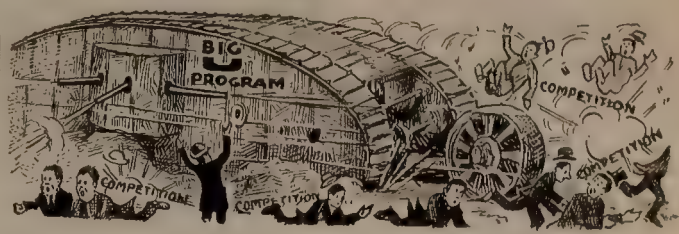
EMMA CARUS IN LATEST SONG HIT

"Let's All Be Americans Now" Features Popular Artist.

"Song Hits in Photoplay," the Universal split reel which is released every three weeks, announces as the current issue the tremendously popular patriotic song, "Let's All Be Americans Now." The featured player in this notable song hit is Emma Carus, the popular musical comedy and vaudeville star. Miss Carus has done more than her share in putting this latest favorite across, and it is fitting that she should play the lead in the moving picture of the story of the song. The fans have gone wild over this novelty release and Exhibitors who take advantage of the opportunity to run a Song Contest in connection with the showing are playing to capacity.

Ahead of the Procession

Many Novelties Among "Specials" on the Big Universal Regular Program.



NEW YORK, N. Y.—The lists of releases given below of the "specials" and the "regulars" on the weekly Universal Program give proof that this sterling service gives Exhibitors greater QUALITY and greater QUANTITY than all competitive programs combined. The many novelties among the specials are just what the wise Exhibitor is looking for to strengthen a weak show, help put over a weak feature, or to use as the foundation of an open booking program which makes the most popular form of moving picture entertainment in thousands of theatres today.

BUTTERFLY—"MAN AND BEAST" (Five Reel Drama)—Eileen Sedgwick and Kingsley Benedict.

NESTOR—"THE WAR BRIDEGROOM" (One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE GOLDEN BULLET"—(Three Reel Western Drama)—Harry Carey and Fritzi Ridgway.

L-KO—"HER DARING, CARING WAYS—(Two Reel Comedy)—Merta Sterling and Lucille Hutton.

UNIVERSAL ANIMATED WEEKLY—78.

UNIVERSAL SCREEN MAGAZINE—25.

JOKER—"HIS FATAL BEAUTY" (One Reel Comedy)—William Franey.

IMP—"THE DOUBLE TOPPED TRUNK"—(One-Reel Drama) Allen Holubar.

POWERS—"DUKE DOOLITTLE'S JUNGLE FIZZLE" (Comic Cartoon) and "IN THE LAND OF MANY TEMPLES" (Dorsey Educational)—Split Reel.

These specials are the sort of entertainment that makes the fans say kind things about your show on leaving, and that brings them back the next night. They will cost you a slight advance over the pro rated rental of the complete program, but they are worth it, and will show increased profits for you.

VICTOR—"DAMAGED GOODNESS"—(One-Reel Comedy) Ernie Shields.

VICTOR—"HER CITY BEAU"—(One-Reel Comedy Drama) M. K. Wilson and Edith Roberts.

BIG U—"THE POINTED FINGER"—(Two Reel Underworld Drama) George Pearce and Gretchen Lederer.

VICTOR—"SWEDE HEARTS" (Two Reel Comedy Drama) Neal Hart and Janet Eastman.

101-BISON—"MONEY AND MYSTERY" (Two Reel Western Drama)—Eileen Sedgwick and Kingsley Benedict.

BIG U—"LOVE'S TURMOIL"—(One-Reel Drama) Edna Maison.

These red-blooded dramas and unusually funny comedies are the sort of material that you need to lay a firm foundation for the best program show it is possible to book. Look over the two lists given here and you will realize that when it comes to the "goods," the Universal has them.

Watch for "The Gray Ghost"—first Saturday Evening Post Serial ever filmed.



Butterfly Pictures Present

Kingsley Benedict and Eileen Sedgwick

in "Man & Beast"

A THRILLING DRAMA of THE SOUTH-AFRICAN WILDS

DIRECTED BY HENRY McRAE

PRODUCED BY THE UNIVERSAL FILM MFG CO. CARL LAEMMLE Pres.

BOOK THROUGH ANY UNIVERSAL EXCHANGE



A Pictorial Record of the World's Events That Are Making History

The first release of "UNIVERSAL CURRENT EVENTS" was set for May 14. TWENTY-EIGHT LEADING NEW YORK THEATRES BOOKED IT FOR OPENING NIGHT. From 42d to 110th Streets nearly all of the leading picture houses on Broadway showed it on THE FIRST RUN FOR TWO DAYS.

The RIALTO—Broadway's newest and finest photo playhouse played "CURRENT EVENTS" for a solid week.

Scores of Exhibitors, including such men as the heads of the Poli Circuit, the Marcus Loew Circuit, the Fox Theatres, etc., have demonstrated beyond a doubt that "UNIVERSAL CURRENT EVENTS" is all that is claimed for it and that it is a valuable addition to their programs.

In the largest theatres in Buffalo, Chicago, Detroit, Cleveland, Indianapolis and St. Louis, and beyond, the biggest idea in news pictorials has found a permanent home. You can get full information from any Universal Exchange. Write today and find if there is an open release date in your territory. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, New York.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Show Picture After Long Censor Holdup

Robert Goldstein's much heralded patriotic film spectacle, "The Spirit of '76," is being shown to Chicago audiences at last. Following a three weeks' fight with Major Funkhouser, head of the local police censor board, the picture was granted a permit by the Major on Saturday, May 26. The following Monday night it was shown for the first time to a crowded house at Orchestra Hall and, although badly emasculated, almost mutilated, by the censorial dictates and shears, it got away for a good start, and has been drawing satisfactory audiences twice a day since then.

A symphony orchestra of fifty pieces is furnishing the accompanying music for the picture. The theatre is one of the finest in Chicago and within and without has been hung and draped with American flags. Male ushers are garbed as minute men of the Revolution, and the publicity given the picture as the result of its three weeks' stubborn fight with the authorities is attracting the crowds.

Bartola Sales Manager Gets Many Contracts

With a huge smile and his pockets bulging with contracts, Charles Pyle, sales manager of the Bartola Musical Instrument Company of Chicago, is back in his office after a business trip of a fortnight through the East.

In New York he sold a Bartola De Luxe orchestra for $10,000 to Manager Fleischman of the U. S. theatre in the Bronx. Sam H. Trigger purchased one of the de luxe orchestras for his new summer hotel and cafe on City Island.

In Philadelphia Mr. Pyle sold a Bartola Special Grand for $6,000 to the Hippodrome theatre at No. 608-14 South street. M. Stencl, a theatre owner there, bought a Bartola De Luxe.

Reel Fellows Hold Another "Booster" Night

At another of their recently inaugurated "booster night" affairs, held Friday, May 25, the Reel Fellows Club of Chicago were hosts to the Sunshine Film Corporation of this city. All of the officials of the Sunshine Company and leading members of their aggregation of players were present. A buffet luncheon was served and a cabaret entertainment by talent from the various cafe revues topped off the evening.

Chief among those in attendance from the Sunshine Company were Richard C. Travers, director general and star of the dramatic company; K. M. Scoville, general manager; William N. Buckley, director; M. G. Watkins, Floyd Williams, the fat boy comedian of the company, and others.

LEAKS IN THE LOOP

Harry Leonhardt, general manager through the West for the Fox Company, is in New York in conference at the main office.

Balaban-Katz, owners of the new Central Park theatre, being erected on the south side, have purchased a Bartola, of the $10,000 brand.

Artcraft's Chicago office, who recently purchased the state rights for "Joan the Woman" in Illinois and Indiana, have five prints of that spectacle working, and are booked solid until July.

Charles Jordan, a comedian from the State's Revue, has signed a contract with the Sunshine Film Corporation. He will appear in a comedy release.

Major Funkhouser, last week ordered the Crown theatre, showing "The Birth of a Nation," to stop selling tickets to children. He threatened the license of the theatre if they failed to obey. Counsel for the management, however, told their client to go right ahead selling to children.

Griever and Herz bought the Illinois rights of "Should She Obey?" from the Arizona Company last Wednesday. This young firm now controls the Indiana and Illinois rights.

Frank Keenan, back on the speaking stage again, and making a big hit in "The Pawn" here, has made the announcement that he has done with the motion picture business. "No more of it for me. I'm cured," he is quoted as saying.

J. E. Willis, of the American Bioscope Company, announces that the first issue of "Types," a picturized directory of players, is ready for release. It is said to carry a thousand views in action of many of the best leads, heavies, juveniles, ingenues, comedians and character people available in the mid-west.

The Arizona Company has gotten out an attractive publicity and advertising help for the exhibitor of their latest feature, "Should She Obey?" It is in the form of a full-sized newspaper with four sides and labelled "The Evening Press."

H. J. Corbett, manager of the Harper theatre and known as a "live wire" in Chicago film circles, has been given the helm of the fashionable Beach theatre.

We have Terry Ramsaye of Mutual, to thank for an autographed picture of Mary Miles Minter, received from Santa Barbara, and now occupying a prominent place in the Chicago editorial sanctum. And Miss Mary also.

The following pictures are keeping the turnstiles clicking in Loop theatres last week: "The Barrier" at the Colonial; "20,000 Leagues" at the La Salle; "The Soul Master" at the Ziegfeld; "The Silent Master" at the Studebaker; "Heart and Soul" at the Rose and "The Millionaire Vagabond" at the Alcazar.

Interest Increases in National Convention

One of the best of assurances advanced that the coming national convention and exposition of the Motion Picture Exhibitors' League at Chicago will be bigger and better than ever is the fact that twelve new states have been admitted into the National League since the 1916 convention. All of these, it is reported, will be represented by their full quota of delegates.

Rose Tapley of Vitagraph, who has been making a tour of the country doing propaganda work for the picture industry, called at the exposition headquarters in Chicago last week and paid her respects and announced that she will be on the ground once again this year to aid the cause. She stated that numerous exhibitors to whom she talked all over the country during her trip feel it their duty to be present at the coming convention to help fight the many evils confronting the industry.

Ludwig Schindler, manager of the exposition and convention this year, left for New York on another trip to secure contracts for exhibits at the exposition and to arrange for the attendance of some of the prominent Eastern picture stars. Replies are still coming in at convention headquarters to the contest seeking the best advertising feature or novelty stunt to make the coming show popular and successful.

Funkhouser Still Distressingly Active

Major Funkhouser, Chicago's chief of the police censor board, caused some more trouble and dissatisfaction in film circles last week when he refused a permit for the showing of "S.O.S.," the maiden feature picture of the Sunshine Film Company. The Sunshine Company is backed by Chicago money, and all of their production work since organization, not long ago, has been in that city. Several months ago they started work on the "S.O.S." picture, a multiple-reel production with eugenics as its theme. Dick Travers, formerly an Essanay star, directed and played the leading role for the picture. Upon its being finished, a couple of weeks ago, all arrangements were made for a trade showing, and it was booked to open at the Bandbox theatre in the Loop.

The trade showing was given early last week. Then Major Funkhouser looked it over and refused a permit. "Held up for deliberation" was all he said. Managers Watkins and Scoville were highly indignant at the treatment received, and just when Mr. Watkins threatened to come back at the Major with a mandamus proceeding he issued a permit, but made it a "pink one." As a result nobody but adults can now see the picture.

THE EASTERN STUDIOS

MAE MARSH is now working on her third Goldwyn picture, and by September expects to have completed two more. In order to make fast production the little heroine of "The Birth of a Nation" ofttimes works until late at night or early in the morning with her company at the studio.

The other Goldwyn companies are also extremely busy. Madge Kennedy is in hopes of having two photoplays complete by September, and possibly three. Jane Cowl will have finished two pictures by that date, and Mary Garden, commencing work in July, will have at least one.

A JOLLIFICATION party that was a jollification party was held in the clubrooms of The Lambs upon the occasion of the return of William Farnum to New York after an absence in California of a year and a half.

Augustus Thomas acted as toastmaster and related all he knew of his fellow member. Others present who spoke briefly were Dudley Field Malone, Eugene Presbrey, DeWolf Hopper, William Courtleigh, Raymond Hitchcock, T. B. Clark, Joe Grismer and George Holbart. The entertainment features of the program were in the hands of Pat Rooney, Donald Brian and Barney Barnard. To quote the original and epic expression of the editor of "Just for Fun," "an enjoyable time was had by all."

Fox players eagerly sought to do their share in behalf of the Liberty Loan, and foremost of all was popular Virginia Pearson.

This star spent one day in a large Brooklyn department store as saleslady in their Liberty Bond booth. Result—a sale of $12,000 of bonds. One of these was for $5,000, several for $1,000, and there were any number of smaller sales.

The Lee kiddies, Jane and Katherine, invaded the same store, and at the same booth succeeded in rolling up a total of $10,000 more in sales. In addition to this cash result, scores of persons signed tentative purchases with the kiddies and Miss Pearson, so the quantity of bonds which will be credited to them ultimately cannot be estimated.

JACK SHERRILL in doing his part for the success of the Actor's Fund Fair appeared in roles opposite no less than five of the leading feminine favorites of stage and screen in as many days.

Miss Dorothy Bernard, Anna Held, Hazel Dawn, Florence Turner and Valli Valli were the women stars who aided in showing "how motion pictures are made," and the public, judging from the interest displayed, appreciated each performance.

MAJOR CHARLES W. GORDON, of the British Army, who writes under the name of Ralph Connor, and who



Myrtle Bauer

served on the firing line in France, is the author of the story chosen for William Farnum's next super de luxe production. Mr. Farnum's last release was "American Methods."

Mrs. George E. Wyre has been named successor to Louis Hooper as casting director of the Metro Studio. Hooper severs his connection with the studio so that he can go to Canada and enlist under the British flag. His successor is the widow of George A. Wyre, lawyer, and at one time assistant district attorney of Rockland County.

Mabel Ballin, who gave up art work to go into motion pictures as a member of the Famous Players, has left that organization to join the Vitagraph company. She was chosen by Director W. P. S. Earle to play the leading feminine role opposite little Bobby Connelly in the new Vitagraph feature, the Bobby Series.

A SHIPBUILDING department soon is to become a part of the studios of the Whartons, at Ithaca, and out upon the water of Lake Cayuga the good boats Elsie and Ferdie are studio bound. The result of their arrival will be that scores of men will begin work upon them at once, to convert them into the full rigged sailing vessels of more than a hundred years ago, and after the practical sailing vessels are built, they will be sent far out upon the lake and torn to their destruction to the shouting of directors and the clicking clirr of the cameras.

It all is to form a part of the new superfeature which the Whartons now are preparing to follow "The Great White Trail." The active taking of the picture will begin within a few weeks.

JAMES JOHNSON, casting director of the U. S. Amusement Studios in Fort Lee, is hard at work recruiting among actors and employees in the four Art Dramas Studios, in hope of raising enough to make a noticeable contingent which can be turned over to the regular army.

He originally intended to do more than recruit, having been enrolled in the proposed Roosevelt division, in which he had the rank of captain. He had completed all arrangements for going to the front with that body, when it was learned that it would not be authorized.

ETHEL CLAYTON in "The Stolen Paradise" plays her last engagement for some time with Edward Langford as her leading support, Mr. Langford having gone off to the war. For some time to come Miss Clayton will have the assistance of Milton Sills as leading man, Mr. Sills making his first appearance in this capacity when "Chasms" is thrown upon the screen for World-Pictures Brady-Made.

G. P. HAMILTON, Jr., who plays the part of the sergeant in the forthcoming Metro wonderplay, "The Slacker," has in his possession one of the oldest pieces of film in the world. It is part of a motion picture of the famous Jeffries-Fitzimmons fight at Coney Island, eighteen years ago. At the time the picture was made its total length was seven and one-half miles.

This piece of film clearly demonstrates the wonderful progress that has been made in photography. The area of the film is four times that of the film of the present day. There are no perforations on the film, which in those days ran by friction, and cameramen who have seen this odd piece of celluloid say it is much lighter than the stock used today.

CARLYLE BLACKWELL is hard at work on "Jack the Good-for-Nothing," one of the far-ahead releases with which the shelves of World-Pictures Brady-Made are piled up systematically. In this play Mr. Blackwell has the aid of Evelyn Greeley, the beautiful and gifted young leading actress, and Muriel Ostriche, also well known in association with World-Pictures.

MARIAN SWAYNE, who is featured in "The Road Between," her second vehicle for Erbograph-Art Dramas, now being produced by Joseph Levering, wishes to deny the statement that appeared recently in the newspapers to the effect that Miss Swayne was a sister of Julia Swayne Gordon. Miss Swayne has no sisters.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

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MOTION PICTURE NEWS STUDIO DIRECTORY

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729 Seventh Avenue New York City

Acord, Art	1	Forrest, Alan	10	Nelson, Anna	1
Akers, Jean	1	Foster, Wm. C.	1	Newhart, Robt. S.	1
Alexander, Sara	1	Fouche, Ella May	1	Nichols, Norma	1
Allen, Estelle	1	Fouche, Miriam	1	Nielsen, Karen N.	1
Allen, Winifred	3	Fowler, Henry	1	Niemeyer, B.	1
Altman, William	2	Fox, Julius C.	1	Nires, Al.	1
Anderson, Augusta	1	Foxe, Earle	3	Oakman, Wheeler	1
Anderson, Claire	1	Frances, Eva	1	O'Dental, Marie	1
Angel, R.	1	Frederick, Alma	1	Oland, Warner	1
Apfel, Oscar	2	Frost, W. A.	1	O'Malley, Pat	1
Argol, Lange	1	Furry, Ella	1	Osborne, Marie	1
Barber, G. R.	1	Gail, Mrs.	1	Ostriche, Muriel	6
Barrows, H. A.	1	Gerard, Carl	1	Pagano, Marie	2
Barry, Frank	1	Gibson, Margaret	1	Pagano, G.	1
Bassett, Harry	2	Gilbert, Henrietta	1	Pantill, Robert	2
Bayne, Beverly	1	Gilbert, Maude	2	Pardee, Madeline	3
Beaumont, Grace	1	Gish, Lillian	2	Paul, Fred	1
Behrens, Ben	1	Greenwald, Abe	1	Pease, E. A.	1
Bellen, Cosmos	1	Greeson, Elsie	1	Perry, Fayette	1
Bennet, Enid	1	Grey, Jane	1	Peters, George	1
Bennett, T. W.	1	Griffin, Frank	2	Petite, Wanda	1
Benson, Arthur	1	Griffith, Frank	1	Pettus, Zuleme	1
Benson, Curtis	1	Hakes, Helen T.	1	Pickford, Lottie	1
Black, W. W.	2	Hall, George	3	Pollock, Helen	2
Blair, Ruth	7	Hall, Jane	1	Pollard, Harry	1
Blake, Ben	1	Hart, Wm. J.	1	Prendergast, Betty	1
Blessing, Christine	1	Hart, Betty	2	Quinn, J. W.	1
Blinn, Jack	1	Hawkins, Michael	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Hawks, Wells	4	Rand, Anthony	1
Boyd, Clarence	3	Hawley, Orrin	1	Reach, Emil	1
Boyle, Miss	1	Heywood, Doris	1	Reed, Florence	7
Bracey, Sidney	2	Hines, John	1	Reiff, Helen	1
Buars, Tom	1	Hirsh, Patrick H.	1	Rockwell, Florence	1
Burke, Bud	1	Hodges, Runa	1	Roden, J. B.	1
Burnham, Frances	8	Holmes, Lulu	1	Roseman, Ed.	1
Burns, Edward J.	2	Holt, Edwin	1	Rosher, C. G.	1
Burrough, Tom	1	Hopkins, Jack	2	Roth, Michael	2
Cagerlo, Katie	1	Horner, Violet	2	Ruchti, J.	1
Campbell, Webster	1	Hoyt, Marion Agnes	1	Salzman, Aaron	1
Carney, Harry	1	Hulette, Gladys	1	Saunders, Earle	1
Carter, Nan	2	Hulse, Vaughan	1	Schade, Betty	1
Caspar, Geo.	1	James, Gladden	1	Schwarz, Charles	1
Castle, Mrs. Vernon	2	Johnson, C. W.	1	Shields, Ernest W.	1
Cecil, Edward	3	Johnson, T.	1	Shipman, Nell	1
Chaplin, Fred	1	Jolivet, Rita	1	Shirley, William	1
Christians, Marguerite	2	Jores, E. F.	1	Sibley, Laura D.	1
Claflin, A.	1	Kalich, Bertha	1	Sidney, C.	1
Clare, Frank	1	Kaufman, A. A.	1	Siegel, Mary	1
Clark, Jack	1	Keeley, Frank	1	Sissing, J.	1
Coburn, Gladys	1	Keough, M.	1	Slattery, Nellie	2
Cohn, Martha L.	1	Kingsley, Walter	1	Smith, Cameron	1
Collier, Constance	1	Kingston, Ethel	1	Smith, J. Murray	1
Collins, Nick	1	Klaxton, Kale	1	Spencer, Ernest	1
Connolly, William	1	Klinger, Yetta	1	Spurgeon, Robert	2
Crocket, Davy	1	Knoepfle, Rudolph	2	Standing, Jack	6
Crowe, Eleanor	1	Laird, Margaret	3	Stark, Leighton I.	1
Cunard, Grace	1	Larkin, George	2	Sterling, Mr.	1
Curtis, Marion	2	Lauillard, Edward	3	Stuart, Austin	2
Darling, Grace	3	Laurie, Frieda	1	Sullivan, Daniel	2
Daryean, Fred R.	1	Leavitt, Harry	1	Sullivan, James R.	1
Daye, June	1	Lee, Carle	1	Sutherland, Victor	1
Dean, Louis	5	Lee, Frank J.	4	Swensen, Albert	2
Decker, James	2	Leeds, Cecilie	2	Taggart, Ben	2
DeCamp, Frank	1	Lehr, Anna	1	Taylor, Walter	1
DeCordoba, Pedro	2	Lennon, Alice	2	Tearle, Conway	1
Deely, Ben	4	Leno, Al.	1	Thomas, H. H.	1
DeForest, Hal	1	Leod, John	1	Thompson, Margaret	1
DeLopez, Mme.	1	L'Estrange, Julian	1	Thorne, Ruby	1
Desmond, William	1	Lewis, A. Lloyd	2	Thorp, Ruth	4
DeTorre, Carlos	1	Lieber, Fritz	1	Tarves, James G.	1
DeVere, Harry	1	Linden, Einar	2	Trent, Viola	1
Diamond, James R.	3	Loeffler, Velma	1	Tucker, William	1
Diamond, Virginia	1	Love, Bessie	1	Turner, Alice	2
Dickson, Lydia	1	Low, Walter	1	Tyler, Harry Alman	1
Diggs, Ida May	1	Lynch, Jack	1	Ulrich, Lenore	1
Dillon, John Webb	1	MacGregor, Eugene	1	Van Nosdall, G. J.	5
Dix, Richard	1	McCann, V.	1	Varela, Louis C.	2
Doerr, L.	1	McClung, H. C.	1	Vaughn, Arthur	1
Donnelly, Dorothy	1	McCullough, Walter	1	Vaughn, Robert	1
Doublier, Mme.	1	McDermott, Vincent	1	Vosburgh, Alfred	1
Drawer, P. O.	1	Machado, Mr. M.	1	Voshell, John M.	1
Dwyer, James	2	Marcus, Miss	1	Walcamp, Marie	3
Ebersley, Miss	1	Marques, F.	1	Walters, E. J.	3
Eckstrom, Carl	1	Martin, Alma	1	Ward, Mr.	1
Edir, J.	1	Martin, Jack	1	Ward, Carrie C.	1
Farrar, Geraldine	1	May Natalie	1	Warsbauer, Joe B.	2
Faye, Julia	1	Mayall, Herschell	1	Wayne, Eric	1
Fenwick, Irene	1	Mayfield, Charline	2	White, Charles T.	2
Fielding, Margaret	1	Maynard, Myra	1	White, John J.	1
Fluxley, Ruth	1	Merkyl, Wilmuth	3	White, Olive	1
Flegelman, L.	1	Messinger, Walter	1	Willis, Lloyd D.	1
Fleming, Claude	1	Miller, Walter	3	Willis, Paul	1
Ford, Charles	1	Morgan, Thomas	1	Wilson, C. T.	2
Ford, George	1	Murray, J. K.	3	Wise, Moses	1
Forde, Victoria	1	Musselbach, Wm.	1	Yarnall, R. B.	1
Forman, Tom	1	Nansen, Betty	1	Young, Fred Grant	1

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

ALL attaches of the Fox studio are standing at attention these days, for Theda Bara is shortly expected. J. Gordon Edwards, director of the Fox star, arrived on the Coast Friday, and advised Miss Bara was to leave the East within a few days. Before starting west script for the next Bara subject was completed and forwarded to the Coast, and here preparations have been started on all sets needed prior to the arrival of Director Edwards. About half of the large enclosed stage, which is 100 x 400 feet in size, has been set aside for the exclusive use of the Theda Bara company. While it is not officially announced what subject will be made first, it is whispered about that it will be titled "Cleopatra." The settings now being built indicate as much. It is understood Miss Bara will remain at the Coast for the making of two Fox pictures, and will then be returned to the Eastern studio.

R. A. Walsh is giving his attention to the filming of an underworld story, the second to be made by this director. It is spoken of as a subject that will surpass his "Regeneration," which was made almost two years ago in the East. Miriam Cooper is the star of the subject, with Charles Clary playing the opposite lead. Dal Clawson is supervising the photography, and a number of new effects that will prove very attractive are included in the subject.

DUSTIN FARNUM and Winifred Kingston, supported by William Burress and other Fox players, are now working in a Fox film known at the studio as "The Spy." The scenario was written by Ben Cohn and the direction is in charge of Richard Stanton.

A new series of light or farce comedies are to be made at the Fox studio, featuring Willard Louis. Mr. Louis is the only remaining player who came to the Coast with the original Fox company, and since his affiliation he has played everything from leading man to comedian and heavies. Billy Mason, of the smiling countenance, is to be one of the principal supporting players. The other members of the cast have not been selected.

Two Fox subjects were completed and shipped East this week. One is "The Scarlet Pimpernel," featuring Dustin Farnum, and the second a Tom Mix Western comedy, titled "A Six-Cylinder Courtship."

Abraham Carlos, general manager of the Fox Western producing studios, has decided to make Hollywood his permanent home, and with this in view has purchased a beautiful residence a short distance from the Hollywood Fox studio. The property has spacious lawns, and a number of gardens and courts are now being built under the supervision of Mr. Carlos. Since his coming to Los Angeles, Mr. Carlos has made his home at one of the hotels, but tiring of this life, he sought the simple life on one of the palm-shaded streets of Hollywood.

INCE Culver City studios took on the appearance this week of a newsboys' convention, when more than 200 were taken to the big plant and there participated in scenes for the first Ince-Triangle kiddies picture, which has Thelma Salter and George Stone for stars. Director Irvin Willat had promised the circulation managers he would have the boys back in Los Angeles, Venice and Santa Monica in time for the noon editions, and when they were a few minutes late the newspaper offices all tried to call the Ince studio at one time.

The second Olive Thomas Ince subject is now being made by Lambert Hillyer, the first having been sent to New York almost as soon as the last scenes were filmed. In the coming subject the former Broadway favorite will play a part similar to her role in real life, it being that of a girl who goes to New York and becomes the idol of Broadway. In her career she has many exciting adventures in her attempt to win her former sweetheart.

The mardigras of Paris Latin Quarter was reproduced this week for a story which has Enid Bennett as star. The photoplay is being directed by William Neill, who is familiar with Paris life, having spent several years there. The making of these scenes brought out many dazzling costumes, and the necessary music added life and zest to the usually quiet producing plant.

AN Ince company, guided by Victor Schertzinger and headed by Charles Ray and Sylvia Bremer, which has been at Felton, Cal., for the past week, returned with some very unusual negative. At this point there is a 900-foot trestle to an abandoned lumber camp, which was purchased and destroyed by dynamite for important scenes.

Director Walter Edwards is next to direct William Desmond, having been assigned a story written by Cecil Smith. It is a tale of a Westerner going to the East to find his former sweetheart, taken by Alma Rueben. Many of the adventures take place in the city.

The report that William S. Hart was taken seriously ill upon his arrival in New York is denied by officers at the Ince studio, who state that Mr. Hart is now on his way to the Coast, stopping in several of the principal cities while en route to personally appear at leading theatres where Triangle pictures are shown. Mr. Hart expects to resume work at the Culver City plant early in June.

While working in a subject being made under the direction of Charles Miller at San Diego this week, Agnes Herring, character woman, was taken seriously ill. After several days at a San Diego hospital, she was removed to her home in Los Angeles.

THE Harold Lockwood Yorke-Metro company is on a two weeks' trip to Prescott, Ariz., where exteriors for the adaptation of the Jackson Gregory story, "Under Handicap," are being filmed by Producer Fred J. Balshofer. By wire Anna Little was contracted to play lead opposite Lockwood, and she came West from New York and met the company at Prescott. Besides Lockwood and Producer Balshofer, the party included Pat Dowling, publicity writer; Richard Spencer, scenario writer; Lester Cuneo, heavy; John Stalling, Tony Gaudio and a number of others.

The second California made Mary Pickford Artcraft subject is in the cutting room at the Lasky studio, the direction having been completed by C. B. deMille. The story was written by Jeanie MacPherson, and the title selected is "The Little American." It is a war time story, and contains a number of melodramatic scenes, including one of a very spectacular nature—the

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wrecking of a seagoing passenger vessel of the larger type.

It has now been arranged that Marshall Neilan, who has just returned from a short vacation spent in New York, is to direct Miss Pickford in her next subject. This change is made owing to Director General deMille taking up the filming of a subject in which Geraldine Farrar will be offered a star.

The past week saw the Lasky studio in Hollywood practically deserted, as several of the directors were away and the technical staff was busy in the construction of large settings for coming productions to be put into filming during the coming week.

LOUISE HUFF, Jack Pickford and Theodore Roberts are at the Morosco studio, working under the direction of William D. Taylor. Lasky Director Frank Reicher has returned from a six weeks' vacation, and it is understood he will work at the Morosco studio for at least one subject. George Beban and Donald Crisp are making the last scenes for the coming Morosco picture, and following this the Italian character man will leave for a vacation which will not be completed until about the first of September. Beban expects to spend the time in making a number of auto tours to places of interest in California, with a fishing trip to many of the mountain streams.

With the announcement this week of the arrival of Mrs. Jesse L. Lasky in Hollywood it became known that Mr. Lasky is expected on the Coast about June 1, and it is further stated he will remain here for several months. Mrs. Lasky came at this early date to supervise the rearrangement of their Hollywood home, which is to have a large addition to the residence and a swimming pool and tennis court in connection.

Director General C. B. deMille of the Lasky Company has purchased $50,000 worth of the Liberty Loan bonds, which are to be sold to members of the producing organization, Mr. deMille purchasing them and permitting the members of the company to pay for them at their convenience.

George Melford is shortly to begin the production of a new Fannie Ward subject, written especially for the star by Charles Kenyon, author of "Kingling." Many of the scenes for this will be taken along the Mexican border.

Harry Fisher, who has played juvenile leads in many Coast made subjects from Lasky, Fine Arts and Santa Barbara studios, was killed this week in an automobile accident. The car he was driving was hit by another auto, which broke the steering knuckle, and when the car suddenly turned Fisher was thrown through the windshield. Glass cut the jugular vein, and he died a few hours later. The body was shipped to his former home in New York.

EPISODE number fourteen of the "Railroad Raiders" serial is holding the attention of the McGowan-Helen Holmes Signal Company this week. The last episode completed, titled "The Road Wreckers," contained a big wreck scene staged near Hobart, Cal., and at the time it was brought out the company had spent $11,000 for railroad equipment in the past ten



Frances Burnham, Nineteen-Year-Old Player, Featured in Henry Otto's Spectacular Sea Picture

months. In the face of this, Director McGowan has written into the script for the fourteenth, titled "The Trap," a head-on collision between two Salt Lake locomotives. The largest size the railroad uses will be employed, the company having given bond for repairing the locomotives after the crash. Some wonderful night effect scenes have been secured, showing a locomotive switching yard at night. All trains are photographed by their own light, a feature that has been used by the Signal Company in a number of episodes.

Already the members of the Signal Company have been advised a ten-day vacation will be given following the completion of episode number fifteen of the "Railroad Raiders." The story to be taken up following the completion of the serial has already been selected, and the technical staff is now busy in the preparation of settings for their next work.

Al E. Christie has been resorting to all means, fair and foul, to get enough light to finish the comedy "Down by the Sea," which, as the title indicates, is a beach picture. This story was selected several days ago because it was believed if pictures could be made any place, they could be at the beach, but clouds failed to stay from in front of the sun, and beach parties have been a daily occurrence with the players. The story contains a love tilt between Betty Compson and Harry Ham, she resorting to the employment of a number of burlies, whose duty it was to fall violently in love with her every time her sweetheart was near, all because he insisted in trying to make her believe the girls just wouldn't leave him alone.

WITH appropriate services, the first bit of work on the new administration building for the Hollywood Vitagraph studio was accomplished this week, when Studio Manager W. S. Smith and Carol Halloway turned the first shovel of dirt in preparation for the excavation. The dwelling which has served as an office building since the opening of this plant, more than a year ago, has been moved to another corner of the nine-acre lot, and already the site for the building has been cleared, leveled, and the foundation partly laid. It is announced by the end of the summer the studio will be ready for the additional producing units which are to work there, according to plans made by President Albert E. Smith while here on his recent visit.

Director-Leading Man William Duncan, Carol Halloway and members of the Hearts of Flame Vitagraph Serial Company are home from spending several days at San Marcus Pass, north of Santa Barbara, to which location they went to secure scenes of an automobile dashing off an eight-foot cliff into the Santa Ynez River below. The scenes were accomplished without accident, and those who have witnessed the initial projection speak very highly of the realistic effects secured.

Another Vitagraph company is making "The Pretenders," a multiple-reel subject which has Mary Anderson as star, she appearing in the role of a member of a Reno divorce colony. William Wolbert is in charge of the direction.

THE Childrens' Photoplay Company, under the direction of Ernest Butterworth, has begun the production of one and two reel subjects at a studio at 1321 Gower street, Hollywood. This company in the past made a number of subjects for the Universal program, including "The Broken Promise," "The Childrens' Influence," and others. The child players who will take part are Ernest and Frank Butterworth, Jr., Phillys Shuster, George Roth, Mabel Lamb, Mildred Davey, Myrtle Dawley, Roy Thourman and others. Subjects made in the future will be sold on the open market.

The stage of the Bernstein studio this week has more the appearance of a theatre stage than of a motion picture one, the reason being that many of the scenes for the second of the "Seven Cardinal Virtues" series, "Loyalty," requires the atmosphere of a stage where musical comedy is being presented. Much of the action takes place behind the scenes and in the dressing-room of the star. A number of comedy scenes were filmed in the dressing-room of the chorus. A large number of extra players, including chorus girls and attaches of a theatre, are being used. Jack Pratt, who, prior to his motion picture experience, was in musical comedy, is feeling at home in the making of scenes of the type of amusement which he was affiliated with a number of years.

Sylvia Bernstein, daughter of Isadore Bernstein, arrived this week from the East, and has taken a position at the Bernstein studio, with the intention of learning all possible concerning production of motion pictures under the tutelage of her father.

Peggy Hyland
IN
PERSUASIVE PEGGY

FOR the first time in many weeks all members of the U producing staff were called for work on Sunday a week ago. For the past two or three weeks cloudy weather has prevented the twenty odd units from producing anything like the maximum amount, and because of this their one day in seven was required on May 27. Everybody was at the studio from morning until night, including President Carl Laemmle down to the most unimportant messenger.

Francis Ford is again directing for the U. The first subject to be made will be an adaptation from the book and play by Frederick Remington, "John Ermine of Yellowstone." The cast will be named within the next few days.

Marshall Stedman, who for almost two years has served in the capacity of head of the engaging department for the Universal, is to direct, and began this week on his first picture, which will have little Lena Baskette for its featured player. The picture will consist of two reels and will be titled "A Romany Rose." Claire McDowell, Edwin Brown and Walter Belasco are principals. Pierre Hungate, who has been assistant to Mr. Stedman in the engaging department, has been advanced to manager by the company as an appreciation of his past faithful services.

"TRIUMPH" is the name of the forthcoming Dorothy Phillips subject, now being made by Joe DeGrasse, who is playing an important part in the film. Others of the supporting cast are William H. Stowell, Lou Chaney and Claire Du Bray.

Letters signed by President Carl Laemmle assure employees of the Universal Company that their positions will be ready for them upon their return, should they leave to serve the government in the present war crisis.

"The Quest of Virginia" or "The Silent Terror" serial was started this week by Director Jaccard with a big cast, which includes Marie Walcamp, featured in "Liberty," Larry Peyton, Bobby Mack, Harry Arthur, Charles Brindley, Leonard Clipham, Miriam Selby and others. The story is spoken of as a patriotic one without battle scenes. It is laid partially in underworld section, and many of the scenes will have the atmosphere of the Canadian Northwest. A mystery runs through the entire story.

"Buckhorn Hits the Trail" and "Cheyenne's Pal" are Universal subjects featuring Harry Carey, supported by Gertrude Aster. The latter is now being filmed.

Carmel Meyers, who played in several Fine Arts subjects and later was with Yorke-Metro in support of Harold Lockwood, has been contracted by Universal and will shortly appear in subjects made at U City.

W. Sistron, who has been affiliated with the Universal in various capacities, is at the West Coast producing plant, aiding President Laemmle and Henry McRae in readjusting the producing organization. He will probably be here for a number of weeks.

BUSINESS MANAGER JOHN JASPER, who succeeded Harry Caulfield at the Lone Star Chaplin studio, has made a number of changes there with respect to the executive staff. Ray Bagley, former auditor, has gone to the Garrick theatre, where he is serving as associate manager, and he is succeeded at the Lone Star by Ray Gamble. Carlyle Robinson, former publicity writer at the David Horsley studio, who later toured to New York with J. Warren Kerrigan, has been engaged to supervise the publicity department, and he is now busy turning in reams of copy to Harry Ramsaye at the Chicago Mutual office.

The Baby Marie Osborne Company is now working its third Pathe release, and the Cub Comedy organization is filming "Jerry's Eugenic Marriage," which has George Ovey for its featured comedian, and is generally accredited a winner

Hollywood Hookum

June 16, 1917 NEWS MORE NEWS

SEEING AMERICA FIRST

(Continued)

Now it becomes necessary to add to our travelogue, a continental flit just like the scenario writers inject into the photodrama.

It was by the merest accident HOOKUM Editor learned that our former citizens, Harold Howard and Fred "Bing" Thompson, were in the gay metropolis. The discovery resulted in covers for six at the Players' Club, where the chair always reserved for Henry Irving and other notables at the historionically famous round table, was designated as the place for ye scribe. It was a wonderful little party, made sparkling by the wit of Earle Williams and "mine hosts."

Getting about in the film metropolis is a pleasure when introductions are made by MOTION PICTURE NEWS editor, who is greeted at every turn by the film magnates with "helo Bill." The marcel pompadour reviewer, Pete Milne, is some grand little guide who knows where every little incandescent shines. It was he who led us to that palatial picture theatre, where S. L. Rothapfel leads the orchestra on special occasions. To any one wishing to tour Northern New Jersey by moonlight and trolley, we respectfully refer them to our own Rodney Van, and for French cafes with red "licker" to Bill Andrews or Bill Barry, walking directories. The occupant of the NEWS managing editor's swivel chair, Bob Welsh, has his Underwood trained finger on the film pulse at all times, but aside from that he's some regular fellow.

(Sub-title)

"Later"

(On Western Train)

Mid alkali and sagebrush surroundings, we chanced to meet a Pathe district manager, Fred C. Quimby, but what he told us of the Northwestern territory must be retained for a later issue.

(Continued in our next)

HOOKUM

Cloudy weather this.

Berny Bernstein may be booked as an orchestra, for he has proven his accomplishments as a one man life and drum corps.

Oh mercy! Shades of blue cretonne! We will see Betty Price as a vampire, we fear, for be it known she has a chaise lounge in her dressing room.

And now another P. A. comes over the horizon—C. S. Clancy, who sends us a lot of stuff that is readable.

We have been advised that Baby Virginia Corbin is a screen twinkler.

Our mail this week was heavily loaded with packages from two studios telling us of the wonders of Little Mary Sunshine films. We're neutral, and so didn't use either one.

One of the Universal kiddies wants to know after seeing Red Cross signs to save unfold what kind of medicine that is.

Jack Jaccard and Stuart Paton are preparing requisitions for wheeled chairs and padded cells. Yes, they are both on serials.

And now we learn that after four years of faithful services Jessie Booth has tendered her resignation at the Ince studio.

Just to prove to President Carl that there are others beside actors who are versatile, the garden at U City is daily decorating the private table in the cafe with a different kind of flower basket every day. The gardener doesn't know Laemmle doesn't eat some days.

An unkind actor author sent us a poem entitled "To the Doubters," which is a lot of stuff about gettin' in the game on this war proposition. To him we will say: "We're just past thirty one," and suggest that he might swing his strong right juvenile arm on a registration paper to better advantage.

Cleaned out the office the other day and found a wonderful collection of poetry about Bill Hart, but as Bill's out of town now, we'll save it until he gets back so he'll be sure and know we printed it about him.

Aaron Bernd is just learning how inquisitive the public is, for the mere announcement by the public press that Threda was coming brought to him an avalanche from the curious. Bernd has been reading up on the subject and is positive Threda's dog's name is Belva.

A Carlos, we are glad to say, has become one of our regular citizens, having bought himself a house and lot and flower garden and everything right on one of our bepalmed avenues. No more cafeteria dinners for Carlos, or automats as they say in New Yawk.

It's now "Machine Gun Sergeant K. McGaffey," if you please. He used to operate an ordinary typewriter, then he tried a dictaphone, and just see where he is now. You just can't keep an active young man down.

Charlie Chaplin, who became very spendthriftish a few weeks ago when he could not buy any war bonds and bought an automobile, came to grief this week, and paid a fine. He ran away from a motor cop with his high powered Locomobile and trimmed up our principal bepalmed thoroughfare, Western Avenue, at a sixty-two mile an hour. The burst of speed caused such a terrific wind that it carried away Charlie's mustache, and when he waved his cane at the motor cop, the breeze broke it in two. The weight of his shoes kept him in the rear seat of the machine.

Mickey Neilan was making a scene with an ice water atmosphere, and three of the players were in up to their chins. One was a woman whose business was to emote, but she couldn't emote without music, and as the scene was being taken miles away from the nearest orchestra, she asked Mickey to please whistle "I Hear You Calling Me," so she could cry. Mickey's parched lips presented a classic rendition of the music, but it was sufficient thereof to save the day, and now we have it, the mountain raised right out of its banks in ten minutes, and of course, became a salt water stream.

Doug Fairbanks is holding up a great aquatic exhibition of the Lasky mermaids, and mermen, for he made requisition for the use of the swimming pool just as soon as it was finished.

Bill Wolbert is going to advertise for a herd of temperamental cattle, as he can't find any that will stampede toward the camera for the only scene needed for the Vitagrapher "The Sheriff Girl."

J. "Pep" McGowan and Helen Holmes were up seeding their thirty two hundred acres this week. "Pep" predicts a good crop.

Mary Anderson is having the trial of her life these days, trying to imitate a member of the Reno divorce colony, and the Vitagraph gang is singing "That's How They Do It in Reno."

Si Snyder is at it again, writing himself imaginary letters and signing them in the name of film fans. Can't fool us Si. But thanks for the Thesaurus of film terms.

NEWSY REPORTS FROM ALL SECTIONS

Mastbaum Lays Poor Work of Censors Before the Governor

THE sentiment of the majority identified with the motion picture industry was voiced by Stanley V. Mastbaum of Philadelphia, one of the big figures in pictures, when on May 19, he filed a letter with Governor Brumbaugh of Pennsylvania, protesting the asinine performances of the State Board of Censors. Instances of the incompetence and inefficiency that has attended the board, according to Mr. Mastbaum, were specifically pointed out.

In particular he cited a recent case in which, when appeal to the courts was taken, the censors were overruled, and it was decided they had abused their discretion in making certain eliminations in a disputed film, which robbed the film of its strength.

Some of the eliminations were, however, upheld, and in consequence it was ordered the picture be reconstructed so that it could be exhibited the following Monday. It was then found that Mrs. Niver of the board was out of the state, and that Dr. Oberholtzer was also away. In consequence nothing could be done to hasten the exhibition of the film.

Mr. Mastbaum's letter closed in this fashion:

I think this condition of affairs ought not to exist in a public office of this character when film companies and theatres are put to such a terrific financial loss.

New Theatre in "Hottest City in America"

Yuma, Ariz., is to have a new theatre, which will be opened about July 1. The theatre is built in connection with a hotel by J. Gondolfo, built from plans prepared by A. J. Crawford, of Los Angeles. The theatre will have a seating capacity of 650, and equipped with a stage to accommodate road shows and vaudeville. The seating was furnished by Hayward Bros. & Wakefield, and projecting room will be equipped with two Powers 6 B machines.

Yuma is referred to as the hottest city in America, and to obviate this bad feature and make the theatre more attractive, especially during the warmer months, Manager Gondolfo has had installed an air cooling system. The building was erected at a cost of $50,000, has three floors and basement which will be used for a bowling alley. The theatre will be known as the Gondolfo, and the management will use a four-piece orchestra.

Money-Making Nebraska Houses

Kearney, Neb., a city of 8,000 people, has only two theatres: the Crescent, operated by Paul Hoppin, and the New Swan, operated by H. E. Swan. The Crescent is the smaller theatre, but is highly decorative, beautifully finished and classed as one of the most delightful houses in the state. The New Swan seats 740, and has a big organ, recently added to the equipment. Both run big features, charge 10 and 15 cents admission, and both are decidedly big money makers.

Ballinger & Son control all the theatres in York, Neb., a town of 6,000. Beside the Dean theatre and the Opera House, they have taken an option on another building, and will remodel it into a big new theatre, seating 800, which will be opened about September 1. It will have all the latest equipment. In all three houses the admission is 15 and 25 cents.

The above houses are among the best money makers in the state of Nebraska.

Iowa Judge Rules Against Validity of Blue Laws

Motion Picture Exhibitors in Des Moines are the victors in the first skirmish of the fight which they are waging against the enforcement of the Ancient Iowa Sunday Closing Laws. The first victory was the decision of Municipal Judge Meyers, who in deciding test cases held that exhibitors arrested Sunday, May 13, for violation of the Blue Laws were not guilty.

In making his decision Judge Meyers stated that innocent amusement on the Sabbath was a necessity, and that the labor incidental to this amusement could not be construed as a violation of the law.

Censors' Work Brings Ridicule on "Easiest Way"

"The Easiest Way," after its bout with the censors in court, brought packed houses to the Stanley theatre, where it had its initial showing in Philadelphia.

The Pennsylvania Censor Board did, however, succeed in changing several titles and also the original ending. The audience is reported to have ridiculed the ridiculous twists thus given the story.

Competition Rouses Trenton N. J., Exhibitors

The motion picture situation in Trenton, N. J., has reached a point of rivalry that has never been equalled in that section of the state, according to reports. The Grand theatre, burlesque house, has been taken over by the Charles C. Hildinger interests, and has been turned into the largest straight motion picture house, South of Newark. The seating capacity is 2,000. It is the intention of Mr. Hildinger to run all of the big productions at popular prices. He has booked the Paramount service, formerly leased by the State Street theatre, here and the Triangle features. His bill contains both shows for the one price of admission. The policy of the house will be to have four shows daily, two in the afternoon and a like number evenings.

The shows are placed by the Hildinger Booking Company of this city, who now has a string of fifty motion picture houses in this city and the adjacent territory. The managers of the theatres who are not in this combination are watching the new experiment with a great deal of anxiety. The State Street theatre is in the open market and refuses to be tied down to any particular program, the Metro, Selznick and Artcraft features are now being shown at that place.

The St. Regis theatre is also in the open market field and is using Fox, Vitagraph and a general line of films.

Rebuild and Open Burned House

The Old Mill theatre, which was partly destroyed by fire at Dallas, Tex., several weeks ago, was reopened May 20 to crowded houses. The building has been completely remodeled, and the cooling system doubled in capacity. Additions and more elaborate decorations have been made to the building, both inside and out, and now the Old Mill theatre is again an up-to-date playhouse for moving pictures.



Gale Henry and William Franey, Universal Comedy Stars

SCREEN EXAMINATIONS

"The Submarine Eye"

(Submarine Films—Eight Reels)
REVIEWED BY JOSEPH L. KELLEY

"THE SUBMARINE EYE" is "the something different." It is being received in that spirit at the Liberty Theatre. It smacks of science, skillfully adapted for screen entertainment, of photography, marvelous for its vivid revelation of the mysteries of the deep sea, of an artful concoction of the purely educational and strong, dramatic action, and of direction, done with all the foresight of an experienced photo-dramatic leader plus the inventive genius of J. Ernest Williamson and brother

The Williamson Brothers have not only given to the world an invention of inestimable, practical value, but they have brought into being a picture that will stand the exigencies of time without losing interest for it is one of the few limited number of agencies through which the public can get intelligible access to the mysteries which have lain concealed for ages beneath fathoms of water.

Nor does this picture have to rest solely upon the fact that it is a flawless exponent of a great invention, for its laurels—the value and resultant interest of the invention is a self-evident truth. It has in addition to its scientific value all the attracive characteristics of the screen adaptation of a work of fiction, exposing rapid-fire action, an indefatigable trend toward something different, which "something different" arrives at the psychological moment, leaving a time-space for relaxation of the nerves governing the "suspense" faculties and commencing again, only to weave a new thread, not distinct from the main theme, but serving rather to enhance the strength of what has gone before, adding to the main theme a "hundred cubic."

With a charm of technique and a grace of presentment the author, J. Ernest Williamson, and the director, Winthrop Kelley, have passed from the terra firma stage to the submarine with this terrene-subsea romance without a preceptible change. When the time arrives for the young inventor to descend to the depths of the sea, so natural and inartificial have these two men reached the climax in the presentment of the picture that one accepts the descent not with a shudder, but with nerves tingling with anticipation. Its action is strong but simple—simple because the sensational has been made impressive without the "blare of trumpets." Its continuity approaches the nth. power of perfection. There isn't a jump nor a stop unless prompted by natural, instinctive lines of demarcation. Dull moments during the run of "The Submarine Eye" are conspicious because of their absence.

THE STORY AND PLAYERS

The picture opens with a prologue setting forth events which happen one hundred years before the opening of the main theme, the time of which is the present. An exiled man is shown with his treasures, alone on an island. He has been banished there because his love for money was greater than his love for his betrothed. He bequeaths his treasure to him who shall find it and then drowns himself.

The main theme opens in a rooming house where live a young inventor and two old sailors. The inventor overhears a conversation in which one of the sailors relates the story surrounding the mystery of a buried treasure off "Treasure Island." His invention consists of a device having the characteristics of the modern periscope. He sees an opportunity to put his invention to a practical test and makes the acquaintance of the two sailors.

While he is explaining his device to them Dorothy Morgan (Barbara Tennant), daughter of a millionaire, visits the sailors, one of whom is sick. She becomes interested in the invention and persuades her father to permit the inventor to experiment with it. The "submarine eye" is installed on his private yacht and the trip is made to "Treasure Island," where the mysteries of the deep sea are solved and the treasure found.

Chester Barnett, in the role of the young inventor, is fine. Barbara Tennant has due consideration for the opportunities the role offers to strike a pleasing contrast between the science of undersea photography and stage dramatics. She presents a pleasing part. Buller, the Human Fish, as the program announces, has indeed the propensities of the fish for water and performs remarkable feats of endurance under the water. To Harold Sintzenith, camera man, is due honorable mention. Fred Radcliffe, Lillian Cook and E. Hudson do fine work in the prologue. Others in the cast are Lindsey Hall, Charles Hartley, Edith Conway, Charles Slattery, Nell Slattery, Eric Wayne, Edward Butler and Gustave Fisher.

"The Girl Glory"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

A MOST delightful combination of pathos and comedy is "The Girl Glory," a vehicle provided Enid Bennett, by C. Gardner Sullivan. It is a fitting mate to that other Bennett-Sullivan picture, "Happiness," which drew so much favorable comment. Miss Bennett's personality grows on one with each picture. She is a distinct type if there ever was one, representing in one, beauty, youth and above all a simplicity and refreshing charm that is not to be resisted. One never catches the slightest suggestion of sophistication in her work and it is free from even the smallest smattering of "sex."

"The Girl Glory" is a decided departure from the cut-and-dried and might appear forced and unconvincing if it were not for the excellent treatment accorded it by all parties concerned in its production. Mr. Sullivan has handled his scenario in his usual, straightforward, clean-cut style. Little wasted action, characters so excellently planted that they move in an atmosphere realistic to a point that startles, and a handling of the crises and climax with an incomparable sense of their values, are elements that stamp all his scenarios and which are by no means lacking.

Further, the direction of R. William Neill is of a high order. Attractive as Miss Bennett is in the plainest setting, she fairly enlightened the darkness of the projecting room posed with the light streaming through her hair. The light effects are, throughout, some of the best ever seen. Walt Whitman, as the old soldier, gives a fine character study, and J. P. Lockney as the avaricious saloon keeper gives a striking performance.

THE STORY AND PLAYERS

The only cloud in the bright existence of Glory (Enid Bennett) and her grandfather, Jed Wharton (Walt Whitman), a veteran of the Civil War, is the latter's craze for drink. Several times he disgraces himself and the climax comes on Decoration Day when he stumbles along after the parade in a drunken state. Glory decides that Morgan (J. P. Lockney), the keeper of the village saloon, is the one at fault and she sets out to contrive a way of putting him out of business. She accepts the invitation of his son (Darrell Foss) to go for a ride and insists that they stop and have a drink. Before witnesses she feigns to be affected by alcohol and so deeply does she impress the townsfolk that Morgan's license is revoked. Her mission accomplished Glory accepts the proposal of the minister (William Warters).

"A Doll's House"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

BLUEBIRD'S production of Henrik Ibsen's play, "A Doll's House," adapted and directed by Joseph De Grasse, with Dorothy Phillips in the leading role, turns out to be a dramatically fine piece of work in every respect. It is doubtful whether Miss Phillips has ever displayed such varied ability as she brings to the role of Nora Helmer, the wife, who awakens to her husband's self-centered and selfish mode of life. Mr. De Grasse evidently took great care with his scenario and has brought enough of the atmosphere of the play into his picture, to stamp it as distinctly apart from the usual five-reel photoplay.

Whether or not "A Doll's House" will be appreciated by the majority of motion picture audiences is an open question. Certainly those present at the New York theatre last Wednesday were rather disappointedly surprised when Nora walked out into the night and the Bluebirds began fluttering around on the trailer. It seemed that they might have preferred the happy and

illogical ending of reconciliation, but Ibsen preferred the unhappy and logical conclusion of separation and Mr. De Grasse followed the author closely. At any rate it can be stated authoritatively that "A Doll's House" is more likely to win new audiences than to swell the old ones.

An interesting thing to note in connection with "A Doll's House" is that, with the exception of a short series of scenes toward the end of the picture, the body of the action transpires in one house and in two or three plain settings. When a drama can hold the interest with such commonplace backgrounds, when there is enough incident to allow continuous acting, then it is indeed far from the beaten path. But Ibsen needs no such obvious proof of unusualness.

William Stowell, as the husband, and Lon Chaney, in a neutral role, render sterling support to Miss Phillipps.

THE STORY AND PLAYERS

Nora Helmer (Dorothy Philipps), wife of a well-to-do banker, Torvald (William Stowell), lives in fear of the past. She was obliged to forge her name to a security to provide money for her husband's operation, before wealth was theirs. Torvald discharges Nils Krogstad (Lon Chaney) from the bank owing to the fact that he was a forger. He makes known to his wife that he has no regard for such people. Krogstad, possessed of Nora's secret asks her to use her influence for his reinstatement and when she is unsuccessful he acquaints Torvald with her act. Torvald fears for his reputation and upbraids Nora, but when Krogstad influenced by his old love, Christina Linden (Miriam Shelby), relents and places all evidence of Nora's guilt in her husband's hands his anxiety is gone. Nora, however, realizing the superficiality of Torvald's love leaves him.

Sidney Dean and Helen Wright are prominent in the supporting cast.

"A Naked Soul"

(Brady-International-World—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"A NAKED SOUL," in its opening reel, gives promise of a certain strength in its characters, a convincing plot and an original turn in arriving at its climax. But with the opening of the second reel, the characters, the plot and its action, minus strength, all seem to fade into beautiful backgrounds and natural, scenic effects. The direction lacks a commanding spirit in its presentment of characters. Two persons whose names are not mentioned in the cast do commendable work in character acting. Louis Mercanton and Rene Hervil, who are responsible for the direction, selected excellent settings.

The two main characters of the story, Susan Grandaise and Brenton Marchville, are not convincing. The opportunities given them to inject a certain strength into their acting, are lost in their eagerness to "act." Miss Grandaise has a pleasing personality, but it is overshadowed by her consciousness before the camera. Brenton Marchville could have been a less ardent lover and more of a Prince. The thrill in the climax does not register, as it becomes apparent long before it happens. "A Naked Soul," in part, rises to dramatic heights and affords excellent light entertainment.

THE STORY AND PLAYERS

The story opens with Susan Daubray (Susan Grandaise) talking with her father, a judge, who insists upon her reading law. Her brother, Robert, is her only real companion. She has a kind friend in Daddy Dorand, a goatherd on a neighboring island.

Prince Michael, of Sylvana (Brenton Marchville), is visiting the Duke of Valdimere (George Treville), whose castle is near Susan's home. Susan meets the Prince and they become close friends. The Prince is called to Paris to meet Princess Sonia (Grace Derval). He writes Susan, but his letter is intercepted by the Duke, who disapproves of the acquaintance.

Susan, unable to bear the sorrow of the loss of her friend, goes to the Duke's castle to learn the reason why the Prince does not write. While in the castle she faints and a ring which the Prince had given her is taken from her finger by the Duke and returned to its original owner, the Prince. The Prince thinks that Susan has forgotten him and he consents to marry the Princess.

A baby is born to Susan and she is told by her father to leave his house. She goes with the goatherd to live. Her brother, who has gone to America, returns and, learning of the Prince's deceit, seeks him out and in a fight he, the brother, is thrown over a balcony and killed. The Prince then learns of the intercepted letter and finds Susan and they are reconciled. Susan, after reconciliation, is content to die in her happiness and drowns herself.

"The False Friend"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

THE hero, who is a victim of villainy and who is terribly misrepresented in the eyes of the girl he loves, is the central figure of this melodrama, which has Robert Warwick and Gail Kane as the leading players. It is another written by Florence C. Bolles, and though in a place or two she asks the spectator to accept that which is considerably far fetched as commonplace, it can be relied upon as sure-fire entertainment for Mr. Brady's usual audiences. The situation in which the villain attempts to make the hero a drug addict and in which he is successful in his plan to have him appear as such at least, is perhaps a little too wild to be countenanced as easily as many of the other points.

With Mr. Warwick and Miss Kane the exhibitor has two big names to advertise. Both acquit themselves of creditable performances. The support they receive is of a high character. Harry Davenport, in directing, has done well from every angle, particularly in restraining his players from heavy ranting in scenes where this might be expected.

THE STORY AND PLAYERS

Clinton (Earl Schenck), with Byron (Louis Edgard), a desperately poor man in his power, forces him to break into the apartment of Marietta (Pinna Nesbit), a dancer, in an effort to steal letters that compromise him. In a struggle Byron kills Marietta, but escapes with the letters, securing his reward.

Ramsdell (Robert Warwick), a promising young lawyer, formerly a college chum of Clinton's, is in love with Virginia (Gail Kane), daughter of Judge Farrell (Jack Drumier). Clinton, also in love with her, dopes Ramsdell, ruins his reputation and later marries the heart broken Virginia. In a lumber camp, Ramsdell recovers and becomes foreman, and when Virginia and Clinton arrive at their lodge he meets her and tells her the truth. A fight ensues between the two men, which is suddenly ended by a shot from Byron, who, stricken with remorse, has revolted against Clinton. Clinton's death leaves Virginia free.

"Giving Becky a Chance"

(Morosco-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THE chief impression of all pictures with Vivian Martin is the daintiness of the personality of the star herself. This is very dominant in this latest picture from the Morosco Studios.

We have seen the complications from a little white lie much more forcefully developed than in this story by Lois Zellner, and we cannot therefore say much for the strength of the plot. Miss Martin's handling of her part of the performance was, however, admirable in its naturalness. Further than expressing sorrow and remorse at her selfishness in being happy, when her father and mother were in real need, both of the money it took to keep her at boarding school and of her help at home, Miss Martin is called upon to express very little emotion. But she has certainly added to her accomplishments in the way of versatility some dancing that to the uninitiate eye at least looks as fancy as the real two-dollar a seat offering. We fully expected a "double" or some sort of trick in these scenes, but we are able to say that Miss Martin is a finished danseuse.

THE STORY AND PLAYERS

Becky (Vivian Martin) is sent away to school by indulgent parents (P. H. Sosso and Alice Knowlan), who can hardly afford the cost. Her wealthier schoolmates think "Rosemere" a "country home" instead of just a village house, and Becky's one accomplishment, dancing, is in keeping with this idea. When Christmas comes, Becky is persuaded to visit one of her rich friends, and dances at her party, there meeting Tom Fielding (Jack Holt), who admires her greatly.

When Becky's mother collapses from overwork, her father considers suicide from financial embarassment and worries, and Becky arrives home just in time to realize her selfishness. Ross Benson, whom she has met at the party, happens in just as she discovers her father's need of money, and offers her $500 to open his new road-house as danseuse. She accepts a two weeks' contract, and returns to be forgiven after being insulted by Ross and rescued by Tom, who forgives her for past selfishness and deception, which he had discovered through accidentally being called in to help the old folks.

"The Call of Her People"

(Metro-Columbia—Seven Parts)
REVIEWED BY PETER MILNE

ADAPTED from Edward Sheldon's play, "Egypt," this picture presents Ethel Barrymore in the featured role. One has just cause to look for something exceptional from such a combination of author and star as "The Call of Her People" offers, but regrettably neither one nor the other shows to striking advantage in this particular instance. At the Rialto theatre, where it was first shown in New York, a full sized Sunday afternoon audience failed to become greatly interested. The big moments of the picture, most of them supplied by adaptor and director, failed to register effectively and some of them even drew laughs in place of gasps.

It seems that the main fault with "The Call of Her People" is the failure on the part of the producers to bring out the conflict of emotions which supposedly takes place within the breast of Egypt, the gypsy. From a theatre chair one cannot understand what stands between her and her old life, once she has the opportunity to return to it. Certainly Lindsey showed her no love and she herself evinced no great liking for Van Kleet. In fact, she takes so long deciding that when at last she does run away, wedding gown, wedding veil and all, and when Faro escapes from an angry horde of would-be lynchers, jumps behind her on a horse and gallops away, the audience is likely to smile and even titter as the Rialto audience did.

Besides, the play as picturized needs much introductory exposition, with the result that the prefatory scenes practically betray the plot proper. There are a number of scenes, which in their individual composition fail to convince because of oversights in direction or too big gaps in the continuity. Of course, the special editing which the picture underwent before its Rialto showing, materially decreasing its footage, and the fact that the operator seemed to be in a terrible hurry at the performance the reviewer happened to witness, might have had something to do with the jerkiness of the continuity, but making such allowances, there is the fact first alluded to, briefly, that "Egypt" was never meant for the screen.

Miss Barrymore receives competent support. June Mathis prepared the scenario and John Noble directed.

THE STORY AND PLAYERS

Egypt (Ethel Barrymore) goes through the gypsy wedding ceremony with Faro (Robert Whittier), another member of the tribe. The chief (Frank Montgomery) separates the two by selling Egypt to Lindsey (William Mandeville), supposedly her father. A young society man, Van Kleet (William Davidson), is attentive to her and although realizing that her heart is still with the gypsy band, proposes to her and is accepted. Faro becomes chief of the tribe and plans to return for Egypt, believing her still faithful to him. In a brawl he stabs the brother of the county sheriff and, pursued, he takes refuge in Egypt's home. At first she refuses to go with him, but when he is made captive the call of her people asserts itself and with her assistance he escapes, she accompanying him.

Mrs. Allan Walker and Helen Arnold contribute good characterizations.

"The Jaguar's Claws"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS picture gets whatever credit is due it from the acting of its capable principals. Sessue Hayakawa, as El Jaguar, the bandit, and Mabel Van Buren, as Marie, his Spanish consort, carry off the honors. Naturally, the carrying off of two American white women by a Mexican bandit, offers a tense dramatic situation, but we were at no stage of the plot impressed particularly by its unfoldings. It might be said to serve only as a vehicle for Mr. Hayakawa's masterful command of that Oriental expression of deep soulless emotion that "never forgets."

The climax was very weak, the holding of a dagger ready to take her own life if necessity warranted being theoretically, perhaps, a tremendous suspense builder, yet even the arrival of the troops to the rescue was robbed of any possible thrill on the audience by having the villain neatly killed by a supernumerary character beforehand. This plot indeed shows peculiar dramatic scructure, to put it mildly.

In finally summing up this picture we should say it was better than average because of fine work by Mr. Hayakawa, strongly backed by Miss Van Buren and a capable supporting cast. We don't think it will live as one of the big accomplishments in Mr. Hayakawa's career, because the passions are not shown worked up to a white heat of intensity. It will not disappoint audiences—decidedly not—and will be considered a great picture of some—it is good enough for that—but opportunity to register big things was not offered by the plot.

THE STORY AND PLAYERS

El Jaguar (Sessue Hayakawa), Mexican bandit, takes vengeance for having his attentions to the oil well superintendent's sister roughly stopped. He kidnaps Beth (Fritzi Brunette) and Nancy (Marjorie Daw) and takes them to his strongly fortified lair. Phil Jordan, the superintendent, rescues the women, with the aid of troops from across the border, who ride in as the Mexicans ride away leaving their leader through the faithless treachery of one of his men. Marie (Mabel Van Buren) is El Jaguar's consort. Before the troops arrive, a native bride, whom El Jaguar has seized through a whim, kills him, and Marie kills herself.

"The Circus of Life"

(Butterfly-Universal—Five Reels)
REVIEWED BY PETER MILNE

"THE Circus of Life" has much in it to delight the fan hungering after thrills and comedy of both the low and gentle type. For instance, the audience at an East Side theatre in New York, where the picture was first seen, loudly acclaimed its appreciation of the episode wherein Danny manhandles a barroom full of roughnecks, and were quietly amused at the clever bits of acting and business contributed by Zoe Rae, the child star, who has been seen in many Universal program pictures.

On the other hand, the runaway, with its incidental perils for pedestrians and its breath-taking climax arriving when Daisy May is thrown from the wagon, is well done and registers with a high degree of sensationalism. Then there is much suspense supplied by the raid on the gambling hall and the roof-top escape of Tommie. The melodrama is well balanced with its child actress, its swarthy hero and its villain masking under the guise of a free thinker and free lover, the latter character also being responsible for as much humor as mental hisses.

The story by E. J. Clawson is virtually of "the little child shall lead them" type, although the action is never allowed to become wishy-washy with sentimentalism. Rupert Julian's direction is of a generally good order, with special stress being laid on the realism of the scenes. The cast is well selected, particularly in the case of Pomeroy Cannon, than whom there could hardly have been a better type for the part of Danny.

THE STORY AND PLAYERS

Mamie (Elsie Jane Wilson) neglects her lover, Danny (Pomeroy Cannon), for the attentions of Bouvais (Harry Carter), an artist who takes undue advantage of her confidence in him. A child is born, who after five years grows to be a sweet little child, Daisy May (Zoe Rae). Daisy is responsible for the straightening out of Tommie (Emory Johnson), a young man whose life is led largely in saloons and gambling halls, who is in love with Kate (Mignon Anderson). One day while Daisy is riding with Danny on his brewery wagon the horses take fright and run away and Daisy is thrown to the street, suffering serious injuries. But while she is hovering between life and death, Mamie wakes up to the worth of Danny and returns to him. Danny drives Bouvais from the community so disturbed with his false ideals.

"Cactus Nell"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

THERE have been better Keystones than "Cactus Nell," a burlesque on the William S. Hart type of western melodrama, but even so there are enough laughs in its two reels to supply thirty minutes worth of very fine entertainment. There is a considerable amount of rough-riding, just enough trick work to permit the observer to know its a Keystone without looking at the trade mark and plenty of clever subtitles.

The plot has as central figures Cactus Nell, the sheriff, her large and fat lover, and a villain and villainess from the city who cause much trouble with their polished ways. Polly Moran, as Nell, gives a performance as fearless as it is funny, and receives typical Keystone support from Wallace Beery, Wayland Trask, Cliff Bowes, Mai Wells, Bob Kortman and Little Joey Jacobs. Fred Fishback directed.

"The Magnificent Meddler"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

"THE MAGNIFICENT MEDDLER" might aptly be described as a comedy-thriller instead of a comedy-drama. During the early reels one watches Montague Emerson, formerly society editor on an eastern newspaper, brave and wild and woolliness of a western town as editor of a weekly newspaper. The air of devil-may-care that Antonio Moreno brings to this role results in a striking contrast to the lawless atmosphere of the town and makes for much natural comedy.

The last reel has much that is thrilling. Emerson's cabin, where he prints his paper, is set afire by the bad element of the town, but immediately afterwards all hands unite in repelling a band of Mexicans, come to capture the heroine. The various thrills which the subsequent chase provides in which Emerson rescues the distressed maiden and incidentally wins the respect of her gambling father are too numerous to enumerate. Mary Anderson, who appears as Jess, the heroine, rides and swims her horse through a wide river with Emerson towing along in the rear. Emerson makes a jump from a tree to the horse of the villain, throwing him to the ground and galloping on himself. Then there is the wild ride of Emerson and Jess and a lot more when it comes to just mere shooting and falling.

Lawrence McCloskey, author, has truly written a most pleasant picture, which, though it may lack suspense in the body of itself, gets many a laugh and many a thrill. William Wolbert's direction is all that could be desired and the camera work is excellent. Mr. Moreno makes an attractive character of Emerson, and Miss Anderson, though she has little to do, does that little well and proves that she is a capable stunt actress besides.

THE STORY AND PLAYERS

Emerson (Antonio Moreno) hies himself west, accompanied by Gill (Otto Lederer), a cartoonist, who would much rather rest in the city. Arrived in Horizon they commence operation of Sentinel and inaugurate a drive to clean up the town. He banishes the bad man and incurs the dislike of Boss Roth, owner of the dance halls, by calling for consolidation with the neighboring center of Lewistown. All the time Emerson is making love to Jess Roth (Mary Anderson), his daughter. Election day draws near and Emerson hopes that the reformers will win. At night Roth raids his place and burns it. In the midst of this the Mexicans, headed by Marillo (Leon Kent), arrive to abduct Jess. Emerson goes in pursuit and finally brings the girl back to her father. She gives him the choice between her and his dance halls, so he renounces the latter and arrays himself on Emerson's side.

"Fires of Youth"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"FIRES of Youth" is rather a sugary picture when the vitals of its plot are considered, but when it comes to consideration of its surface qualities, there is little but praise to offer and nothing to prevent it bringing money into the box office. There are Frederick Warde, Jeanne Eagles and Helen Badgley as stars, every one doing work that is pleasing to say the least. Little Helen has never had such a prominent part in a feature and her many appearances are certainly a joy. In her scenes with Mr. Warde she is excellent. The pair make a happy combination of Youth and Old Age.

The interest awakened at the outset of "Fires of Youth" is never allowed to subside and there are several moments when the greatest suspense is derived from the story. Doubtless there will be any number of watery eyes when little Billy is carried home from the factory where he has been seriously burned in an effort to complete Pemberton's work.

Emile Chautard directed and derived the utmost realism from the story in practically every instance. Perhaps the twist the writer gave the plot in having old Pemberton fall in love with a young girl is rather too unimaginable to be taken altogether seriously. In all other respects, however, the picture creates only the best impression, particularly with its delightful, gently humorous scenes enacted by Mr. Warde and the popular Thanhouser child actress.

THE STORY AND PLAYERS

Pemberton (Frederick Warde), an iron-hearted factory owner, refuses to put improvements through in his factories and a number of casualities result. The old gentleman suddenly determines to enjoy the pleasures he never had in his youth, but finds no one ready to enter into his spirit of play. In his house on the edge of a factory town little Billy (Helen Badgley), son of one of the factory workers (Ernest Howard), comes to play with him, not knowing his identity. Pemberton, under an assumed name, secures a position in his factory, living with Billy's family. He falls in love with Billy's sister (Jeanne Eagles), but soon finds that her love lies with Jim (Robert Vaughn). Pemberton, his eyes opened, leaves the factory for a day to prepare plans for improvements. Billy, thinking his old friend will be discharged, sets to work for him and is badly burned. Billy's father and Jim, taking this as the last straw, call the workers together and draw lots to see who shall kill Pemberton. Pemberton, himself, gets the fatal card and is about to commit suicide when the girl saves him. He is forgiven and sets out to bring happiness to his employees.

"The Thirteenth Labor of Hercules"

(Cinema Distributing Corp. Representative—Five Reels)

REVIEWED BY PETER MILNE

THE Cinema Distributing Corporation will release twelve reels of the San Francisco Fair of 1915, in weekly episodes of one reel each on the states rights market, of which five were shown for review last week.

The reels offer various scenes of the exposition, including the state buildings, the exhibits of many of the European nations as well as the smaller ones of the manufacturers and large concerns in the United States. There is a deal of night photography, taken during the celebration when a large amount of fireworks were set off. There are also a few panoramas of the city of San Francisco, glimpses of the harbor, naval maneuvers, land parades and the like.

Opening day of the fair is given prominence, and close-ups of ex-Presidents Roosevelt and Taft, governors and mayors of many states and cities and cabinet officers of the nation, while delivering speeches, enliven the reels.

These pictures it may be taken for granted will greatly interest those who have not seen them before. However, the weeklies of the past have recorded many of the events shown in "The Thirteenth Labor of Hercules." The cameraman on the job selected some interesting scenes and others of a more commonplace variety. He "pans around" to excess at times and his camera sometimes moves with a jerk that should have been eliminated.

"The Mystery of No. 47"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS play from J. Storer Clouston's story, directed by Otis Thayer, is a series of surprises from opening to finish, sustaining a thread of hilarious and constantly changing comedy that is quite funny.

Ralph Hertz, as the respectable savant whose happy life is upset by the visit of an obtrusive old bishop, furnishes his characteristic brand of facial twists, and all the members of the large cast give excellent performances.

To get the spirit of this story, which was a literary gem in its original novel form, was no easy task, and we cannot say that the characters appear to us as natural as the plot would have allowed. In fact, to have made the incidents of comedy flow from serious and natural characters would, we believe, have added materially to its effectiveness.

A good story has been given an excellent presentation in pictures, however, and we welcome it as a relief from the usual triangle of domestic unhappiness.

Louisetta Valentine is a decidedly attractive feminine foil for Mr. Hertz.

THE STORY AND PLAYERS

Irwin Molyneux (Ralph Hertz), a savant whom one would least suspect of harm, is visited by an obtrusive old bishop, who insists on extending his visit until the return of Mrs. Molyneux (Nellie Hartley), because he believes the presence of a pretty housemaid (Louisetta Valentine) a danger to which he should not leave the old man alone unprotected. The fact is, Mrs. Molyneux has turned cook, through necessity, on the defection of the real Jane. Finally, when Mrs. Molyneux fails to return, the bishop becomes suspicious and summons a detective from Scotland Yard (Fred Eckhart), who brings along a newspaper reporter (Casson Ferguson), and the "fun begins."

Identities and probabilities are equally mixed, with a counter plot, in which Lord Phillamore (Edgar Murray, Jr.) is in love

with the maid, and until the final solution it looks very serious for Molyneux.

"The Great White Trail"

(Wharton, Inc.—Seven Reels)
REVIEWED BY PETER MILNE

"THE GREAT WHITE TRAIL" is a well-done melodramatic picture of the Klondike, written and produced by Leopold Wharton. Its action, while not condensed as much as it could be without working injury to the plot, is in general swift-moving, and is enlivened at times by the introduction of several thrills. The final climax, staged in the northland, in which there is much gun-play, rescues and the like, followed by a final reconciliation of the long separated husband and wife, is handled deftly and draws the picture to a most satisfactory ending.

In the construction of the plot Mr. Wharton has aimed for thrills and appeal, regardless at times of the manner in which he achieves his end. It was rather mechanical, first, to have Prudence lose her memory, and later, to have Carrington also forget the past by a blow on the head. One can hardly overlook such an artificial process, even though the vast amount of action is inclined to make one forget it. However, Mr. Wharton has, on the whole, produced a picture that will instantly awaken the interest of the majority of pictureгoers. It is a straight story, with no propaganda, and has all the elements of popular appeal.

The picture is beautifully mounted. The photography is excellent and the exteriors secured are most attractive. One sees long vistas of snow wastes, bits of film so striking that the invitation audience at the Broadway theatre burst into applause time and again.

Doris Kenyon, whose press agent has not termed her the prettiest girl in pictures, but who might justly do so, appears as Prudence, and does well with the part.

The supporting cast does very good work.

THE STORY AND PLAYERS

Prudence (Doris Kenyon) marries Carrington (Paul Gordon) in preference to Rev. Arthur Dean (Thomas Holding). Prudence's scapegrace brother (Hans Robert) proves the means of their separation, as Carrington believes that his wife's clandestine meetings are with another man. Prudence, distraught, flees from her husband, leaving her baby in the woods. It is found and adopted by Dean. Later, Carrington learns that his wife was innocent and makes efforts to find her.

Years later Prudence goes to the Klondike as a nurse. She has lost all recollection of her marriage, owing to the separation. Dean is also in the Klondike as a minister. Carrington, obtaining a clue, sets off for the Klondike. At his journey's end he is attacked by a bandit and knocked senseless. Recovering, his mind is a blank. Marie (Louise Hoteling), Prudence's daughter, comes to join Dean, and is kidnapped by The Vulture (Richard Stuart). Prudence and Carrington rescue her. Dean is the victim of a stray shot. Articles of clothing worn by Marie when a child prove the means of restoring the memories of Prudence and Carrington.

"The Silent Master"

(Selznick—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

LEONCE PERRET, a French director, lately engaged by Selzneck, has given to the screen an unusual production in "The Silent Master." His knowledge of technique in the studio, of the Paris underworld and the life of the Apache is unmistakably reflected with striking correctness in this screen presentation of an adaptation from E. Phillips Oppenheim's novel, "The Court of St. Simon." It bespeaks painstaking and thoughtful consideration for detail working in collaboration with a powerful subject for the camera. It is M. Parret's first picture in America and promises much for his future.

Robert Warwick has been seen to better advantage in some of his other pictures. He did not grasp some of the situations with his usual tenacity in portraying other characters than that Marquis de Sombreuil. As the Marquis's alias, Monsieur Simon, he registers with all the unaffected dignity of one who holds within his hand the destinies of "The Court of St. Simon." He makes a fearless Apache, an unrelenting and just judge, a true friend and a good sportsman.

Olive Tell, who has the leading feminine role in support of Mr. Warwick, leaves a good impression. She has few opportunities to display real dramatic action. This is Miss Tell's second appearance in pictures. Anna Little, who has the role of the underworld girl who is made the protegé of M. Simon, registers her usual high percentage and comes in for honorable mention. Donald Galaher's work, which required all the dramatic efforts of a "heavy," is most commendable. Henri Valbel, a French actor, exemplified the typical Apache leader.

THE STORY AND PLAYERS

"The Court of St. Simon" is ruled by an eccentric, young millionaire, Monsieur Simon (Robert Warwick), known also as Marquis de Sombreuil, whose only law is the moral code. As assistants, he has the services of a band of Apaches. He introduces a young American, Eugene Arlen (Donald Galaher), known as Eugene Presles, to the leader of the Apaches, Le Beau Robert (Henri Valbel). Eugene is bored because of the lack of excitement and falls in with the leader of the Apaches. He becomes involved in a murder and betrays the Apaches.

M. Simon has as a protegé a young girl, Jaqueline (Anna Little), whom he has saved from the underworld. He attempts to save Eugene, but his efforts fail. M. Simon leaves for America and meets Virginia Arlan (Olive Tell) and makes her his wife. Eugene is her brother. M. Simon does not know of the relation until she shows him a letter telling of her brother's plight in Paris. The two leave for Paris and her brother, who has been freed from prison, meets them and accuses M. Simon of causing his downfall. His wife leaves him.

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"The Mystery of the Double Cross"

(Pathe—Fourteenth Episode)
REVIEWED BY PETER MILNE

THIS chapter, "The Hidden Brand," which is next to the last, brings startling developments. That Philippa Brewster had a double may have been conjectural all along, but here her twin appears with her on the screen via double exposure. This clears up the mystery shrouding Philippa, who heretofore has acted so strangely. Bentley suffers a fall from a window and is evidently killed, thus paving the way for a happy ending.

THE STORY AND PLAYERS

Hale (Leon Bary) and a girl, supposedly Philippa (Molly King), are lured to a room by Bentley (Ralph Stuart) and while they are in each others arms their picture is taken, revealing the mark of the double cross on her arm. Peter visits Philippa that evening and is surprised when she denies having been with him before. Angrily he tears the dress from her arm, but there is no mark. He rubs it with his handkerchief and the mark appears! Just as he is standing amazed, another girl (Molly King), bearing the exact likeness of Philippa, appears.

"The Neglected Wife"

(Balboa-Pathe—Sixth Episode)
REVIEWED BY PETER MILNE

THE house-boat continues to burn in the opening reel of this episode and after Margaret and Mrs. Kennedy have been rescued the flames are allowed to run wild and burn to the water's edge.

THE STORY AND PLAYERS

Margaret (Ruth Roland) rescues both Kennedy (Roland Bottomly) and his wife (Corene Grant). from the burning boat and later, exhausted, she is rescued by Norwood (Philo McCullough). At the hotel Kennedy is delirious and in his ravings gives way some of the secrets of his relationship with Margaret to his wife. Norwood is now plainly in love with Margaret, but she still prefers Kennedy.

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The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Superior Films Company
The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.
Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

(Other State Rights Releases, page 3798)

Peggy Hyland
IN
PERSUASIVE PEGGY

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
May 21. Odd Hoofed Animals.....500 feet
May 28. Surgery at the Zoo.....500 feet
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet
Scenics and Educational—Split Reels
May 23. China and the Chinese, No. 1.. ——
May 30. Among the Senusi..... ——
June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——

Foxfilm Comedies

Apr. 23. His Love Fight (Hank Mann)....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 20. His Bomb Policy.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
Past One at Rooney's..... 2 D
The Marionettes..... 2 D
The Green Door.....2 C-D
The Guilty Party..... 2 D
The Cop and the Anthem.....2 C-D
Vanity and Some Sables.....2 C-D
The Gold That Glittered.....2 C-D
No Story ..... 2 D

ESSANAY
("THE BLACK CAT STORIES")
Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

(HAM AND BUD COMEDIES)
Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES
Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
June 6. The Guiding Hand.....2 D
June 13. Steps to Somewhere.....2 D
June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES
May 28. A Hole in the Ground.....2 C
June 11. A Brass Monkey.....2 C
June 25. A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, June 11, 1917
DREW—Tootsie (Mr. and Mrs. Sidney Drew) .....1 C
Monday, June 18, 1917
ROLMA—Monomania (Max Figman).....1 C

Mutual Film Corporation

Monday, June 18
MUTUAL SERIAL—A Desperate Deed (Chapter No. 11 of The Railroad Raiders), 2 D.....05599-05600
Tuesday, June 19
LA SALLE—Tillie of the Nine Lives (Comedy), Featurettes..... 05611
GAUMONT—Mutual Tours Around the World; Nantes, a Port of Western France; Pozzuoli, An Ancient Town of Italy; A Russian Village in Winter, 1 Trav.....05612
Wednesday, June 20
MUTUAL—Mutual Weekly, No. 129, 1 Top 05613
Thursday, June 21
CUB—Jerry's Red-Hot Trail (George Ovey), 1 C..... 05614
GAUMONT—Reel Life; Knitting Hosiery, An Auto Drawn Train, Reclaiming the Everglades, A Tilting Match on the Water, The Most Perfect Child, 1 Mag. 05515
Friday, June 22
MONMOUTH—A Sheep Among Wolves (Jimmie Dale, Series), Episode No. 14, 2 D..... 05516-17

Paramount Pictures Corporation

Monday, June 11, 1917
BURTON HOLMES—Bread-lines in Orient and Occident, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 71, 1 Mag.
Monday, June 18, 1917
BURTON HOLMES—Fruitful Florida, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 72, 1 Mag.

Pathe Exchange, Inc.

Sunday, June 3, 1917
Mystery of the Double Cross, No. 12 (The Riddle of the Double Cross), 2 D, Astra
The Neglected Wife, No. 4 (Beyond Recall) (Ruth Roland, Corinne Grant, Roland Bottomley, Neil Hardin and Philo McCullough), 2 D, Balboa.
Police Protection (Rosemary Theby and Harry Myers), Myers & Theby Corp., 1 C.
Our National Parks—Glacier Park, Two Medicine Lake; Odd Small Birds—Colored. Scenic and Educ., Split reel, Pathe.
Katzenjammer Kids—20,000 Legs Under the Sea, (Cart-C.) and The Abalone Industry, Educ. Split reel, International.
Wednesday, June 6, 1917
Hearst-Pathe News, No. 46, 1 Top.
Saturday, June 9, 1917
Hearst-Pathe News, No. 47, 1 Top.
Sunday, June 10, 1917
Mystery of the Double Cross, No. 13 (The Face of the Stranger), 2 D, Astra.
Neglected Wife, No. 5 (The Crisis) (Ruth Roland, Roland Bottomley, Corrine Grant, Philo McCollough, Neil Hardin), 2 D, Balboa.
Know America, No. 11 (Along the Rio Grande), Scenic, 1 C. Combitone.
Max Plays Detective (Max Linder, featured), Comedy, 2 D, Pathe.
Happy Hooligan (Around the World in Half an Hour), Cartoon Split Reel, International.
The Forbidden City in Pekin, China, Scenic Split Reel, International.
Wednesday, June 13
Hearst-Pathe News, No. 48, 1 Top.
Saturday, June 16
Hearst-Pathe News, No. 49, 1 Top.

Triangle Komedies

Sunday, May 20, 1917
The Camera Cure.....1 C
Twin Troubles .....1 C
Sunday, May 27, 1917
His Social Rise.....1 C
Love and Fish.....1 C
Sunday, June 3, 1917
The Girl and the Ring.....1 C
Perils of the Bakery.....1 C

SENNETT-KEYSTONES
Apr. 22. Secrets of a Beauty Parlor.....2 C
Apr. 29. The Maiden's Trust.....2 C
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Universal Film Company

Week of June 11, 1917
SPECIAL RELEASES.
NESTOR—To Be Or Not To Be—Married (Eddie Lyna, Lee Moran and Edith Roberts), 1 C..... 02478
L-KO—Chicken Chased and Henpecked (Phil Dunham, Lucille Hutton and Merta Sterling), 2 C..... 02481
UNIVERSAL—Animated Weekly, No. 76, Top 02482
GOLD SEAL—Heart of Gold (Zoe Rae and Gertrude Aster), 2 D..... 02483
UNIVERSAL—Screen Magazine, No. 23, 1 Mag..... 02486
JOKER—One Damp Day (Gale Henry and William Franey), 1 C..... 02488
POWERS—A Pesky Pup (C-Cart.) and China at Work and at Play (Dorsey Educ.), Split reel..... 02491
UNIVERSAL SPECIAL—The Voice on the Wire (Ben Wilson and Neva Gerber), Episode No. 14, 2 D 02493

REGULAR RELEASES
GOLD SEAL—The Black Mantilla (Claire McDowell) and Beyond the War Zone in France (Split reel), 3 D and Sc.... 02479
VICTOR—Making Monkey Business (Eileen Sedgwick), 1 C..... 02480
VICTOR—The Flopping Uplifter (Ernie Shields), 1 C..... 02484
VICTOR—A Blasted Calamity (Fred Church and Fritzie Ridgeway, 2 C-D.. 02485
IMP—The Thief Maker (Molly Malone and Jack Nelson), 2D..... 02489
BIG U—The Mysterious Outlaw (Harry Carey), 1 D..... 02490
IMP—Her Strange Experience (Louise Lovely), 1 D 02492

Week of June 18, 1917
SPECIAL RELEASES
NESTOR—Jilted in Jail (Eddie Lyons, Lee Moran, and Edith Roberts).....1 C
GOLD SEAL—The Brand of Hate (Tina Marshall) .....3 D
LAEMMLE—Bartered Youth (Wm. Mong and Gretchen Lederer).....1 D
L-KO—Where Is My Cheeild? (Dave Russell and Gladys Varden).....2 C
UNIVERSAL—Animated Weekly No. 77.1 Top
UNIVERSAL—Screen Magazine No. 24—1 Mag.
JOKER—A Burglar's Bride (Gale Henry and Jack Dill) .....1 C
POWERS—Young Nick Carter, Detectiff (C-Cart), and China's Wonderland (Dorsey Educ.).....Split reel
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 15, "The Living Death"), (Ben Wilson and Neva Gerber) ..... 2 D

REGULAR RELEASES
VICTOR—A Pirate Bold (Pat Rooney), Re-issue .....1 C
VICTOR—Puppy Love (Ruth Stonehouse)..1 C
REX—Helen Grayson's Strategy (Irene Hunt, Malcolm Blevins and L. C. Shumway) .....2 D
VICTOR—She Married Her Husband (Matt Moore and Jane Gail), Re-issue 2 C
BISON—Lone Larry (Eileen Sedgwick and Kingsley Benedict).....2 D
BIG U—The Two-Gun Parson (W. C. Dowlan), Re-issue .....1 D

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chases (James Aubrey).....1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey).....1 C

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

May 3. The Auction of Virtue (U. S. Amuse.)
May 10. Little Miss Fortune (Erbograph)... 5
May 17. The Mystic Hour (Apollo)..... 5
May 24. Song of Suspence (Van Dyke)..... 5
May 31. House of Cards (U. S. Amuse.)..... 5
June 7. Charity Castle (Erbograph)..... 5
June 14. Golden Rod (Apollo)..... 5
June 21. Mute Appeal (Van Dyke)..... 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 8
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5
May 14. A Romance of the Redwoods (Mary Pickford) 7
June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Flashlight Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonsales and George Hernandez 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon)..... 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5

Butterfly Productions

May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber)..... 5
May 28. Money Madness (Mary MacLaren and Eddie Polo)..... 5
June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon)..... 5
June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5

Fox Film Corporation

May 14. The Book Agent (George Walsh).. 5
May 21. Heart and Soul (Theda Bara—SPECIAL) 5
May 21. The Final Payment (Nance O'Neil) 5
May 28. The Silent Lie (R. A. Walsh's Drama with Miriam Cooper)..... 6
June 3. The Slave (Valeska Suratt)..... 5
June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Wrath of Love (Virginia Pearson).. 5
June 24. Some Boy (George Walsh)..... 5
July 1. When a Man Sees Red (William Farnum—SPECIAL) 5
July 1. The Siren (Valeska Suratt)..... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 7. The Saint's Adventure (Henry B. Walthal and Mary Charleson), Essanay 5
May 9. The Trufflers (Neil Craig and Sidney Ainsworth), Essanay..... 5
May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay..... 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay..... 5
June 18. Land of Long Shadows (Jack Gardner), Essanay..... 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5

Metro Pictures Corporation

May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players. 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Duchess of Doubt (Emmy Wehlen), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5

Mutual Film Corporation

May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5

Paramount Pictures Corporation

Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Me a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5

Pathe Exchange, Inc.

May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra..... 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
Blind Man's Luck (Mollie King).. 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee..... 5
May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee..... 5

Vitagraph V-L-S-E.

May 14. Within the Law (Alice Joyce and Harry Morey) 7
May 21. Clover's Rebellion (Anita Stewart). 5
May 28. The Soul Master (Earle Williams). 5
June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
July 2. A Son of the Hills (Belle Bruce and Antonio Moreno) 5

World Pictures

May 21. Yankee Pluck (Ethel Clayton and Montagu Love)..... 5
May 28. Maternity (Alice Brady)..... 5
June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge) 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5

STATE RIGHT RELEASES

(Continued from page 3796)

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

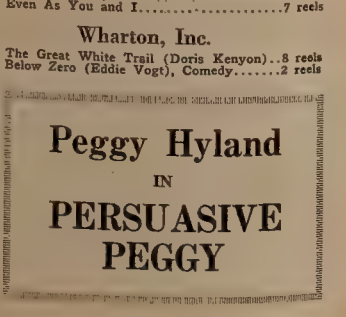
The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels



PHILADELPHIA, JUNE 25-26-27

Convention and Exposition

of the

Exhibitors League of Pa.

HELD UNDER THE AUSPICES OF THE EXHIBITORS LEAGUE OF PHILADELPHIA

to be held at the

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Should Hereditary crime be punished?
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Title—	No. of Reels	Make.	Price.
Fight Against Odds	3	Eclair	$240.00
Secret of the Mine	3	Lux	20.00
The Child Redeemer	3	Animal Picture	20.00
The Masked Mystery	3	Eclair	20.00
As In a Looking Glass	3	Marion Leonard	15.00
Bandits of Death Valley	3	Trans-oceanic	15.00
Bridge of Sighs	4	Jeff Davis	20.00
Crime on the Coast	3	Warner	15.00
Crystal Bath	3	Film D'art	15.00
Claws of Greed	3	Rame	15.00
Curse of the Great South West	3	Cheyenne	15.00
Diamonds of Destiny	4	Midgar	20.00
Dick Whittington's Cat	3	Solax	15.00
The Eagle's Claw	3	Ambrosio	15.00
For the Queen's Honor	3	Ambrosio	15.00
Golden Beetle Gang	4	Italia	25.00
Hand That Condemns	3	Warner	15.00
House of Bondage	3	Kay Bee	20.00
Hook and Hand	4	Biache	25.00
Jack Sheppard	4	Hepworth	25.00
Murdock Trial	4	Florence Turner	25.00
Man from the Golden West	4	J. J. Corbett	30.00
Mystery of Sydney Street	3	Warner	20.00
Miser's Daughter	3	Milano	15.00
'Neath the Lion's Paw	4	Gaumont	20.00
Prisoner of Zenda	4	Famous Players	50.00
Streets of New York	3	Pilot	20.00
Sister to Carmen	4	Helen Gardner	50.00

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Author and Associate Producer of Half a Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire Aug.



TABLOID REVIEWS FOR BUSY EXHIBITORS

Christie Comedies

"With the Mummies' Help." (One reel.)—Conventional plot, well done on the whole and containing a number of good laughs. It shows the manner in which the wife cures her husband of his craze for collecting antiques by employing two of her friends to pose as mummies. They come to life and scare the wits out of the faddist. Eddie Barry, Ethel Lynne, George French, and Christie's new star, Margaret Gibson, have the leading roles.

"Father's Bright Idea." (One reel.)—Fine comedy, written by one of Christie's leads, Neal Burns. The father of the girl proposes a frame-up on his prospective son in law and enlists a couple of manicure ladies to help him out. But the young man is wise, and the joke comes back on father when mother interferes. Burns has the lead, while Betty Compson, George French, and Stella Adams have the other leading roles.

"The Milky Way." (One reel.)—Many complications in the home of the eccentric author, where an heiress poses as a maid to be near her idol. The author, however, turns out to be impossible, and she is content to marry a young man who poses as the milkman to be near her. Much good stuff and well acted by a cast headed by Margaret Gibson, Eddie Barry, and Neal Burns.

Mutual Program

"Mutual Tours, No. 30." (Gaumont. One reel, Tues., May 29.)—This scenic takes the audience first to Teneriffe, in the Canary Isles, where the luxuriant foliage and romantic dells and glades are vividly shown, especial stress being laid upon a 3,000 year-old dragon tree, a species that is fast becoming extinct; then on to Notre Dame, the beautiful cathedral of Paris, where the architecture is viewed from every angle, and finishes with pictures of the Koenigsee of Bavaria, a picturesque and placid lake. This reel is fully up to the Gaumont standard and should be of great educational value in any hall of learning.

"The Knotted Cord." (Signal. Chapter 8 of "The Railroad Raiders" series. Two reels. Mon., May 28.) Ever undaunted Helen Holmes pulls off a stirring stunt in this reel, where she drops from a bridge onto a passing train to gain access to the baggage coach. Her purpose is to release Lady Melrose from a trunk. This she does and takes Her Ladyship's place. With wonderful forethought Helen carries a piece of stout cord along and, fearing all might not go well at the end of the journey, she knots this cord in various places to interpret as nearly as possible in the Morse cord her destination. She had heard her "captors" mention the place—"Ling Woo's place, San Pedro." 'Tis well she took this precaution, because as soon as the raiders saw they were being followed they took Helen from the trunk and threw the empty trunk into the road as a blind. The scheme worked, and but for the finding of "The Knotted Cord" she would have been relegated forever—perhaps—to the sub-cellar apartments of a heathen Chinee. But as things happened, the message on the cord was deciphered and Helen is again free to still further thrill her audiences with more almost unbelievable perform

"A Match in Quarantine." (La Salle. One reel. Tues., June 12.)—A story of an old bachelor and an old maid who, though neighbors, dislike each other heartily, while the niece of the former and the nephew of the latter are madly in love. To perfect an elopement the young couple notify the health department that there's a case of smallpox at the uncle's address. The health officers arrive just when the old maid has made a visit to demand where her nephew is being hidden. The result is that for a couple of days the crabbed couple are quarantined. When the young couple are married they cause the quarantine to be raised, but the old folks have become more or less reconciled to each other, and so get married, too, to put an end to their eternal squabbling.

This film has a vein of humor and doubtless will please some audiences.

"Tillie of Nine Lives." (La Salle. One reel. Tues., June 19.)—Tillie, a simple country girl, is supposed to hold the secret of the treasure chest, and to get it from her she is subjected to all kinds of treatment. She is burned, poisoned, dynamited, racked and otherwise tortured, but still lives. Hence her nine lives. The theme is rather far-fetched, but doubtless will appeal to some audiences.

Universal

"The Stolen Actress." (Gold Seal. Three reels. Week of May 28.)—This drama, depicting the life of a Kentucky moonshiner and his subsequent conversion to a better life by a well-known actress, who comes to his home to get local color for a forthcoming play in which she is to be starred, has a nice touch of romance running through its three interesting reels. Ruth Stonehouse as Little Miss Moonshine, after being kidnapped by an enterprising press agent who is exploiting a play which he wants her to read and accept, goes into the mountains of Kentucky at the suggestion of the press agent for local color. She converts a moonshiner and falls in love with a revenue officer, who, upon her return to New York, is introduced as the author of the play. Chesleur Bennett and Hayward Mack are in support.

"To Be Or Not to Be—Married." (Nestor. Week of June 11.)—Fairly diverting Nestor comedy with all the players in straight roles. The married couple after a row precipitate a break between their engaged friends, but making up themselves rush the others off to a hasty wedding. Eddie Lyons, Lee Moran, Edith Roberts and Molly Malone appear.

"Chicken Chased and Henpecked." (L-Ko. Two reels. Week of June 11.)—A boarding house scramble in which hubby, closely watched by wife, succeeds nevertheless in flirting with a pretty chorus girl. General mixup for all concerned in the end with much rapid-fire action. Phil Dunham, Lucille Hutton and Merta Sterling are the principals.

"One Damp Day." (Joker. Week of June 11.)—Another of Jack Cunningham's comedies containing the usual good gags and humorous twists to a familiar combination of plots. Hubby wants a divorce, files papers, gets his coat mixed with another's and then wants to retract his plea on learning of his wife's inheritance. William Franey, Gale Henry and the old Joker supporting cast appear to excellent advantage.

"The Black Mantilla." (Gold Seal. Three reels. Week of June 11.)—A suspenseful story of the European south concerning the rivalry of two men for a girl and of two girls for a man. It is well done, the scenes are well selected and the acting creditable. Ruth Ann Baldwin wrote and directed, while in the cast appear Claire McDowell, Harry Mann, Gypsey Hart and Richard Ryan.

"Making Monkey Business." (Victor. Week of June 11.)—Written by Tom Gibson and directed by Allen Curtis, this comedy besides containing a considerable amount of humor due to the efforts of the players, is made novel by the appearance of Joe Martin, the Universal ape. He plays an important role in the picture and performs like a human. Ralph McComas, Milton Sims and Eileen Sedgwick are the leads.

"The Flopping Uplifter." (Victor. Week of June 11.)—Ernest Shields again in his comedy role of Lord Helpus assumes the duties of social investigator and messes things up in a general way. The comedy in this is quite profuse, while Mr. Shields's eccentric work is very laughable. Charles J. Wilson, Jr., wrote the scenario.

"A Blissful Calamity." (Victor. Two reels. Week of June 11.)—Very pleasant light comedy, far-fetched, but nicely done and containing some excellent humorous episodes. It tells how the popular society man married the girl he loved without knowing it and how, of course, everything turned out after the happy fashion. Fred. Church and Fritzi Ridgeway are the leads. James Douglas wrote.

"The Thief Maker." (Imp. Two reels. Week of June 11.)—This melodrama of the underworld "fence" is rather artificial, all things considered, and although one is forced to thrill at some of its situations, the story proper is too impossible to convince. The father, believing in social differences, refuses to allow his son to marry a stenographer. Forced to commit robbery, the son in disposing of the stolen goods, discovers that his father is the "fence." He relents and a general happy ending ensues. Daniel Leighton, Jack Nelson and Molly Malone are the leads.

"The Mysterious Outlaw." (Big U. Week of June 11.)—The ex-convict bent on ill-conceived revenge is put out of the way by a chance shot from a drunken cowboy. A combination of the trite and the gruesome that nets the observer little pleasure. Harry Carey is the heavy and is given support by Bill Gettinger and Jane Bernoudy.

"Her Strange Experience." (Imp. Week of June 11.)—Another short melodrama that contains little motive, although there is a certain amount of suspense. The society girl who was rescued from crooks by one of their band prevents the fellow from going back to his old ways after he has become a servant in her house. Louise Lovely, C. Norman Hammond, and Willard Wayne are the leads.

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TABLE OF CONTENTS

WASHINGTON WANTS FACTS (W. A. JOHNSTON) 3739
SENATE COMMITTEE KILLS TAX ON POOR MAN'S THEATRE 3741
GERMANY GRASPING CONTROL OF SWISS FILM BUSINESS 3742
CAPITAL OF FILM WORLD SHIFTS FROM LONDON TO NEW YORK 3743
"PAY-AS-YOU-ENTER" TAX BOOMED IN MONTREAL 3745
STAR SERIES THE FEATURE OF PARAMOUNT BOOKING PLAN 3747
Expelled League Members Form New Chicago Body 3741
Russia Wants American Films, Says Kaplan 3742
"Admission Increase Will Be Fatal to Exhibitor" 3744
Federal Buys Output of United Film Service 3744
Wheels of Industry Well Under Way For Bond Loan 3745
Theatrical Federation Against Suggestive Film 3746
Superlative Pictures Corporation is Launched 3746
Harry Raver Brings Over Another Big Film 3746
Artcraft Plans For Year on Ambitious Scale 3747
Industry in Northwest Reported in Fine Shape 3749
Opposition Halts Pennsylvania Legislators 3749
U. B. O. and Exhibitors' Circuit Take Ivan Films 3762
Markowitz Takes Up Other Angle of States Rights 3763
Why Does Man in Erie Buy from Branch in Philadelphia? 3765
"Jack and the Beanstalk" First Fox Kiddie Film 3767
Mary McLaren, Subject to Legal Strife, with Horsley 3767
Paramount Engiarges on Open Booking Plan 3769
Goldwyn Accomplishments in Half Year Existence 3770
K-E-S-E- Will Handle Conquest Pictures in the Future 3773

SCREEN EXAMINATIONS

"Cactus Nell" (Triangle-Keystone) 3793
"Call of Her People, The" (Metro-Columbia) 3793
"Circus of Life, The" (Butterfly-Universal) 3793
"Doll's House, A" (Bluebird) 3791
"Fires of Youth" (Thanhouser-Pathe) 3794
"Girl Glory, The" (Triangle-Ince) 3791
"Giving Becky a Chance" (Morosco-Paramount) 3792
"Great White Trail, The" (Wharton, Inc) 3795
"Hidden Brand, The" (Pathe) 3795
"Jaguar's Claws, The" (Lasky-Paramount) 3793
"Magnificent Meddler, The" (Vitagraph) 3794
"Mystery of No. 47, The" (Selig-K-E-S-E) 3794
"Naked Soul, A" (Brady-International-World) 3792
"Neglected Wife, The" (Balboa-Pathe) 3795
"Silent Master, The" (Selznick) 3795
"Submarine Eye, The" (Submarine Films) 3791
"Thirteenth Labor of Hercules, The" (Cinema Dist. Corp.) 3794

DEPARTMENTS

With the Exhibitor (On the Firing Line) 3750
Live Wire Exhibitors 3752
Ready-Made Ad-Talks 3754
Advance Offerings of the Programs 3756
Film Specialties 3761
How Pictures Are Booking 3762
In the State Rights Field 3763
Live News from the Producers 3767
Among the Exchanges (In and Out of Town) 3776
Just for Fun 3777
Chicago News and Comment 3784
The East Coast Studios 3785
In and Out of West Coast Studios 3787
Newsy Reports from All Sections 3790
Features—Current and Coming 3796
Short Subjects—Current and Coming 3797
State Rights—Current and Coming 3798
Tabloid Reviews 3800

ACCESSORY NEWS SECTION

Editorial 3805
Projection (Union Announcements) (Slides) 3806
The Camera 3812
Music and the Pictures 3815
Building and Furnishing (Directory of New Theatres) 3818

ADVERTISERS BY PRODUCTS

CAMERAS
Burke & James 3802
G. Gennert 3814
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Speer Carbon Co. 3804
CHAIRS
Steel Furniture Co. 3819
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Hertner Electric & Mfg. Co. 3802
Westinghouse Electric & Mfg. Co. 3810
FILMS
Eastman Kodak Co. 3814
Evans Film Mfg. Co. 3813
LENS MANUFACTURERS
Crown Optical Co. 3809
C. P. Goerz American Optical Co. 3809
LOBBY DISPLAY
Newman Mfg. Co. 3820
Rawson & Evans 3821
MAILING LISTS
M. P. Directory Co. 3809
A. F. Williams 3802
MISCELLANEOUS
Independent Movie Supply Co. 3821
Montgomery & Co. 3821
Rothacker Film Mfg. Co. 3813
United Theatre Equip. Co. 3821
MUSIC AND MUSICAL INSTRUMENTS
American Photo Player Co. 3817
Bartola Mus. Instrument Co. 3817
PROGRAMS
Cahill' Igoe Co. 3820
Kraus Mfg. Co. 3821
PROJECTION MACHINES
Amusement Supply Co. 3808
Enterprise Optical Mfg. Co. 3803
Exhibitors' Supply Co. 3808
Nicholas Power Co. 3804
Precision Machine Co., Inc. 3811
Lewis M. Swaab 3808
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Rex Film Renovator Co. 3802
REWINDERS
Duplex Machine Co. 3814
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Excelsior Illustrating Co. 3808
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Cooper Hewitt Elec. Co. 3802
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— SECTION OF MOTION PICTURE NEWS —

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

The Heart of the Theatre

"I HAVE operated a machine for about six years from three to six nights each week and have had but very little trouble—none with my machine, for I keep my screw driver on a HIGH shelf."

This is a statement made by one of our subscribers and a member of the Anti Mis-Frame League in a letter received today and is one of the most truthful reasons yet given for good results. It is certainly a text worthy of the attention of every man in this exhibiting end of motion pictures. It should appeal to the operator and the theatre manager alike. In many cases it may be taken literally, whereas, in others, it is another way of saying "don't monkey with the buzz saw."

When a man puts up a photoplay theatre he is erecting a place for motion picture entertainment. The principal item in this theatre is the projection room which may be properly placed or wrongly placed, but whichever is the case the picture on the screen must be as near 100% perfect as possible.

When the equipment of this projection room is referred to it must be remembered that the mechanisms when they are delivered from the various factories are adjusted down to a thousandth of an inch. These adjustments are made with mathematical precision and for the best possible operation. Every projection machine, every converter and every apparatus used in the theatre is the same. In other words when a machine is installed and adjusted to fit conditions it is ready to deliver the best results which can be obtained from the product of the given manufacturers.

AS long as the machine is running smoothly there is no need of worry. It is only when the picture on the screen begins to go wrong that we find the mechanisms investigated and home-made adjustments being tried. It is at these times that the screw driver should be left on the HIGH shelf.

The best definition of a good chauffeur is the driver who knows when to change gears. No man who drives an automobile properly forces the mechanism on high speed when he should be in second speed. So with the projection, no good operator will run a machine on which the adjustments are wrong. Further than this, no good operator will try to make the minute adjustments himself unless he is past master at mechanics and has the proper tools. This means instruments and other equipment which must be on hand and must be used in order that the mechanism may again be put back in its original form. This means a machine shop or work room equally well equipped, not the average projection room equipment.

The picture on the screen must not be experimented with. It must be right. If it is the least bit out in any way it is wrong and every patron in the theatre knows it or feels the result of the error on his or her eyes. It is therefore an insurance for the theatre man to deal in every case with the dealers who can supply either complete repair service or who can loan a new head for a machine or other mechanisms, while the one which is out of order is being sent to the shop or factory for repairs.

THE operator who knows when to go to his manager and report the need of repairs or the shipping of the mechanism to the factory is the man who should receive the raise in salary. He is the man who knows his own limitations and will not use the screw-driver when it should be on the shelf. He is the man who will oil the machine when it is necessary, tighten the take-up when it is necessary and otherwise care for the mechanisms which spell success or failure to the house.

The success or failure of the operator should not be measured by his mechanical genius alone, for no matter how good a man he may be in the factory where he has all the necessary tools he must not be expected to obtain the same results when away from them in a projection room. It must be remembered that the possession of a license card does not necessarily carry with it any detailed knowledge of mechanics, in fact every theatre owner should judge his operator by his ability to detect trouble and his being able to advise when and where to ship the mechanisms so that they may be put back into perfect order once more.

It is not meant that an operator should entirely overlook making certain simple repairs but merely that those parts of any mechanism which need minute adjustments should be left alone, for it is as impossible that they can be properly cared for in the theatre as it is that the average lay man could put a new main spring in his watch.

Let the members of the A. M-F. L. consider the importance of this as a principle and apply it when necessary.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. G. SHERMAN

Twinoscope Projection Promises Saving of Film

WHAT is expected to revolutionize the projection of motion pictures, as well as to create a saving on the total footage of film used, and also to create the impression of more continuity of the story being told, is the invention of Wilfred Ledoux of Omaha, Neb., which he has named the "Twinoscope."

The apparatus is said to be very simple, and consists of two ordinary motion picture projectors, uniformly controlled by special speed device of Mr. Ledoux's invention, the purpose of which is to show two pictures relating to the same subject on the same screen at the same time, in this way eliminating the many cut-backs which are used in the ordinary film production; for instance, the subject being shown upon the screen is one wherein a burglar enters a house with intent to rob and is discovered by the mistress, who phones to the police station for help. The ordinary way would be to show in the next scene the police leaving the station house on their way to apprehend the miscreant. Then flash back and show the burglar burgling, and again flash back and show the police drawing nearer to their quarry. With the Twinoscope these cut-backs are unnecessary by reason of the fact that when the mistress of the house telephones the police station the two pictures are shown simultaneously, on one half of the screen being shown the burglar at work, while on the other half the police are seen on their way to take him into custody.

Of course, this scheme will, on account of the scenes being practically doubled on the screen, make it necessary to install screens double the present width of those now in use. But, contrary to what might be expected, there will be no division in the screen except that made by the rays from the projectors. Therefore ordinary pictures can be projected in the center of the screen when the Twinoscope is not in use.

It is reported that a syndicate is busily engaged in making preparations to place the Twinoscope on the market at an early date, all the mechanical parts of the invention having been perfected, and all that is now needed is a motion picture production made on the twin plan.

Not having seen the Twinoscope in actual operation, it does not behoove us to pass an opinion upon same, but we will say that we are interested and would be pleased to receive photographs of the working parts so as to present them to our readers. Whether it is possible for the large film manufacturers to accept this apparently revolutionary idea or not, we cannot say, but it cannot be gainsaid that with its adoption there would be an enormous amount of film saved, and it would be possible for pictures that are now released in five and six parts to be condensed in such a way as to tell the same story with from three thousand to three thousand five hundred feet of film, as well as obviating the many annoying cut-backs. We wish Mr. Ledoux success with his new invention and await further particulars.

Censorship—War Tax—And Now This?

THE Electric Lighting Company, of New Haven, Conn., are evidently not familiar with the trials and tribulations of the motion picture theatre owners, or if they are they evidently care little so long as their exchequer is enriched. What with the censorship question, the war tax, and municipal regulations, the exhibitor has indeed had a hard row to hoe, but it remained for the Electric Company, at New Haven, to cap the climax by a proposal to change their direct current to alternating current. We do not know who is the originator of this scheme, and we care less, but we will say that it is working a very great injustice upon the exhibitor as well as the increasing burden of expense which will be entailed by changing their direct current apparatus for apparatus that will give equally as good results when using alternating current. Alternating current can never compare with direct in so far as the projection of motion pictures be concerned unless motor generators, mercury arc rectifiers, or some such device is used which will again transform the A. C. into D. C. This question is one which should call for unity of action on the part of New Haven exhibitors to most strenuously oppose any such proposed change unless, however, it is the intention of the Electric Company to supply to the exhibitors fans, motors, etc., for alternating current in exchange for those which the exhibitors are now using on direct current, as well as supply them with apparatus that will produce as good results upon the screen as are now obtained. If this be the case, then, we have nothing more to say.

A Suggestion from Ida Grove, Iowa

JOHN H. THEOBALD, Ida Grove, Iowa, writes: "Although I am not working as an operator at present, I wish you would enter my name in the Anti-Misframe League. I think it is a good thing, and I am strongly in favor of it, although I have always taken out the mis-frames (or frame-ups, as I have always called them), I never had any idea of starting the league, as it happened that every one I ever spoke to about cutting out the mis-frames *would laugh at the idea,* and remark they were not film inspectors; they were *operators,* and even so they were not going to search for mis-frames. I say it is unnecessary to search for mis-frames; when the film is being run the first show I have small pieces of cardboard on the table of the machine, and whenever I see a mis-frame I put a piece of the cardboard in the lower reel; then when I rewind I can always find the mis-frame without any trouble.

"On account of this being my first offence, I hope this letter will get past the 'Board of Censors' and reach you O.K.

"With best wishes to the NEWS and the success of the Anti-Misframe League. May it live long and prosper! Also congratulations to J. C. Pastre for suggesting such a worthy cause, and many thanks to the editor for helping him make it a success."

In Reply: The suggestion you make is one which I used for a long time, and, as you say, it was never any trouble to find the mis-frames after the film had been run through the first time and was being rewound. The fact that those operators to whom you spoke concerning the removal of mis-frames, etc., laughed at you may be taken as an acknowledgment that they have no interest in their profession other than to do as little as they may and draw as large a salary as they can get. This plan will not get them very far, however, for exhibitors are always on the alert to find and secure men for operators who have the best interests of their craft at heart, and the ones who hold to the "don't-care-a-damn" belief will soon find their positions filled with men who do. Then it will be too late! You see your letter passed the "Board of Censors," and it is hoped that your "first offence" will not be your last.

All Operators Welcome

Oba Messenger, Pittsburg, Kan., *writes: "I just wish to state that I am strongly in favor of the Anti-Misframe League, as I think it is a very good thing, and you may put my name on the Roll of Honor if it does not require one to be a "union operator," as I do not happen to be one at present, although I would like to be. I have been a subscriber to the* NEWS *for over a year and find much that is of help to me, in its pages. I always turn to the Projection Department first, as that interests me more than any other part, and I read it all from front to back. Well, I guess I will close for this time, hoping that the Anti-Misframe League will prove a success and that many more operators will enroll."*

In reply: The League is for all operators, whether they be members of the union or not, although we personally think that one who is active in any trade or profession where there is a union, one should by all means become affiliated with it. It is only by the formation of such organizations that the workers can be assured of a fair living wage, decent surroundings and better all-around working conditions. I am pleased that you find the department of some value and trust that you will continue to be one of our regular readers. The success of the League, in a great measure, depends upon the support given it by the great army of motion picture operators throughout the country. Join and get others to join, should be the slogan of all interested in the movement.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

ROLL OF HONOR

John C. Pastre, Gary, Indiana.
Walter G. Murray, Philadelphia, Pa.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Rex Kilbourne, Dentonville, Ark.
Glenn Woodbury, Pomeroy, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.
Al Schieble, Ionia, Mich.
Fred E. Baldassari, Hamilton, Ontario, Canada.
Joseph E. Bliven, New London, Conn.
John H. Weidner, New York City.
C. H. Langemann, Westfield, N. J.
Chester H. Potts, Saginaw, Mich.
Oba Messinger, Pittsburg, Kan.
Harry Everhart, Greenville, Ohio.
John M. Theobald, Ida Grove, Iowa.
Albert H. Estes, Orangeburg, S. C.
Maurice D. Gant, Brandon, Manitoba.
Ralph Stanco, Waterbury, Conn.
James Z. Smith, Corning, N. Y.

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who propose the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:

Louis Krouse,	Fred Lamar,	Joseph V. Friel,
Wiliam Hamilton,	Charles Diehl,	Henry Singer,
Walter Hall,	BenjaminFeldstein,	Robert Bloch,
Albert Lehman,	Jack Rosenthal,	Jesse Able,
Sidney K. Stanley,	I. Plone,	Horace B. Johns,
Samuel Smoger,	John K. Rantz,	Nathan Fierman,
William Weiss,	Bernard Steifel,	Herman Hassenfess
Gus Elm,	Harry Harnish,	Sam Blum,
Louis Kaminer,	Joseph Jordan,	Erwin M. Weisberg,
Samuel J. Perry,	Tony Crisfulli,	Samuel Goldstein,
Harry Blumberg,	A. B. Freeman,	Joseph Tavani,
Rubin Horvitz,	M. B. Hellner,	Albert Dubin,
Jack Singer,	Earl J. Haines,	Frank J. Urban, Jr.,
A. O. Kurtz,	John A. Harris,	Sam Freeman,
Parker Kennedy,	J. F. Adams,	Morris Specter,
H. D. Cherry,	Harry W. Kleiser,	Thomas Feeney,
P. K. Johnston,	Manuel Capelman,	Harry Devlin.
Benjamin F. Bache,		

Notice—Anti-Misframe League Members

In an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Members Name, ...
Home Address, ...
Name of Theatre where employed, ...
Address of Theatre and name of Manager, ...

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled. The expense of having buttons manufactured and membership cards printed is no small one and is being defrayed by the News for the sole purpose of trying to help overcome some of the most flagrant evils with which the operator has to contend.

Patriotism Increases Excelsior Business

The Excelsior Illustrating, 219 Sixth avenue, New York City, manufacturers of slides for features and merchant advertising purposes, announce that since the starting of their new patriotic department, about two months ago, it has increased its business over three hundred percent. Mr. Knoppleman, manager of the Excelsior Co., was one of the first manufacturers in the slide industry to realize the value patriotic slides would have in stirring up patriotism, by the use of the exhibitor's screen. Every method of giving service to the exhibitor is being carried out in this department. A special folder on Patriotic Slides has just been issued and mailed to the exhibitor immediately upon request. The large number of orders recently received for patriotic slides, clearly demonstrates that motion picture theatres are playing an important part in recruiting men to both the army and navy.



The Rialto Theatre, New York, Snapped During Anniversary Week, Showing Its Famous Pyrotechnic Sign and the Added War Decorations Above

MOTION PICTURE MACHINES

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Motor Generators and General Supplies

MINUSA Gold Fibre Screens

Disinfectants and Deodorants

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

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We have on hand a number of rebuilt machines which we guarantee to be in A1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE and GUARANTEED BY THE MANUFACTURER of the particular machines. All orders subject to prior sales.

POWERS No. 6, complete with lenses and Rheostat	$100.00
MOTIO 1909 Model, complete with lenses and Rheostat	75.00
MOTIO 1908 Model, complete with lenses and Rheostat	50.00
POWERS No. 5, complete with lenses and Rheostat	50.00
EDISON EXHIBITION MODEL, complete with lenses and Rheostat	50.00
VIASCOPE, complete with lenses and Rheostat	40.00
MONARCH, complete with lenses and Rheostat	25.00

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Excellent Studio Equipment For Sale

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Powers 6A motor driven like new	200.00
Powers 6A hand driven	150.00
Motiograph 1909 model	75.00
Motiograph 1908 model	50.00
Powers 6A heads only	50.00
Compensarcs 110 volts 60 cycle	30.00

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Should a wife fight for her husband's Love?

Is Crime Hereditary?

Should Hereditary crime be punished?

All Advertising Angles of the SIN WOMAN

inquire

M.H.HOFFMAN Inc.

729 Seventh Ave.

SLIDES

THE Novelty Slide Company of New York have ready for distribution an eighty-page catalogue devoted exclusively to novelties, souvenirs and premiums suitable for motion picture exhibitors. The catalogue contains over 1,000 illustrations and classifies and lists a large number of interesting articles and appreciable gifts, also serviceable merchandise for both young and old, for gratis offering or prize contests.

Precision Machine Company Thanks You

F. E. BALDASSARI, Hamilton, Ont., Canada, writes: "Well, I am back again, not for information this time, though I need a lot, but to thank you for the advice you gave me some time ago, and to tell you a few other things. I received an answer from the Edison people, saying it was quite possible for me to make the change I contemplated, but after thinking it over I don't believe that I will ever get as good a picture as the one I am now getting with my new machine. Remember my telling you that my employer was going to get me a new machine? Well, he did, shortly after I wrote you. He has promised me another one, so I will make the old Edison do until the other arrives. Believe me, I think one has to give credit to the Simplex people, for they make some machine. Now, coming to the point: I wish to say that I would like to join the Anti-Misframe League. I call it a darn good idea to have such a league if we all stick to our pledge. In the issue of May 19 Brother 'C. E. W.,' Indiana, says that he takes all the mis-frames out of a picture that has scenes which fade in and out, which is a good thing to do, but he doesn't tell how to figure it out so that the one who doesn't know will learn to make a patch without making a mis-frame. While I am writing I thought I would tell you how I do it. When I get a picture with a mis-frame in the fade out scene and there is no dividing line in that portion of the film, I take the mis-frame out by running the film back to where I can discern a dividing line, then I get a piece of old film with a dividing line (which I always manage to have), and place the old film over the other, and when the lines correspond, hold the film in one hand while with the other I run it along until I reach the fade out, thereby finding out where a dividing line should be, and cutting the film accordingly. If you think this will be of use to some brother, pass it along; if not, you know the place for it."

In Reply: The suggestion is passed along for the benefit of those who may be unfamiliar with the method of patching film so that it will always be in frame. The Precision Machine Company will no doubt appreciate your kind words of commendation regarding their product. You bring out one good point in your letter, and that is where you say: "It is a good idea to have such a league *if we all stick to our pledge.*" Let us hope that every member taking the pledge will *stick to it.* If this is done it will be no time before the far-reaching effects will be felt by the film exchanges in all parts of the United States and Canada, and operators will be relieved in part of the nervous strain which is now put upon them by reason of not knowing whether they are going to get through their first show in safety or not.

Simplex Company Takes $400,000 Worth of Liberty Bonds

INSPIRED by the liberal manner in which the executive directors have contributed to the Liberty Loan, a special meeting of the twelve department heads of the Simplex Projection Company was held last week, when a committee was formed to solicit subscriptions to the Liberty Loan.

Including the amounts subscribed by the directors, the total already exceeds $400,000 dollars, and the manner in which the employees are responding indicates that a large majority of the makers of Simplex Projectors will be the proud possessors of Liberty bonds.

Most Artistic and Attractive, Hand Colored

PATRIOTIC SLIDES 25 Cents Each Per Dozen $2.50

Write for Big Folder on Patriotic Slides also Catalogue on Announcement and Advertising Slides—SENT FREE.

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219 Sixth Avenue New York City

We Like Encouragement, Too

Albert M. Cooper and William S. Ellis, operators of Jonesboro, Ark., *write jointly as follows: "We see in the* MOTION PICTURE NEWS *J. C. P.'s letter suggesting an Anti-Misframe League and heartily endorse it. It is a fact that some of our brother operators are very negligent in their care of the film sent to them, and we ourselves do not claim to be perfect, but the operators who do try to take care and put in better condition the film that goes through their hands should be encouraged. We like encouragement and know that others like it also. Therefore, we, with great pleasure, ask to become members of the Anti-frame League. Looking forward to the time when the League will be without bounds, we are, respectfully yours."*

In reply: We agree with you. We are all more or less fond of encouragement. It is encouragement that spurs us on to greater efforts no matter what our work may consist of, whether it be pushing a crank on a projection machine, or pushing a pencil over paper to furnish copy for the Projection Department. The plan originated by Brother Pastre, of Gary, Ind., has received many endorsements, and we are glad to add your names also, which you will notice by glancing over the Honor Roll has been done. IT IS A FACT "that some our our brother operators are very negligent in the care of the film sent to them," but, praise be, the operators all over the country are gradually awakening to the realization that the profession of motion picture operator entails something more than rewinding, threading the machine, feeding the carbons, and throwing in the motor switch. EFFICIENCY—efficiency is the watchword in motion picture projections well as in all other crafts, and to become really efficient one must remember to forget to watch the clock; this one thing more than any other has caused managers, when things have gone wrong, to say "Oh, that's the don't-care-a-damn attitude of the operator." I admire your breezy frankness where you say: "We, ourselves, do not claim to be perfect." It is refreshing, for as a rule operators all make that claim whether it be with foundation or not, and I think with the assistance of such men as you appear to be, from your letter, the time will come when the League will be without bounds. Let us hope so.

Newman Equips Louisville House

THE Newman Manufacturing Company of Cincinnati, Ohio, with a branch office at Chicago, Ill., who make a specialty of brass railings, poster frames, easels, ticket choppers, etc., for theatres, recently installed specially designed hinged poster frames to fit the columns and around the corners, for the Strand theatre, Louisville, Ky.

These frames were made to fasten permanently to the columns and building with the front glass doors to open on hinges, and were made to hold one and three sheet posters, also photographs.

This style frame is considered the latest thing in lobby display frames and Mr. Goldberg, the manager of this theatre, has also installed them in the Mary Anderson theatre of Louisville, which he also manages.

Thinks It Is a Good Idea

Harry Everhart, Greenville, Ohio, *writes: "I have been watching the movements of the Anti-Misframe League and I am ready for you to count on me as a member. I think it was a good idea of Mr. Pastre to suggest it, as it will help many operators to secure better screen results. I have been operating for about six years and I am sure I could stand by the pledge. The first thing I do every day is to remove all the misframes and bad patches. I think every operator should do this whether his machine is motor driven or not. At the present time I am running a Power's 6A, with motor drive. Hoping to hear from you immediately and receive membership card, I am, with best wishes, yours truly."*

In reply:

We agree with you. It was a good idea of Brother Pastre to suggest the formation of the League, and if operators will determine to not only sign the pledge, but KEEP IT, there is no reason why much good should not be accomplished. The membership cards and buttons are now being made and will be ready for distribution in a very few days. Would call your attention to the notice in the department to members of the League.

The Success of the

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Mechanically it is correctly designed and constructed so as to focus easily and accurately, and as it does not rotate in focusing all possibility of a displacement of the image on the screen is avoided.

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What Murray Has Done Others Can Do

It has often been said that Philadelphia was a "city of the dead," but whether that be true or not it is a sure thing that the operators' organization of that city is far from being a "dead one." The following letter from Brother W. G. Murray of Local 307, proves conclusively that when they start something they go at it for all that is in it. Here is Brother Murray's letter, read it and go thou and do likewise:

Philadelphia, Pa., May 17th, 1917.

I. G. Sherman,
Motion Picture News,
New York City, New York.

Dear Sir and Brother: I have been so busy the last few days that I have not had time to do anything but work. As I closed with "Civilization," on Saturday, April 28th, and signed with "20,000 Leagues Under the Sea," on May 1st, which show opened at the Forrest theatre, this city, on May 7th, you will see that I have been stepping some. In looking over the News I see that a few have answered the call for members in our Anti-Misframe League. To say the least I was very much surprised at the small number that answered, and I took it upon myself to get after the Philadelphia operators. I appointed myself a committee of one and personally visited every operator in my spare time with the result that I have signed up the enclosed list and received the endorsement of our Fifth International Vice-President, Louis Krouse, whose name also appears on the list as a member of the League. The League also has received the endorsement of twelve Philadelphia exchanges. Let us hear from those operators who have organization ability and we will soon bring the League up to the position where it belongs.

Fraternally yours,
(Signed) W. G. Murray.

The list which Brother Murray enclosed was one containing the pledge, typewritten, and to which had been signed the names of fifty-two operators. A full deck of fifty-two cards as it were. These names appear in the Roll of Honor, and we want to most heartily thank Brother Murray for the efforts expended in promoting the growth of the League. As he suggests, let us hear from those operators with organization ability and see if we cannot make this an organization or society whose growth will be rapid and whose effect will be lasting. What Murray has done others can do, and if others have the same faith that our Philadelphia brother has, his and our hope that the League will soon be in the position where it belongs will soon be realized.

I personally wish to thank Brother Murray for the work done by the "commitee," and also Fifth International Vice-President Krouse, and the Philadelphia exchanges for their endorsement of the League.

Admits There Are a Lot of Careless Operators

M. M. V., Norwich, Conn., writes: I am a regular reader of the Motion Picture News, and I find the department of great value in my line. [Thanks for them kind words.—Ed.]. I am an operator and member of Local 459. Have been in the business for sixteen years in all parts of the world. At present I am employed at the Auditorium theatre of this city. This week we are running "A Daughter of the Gods," and it is a great production. [Look out, you'll make Mr. Fox angry.—Ed.], and is projected in a first class way. I take the same care with all my projection. I am very glad that you started the Anti-Misframe League, and I hope this will do away with misframes and punch holes in the near future, although I don't believe all the blame should be put on operators. Last week we received a brand new print of "A Child of the Wild," which had never been in a machine, and I had to cut out twenty-five misframes in the five reels. This is where the operator had to do work for an exchange. Of course there are a lot of careless operators, but I hope there won't be any in the near future. I wish to be enrolled as a member of the Anti-Misframe League, and I will help to keep the good work up. You deserve a lot of credit, and I wish you and your paper every success.

In reply: On the strength of your last sentence I was tempted to ask for a raise in salary, but concluded that I would wait until warmer weather. I am pleased that you find the department of value, and hope that I may continue to merit your approval. Having been in the business for the past sixteen years

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Your Receipts

depend entirely upon the kind of pictures you show and how you show them.

You cannot get the best results on the screen by using alternating current.

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transforms the alternating current into the direct current needed in order to get the best results.

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ELECTRIC & MANUFACTURING COMPANY
East Pittsburgh, Pa.



you evidently know your business, and with the experience gained in knocking about the world should be of great value to your present employer. When one sticks to a craft for such a length of time they learn to take the same care with all their projection for it has become an art by that time, and one is not satisfied unless he can find something to improve upon each day. Don't misjudge me. I have never put *all the blame* on the operator. It is more pleasant to toot a horn than wield a hammer. Many complaints have been received from operators regarding misframes in first run films. This is the fault of the incompetent help which in all too many cases are employed in the assembling rooms, and it is distinctly up to the manufacturer to send you a letter of thanks, if nothing more, as well as to affect a remedy which will avoid a recurrence. It is with pleasure that I place your name upon the Roll of Honor, and extend you my thanks for your promise to help keep the good work up. For your kind expressions I thank you.

Come On In—The Water's Fine

Al. Schieble, Ionia, Mich., *writes: "Having a little time I venture to write you, never having had the nerve before, but that Anti-Misframe League was such a good idea that I could not help but try to find out if I could become a member, that is if it is not too much bother to put me on the list. Have read so much of your good work that I don't know how to thank you for it. I have always been a constant reader of the* NEWS *and hope that you will keep up the good work. I have a few ideas of my own; don't know that they would amount to much, but if there is no objection on your part I will send them in. Wishing you the best of success with the Anti-Misframe League, I am yours truly."*

In reply: Now that you have proved your courage and broken the ice it is hoped that you will let us hear from you frequently. You can become a member of the League, and you will note that your name appears upon the Roll of Honor. [Read the notice to League members.—Ed.]. There is no objections on my part at all, brother, so get busy and let us have those ideas of yours, we will determine whether they amount to much or not. It is only by such means that the department can be made worth while; operators must exchange ideas and be willing to impart knowledge which they have to their less fortunate brothers who have not the same facilities for obtaining such knowledge. Thanks for your kind words of appreciation of my small efforts to be of at least some benefit to those engaged in our craft.

Insufficient Data, Biwabik

"William Domineck, Biwabik, Minn., *writes: "I wish to ask you a question for which I thank you in advance for any help you may give me. I am having trouble with the projection of my pictures. I don't get a very good light, have some flicker and an unsteady picture. I am using a ———— machine, hand driven, with current 30 amperes, 60 cycles and 100 volts through a Mercury Arc Rectifier. Throw 78½ feet. Condensers 6½ and 7½, with the 7½ nearest the light. Would you advise me to get a motor, and would you suggest the use of Silver-tip carbons for the bottom? Again thanking you and awaiting an early reply, I am sincerely yours."*

In reply: In your letter you failed to give sufficient data which might enable me to offer suggestions that would be of benefit to you. You did not state the size of picture or type of screen used. Neither did you mention in just what particular the picture was "unsteady." There should be no difficulty in obtaining a good light with the rectifier, unless the tube has been in use for a long period of time, when it may have become so exhausted that it was not delivering the amperage for which it is rated; this would cause flicker also, for the arc would not burn as steadily as it would if the full amperage were being delivered. It is also possible that your flicker comes from running the machine below normal speed. There is no doubt that a motor would be of assistance, for the human hand cannot work with the precision that a mechanical device can: You might try Silver-tips on the bottom, using a ⅝ soft cored carbon on top and let me know the results. The thought has just come to me that it might be advisable to have an ammeter test made of your rectifier to find out whether it is delivering 30 amperes or not, and if not would suggest that you purchase a new tube, or if possible obtain one of the later type rectifiers of 50 ampere capacity. If this does not help you in your trouble, write me again giving all possible data and I will do my best to assist you.

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We offer more real value for every dollar invested in Simplex Projectors, than any other manufacturer on earth.

THE FINAL TEST OF SUPERIORITY IS COMPARISON

Visit any distributor or dealer and examine each projector, part for part, and if you are the least familiar with absolute worth in material, you cannot help but truthfully agree that Simplex outclasses all other makes, and if it were sold at its value would command nearly double the price asked for other projectors.

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To operate efficiently at low expense.

To install equipment that represents the last word in manufacturing facilities.

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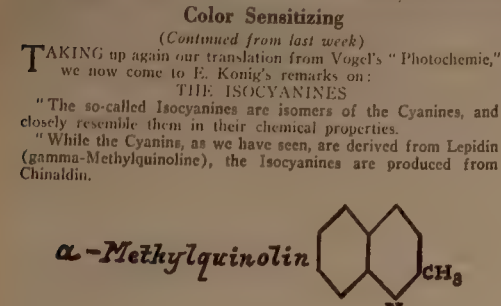
(Continued from last week)

TAKING up again our translation from Vogel's "Photochemie," we now come to E. Konig's remarks on:

THE ISOCYANINES

"The so-called Isocyanines are isomers of the Cyanines, and closely resemble them in their chemical properties.

"While the Cyanins, as we have seen, are derived from Lepidin (gamma-Methylquinoline), the Isocyanines are produced from Chinaldin.



"While Ethylcyanin is blue in color, the isomer Ethylred exhibits an exquisite violet—red shade.

"Concerning the chemical constitution of the Isocyanines nothing is conclusively established. Miethe and Book endeavored to set forth a constitutional formula for this dye, but it was proven incorrect by E. König,[1] and W. König,[2] for important reasons.

"Spalteholz produced the first isocyanine, quinaldin-quinolinethylcyaniniodide in the year 1883[3], the directions for the production of the dye are to be found in Beilstein's "Handbuch der Organischen Chemie," 3rd Edition, volume 4, page 308."

According to Beilstein (loc. cit.), Spaltcholz produced Diethylisocyaniniodide, having the formula $C_{31}H_{33}N_2I$, by heating a mixture of quinaldinethyliodide and quinolinethyliodide with caustic lye.

Hoogewerf and v. Dorp, on the other hand, assigned to the compound the formula $C_{31}H_{33}N_2I$ and produced the dye by adding caustic lye to a boiling mixture of quinaldinethyliodide and quinolinethyliodide in Alcohol, extracting the resultant compound with ether and crystallizing it with alcohol.—Ed.

"Various investigators experimented with the Spalteholz dye, the credit for discovering its sensitizing properties belongs, however, to Miethe and Traube, who christened the dye Ethylred, and took out a German Patent (D.R.P. 142,926 (cl. 57b) 6/5/1902) covering its use in color sensitizing. In so far as the history of the discovery of Ethylred is concerned the statements of the two discoverers in this connection do not agree very well. (See Miethe's "Die Dreifarbenphotographie," Halle, 1904—Page 10, and Traube in the "Atelier des Photographie" 1904—Page 88). Miethe and Traube demonstrated that Ethylred possessed satisfactory power as a sensitizer for green, yellow and orange. The color sensitiveness (*of Ethylred bathed plates*) extends, with short exposures, to about D 1/3 C, with a slight "minima" in the green.

"Ethylred as an Iodide forms in beautiful green crystals, which dissolve with some difficulty in alcohol and water and impart a violet-red color to the solution; the Nitrate and the Chloride are much more readily soluble.

"Ethylrediodide, like the iodides of all the Isocyanines and Cyanins, can be converted into other salts by treatment with silver salts in solutions of alcohol or sulphuric acid; so the Bromide, Chloride, Sulphate, Nitrate, etc., of the Cyanin dyes are easily secured.

"Many of the Cyaniniodides are so uniform that they may be first converted into sulphates with concentrated Sulphuric acid, and from these other salts may be easily obtained by double transposition.[4] The sensitizing power of the various salts is not noticeably different, however good the solubility in water.

"We have previously mentioned that until the year 1902 Ethylred was the only known Isocyanine. As the red sensitiveness of Ethylred plates left much to be desired, experiments were undertaken in various quarters to produce bluer Isocyanines, which would presumably be better sensitizers for red. As a matter of fact the dye manufacturers were soon successful in producing such new dyes of the Isocyanine group. Following shortly, one after another, the Hoechst Farbwerke issued Orthochrome T, Pinaverdol and Pinachrome; following these the Elberfeld Farbwerke (*Bayer*) issued Homocol; and the "Agfa" Co. an Isocyanine derived from Napthoquinaldin. All of these dyes exhibit the advantageous photographic properties of Ethylred, which they, however, all more or less excel in red sensitizing power. While Orthochrome T, Pinaverdol and Pinachrome are chemically unit dyes, Homocol consists of a mixture of Isoquinolinred with an Isocyanine. (*Homocol is said to be p—Ethoxyquinaldin — p — methoxyquinolin-ethylcyaninbromide.*—Ed.) The presence of Quinolinred is readily apparent upon the addition of a small quantity of acetic acid to an aqueous solution of Homocol.

"Orthochrome T is p—Toluquinaldin—p—Toluquinolin—ethylcyaninbromide; Pinaverdol is p—Toluquinaldinquinolin—methylcyaninbromide; Pinachrome is p—Ethoxyquinaldin—p—methoxypuinolin-ethylcyaninbromide. While Orthochrome does not differ appreciably from Ethylred as regards its color and action, Pinachrome is of a distinctly bluer shade, and its sensitizing effect extends with short exposures almost to the C line. The green sensitiveness of Pinachrome plates is fully equal to that of Ethylred for normal exposures behind a green filter, the red-sensitiveness is far superior to that of Ethylred or Orthochrome plates. At the present time (*1906*) Pinachrome must be considered as the best "Panchromatic sensitizer," if chemically single dyes only are under consideration.

"It is by no means easy to find serviceable dye mixtures for panchromatic sensitizing. Even if no chemical change results from mixing the dyes, it is but seldom, and only under the most favorable conditions, that the sensitizing capabilities of the various components show their full value, and then only in spectrograms. When photographing through contrast filters the mixtures always exhibit a (*color*) sensitiveness inferior to that obtained when using the components separately.

"Pinaverdol has been especially recommended by A. von Hubl as a green sensitizer for Silver bromide collodion emulsion.

"Pinacyanol is not a true Isocyanine; it is prepared, according to the Patent specification of the Hoechst Farbwerke, by the action of alkali on a solution of Quinaldinium salts mixed with Formaldehyde. The dye forms in fine glistening green needles, and is readily soluble in alcohol and water with a blue-violet or violet color respectively. The solution is not completely decolorized by the addition of even more than ordinary quantities of organic acid; to decolorize the solution relatively large quantities of inorganic acids are necessary. (The distinction between Cyanines and Isocyanines.) Pinacyanol is the most satisfactory red sensitizer of which we know[1]; it sensitizes gelatine plates almost to the B line, but between E and F lies a deep "minima." A. von Hubl has demonstrated the sensitizing action of Pinacyanol by photographing a color chart ("Photo. Korr," 1906—P. 164).

"On silver-bromide collodion emulsion the dye also acts with extraordinary power. According to a private communication of von Hubl's a silver-bromide collodion emulsion, prepared with the aid of an ammoniacal silver solution, soon loses the red-sensitiveness produced by the addition of Pinacyanol. The silver-bromide appeared then to be no longer dyed as could be ascertained by centrifugalizing. On the other hand silver-bromide collodion emulsions prepared without the use of ammonia retained their red-sensitiveness for a long time.

GENERALITIES ABOUT the USE OF the ISOCYANINES

"The Isocyanines undoubtedly seem destined to replace all other sensitizers (with the exception of the Eosins and Erythrosins), therefore a few general remarks concerning the use of

[1] Photo. Korr. 1905, P. 135; 1906, P. 14 and 18.
[2] Jl. f. pr. Chem. 73, P. 100.
[3] Ber. 16, P. 1851.
[4] E. Konig. "Photo. Korr." 1904, P. 111.

[1] Von Hubl. "Atelier des Phot.," P. 14.

these dyes seems to be in order. Up to the present (*1906*) plates for color photography have been sensitized by bathing in aqueous solutions of Isocyanines mixed with ammonia, and after bathing the plates were carefully washed in water. E. König remarked[1] that ammonia hardly increases the color-sensitiveness produced, but that it greatly affects the keeping qualities of the plates. The only exception seems to be in the case of Homocol, which only sensitizes strongly when used in ammoniacal solution. Even though some kinds of plates may withstand the effects of the ammonia bath, the majority of brands of plates (*and films*) yield much better results when treated in a bath free from ammonia. Hubl recommended dye baths of alcohol with water, which have indeed proven themselves exceedingly useful. In so far as the alcohol is concerned, denatured wood-alcohol may be satisfactorily employed. If the dye bath, after use, is stored in a tightly stoppered container, it remains serviceable for a number of months, when kept in the dark, and only requires reenforcement, by the addition of a small amount of dye solution 1:1000, after being used many times. Plates (*or films*) bathed in alcoholic solutions of the Isocyanines and dried without washing can be kept for a long time (*this refers to the sensitive material with which König experimented*—Ed.) and are absolutely free from fog, streaks or spots. The keeping qualities, depend, in the first place, upon the virgin emulsion. Freshly sensitized with Pinachrome or Pinacyanol all kinds of plates experimented with by the author (*König*) worked cleanly; some showed a slight veiling after only four weeks; others, as for instance Lumiere plates, were still free from fog at the end of 6 or 8 months. The result of these experiments shows that washing is by no means so necessary as is often claimed—by Miethe amongst others.

"Washing is therefore useless because water does not remove the strongly basic Cyanines and Isocyanines from the gelatine layer; the author found that the Chloride and Sulphate of Cyanin, which are readily soluble in water, were as little capable of being washed out of an emulsion as the comparatively insoluble iodide. With basic dyes, such as Phosphine, Acridine-yellow, Flaveosin or Isoquinolin red, the Isocyanines and Cyanines may be mixed, without special precautions, in any proportion.

"But if an Isocyanin or Cyanin solution is mixed with Erythrosine an insoluble salt is precipitated, which indicates a combination of the basic Cyanine with the acid (dye) Erythrosine. If, however, the Cyanin solution is added to a saturated Erythrosin solution, the mixture remains for the most part clear. For instance, 2 c.c.m. of Pinachrome solution (1:1000) can be added to 2 or 3 c.c.m. of Erythrosin solution (1:500) in 200 c.c.m. of water without getting a precipitate. The red-sensitiveness of plates treated with this mixture is much inferior to those treated with pure Pinachrome, the green-sensitiveness is also not improved."

(*To be continued next week*)

Wants Books on Emulsion Making

C. H., New York City, writes: "As a subscriber I have read your articles in the Camera Department with pleasure and profit. I have cut them out and put them in a looseleaf binder for ready reference.

"I wish to ask you if you know of any book or books on Gelatine Emulsion making. All I can find is Abney's emulsions, but that is dated 1886. I would like a modern book on it.

"I was emulsion maker in Paris at the time Abney's book was written, but would like to read up something *modern* on the subject.

"Is there anything up to date? With many thanks for your interesting article."

In reply:

While the study of the emulsification of silver haloids in gelatine is undoubtedly an interesting one, the literature on the subject has never been extensive.

Abney's book, "Photography with Emulsions," is an old friend of ours, and is perhaps as satisfactory a history of gelatine emulsion as one could wish for. The correspondent is advised to consult a copy of Abney's "Instruction in Photography" (reviewed in the "Photographic Bibliography"), where some further data on emulsion making is to be found. It is doubtful, however, if the information in Abney's "Instruction in Photography" is anyways more up-to-date than the text of his earlier work on emulsions.

[1] "Photo Korr.", 1905. P. 399.

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What is generally conceded to be the best work on gelatine emulsions is Eder's—"Die-Grundlage der Photographie mit Gelatine Emulsionen," published by W. Knapp, Halle a/S, Germany. This has gone through several editions, the last of which, according to our recollection, appeared in 1902. This work is of course unobtainable at present.

While the preparation of light-sensitive photographic compounds is undoubtedly an interesting chemical study, it should be pointed out that experimenters along this line can hardly expect any reward save the pleasure of the work.

In the works of the photographic manufacturers, the technique of emulsion making, and consequently the quality of the product, has far outstripped the science of even the best text books upon the subject, so it is practically impossible for workers, upon the experimental scale, to produce photographic materials that are in any way comparable to the market variety.

A much more profitable field of study for the ambitious photographer, is the study of sensitometry. One does not go far along this line without seeing how scientific methods make possible the accurate estimation of the properties and limitations of light sensitive compounds, and the acquisition of such knowledge cannot fail to make the student a better photographer.

Those who are chemically inclined will surely find much interesting data in the books and papers upon Sensitometry, which we recently reviewed ("Photo. Bibliography") in the Camera Department. Professor Bancroft, for instance, has much to say on emulsions and their characteristics in his interesting articles: "The Electrochemistry of Light" and "The Photographic Plate."

Another good article, which treats of dry plate manufacture in comprehensive fashion, is: "The Photographic Industry," by Dr. C. E. K. Mees, Jl., Soc. Chem. Ind., Vol. 31, page 307 *et seq.*

Brentwood Theatre, Garrick, Pa., Soon to Open

AMONG the new theatres under course of construction, the Pittsburgh branch of the United Theatre Equipment Corporation reports, is the Brentwood which will be ready for occupancy in a few weeks. Plans for this theatre were designed upon the latest and most approved methods known to the business.

The ventilating system, seating accommodations, and sanitary equipment are such as to meet with the approval of the most exacting.

Mr. M. Bluestone, proprietor, has purchased through the Pittsburgh branch, two new Powers 6-B machines with a Caille Ticket Seller and Ticket Chopper.

The Pittsburgh branch also reports the sales of two style "S" Simplex machines to the Elite theatre, at Homestead, Pa.

Simplex machines appear to be in wonderful demand throughout the Pennsylvania territory, due to the combined effort and good team work of their representatives.



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MUSIC AND THE PICTURE

Musical Suggestions for Mutual Pictures

BY TERRY RAMSAYE

THE exhibitor realizes that proper music is valuable in making his show "Go over big."

The music is being arranged for him properly cued to the production and yet many exhibitors still shy at the using of these cue sheets.

They are afraid the music will cost too much, or their musicians will not be able to play the selections chosen, or the many changes will be too difficult to handle.

"In this attitude of being afraid of the cue sheets," said Joseph O'Sullivan, The Mutual Music Man, "The exhibitor is losing track of the full value of the service which is being offered to him.

"The one aim in planning the musical cues to accompany the Mutual Productions is to simplify this part of the program both from the standpoint of the musician and the exhibitor.

"To help keep down the expense we try to use the same music over again for the following features so that although the first expenditure may seem large, the foundation of a musical library is then laid and the next time there will be less to buy and so on until a very comprehensive library is built.

"We also make an effort not to cue the pictures too closely—that is not have the music change with every scene, but choose some theme which will be appropriate for a longer period, two or three minutes if possible which makes it less difficult to follow. The music is arranged so that there will not be too many changes and at the same time it will catch and carry along the spirit of the story."—

"In selecting the music we are careful to list not only the title of the piece, but also the tempo, so that if the musician has not in his library or cannot obtain the music specified, he can substitute something of the same character. Also we select music, which while of the best class—is well known and melodious, music with which the player and the ordinary audience will be familiar."

"The one idea is to make the cue sheet as simple and yet as effective as possible for only in this way can the exhibitor and musicians get the utmost value from this service."

"HEART AND SOUL"

(Fox De Luxe Production)

Theme for "Drummond" Dramatic Agitato by Becker

Love Theme "Serenade" (3/4 Moderato assai) by Karganoff

1—"Cuban Serenade" (Cuban Characteristic) by Puerner until—T: "The owner of the plantation."
2—"Dew of Evening" (Melodious Moderato) Serenade by Losey until—T: "The years pass happily."
3—"Sweet Love" (Concert Gavotte) by Vollstedt until S: "Alligator in view."
4—"Second" (Animato Movement) from "Adoration" by Barnard until—S: "Jess looking after young man."
5—Repeat "Sweet Love" (same as Cue No. 3, until—T: "Fuel added to the long hatred," etc.
6—Repeat same as Cue No. 4 until—T: "A busy day in the Croft servant," etc.
7—"Evening Breeze" (Allegretto light) Idyl by Langey until—S: "Jess arrives on horseback."
8—Short Organ to action until—T: "Drummond's turpentine plantation."
9—Drummond Theme until—S: "Flashback to porch scene."
10—Short Organ to action improvise on Love Theme until—T: "Sancho enjoys a diversion."
11—"Love Song" (Melodious Andante Moderato) by Puerner until T: "Love seeks its own," etc.
12—"Love Theme" Tympany Rolls during scene "Little Monkey With Kids" until—T: "I want you and I'm going to get you."
13—Continue fff with ad. lib. Tympany Rolls until—T: "Jess—dearest I love you."
14—Continue to action until—S: "The fight on the road."
15—Agitato to action until—T: "Missy—he killed my father."
16—Continue pp until—T: "And the same evening."
17—"The Swan (4/4 Andante) by Saint Saens until—T: "It was just at."
18—Love Theme ff until—T: "The Sacrifice."
19—"Love Song" (Dramatic Andante Moderato) by Fliegler until —T: "As the climax of his ruthless," etc.
20—Drummond Theme until—T: "At the Derby Plantation."
21—Organ to action short scene until—T: "The tide of rebellion."
22—"Cuba Libre" by Armand until—T: "Drummond—he goes to Derby—
Note: Play only to moderato movement, and if too short repeat Furioso Movement.
23—"Lion Chase," Grand Galop by Koelling until—S: "Drummond talking to Derby."
24—Continue pp until—S: "Jess pleading with Drummond."
25—Agitato to action until—T: "Guard him as you would," etc.
26—Organ to action (short scene) until—T: "I don't want her dance for me."
27—Good Hawaiian Hula Dance until—S: "Interior of room."
28—"Atonement" (3/4 Andante) by Zamecnik until—T: "Well I've been waiting to get."
29—Repeat Hula Dance—pp during interior scenes until—S: "Neil escaping through window."
30—"Under the Leaves" (4/4 Poco Agitato) by Thomo to action pp or ff until—S: "Shots are fired."
31—Produce effect followed by—
32—Long Hurry watch shots until—S: "Jess and Bess in bushes."
33—First Movement only from Herodiade Fant (4/4 Moderato Maestoso) by Massenet until—T: "On the Croft Plantation."
34—Drummond Theme until—T: "John I lied to you."
35—Love Theme until—S: "Flashback to fire scene."
36—Continue with ad. lib. Tympany Rolls until T: "They're headed for Massa."
37—Repeat "Lion Chase" by Koelling (same as Cue No. 23) until T: "I'd rather die under the stars and stripes."
38—First 8 bars of the Star Spangled Banner followed by—
39—"Egmont Overture" (dramatic) by Beethoven to action with ad. lib. Tympany Rolls until—T: "Late in the night."
40—Continue to action until—T: "Keep your ears closed."
41—Drummond Theme until—S: "Drummond struggling with girl."
42—Heavy Agitato to action until—S: "Jess strikes Drummond."
43—"Produce effect then."
44—Silence until—T: "Exterior scene."
45—"Earl King" (Heavy Dramatic Agitato) by Liszt Schubert pp during interior scenes until—T: "At dawn."
46—Continue ff until S: "Bugle call."
47—Watch call followed by—
48—"Stars and Stripes Forever," March by Sousa ff and very quick until—S: "Drummond gets up from floor."
49—Drummond Theme until—S: "American Troops in view."
50—Repeat "Stars and Stripes Forever" until ready.
51—Continue ff with ff Tympany Rolls until S: "Hands up."
52—Continue to tempo of screen until S: "Jess with her sister and Neil just before title—it was for Bess," etc.
53—Love Theme until— * * * * * * END.

"MONEY MADNESS"

(Reviewed on page 3622)

(A Butterfly Production)

Paroles (4/4 Andante Moderato) by Tobani is the Theme

1—Dramacti Tension No. 1 by Ascher until—T: "Ethel Fuller, daughter of the President."
2—"Pure as Snow" (Andante Tranquillo) by Langey until—T: "There they stand."
3—Hurry No. 4 by Lake until—T: "You must take your daughter, etc."
4—Continue pp until—T: "Exterior scene."
5—Continue ff until—T: "If I had been selected, etc."
6—"Ecstasy" (4/4 Allegro Passionato) by Zamecnik until—T: "Tom, I wish you would escort," etc.
7—"Mysterioso Agitato" by Becker until—T: "Tom with Ethel in a close-up."
8—Theme, to action pp or ff until—T: "Blackies opportunity to get even."
9—"Poor Relations" (Moderato Mysterioso) by Bendix until—T: "Poor daddy, the excitement," etc.
10—Continue ff until—T: "Behind well-guarded doors," etc.
11—Continue to action until—T: "Interior of restaurant."
12—"Vision Characteristic" (6/8 Andante) by Blon until—T: "Burglars near safe."
13—"Andante Mysterioso" by Becker until—T: "Why that Mr. Smith."
14—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Doctor Mercer bucks the tiger."
15—"Allegro" by Bach to action pp or ff until—T: "The fight."
16—Long Hurry to action until—T: "Why those are grand national banknotes."
17—"Cavatine" (4/4 Dramatic) by Bohm until—T: "The next day."
18—Dramatic Tension by Winkler until—T: "Tom finds the safe open."
19—Long Hurry to action until—T: "Detectives searching Tom's room."
20—Dramatic Andante to action until—T: "I demand that Mr. Fuller," etc.
21—Hurry to action until—T: "Interior of hotel lobby."
22—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "And I know Tom is innocent."
23—"Rustles of Spring" (Agitato Movement) by Sinding until—T: "Automobiles speeding."
24—Long Galop to action until—T: "Locomotives stop."
25—Repeat Rustles of Spring until—T: "I've worked for you twenty years."
26—Piano or Organ improvise to action until—T: "Two shots."
27—Produce effect followed by—
28—Dramatic Tension by Reissiger until—T: "What is the whole story?"
29—"Sparklets" (6/8 Moderato) by Miles until—T: "We are all greatly indebted," etc.
30—Theme until— * * * * * * END.

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Music Score for "The Submarine Eye"

A SPECIAL music score has been arranged by M. Winkler with the assistance of Mr. J. C. Springer for "The Submarine Eye," the Williamson Brothers great Subsea Drama, now playing at the Liberty Theatre, West 42nd street, New York City.

Two special themes have also been composed for this score by M. L. Lake, and are published and obtainable from Carl Fischer, Cooper Square, New York. The first theme is entitled "A Deep Sea Romance," an exceptionally melodious love theme, the second is entitled "Fourteen Fathoms Deep," which depicts an undersea tragedy.

"SOUTHERN JUSTICE"

(Bluebird Photoplays)

Romance Sans Paroles (3/4 Andante con Moto) by Von Goens is the Theme

1—"My Old Kentucky Home" song until—T: "Uncle Zake figured," etc.
2—"Southern Reverie," Characteristic (4/4 Andante con moto) by Bendix until—T: "In the Cumberland mountains."
3—"Au Matin" (3-4 Andantino) by Godard until—S: "Old man with basket."
4—"Tulips" (4/4 Moderato grazioso) by Miles until—T: "Three days later."
5—"Love's Captive" (6/8 Andantino) by Brooks until—T: "Where are you all?"
6—"Arkansas Traveler," Fantasia by Peterschen until T: "The next morning."
7—"Spring morning," Serenade (2/4 Allegretto) by Lacombe until—T: "Ray Preston," etc.
8—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "In a week Preston was known."
9—"Pastel" (Minuet Vif) by Paradis until—T: "A few days later."
10—"Summer Night's Idyl" (3/4 Andante expressivo) by Roberts until—T: "It was the evening of the party."
11—"Dreams of the South," Waltz by E. Ascher until—T: "Ray Preston of whom," etc.
12—"Good Southern Cake Walk" until—T: "Wasn't this my dance?"
13—Theme until—T: "John Clayton had been at work."
14—"Wild Rosebud" (4/4 Moderato) by Tobani until—T: "Mr. Preston ordered them."
15—Theme until—T: "If you won't listen."
16—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "Preston ought to let us in."
17—"Capricious Ninette (4/4 Andante) by Orth until—T: "With confidence in the judge."
18—Theme until—T: "The next day was Saturday."
19—"Once upon a time" (3/4 Moderato) by Mahr until—T: "Telegram."
20—Theme until—T: "It was evening."
21—"After Sunset" (4/4 Dramatic Moderato) by Pryor until—T: "Here is an important note."
22—Theme until— * * * * * END.

"LIKE WILDFIRE"

(Reviewed on page 3621)

(A Butterfly Production)

"Romance" (Melodious Moderato) is the Theme

1—"Alita" (Tempo di Gavotte) by Losey until—T: "There's a lot of people," etc.
2—"Melody" (4/4 Moderato) by Kretschmer until—T: "I wouldn't let you, etc."
3—Continue ff until—T: "John S. Buckman, founder, etc."
4—Continue to action until—T: "Let me off at Broadway."
5—"We won't come home till morning," song first eight bars only, followed by—
6—"Canconetta" (Melodious Moderato Movement) by Schuett until—T: "Baxter said you wanted to see me."
7—"Love Song" (Melody Moderato) by Puerner, until—T: "Tommy arrives at Winton."
8—"In Lover's Lane" (Allegretto Intermezzo) by A. Pryor until—T: "Who is the smart."
9—Dramatic Tension No. 1 by E. Ascher until—T: "The wise man of Winton," etc.
10—Dramatic Tension No. 1 by Reissiger until—T: "Gentlemen what particular kind?" etc.
11—"Sparklets" (Lively Intermezzo) by Tobani until—T: "That feller is a slacker."
12—Dramatic Tension No. 1 (for disputes) by Ascher until—T: "It looks as though my son," etc.
13—"Lunira" (Intermezzo Moderato) by Loraine until—T: "The only hope."
14—Theme until—T: "And sure enough old Buckman, etc."
15—"Love in Idleness" (Allegretto) by Macbeth until—T: "This iron is a model, etc."
16—Theme until—T: "It's all right, we'll renew the lease."
17—"Pastel" (Menuet Vif) by Paradis until—T: "Yes, let's go the club."
18—"After Sunset" (4/4 Moderato) by Pryor until—T: "That night at the club."
19—"Home from the club" (Characteristic of drinking songs) by Laurendeau until—T: "They spent that night in the hay."
20—"To Spring" (6/4 Allegro Passionato) by Grieg until—T: "They were guests of that town, etc."
21—Gavotte by Gossec until—T: "Nina had learned to lean, etc."
22—Theme until—T: "He is nothing but a traitor."
23—Continue ff until—T: "Letter."
24—"Little Story" (Andantino) by Zimmermann until—T: "My boy."
25—Theme until— * * * * * END.

THE BARTOLA

The BARTOLA aims to be the best. Satisfied customers prove we have succeeded.

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BUILDING AND FURNISHING

La Grande Theatre Up-to-the-Minute

CONNEAUT, Ohio, may well be proud of the La Grande theatre, one of the finest, most modern fireproof motion picture theatres in the state of Ohio. This theatre, without a doubt, is one of the most uniquely constructed theatres to be found in a small town.

The La Grande is owned and operated by J. C. Flack, who has had the theatre ever since its opening, during 1916. The plans and specifications for the construction of the house were drawn up by J. L. Wilson of Ashtabula, Ohio.

The theatre has a 45-foot frontage and a depth of 100 feet. It is constructed of concrete and steel, with a Canton rug brick front; trimmings are of white stone. The lobby is 22 feet wide by 12 feet deep. Above the entrance to the lobby is an elaborate glass marquee which is studded with stained glass. The decorations in the lobby are of green, mahogany and white. The doors leading into the theatre are finished in mahogany, large French plate glass mirrors having been set into them. The semi-direct lighting system is used here. Display frames in which stills of the current and coming productions have been posted adorn the lobby. The box office is to the right as one enters.

The interior of the theatre is also neatly decorated in green glaze tint; woodwork is of mahogany. A Berger steel ceiling has been installed here. The semi-indirect lighting system is used in the interior, the fixtures, being of the dome style, are studded in the ceiling.

The theatre has a seating capacity of 500; the opera chairs are everything that can be desired for the comfort of the patrons and were furnished by the American Seating Company of Chicago. The chairs are finished in silver gray, upholstered in green leather on the seat and back.

A steam heating system used in conjunction with a five-foot Bicalk fan, this fan being able to handle 10,000 cubic feet of air per minute, keep the theatre at an even temperature.

The projection room is equipped with two Power's 6B projectors, motor driven. The length of throw is 76 feet onto a Mirror screen. The projection is in charge of Raymond Carberry, who deserves much credit for the results he has obtained. The theatre has its own electric plant, which consists of a 25-H.P. Foos gas engine and 16 K.W. direct current generator, which was manufactured by the General Electric Company.

The floors throughout the house are cement, the one in the lobby being of tile. A few of the many other attractions that make the house so popular are that it is absolutely fireproof, has a drinking fountain with circulating ice water, and the rest rooms provided for the ladies and gentlemen.

The music for the picture is provided by a four-piece orchestra, which is capable of handling the most difficult classical music with perfect ease.

Triangle, Metro, Selznick, Mutual and Paramount programs are used to make up the daily attractions. There are five performances daily, consisting of from five to seven reels each. The admission price is ten cents for both afternoon and evening performances. Clara Kimball Young, Douglas Fairbanks, Charlie Chaplin, "Fatty" Arbuckle and many other stars are popular here.

The theatre being located in the business district of the town, newspaper and billboard advertising are used extensively, and also special stunts are pulled.

Harkness Theatre a Model House

IN Clyde, Ohio, is to be found one of the most modern and best equipped motion picture theatres for a town of its size, namely the Harkness theatre.

The Harkness theatre, which is owned by E. D. Harkness, has been leased for a number of years by E. S. Nichols, is operated under the management of Mr. and Mrs. E. S. Nichols.

The Harkness first threw open its doors to the public on October 24, 1915, shortly after its completion, and through the earnest endeavors of the management to give its patrons the best—and only the best, the theatre has enjoyed two successful seasons and is now entering on its third.

The plans and specifications for the construction of the house were drawn up by J. Shievely, an architect, with offices at Fremont, Ohio. The dimensions of the house are 35 feet in width by 90 feet in depth, and it is constructed of concrete block with a Canton Glazed brick front, whitestone being used for trimmings.

The lobby, which measures 12 feet in width by 20 feet in depth, is in the center, a small store being on either side of it. The lobby is finished in white Vermont marble, and cream color, the marble running to the height of about 5 feet. Several display frames adorn the walls of both the lobby and front of the theatre, these taking one and three sheet posters and photographs. Brass railings have been used here, this adding to the cheerfulness of the already attractive lobby. The doors leading into the theatre are finished in mahogany. The box office, which is to the right as one enters the lobby, measures 5 feet by 6 feet, and is Mrs. Nichols comfortable repose.

The interior of the theatre is neatly decorated, although it is kept within the limits of simplicity. The walls are tinted a yellow which gradually fades into a cream color. The Berger Manufacturing Company installed a steel ceiling which is simple in design and fireproof.

The theatre is lighted by the semi-indirect lighting system, the fixtures being of chain-suspended opalescent glass bowl type and



J. C. Flack, Owner and Manager of the La Grande Theatre, Conneaut, Ohio, and Two Views of His House

is heated by steam used in conjunction with an indirect ventilating system.

The seating capacity of the house is approximately 300; there being 225 orchestra seats and several boxes which will accommodate 25 people. The opera chairs were furnished by the Grand Rapids Manufacturing Co., the chairs in the boxes are of Austrian make.

The projection room, which is in charge of Robert Gravin, is equipped with two Motiograph projectors, 1916 models, motor driven, and a Hertner Converter. The length of throw is 77 feet onto a Silver Fiber screen. The screen when not in use is hidden from view by a handsome velvet curtain.

The music for the picture is furnished by a small organ and an Adam Schaff player piano. Pathe, Paramount and Vitagraph share the honors of the weekly program. There are two performances daily consisting of five reels each. Admission prices are five and ten cents except on Sundays when all seats are ten cents.

The management co-operates with churches, schools, lodges, clubs, etc., giving benefit performances for them. On Wednesday, May 30, Decoration Day, a benefit performance was given to the Boy Scouts of Clyde and this proved a tremendous success.

The theatre advertises extensively in the two weekly newspapers which are published in Clyde, also distributes programs among its patrons. Marguerite Clark, Baby Marie Osborne, Pearl White, Dustin Farnum, John Barrymore and Creighton Hale are a few of the stars which have proved to be money-getters. Annette Kellermann, "The Battle Cry of Peace" and "War Brides" played to capacity houses here.

"Cico Toodles" Disclosed as Advertising Idea of Cahill-Igoe

THE identity and objective of Cico Toodles has been established. The picture of this kewpie-like little kiddie, with a cowlick and pair of wooden feet, has been appearing throughout film advertising for the past several weeks causing much mystery and speculation as to his purpose. Every advertisement in which this queer little character appeared bore nothing but the cut of his smiling self on the march, and following a cryptic sign that merely said, "To The Movies."

Back of Cico Toodles is the enterprising firm of Cahill-Igoe, of Chicago, program printers, and ally of the exhibitor. In their print shop at 117 West Harrison street, Cico was born and christened and his object in the life of thirty weeks that is being planned for him is to benefit the exhibitor. "To keep 'em coming" for the exhibitor is the sworn aim of his short career. And here is how Cahill-Igoe plan put Cico Toodles on his job.

They have printed thirty sets of cards. Each one of these sets contains a colored drawing of Cico with his smile, cute cowlick and wooden legs. Garbed differently is he in every set, but always with his little wooden feet stepping out and obeying the dictates of the sign, "On to the movies." The cards of every set will have printed on them a well-known nursery jingle, but always with the last two or three lines switched into a rhyme to suit the purposes of the exhibitor.

The idea behind it all is to furnish these cards to the exhibitors who contract for them. They will be instructed how to use them in the best way to increase their respective clienteles. The cards in each set are to be given to children and adults attending the theatre each week. The first card, it is almost guaranteed, will bring them back for the rest in the series. Albums attractive in design will be furnished the exhibitor at a nominal cost. These can be either given away or sold to the patrons. This is thought to be one of the features of the proposition. An album and the first card of the set in the hands of a patron is a start that is expected to bring them back each week until the finish.

Nothing is being neglected by Cahill-Igoe to put these cards within easy reach of every exhibitor in the country. Many exchanges will be furnished with the sets every week, and those exchanges not having them on hand will order them on request. All or part of the thirty weeks' service may be contracted for. To each exhibitor contracting for them will be furnished a complete lobby display of posters fully explaining the stunt. On one side of this two-sheet poster will be a large colored picture of Cico Toodles. On the other side will be a reproduction of most of the cards in the series.

Cash in on Me



Cico Toodles.

The National JoyBoy of the Movies

This boy is destined to be as famous as Charley Chaplin, The Kewpie Dolls, The American Flag or the Dollar Sign. Already there are thousands of Movie Fans throughout the country who have been waiting anxiously for Cico Toodles. Within the next two weeks they are going to find out who he is and where to get him. Then the rush begins for the Theatres that have Cico behind them. Get Ready to Meet the Demand.

Cico Toodles has been and is being advertised in many periodicals in the United States. He is the NATIONAL **JoyBoy** of the Movies. Every time you see him think of the Movies—that's what all the Movie Fans in the country will soon be doing. They want Toodles and they are coming to You for him—It's up to you to grab this chance to cash in on him.



WRITE, PHONE OR WIRE
For Full Particulars

Cahill-Igoe Co.
117 W. Harrison St.
CHICAGO





OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

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1475 Buchanan Ave., S. W.
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Foreign Buyers
Investigate
SIN WOMAN
Irene Fenwick, Reine Davies, Clifford Bruce
State territories interested in
and get best combination prices
M. H. HOFFMAN Inc.



Geraldine Farrar



Pearl White

The Kids in Your Neighborhood Go to the Movies Who Gets Their Money—You—or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies? If you let someone else take the children's trade away from your theater, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

Movie Rings and Buttons

are a mighty aid to the up-to-date exhibitor. They help you get the children's friendship and hold it—and the children bring their folks to the theatre of "The Movie Man who gives rings to them."



Chas. Chaplin

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.

Prices on request



Billie Burke

CAHILL IGOE COMPANY
(Write to Dept. R.B. 200)
117 W. Harrison St., Chicago, Ill.

"NEWMAN" BRASS FRAMES AND RAILS



Corner Unit Hinged Frames

Mr. Exhibitor.

Don't you realize that not alone does "NEWMAN" stand for **QUALITY**, but also **ORIGINALITY?**

We are Originators of every conceivable style of frame, in which to properly display **POSTERS AND PICTURES.**

YOU will eventually use brass frames. **WHY** not now?

Get our Latest Catalogue. It is yours for the asking.

The Newman Mfg. Co.

717-19 Sycamore St., Cincinnati, O.
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Established 1882

Coast Representative G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
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Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars.

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Inquire Immediately

M. H. HOFFMAN Inc.
729 Seventh Ave.
N. Y. C.

Ten Per Cent Wage Increase Is Given Westinghouse Employes

THE Westinghouse Electric & Mfg. Company has just announced the granting to its employes of another advance in wages, effective May 16, amounting to 10 per cent. This will affect all of the workmen in the shop and practically all of the office force, except a few of the higher salaried employes.

This is one more of a number of raises in wages granted to the workmen of the shop, which raises represent a general increase, in a period of two years, of practically 40 per cent.

The Westinghouse Company has never made a practice of granting horizontal raises to the entire force, but has rather pursued the policy of granting the increases to cases of individual merit, basing same on the accomplishments of each individual employe.

The Westinghouse Electric & Mfg. Company has also subscribed for a number of Liberty Bonds, which it offers to its employes, permitting them to pay for same in small monthly or semi-monthly installments.

Statement from Independent Movie Supply Co.

J. Theodore Feigus, formerly manager of the Exhibitors Poster & Supply Co., has now associated himself in the capacity of sales manager, with the Independent Movie Supply Co., of 729 Seventh avenue. This is the first move made by the Independent people in conducting their new sales campaign, throughout the country, and in retaining the services of Mr. Feigus, they consider that they have procured a man who will be of unusual service.

DIRECTORY OF NEW THEATRES

ARIZONA

Manager Dave Burshon of the California Film Exchange reports a new airdome in construction at Yuma, Arizona, which will be known as the Elite. Earl Sinks is the builder and will be the manager. Mr. Sinks spent a part of this week in Los Angeles purchasing equipment and made arrangements for the exclusive showing of Bluebirds in that territory.

A new 350-seat house at Somerton, Arizona, built by W. A. Gilmer and Mr. F. Garvin, was opened May 26th with a Bluebird subject furnished from the Los Angeles Exchange. The theatre has been named the De Luxe.

CONNECTICUT

Plans have been completed by Architect H. H. Beckinstin for a moving picture theatre and stores to be erected on Park street, near New Park avenue, Hartford, for N. J. Antarsh. The building will be 43 x 156 feet, two stories high and basement, with pressed brick and terra cotta front, galvanized iron marquise and cornice and slag roof. The first story will be arranged for two stores and lobby and vestibule of the theatre, second floor will be arranged for a large pool and billiard room, 41 x 60 feet. These will have metal ceilings. The theatre entrance aisles will have composition floor with hollow tile partitions between the stores and lobby. The theatre will have a seating capacity of about 1,000 and will be provided with steam heat, vacuum cleaning system, electric wiring and ornamental plaster work.

Manchester is soon to have a new theatre with a seating capacity of at least 1,200 people. Details of the project will not be made public for a few days, as those who will finance the undertaking prefer not to announce their plans at this time. It is known, however, that plans are now being prepared and that the building will be centrally located. Although the theatre will be primarily a moving picture house, it is also to be equipped for vaudeville or shows, those back of the movement being of the opinion that the time is not far distant when a general theatre will pay in Manchester. The town at present has only two theatres in operation as the Princess has not been opened since the fire a few weeks ago. The seating pacity of the present theatres does not total 2,000 and there are many times when both are taxed to capacity.

ILLINOIS

The Henry building at Princeville, just west of Haag's grocery, is being put in shape and the interior fitted up for a moving picture house. A. R. Henry will change locations and in the new place will have better ventilation and a larger seating capacity. He will continue the Paramount pictures.

INDIANA

New Castle will not suffer for lack of "someplace to go," even if the city park is not ready for use this year.

In addition to the five places now in operation where moving pictures are shown, there will be two more in a very short time. The building which C. B. Thompson is erecting at the corner of 18th street and C avenue, has been leased by Ralph Brayton, who will conduct a movie therein. This building is 22 x 90 feet in size, and is almost completed.

A fine new brick building is being built south of the depot next to the Red Men's block, Mellott. It consists of three nice rooms and when finished will be occupied by a restaurant, a moving picture show and Alfred Henry's barber shop.

MARYLAND

The McHenry theatre, located on Light street, near Cross, Baltimore, was opened a few days ago. Harry W. Webb is president of the Southern and Parkway Amusement Companies, and it is due to his untiring energies that this picture house is now an accomplished fact.

MICHIGAN

Charlotte is to have another movie theatre. William Olds has secured the former Temple theatre and the place is being rewired, redecorated and put in first-class shape, and he has purchased two of the latest models of moving picture machines and so far has contracted with three film com-

panies and will run a ten-cent show house. He has installed a new curtain, put it in a new generator set for direct lighting and will have an up-to-date house.

James H. Kerr, manager of the Maltz Opera House, Alpeena, reports the contemplated rebuilding of the theatre to render it suitable for showing pictures.

MINNESOTA

The remodeling of the building on the corner of First street and Central avenue, Duluth, to be occupied by the Unique theatre, will be commenced about June 1, according to Manager Crockett Brown. The roof of the present building will be raised and an addition built in the rear, and which, when other details are finished, will give Nashwauk a first-class show house.

MISSOURI

Contracts were signed last week by the Melba Amusement Company for the erection in St. Louis of a new $50,000 vaudeville and motion picture theatre, which will be the largest of its kind in the city, the ground floor alone having a seating capacity of 1,450. The structure will occupy the corner of Grand avenue and Miami street.

MONTANA

The new Rialto theatre at Butte, built and managed by the Greater Theatres Company of Seattle, was opened recently with the Artcraft Pickford subject "The Poor Little Rich Girl" as the important feature of the bill. The house will be under the management of Claude Jensen, one of the organizers of the firm of Jensen and Von Herberg, which was succeeded by the Greater Theatres Company. In the building and furnishing of this 1,600-seat house no expense was spared in any particular. It is modeled after the Liberty theatre at Seattle, and is very elaborately finished throughout. A Hope Jones instrument was installed, and music is also furnished by a fourteen strong orchestra. The architect of the building was O. E. Ryan of Seattle, and Oliver G. Wallace has been engaged to supervise the music and operate the pipe organ. Girl ushers in blue and gold uniforms, a colored maid in the ladies' rest room, and a Japanese girl who serves tea during matinee to the ladies, make up the list of employees for the house. The building occupies a piece of ground 120 feet square, and in addition to having twelve storerooms on the first floor, a big restaurant in the basement, has thirty-two offices in the building. On the opening night Manager Claude Jensen was arrested on two accounts for blocking the traffic in front of the theatre.

NEBRASKA

The contract for the building of the new theatre at the corner of Lincoln avenue and Fifth street, York, has been let by E. B. Woods to J. W. Stapleton and work on the new structure will begin at once. Fiske & McGinnis of Lincoln, architects, have made the plans and specifications which indicate a beautiful theatre. J. W. Ballenger & Son have leased the entire building for a term of ten years. The building will be 100 feet long on Fifth street and 60 feet wide on Lincoln avenue.

NOVA SCOTIA

The Academy of Music, New Glasgow, has joined hands with H. C. MacNeil and associates who have just completed the new Itzit theatre and who also control the Crescent and Jubilee theatres in Stellarton and Westville. A new company will now have control of the Academy of Music, the Roseland theatre and the new Itzit theatre in New Glasgow, and the new Academy of Music which is going up in Trenton. Besides this, they have the privilege of two nights a week in the Catholic Society Hall there. N. W. Mason will be in charge, and he is making arrangements for service and the different features, Bluebird photoplays, Butterfly pictures, L-Ko comedies and the "Voice on the Wire" with extra service will be used.

Write today for interesting booklet describing a *new* and *unique* line of
ELECTRIC SIGNS *for* PICTURE THEATRES
Lowest prices—Highest efficiencies
RAWSON & EVANS CO.
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Many high class tools are attractively priced in our "Odds and Ends" pamphlet which is mailed free on request.
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"The 5-Point Picture with a Punch"
STATE RIGHTS DEPT.
Harry E. Rice, Jr., Tower Bldg., Chicago, Ill., or Akiba Weinberg, Mecca Bldg., 1600 Broadway, New York.
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for Supplies, M. P. Machines, etc., 5 to 30 per cent by dealing with the
Independent Movie Supply Co.
6th Floor, 729 7th Ave., New York
Price List Upon Request

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest poses) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these programs from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.
LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each
SEMI PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.
KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

U-T-E CORPORATION
"It's a Peach"
SILVERTON, COLO., May 21, 1917.
Mr. J. H. Hallberg:
"I have my Hallberg Motor-Generator installed, and I want to tell you it is a 'peach.' I get a perfect light at from 35 to 40 amperes, and it adds 50% to my picture. All the 'juice' men here gave it the once over, and all said it was the best little outfit they had ever seen. You may consider this a big compliment, Mr. Hallberg, as we have some of the best electricians in the country here in this town.
"(Signed) L. HAAS, Mgr."
You need the
Hallberg 20th Century Motor Generator

to change your alternating into direct current, and produce the best light on your screen.
Made in three sizes: 20 to 40 amperes for one arc, 30 to 70 amperes for one or two arcs, 50 to 130 amperes for one or two arcs.
Write to nearest service station of the U. T. E. Corp. for complete information.
The Better M. P. Machines, Carbons, in fact "Everything for the M. P. Theatre but the film" will be found at these offices.
KEEP COOL; Get a Polar Cub Fan. Operates on either alternating or direct current. Six inch blade. It's a wonder.
Only $5.00. For sale at all
United Service Stations
NEW YORK, 729 Seventh Ave., 115 East 23rd St.
PHILADELPHIA, PA. 1233 Vine St.
BOSTON, MASS. 129 Pleasant St.
PITTSBURG, PA. 940 Penn Ave.
CLEVELAND, OHIO. 314 Columbia Bldg.
CINCINNATI, OHIO, 123 Opera Place.
CHICAGO, ILL. 154 West Lake St.
DETROIT, MICH. 409 Peter Smith Bldg.
GRAND RAPIDS, MICH., 480 S. Division St.
KANSAS CITY, MO., 813 Walnut St.
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OMAHA, NEBR., 12th & Harney Sts.
UNITED THEATRE EQUIPMENT CORPORATION
1604 Broadway, New York

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WE MUST GET TOGETHER AT THE JULY

EXPOSITION AND CONVENTION

WE MUST WORK OUT OUR OWN SALVATION
DO NOT DWELL ON

"THE MIGHT HAVE BEEN"

AND WEEP AFTER IT IS ALL OVER, BUT

BE THERE!

SEE THAT WE PICK THE RIGHT ROAD, AND
LET'S ALL HAVE A THROUGH TICKET

THE MOTION PICTURE EXHIBITORS' LEAGUE
THE NATIONAL ASS'N. OF THE M. P. INDUSTRY
THE F-I-L-M CLUBS OF AMERICA
NATIONAL ASS'N. OF MOTION PICTURE ENGINEERS

WILL MEET IN COLISEUM BUILDING

CHICAGO—JULY 14-22

FOR SPACE IN THE

SEVENTH NATIONAL
CONVENTION AND EXPOSITION
M. P. E. LEAGUE OF AMERICA

APPLY TO

LUDWIG SCHINDLER EXPO. MNGR. 1416 MASONIC TEMPLE CHICAGO

THE WILLIAMS PRINTING COMPANY, NEW YORK

A TRADE ANNUAL

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Advertise heavily once a year in *a year book*

To New Advertisers :—

You can afford to advertise at least once a year in a *year-around-number*

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

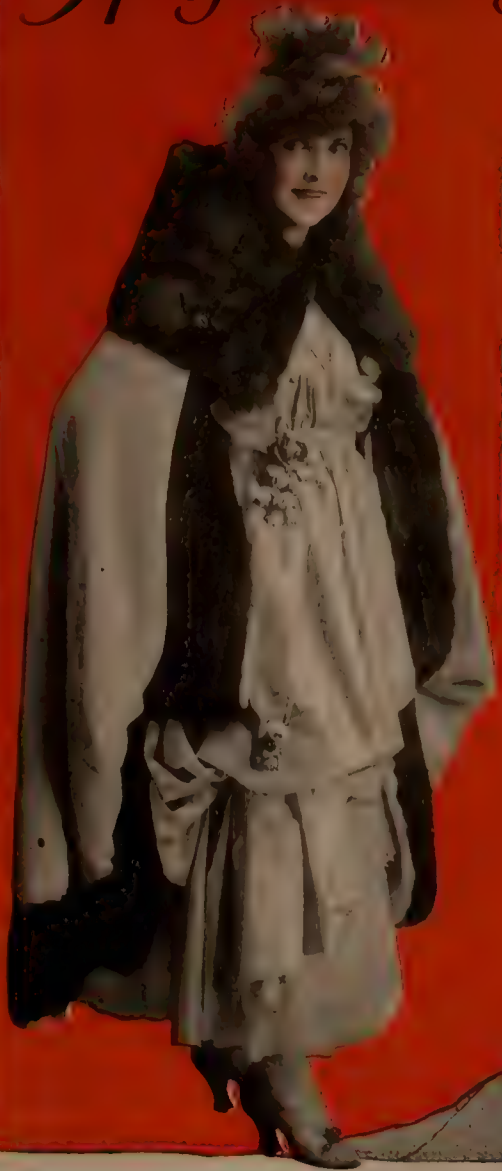
The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
MOTION PICTURE NEWS,
729 7th Ave., New York City.

A Paramount Picture



FANNIE WARD

supported by a cast of noted players including *Hobart Bosworth*, *Tully Marshall*, little Billy Jacobs and Mabel Van Buren in

"UNCONQUERED"

a powerful *Lasky* drama of love and intrigue

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

JUNE 23, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Always
in the lead

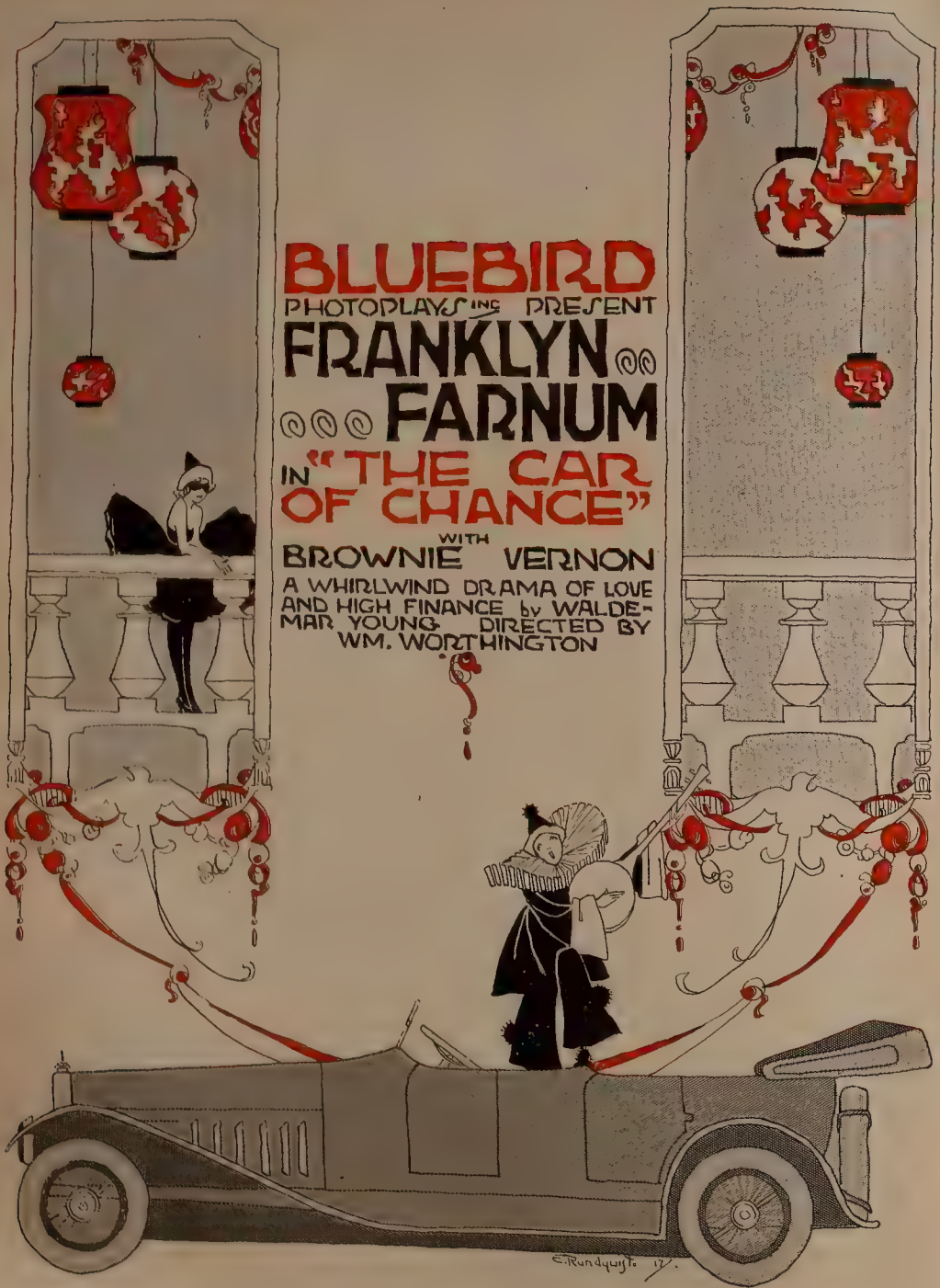
Paramount
Pictures

First in *quality* of production, stellar *"drawing power"* and in the minds of the *public*.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

VOL. XV-NO. 25

PRICE 10 CENTS


BLUEBIRD
PHOTOPLAYS INC. PRESENT
FRANKLYN FARNUM
IN "THE CAR OF CHANCE"
WITH
BROWNIE VERNON
A WHIRLWIND DRAMA OF LOVE AND HIGH FINANCE by WALDEMAR YOUNG DIRECTED BY WM. WORTHINGTON
E. Rundquist. 17.

Paramount Pictures

Paramount

"A Paramount Picture" is a phrase that has come to have a *special* meaning to the motion picture patron.

It is the name of distinction—the mark that separates the great screen *masterpieces* from the photoplays of mediocrity.

Back of every Paramount Picture and Paramount Star are *five years* of successful quality picture-making and equitable business-like distributing.

The combination of the Paramount Picture, the Paramount Star, and Paramount Service, represents the *utmost* in production, screen personality and organization.

These three—*Picture, Star* and *Organization*—and the greatest of these is ORGANIZATION.

On August 5th, 1917

Paramount Pictures, Paramount Stars and Paramount Service will be available to all theatres. On that date—August 5th—Paramount inaugurates the selective "Star Series" plan of distribution.

The prestige of the Paramount name and the *cumulative drawing power* of Paramount Pictures and Paramount Stars are *your* assets

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Stars

Study the list, Weigh the names.

Mme. Petrova
Fannie Ward
Jack Pickford and Louise Huff
Vivian Martin
Wallace Reid
Ann Pennington
George Beban
Billie Burke
Pauline Frederick
Julian Eltinge
Sessue Hayakawa
Marguerite Clark

Unitedly—pictures, stars and service—Paramount offers the most *powerful, popular* and *profitable* attractions in the history of amusements.

Your box office records of past years tell you to act now—*immediately*—in arranging for the "Star Series" Service

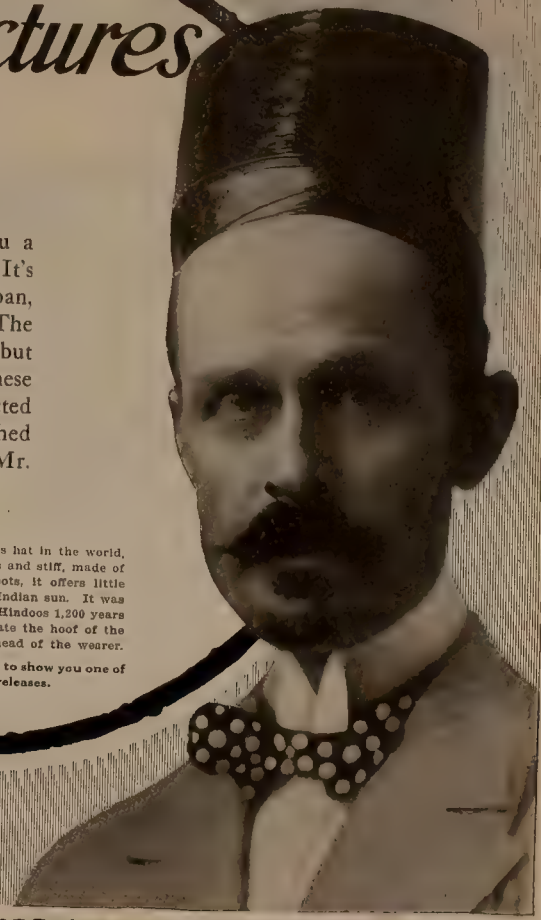
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

Ask your exchange to show you a Burton Holmes Travel Picture. It's all right to talk about Quaint Japan, the Wilds of China, Queer Korea, The Marvelous Rocky Mountains — but that sounds like a scenic when these are actually personally conducted tours, in picture form, photographed cut, assembled, and titled, by Mr. Burton Holmes.



The most peculiar and useless hat in the world, the Parsee Helmet. Brimless and stiff, made of oil cloth with shiny gold spots, it offers little or no protection against the Indian sun. It was forced on the Parsees by the Hindoos 1,200 years ago and is supposed to indicate the hoof of the sacred cow pressing on the head of the wearer.

Ask the Paramount Exchange to show you one of the new "India" releases.

Burton Holmes wearing Parsee Hat in India

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

"I Can cure you!"



I've got the only original safe and sound honest to goodness dead or alive sure-fire remedy for *"blues."* Its name is

"The Rough House"

and it is. I positively guarantee to make anything laugh from a mummy to a sphinx.

(*Signed*)
"Fatty" Arbuckle.

Released June 25th

Presented by Jos. M. Schenck

"Open booking" Paramount Exchanges

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
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Century Comedies Present

Alice Howell

in the sensational feature comedy success

"Balloonatics"

DIRECTED BY J.G. BLYSTONE

WRITE OR WIRE FOR OUR NEW
STATE RIGHTS PLAN
ITS A WINNER

Century Comedies

1600 Broadway
NEW YORK

A Round-up of Thrills and Laughter



DOUGLAS FAIRBANKS

in his latest sure-fire hit

'WILD AND WOOLLY'

By Anita Loos--Directed by John Emerson

From Story by H. B. Carpenter

A typical Fairbanks play of rapid-fire theme that offers the energetic Douglas the scope of the great plains as his stage. Never before has the athletic idol of the screen had such opportunities to disclose a wealth of rib-tickling incidents as well as dare-devil feats that will draw the breath of the most placid audience. Bubbling over with the Fairbanks spirit, namely,—life, laughter and thrills, THIS PICTURE IS ONE POSITIVE ASSURANCE OF TURNAWAY BUSINESS.

Have You Reserved Your Booking?

Released June 24th by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

MARY PICKFORD

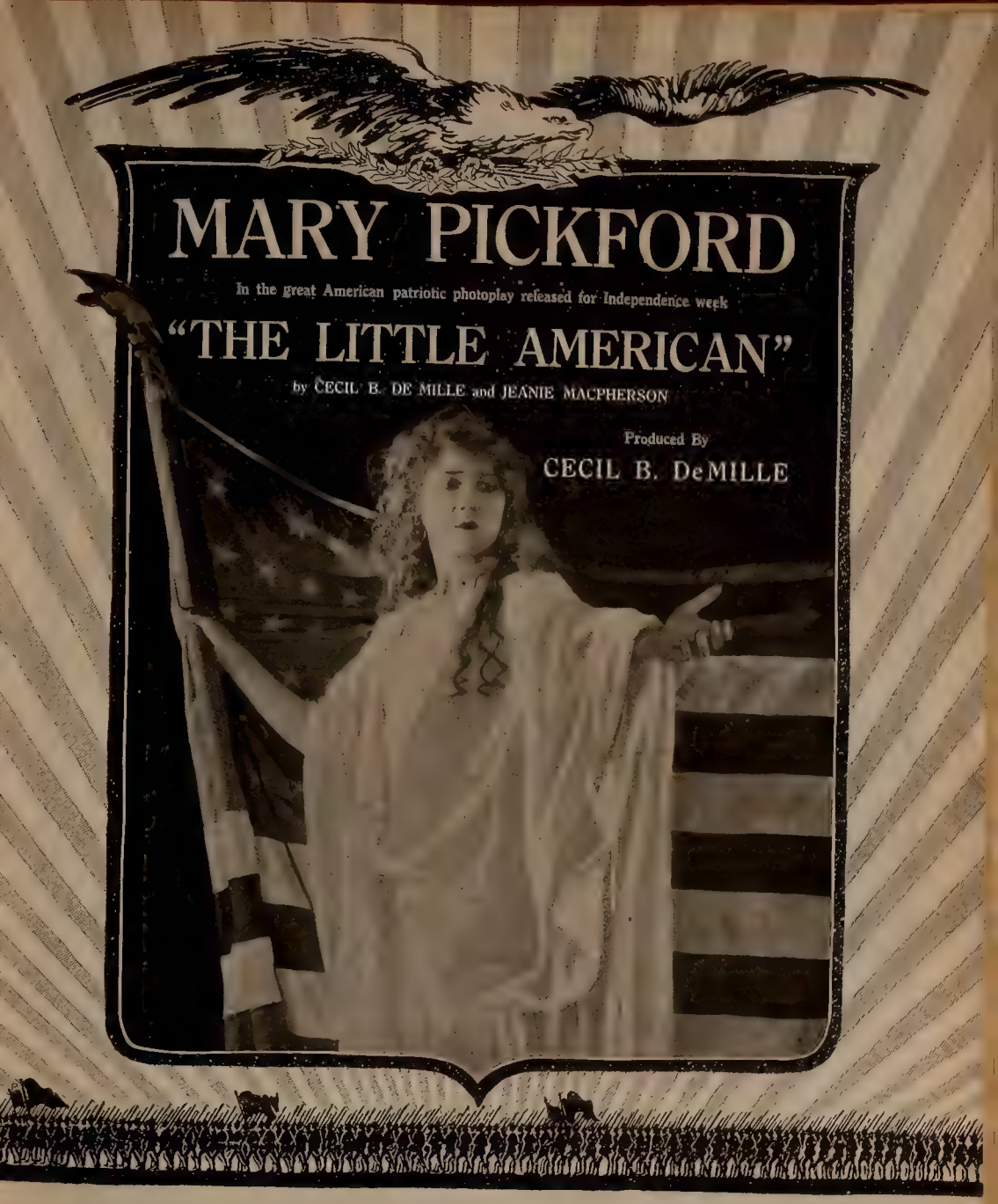
In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By

CECIL B. DeMILLE



Released by July 2, 1917

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

A SUPREME PRODUCT, BACKED BY 100% SERVICE, GIVES EXHIBITORS THE UTMOST IN BOX-OFFICE VALUE

"The Vitagraph Company has the most complete and reliable system of supplying advertising and advertising helps promptly, and delivering film subjects, of any exchange with which I have ever done business. This co-operation has been the cause of many extra dollars coming into my box office for Vitagraph subjects which I have shown."

E. P. WODA,
Manager, Orpheum Theatre
Cleveland, Ohio



Dorothy Kelly *with* Earle Williams *in* "The Maelstrom"

GREATER VITAGRAPH

J·STUART BLACKTON AND ALBERT E·SMITH
Present

EARLE WILLIAMS with DOROTHY KELLY in "The MAELSTROM"

A Story of a Meeting in a Fog that Carried in its Wake An Astounding Train of Adventures

A Five Part Blue Ribbon Feature

by
Frank Froest
Directed by
Paul Scardon



"They've hounded her long enough for your sake. It's your turn to pay now!"

CURRENT BLUE RIBBON FEATURES

ALICE JOYCE and HARRY MOREY in "The Question"

EARLE WILLIAMS in "The Soul Master"

ANITA STEWART in "Clover's Rebellion"

EARLE WILLIAMS in "The Hawk"

MARY ANDERSON and ANTONIO MORENO in "The Magnificent Meddler"

PEGGY HYLAND and MARC MacDERMOTT in "The Sixteenth Wife?"

EDITH STOREY and ANTONIO MORENO in "The Captain of the Grey Horse Troop"

ALICE JOYCE and HARRY MOREY in "Her Secret"

GET THE VALUE OF THIS:
"Never Mind the Weather—It's VITAGRAPH Night!"

"Do Your Bit"
FOR YOUR COMMUNITY—
FOR YOUR COUNTRY—
FOR YOUR THEATRE—

Show—Thomas Dixon's
Mighty War Drama

"The Fall of a Nation"

It is crowding houses everywhere and rousing the masses to the kind of enthusiasm the Nation needs to-day.

SPECIAL MUSICAL SCORE *by* VICTOR HERBERT

GREATER VITAGRAPH



Goldwyn Pictures

Surely The Shoe Fits Goldwyn

FRANK E. WOODS, a thoughtful factor in motion pictures and author of "The Spectator" column in The New York Dramatic Mirror, says in his article of June 9:

"Motion pictures will keep on improving. Having reached the limit of length, the producers will now improve in *quality*. Nothing stands still.

"Experience and the constant flow of new brains into the business can mean nothing but advancement . . . the late recruits are coming from the more intelligent of the public—the literary and the educated.

"It is this very fact—the coming of more enlightened brains into the field—that must tend eventually to crowd out the undesirables."

Goldwyn Pictures Corporation, with its imposing array of competent, brilliant and successful specialists, takes pleasure in repeating Mr. Woods' sane comments through the medium of an advertisement.

Goldwyn Pictures will reveal to exhibitors and the public what tremendous advances can be made in this most wonderful of the modern arts.

Advisory Board:
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn's Call To The Colors

BY way of answering thousands of exhibitor inquiries, Goldwyn announces that its branches throughout America and the six branches of Goldwyn Pictures, Ltd., of Canada, will open for business immediately after June 15.

Our Goldwyn representatives go on duty on June 11. They will at once be in possession of our contract forms and be ready to inform exhibitors of our policies.

Each branch manager will be informed and equipped to talk rental prices.

In specific reply to one universally-asked question:

Exhibitors will *not* have to book six, or eight or three pictures of any one Goldwyn star to obtain the *one* picture of that particular star they really want for their patrons.

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11



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PRESENTS
THE GREATEST
FEMALE
IMPERSONATION
IN THE
WORLD



BIG
SURPRISE
PICTURE

GEORGE WALSH IN "SOME BOY"





GEORGE WALSH'S BEST PRODUCTION

SELZNICK PICTURES

From THE DRAMATIC MIRROR:
"POPPY" should draw for several reasons - the popularity of the novel, the box office value of the star, and the fact that it is a SELZNICK PICTURE

THE MIRROR IS RIGHT ABOUT "POPPY": THE SAME IS TRUE OF THE OTHER SELZNICK PICTURES

NORMA TALMADGE in "POPPY"
A Vivid Life Story of a Wonderful Woman

HERBERT BRENON'S Presentation of the Immense Photo-Melodrama "THE LONE WOLF"

ROBERT WARWICK In a Thrilling Romance of Two Hemispheres "THE SILENT MASTER"

CLARA KIMBALL YOUNG In a Screen Version of America's Greatest Drama "THE EASIEST WAY"

THE BARRIER by REX BEACH
The Struggle of Strong Men for Gold and a Woman

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

SELZNICK LJS PICTURES

LEWIS J. SELZNICK Introduces

A NEW STAR



SELZNICK
ALWAYS
PICKS
BOXOFFICE
WINNERS

CONSTANCE TALMADGE

In a Drama of Laughter, Love and Tears

"THE LESSON" - Direction CHARLES GIBLYN

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE





WHOLESOME FILMS CORPORATION



Miss Clara E. Laughlin

whose delightful novels are being filmed for release on the WHOLESOME PROGRAM

Is Pleased to Announce—

Two delightful five reel productions, measuring up in every respect, to the new, wholesome ideals in motion pictures, for which WHOLESOME FILMS CORPORATION stands:

Everybody's Lonesome
(Now in Course of Production)

The Penny Philanthropist
(Now in Preparation)

Both are widely known works of the celebrated authoress

CLARA E. LAUGHLIN

These pictures, like all others to be released on the WHOLESOME PROGRAM, are clean and thoroughly enjoyable for young and old.

Thank You!

Our first announcements have met with such tremendous enthusiasm that we are "snowed under." We are answering the thousands of letters and telegrams in the order of receipt. THANK YOU!

WHOLESOME One Reel Novelties

are coming soon. Something new—something revolutionary in moving pictures. Your patrons will be delighted.

WHOLESOME Films Are Wholesome Entertainment

Watch for Further Announcements

Wholesome Films Corporation

M. J. Weisfeldt, Manager

Milton Daily, Pres., A. M. Allen, Vice Pres., P. W. Stanhope, Secy. & Treas.

Executive Offices: Consumers Bldg.
222 South State Street, Chicago





MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 23, 1917

JACKIE SAUNDERS IS AGAIN A HOYDEN IN "A BIT OF KINDLING"

THE week of June 18th another five-act, Jackie Saunders-Mutual Picture will be released. It is entitled "A Bit of Kindling." Once more Jackie is a typical tom-boy and has a role in which she can romp about to her heart's content and the infinite delight of the picture fans who seem to like her best in this sort of characterization. Sherwood MacDonald directed the picture, which is from the pen of Douglass Bronston. The cameraman was William Beckway.

A Fascinating Star.

Jackie Saunders and her sunny personality seem especially made for the sort of plays like "A Bit of Kindling." In this picture the fascinating star wears boy's clothes and allows her golden curls to peep out through the rags of a slouchy hat. She enacts the role of "Sticks," a girl newsboy, who is forced to don boy's clothing in order to stand an equal chance with the opposition "newsies." Good looking Arthur Shirley has the role opposite Miss Saunders as a young civil engineer, whom drink holds fast in its grasp. "Sticks" and the young engineer are thrown together by chance and a quaint attachment springs up between the two. When at length the engineer turns over a new leaf and applies himself to hard outdoor manual labor, "Sticks" does much to aid him in his struggle back to manhood. She effects his complete reformation only to see him snatched away, later on, by the pretty city girl to whom the engineer had been engaged for months. Then the wheel of Fortune revolves again and little "Sticks" falls upon happier times. She is adopted by a rich old gentleman who educates her properly and ultimately she emerges as a regular butterfly girl. And then—but your satisfied patrons will tell you better than we can how satisfactory is the end of this five-act Mutual Picture.

Fourth of Series.

"A Bit of Kindling" is the fourth subject of the Jackie Saunders Series of Mutual Pictures. Already released and now showing to big receipts are "Sunny Jane," "The Wildcat" and "The Checkmate." Ensure your theatre good summer business by booking the entire series now at your nearest Mutual Exchange.

Russell Working on "Weakness of the Strong"

William Russell of the American Film Company, Inc., has begun work on his next Mutual Picture, which will bear the title "Weakness of the Strong." Edward Sloman is directing.

Mutual Star Productions For June

Title.	Lead.
Week Beginning June 4th.	
Shackles of Truth	William Russell
Week Beginning June 11th.	
Periwinkle	Mary Miles Minter
Week Beginning June 18th.	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th.	
The Upper Crust	Gail Kane

"The Immigrant" Is The Newest Chaplin

As announced last week, the eleventh and newest Mutual-Chaplin Special is entitled "The Immigrant." The inimitable Chaplin is shown coming to America in the steerage of a vessel bound for the "promised land" and surrounded by a swarm of immigrants that put to shame any similar collection ever assembled at Ellis Island. Just to look at them is to laugh. Later on the action shifts ashore and Chaplin creates a perfect gale of merriment by his "business" in a restaurant. His discovery that he is short of the funds with which to settle his bill and his efforts to delay actual payment are simply indescribable. The scenes mentioned include, of course, only a tiny fraction of those which make up the production as a whole, but serve to indicate that Chaplin's originality is unlimited and that as time goes on he can create more and more situations that in themselves alone abound in untold comedy possibilities. "The Immigrant" is the eleventh Mutual-Chaplin Special, and any Mutual Exchange will be able to arrange bookings for you on "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink," "Easy Street," "The Cure" and "The Immigrant." Make your reservations now.

"Melissa of the Hills" Next Minter Subject

"Melissa of the Hills," from the pen of Malbelle Heikes Justice, will be the next offering of Mary Miles Minter. It is a story of the Tennessee hills and was originally entitled "The Circuit Rider." Reservations should be made without delay at your nearest Mutual Exchange.

"THE DAZZLING MISS DAVISON" FEATURES MARJORIE RAMBEAU

AS THE fifth offering of the Marjorie Rambeau Series of Mutual—"Big Stars Only"—Pictures, Frank Powell presents "The Dazzling Miss Davison." This is an adaptation of Florence Warden's novel of the same title which has been read by hundreds of thousands of people. Mr. Powell himself directed it. It will be released in five acts the week of June 18th through all Mutual Exchanges.

A Mystery Story.

"The Dazzling Miss Davison" is a mystery story that keeps one guessing right up to the very end. Who is the dazzling Miss Davison is a question that will instantly occur to every one who witnesses the picture. She is a remarkably pretty girl—that is instantly evident. But what is her real occupation? Why does she appear and disappear in the most unaccountable manner? Who are the mysterious individuals she appears to be in communication with at frequent intervals? Why have they the authority to cause her to change her plans at a moment's notice? Is she an international spy of some kind? Is she a criminal? Just who and what is she? Every one of these questions will be raised during the run of the picture. And when the real secret of Miss Davison is finally disclosed there won't be one in a hundred of your patrons who will have guessed the answer. It's the kind of a picture that will cause a lot of comment—one of the kind that lead the critics to observe that motion pictures are constantly improving. The exhibitor who runs "The Dazzling Miss Davison" for several days will certainly discover that the word-of-mouth advertising will increase his patronage from day to day.

A Box-Office Asset.

Marjorie Rambeau, famous star of "Cheating Cheaters," who draws houses of $12,000 and $15,000 weekly at the New York theatres, is alone a box-office asset of untold value. When she appears in a picture like "The Dazzling Miss Davison" this value is still further increased. The week of June 18th is the release date of this, her latest picture.

Famous Rialto Theatre Runs All Gaumont Films

Manager Rothapfel of the famous Rialto Theatre of New York City has paid a well deserved compliment to the Gaumont-Mutual subjects by arranging to run on his screen every one of the Gaumont single reels—"Tours Around the World," "Reel Life" and the "Mutual Weekly."

MUTUAL PICTURES
"BIG STARS ONLY"



FRANK POWELL Presents

MARJORIE RAMBEAU

IN

"THE DAZZLING MISS DAVISON"



Five stupendous acts teeming with mystery, gorgeous frocks and unexpected complications. Released the week of June 18th.

"Marjorie Rambeau shows to great advantage. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet" says *Motion Picture News* in reviewing "The Debt."

In "The Dazzling Miss Davison" Miss Rambeau rises to greater heights. Her gowns alone are a revelation. The story bubbles over with surprises. This well known star's drawing power is as good as a bond at the box-office. Booking now at all Mutual Exchanges.

Now Playing:—"The Greater Woman," "Motherhood," "The Debt," "The Mirror," "The Dazzling Miss Davison." *Coming:*—"Mary Moreland."

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATI
John R. Freuler, Pres.

E. D. HORKHEIMER Presents

JACKIE SAUNDERS

IN

"A BIT OF KINDLING"



A snappy comedy-drama by Douglass Bronston. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of June 18th.

"Story . . *Interesting;* Star . . *Admirable;* Support . . *Adequate;* Settings . . *Suitable;* Photography . . *Clear.* The excellent dual role work will cause much comment among picture patrons. Jackie Saunders as two different individuals handles each role very well." says *Exhibitors Herald* of the last ***Jackie Saunders-Mutual Picture.***

In "A Bit of Kindling" Jackie Saunders has another of those hoydenish, tom-boy roles that suit her sunny personality to a dot. Pack YOUR theatre with these joysome productions. Booking now at all Mutual Exchanges.

Now Playing:—"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling."

Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President



MUTUAL



The Newest Mutual-Chaplin Special is

THE IMMIGRANT

Ask Your Nearest Mutual
Exchange for date of release



CUB COMEDIES

Featuring

GEORGE OVEY

Next Subject

Released June 21

Jerry's Red Hot Trail

Book through any Mutual Exchange

DAVID HORSLEY PRODUCTIONS

How can an advertiser continue advertising? By giving YOU value.

MUTUAL



HIS CANNIBAL WIFE RELEASED JUNE TWELFTH

TILLIE OF THE NINE LIVES RELEASED JUNE NINETEENTH

JOVIAL JEAN OTTO LEADING THE LAUGHTER IN BOTH

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES

PARENTAGE
A MESSAGE

Read the Reviews
Or Ask Your Friends
Who Saw It

Was Privately Shown at the
RIALTO THEATRE
Wed., June 6th, 10 A. M.

TRIANGLE

Throbbing Human Interest

You will see humanity itself mirrored in Triangle Plays. You will see flesh-and-blood men, lovable, womanly women, appealing children, in scenes which envelop you in their vital, gripping realism. And you are held by it, because it is all so *human.*

Triangle Plays are woven of the threads of life itself. They are full of the warmth of actual human experience. That is why young and old rich and poor—alike are moved by incidents shown and characters portrayed in Triangle Plays.

TRADE MARK

RIANGLE PLAYS

The Foremost Productions in Motion Pictures

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

William A. Mooney & Robert Bolling

Present

The most enthralling photo drama of to-day

HATE

By
J. Walter Meade



A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by
Walter Richard Stahl

STATE RIGHT BUYERS

HATE

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

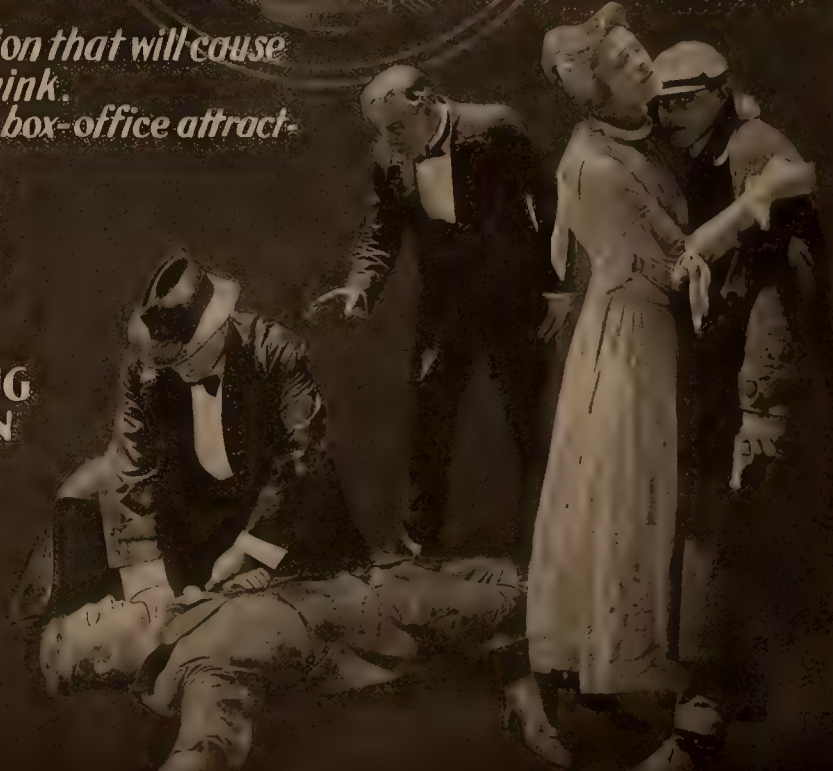
A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

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NEW YORK CITY



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PEERLESS FEATURE FILM EXCHANGE Philadelphia Eastern Pa.

First National *First Picture*

"ON TRIAL"

Elmer L. Reizenstein's enormous success which ran for two years at the Cohan & Harris Theatre, N. Y.

Picture produced by ESSANAY CO. under the personal supervision of GEO. K. SPOOR. Directed by JAMES L. YOUNG

Can be booked by you through our franchise holder in your territory

—LOOK IN THE CHAIN—

Good For First National

Good For You!

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

You've Waited Patiently—Here It Is!

The Further Adventures of Stingaree

"Greetings!"

Back Again



TRUE BOARDMAN

in his original role of

"Stingaree, the Australian Bushranger"

Now Ready

in regular service through the

General Film Company

Here Are a Few
Candid Questions

Did you ever show a more POPULAR character on your screen than STINGAREE?

Did you ever book a two-part series that proved a better money-getter than STINGAREE?

Have your patrons been clamoring for more of STINGAREE ever since you ran the original series?

Do you give your patrons what they want?

Do you want to MAKE MONEY?

Answer—

Book "The Further Adventures of Stingaree"—a PROVEN attraction — a box office BOOM!

Four-colored one, three and six-sheet lithographs for each episode.

A Sequel

to Kalem's Greatest Series Success

"Stingaree"

Fifteen Brand New Stories

Written Especially for Kalem's Production

by

E. W. HORNUNG

Author of "Raffles" and "Stingaree"

—and they're bigger, brighter, better than before!

Two-reel dramas, depicting the novel adventures of the picturesque character of the "gentleman bushranger"—the master creation of a master author. Full of appealing interest and dramatic thrills.

—and they're there with the PUNCH!

Also Booking Through the General Film Company

MARIN SAIS
in
A Series of Two-Part Western Dramas
"The American Girl"

"HAM" and "BUD"
in
Their Fifteen Minute Screams of Laughter
"Ham" Comedies

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235 West 23rd St. - - - New York City

We have secured good advertisers to talk to YOU. Listen to them!

KING BEE COMEDIES



NEVER BEFORE ACCOMPLISHED

3 THREE IN A ROW 3

"BACK STAGE" "DOUGH-NUTS" "THE HERO"

— SCREAMS! YELLS! RIOTS! —

— NOW COMES —

BILLY WEST IN "CUPID'S RIVAL"

THE FUNNIEST PICTURE EVER MADE —— BARRING NONE

Direction:- ARVID E. GILLSTROM

EXHIBITORS :— Book KING-BEES and laugh with your audiences

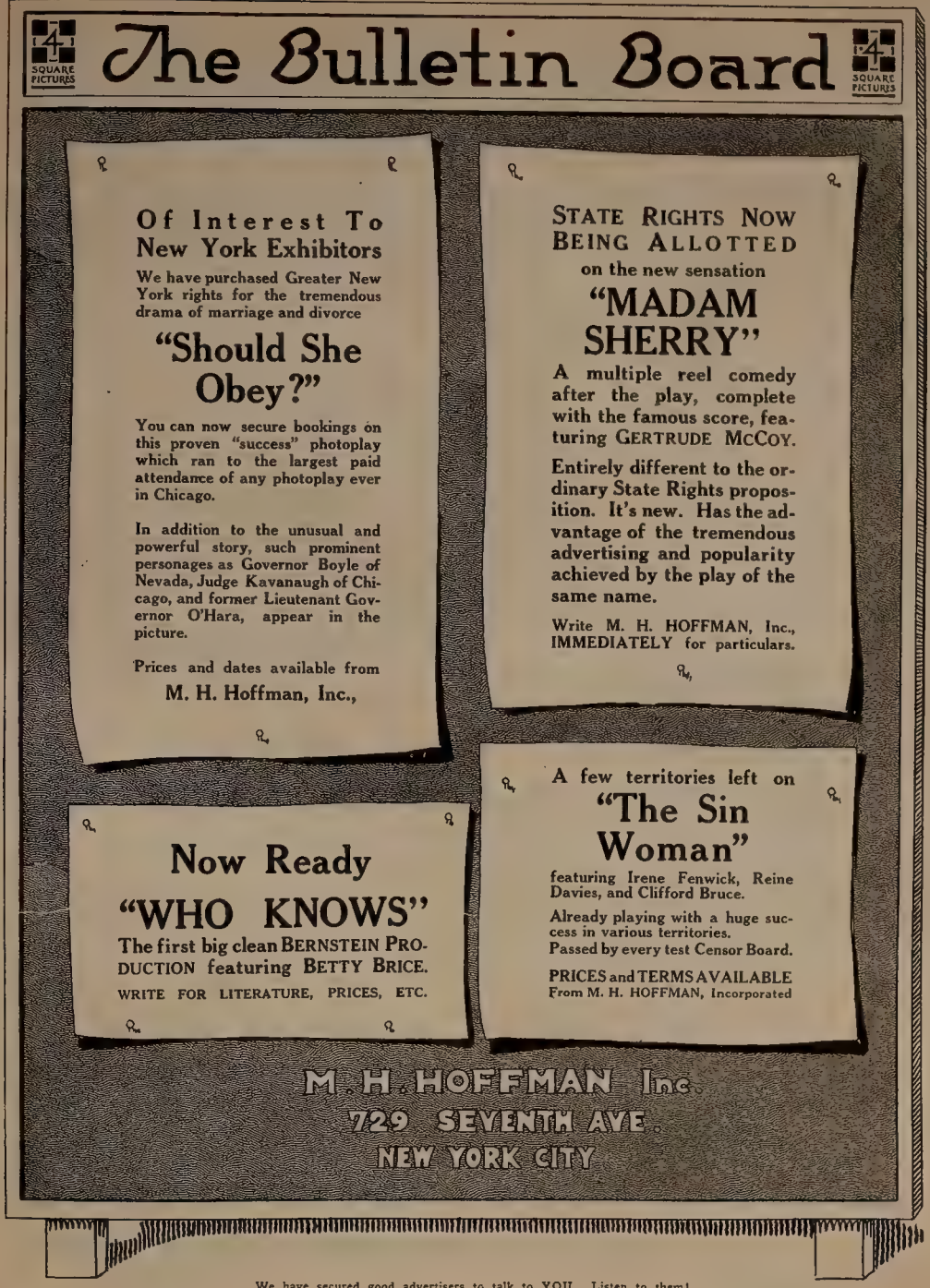
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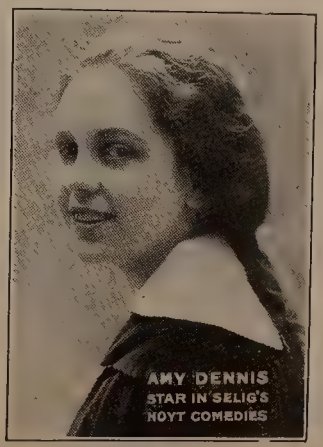
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A BRASS MONKEY

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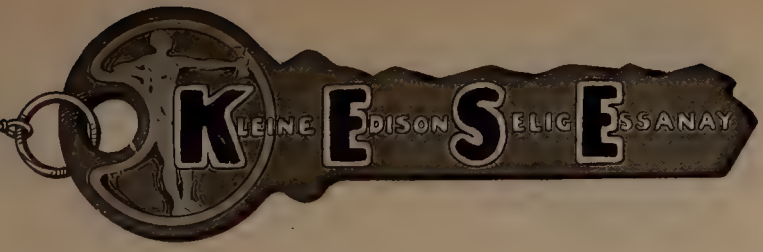
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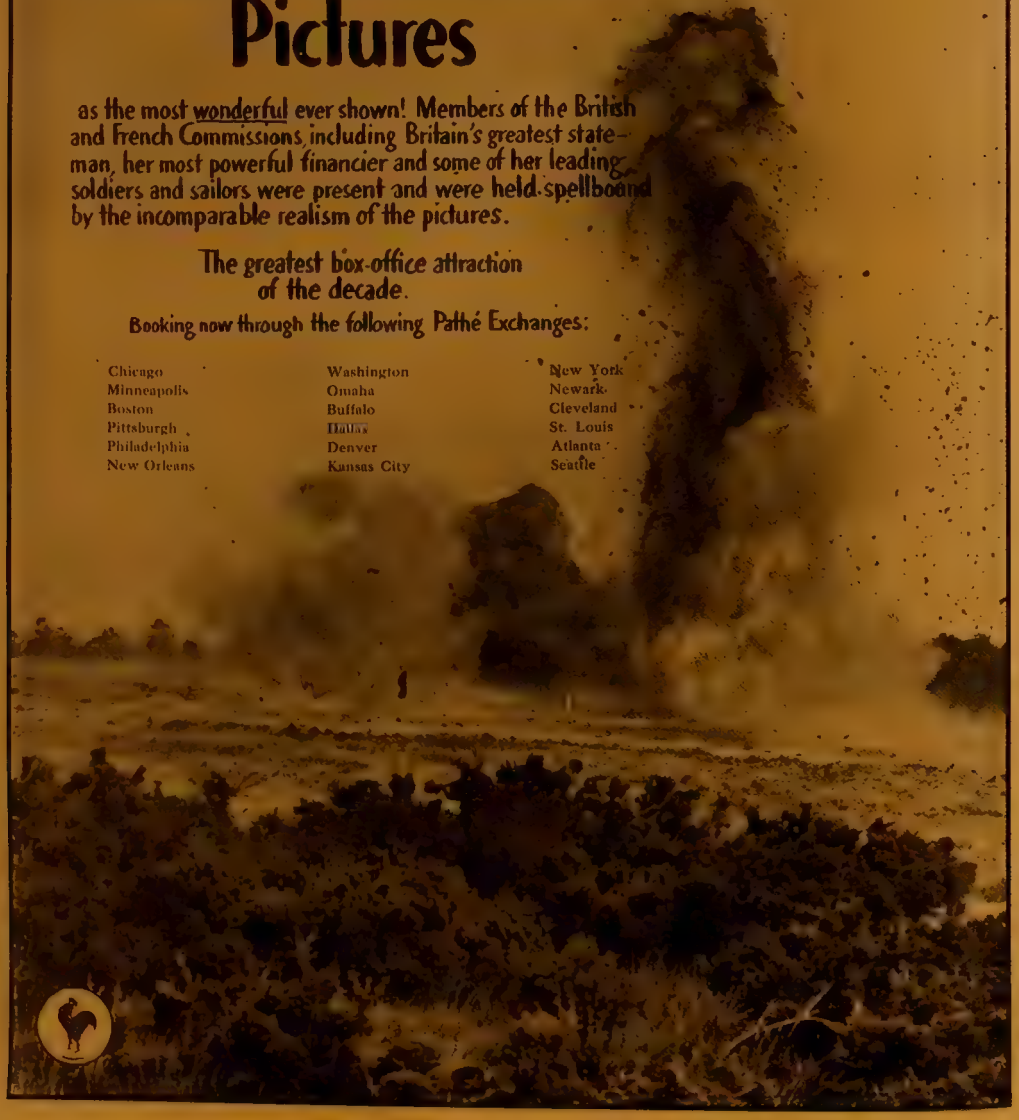
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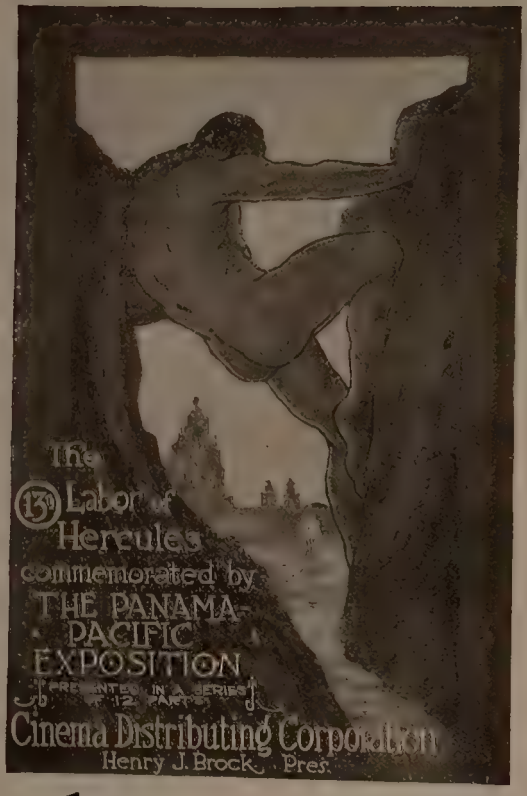


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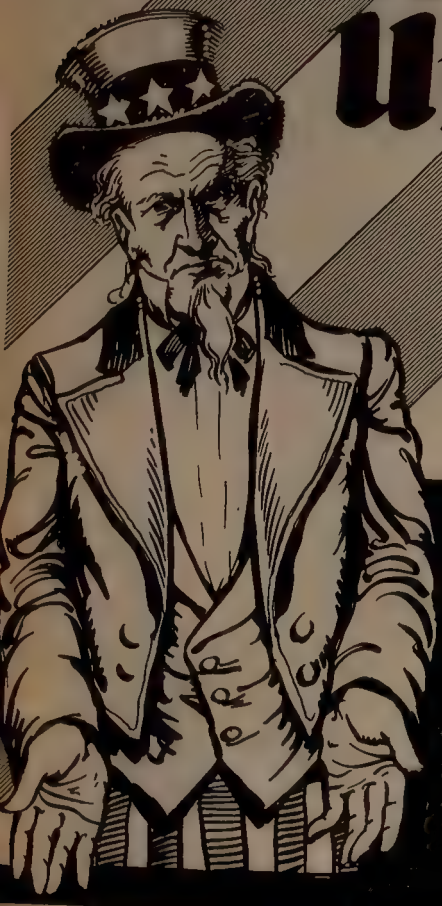


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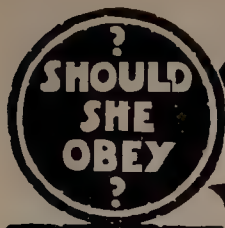
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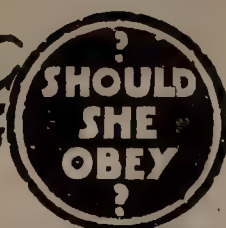
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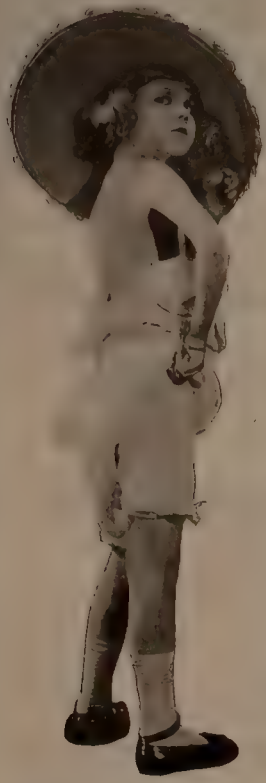
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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 No. 25 JUNE 23, 1917

The Eighty Per Cent House

LAST October we published some figures on picture theatres, received as a result of a postcard test from this office.

These figures gave the following outstanding facts:

The average seating capacity throughout the country is 502 seats.

Eighty (80%) per cent. of the picture houses are under 650 seating capacity.

Fifty (50%) per cent. of the picture houses are under 350 seating capacity.

The average admission price is ten and one-half cents.

We republish these figures in order to call attention again to a big factor which right along gets small attention, merely the small ten-cent admission theatre.

It is—remember—eighty per cent. numerous and strong. It is playing to eighty per cent. of the theatre-going population of this country.

We seem to forget these facts. We talk mostly in the names of big theatres—and we, mostly, make pictures for the big theatres.

* * * * *

ON the surface, this is the day of the big house. We read constantly of their construction. The thirty-five hundred and four thousand seat theatre has ceased to excite wonderment, and where it is erected a number of little houses close their doors. We have already cited the remarkable instance of New Orleans whose theatres in six months declined from 119 to 77. Chicago is another case.

But this situation is mostly if not altogether confined to the large centres of population; and it is a situation more apparent than real since it gets an undue measure of publicity.

The fact still remains that the smaller house constitutes the backbone of the exhibiting business. It is the main outlet for pictures and the main ingress of the theatre-going public.

And, in our opinion, the small house will continue to occupy this important position, for the very simple reason that the motion picture is not and never was intended to be, exclusively or primarily, a city institution.

* * * * *

TRUE of the stage: but for this very reason not true of the picture.

The film entirely unlike the stage play permits of widespread and simultaneous distribution. This is its remarkable and exclusive function. It is, as we have often emphasized, quite as closely allied with the magazine as with the play. Its business, in our estimation, is more like the publishing business than the business of the stage.

The price of admission to the motion picture brings it—and should always bring it—within the means of practically all of the country's population. The community everywhere, city or country, will have and must have its motion picture theatre; and since most communities are small most houses will continue to be small.

* * * * *

IT would seem advisable therefore to make, distribute and sell pictures for this eighty per cent. dealer.

This means that pictures must be made for him—the kind his community wants, in the year's course; and, the rental policies and prices must be suited to his needs and within his means; adequate service must be given him to bring the public to his doors.

These matters are very important; they are evidently eighty per cent. important, so far as gross business is concerned.

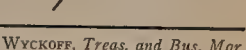
It is all right to make pictures and prices for first-run city houses and to gear distribution and advertising up to their standards: but if these specifications are intended also for the small house and yet are impossible for the small house then they are wrong; at least, it would seem, they are eighty per cent. wrong.

It would be salutary for the whole business, it seems to us, to turn right about face and build pictures and policies for the eighty per cent. house.

Take distribution for instance. Distribution that sends a dozen salesmen into one town one day to sell pictures to one small house is certainly wrong. First run prices in big cities may be able to support this tremendous traffic: but the small house can't, that's certain.

Perhaps our distribution is all wrong; possibly pictures should be distributed by an American News Company. But we'll never see the light on this till we begin by basing the business upon the small theatre's needs and limitations.

John Smith, eighty per cent. exhibitor, ten cents admission, deserves and demands a lot of attention.



WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

The Tax Crisis Not Over

AGAIN we call emphatic attention to the fact that the war tax situation at Washington is not ended.

From the Senate Finance Committee the war revenue bill goes to the Conference Committee of the House and Senate. Some of the members of this final committee are members of the House Ways and Means Committee which favored a footage and theatre admission tax.

A motion picture tax is a poor man's tax.

The industry cannot pay the double tax originally proposed, nor anything like it, and still exist.

The double tax means in reality a single tax on the exhibitor. The theatres of the country are in no position to bear this heavy tax.

Washington wants facts to support these statements.

We have a habit, in this industry, of hoping and shutting our eyes. This is the time to keep them open.

The New Picture Fans

WE call attention to an article in this issue from New Orleans. It deals with longer runs in an interesting and conclusive fashion.

It speaks of "The Vicar of Wakefield" and of an exhibitor who, even against general advice, had the sense to book it because he felt that lots of intelligent people in his district would come to see it if he told them about it.

They did come, in such numbers that he had to hold the picture on to oblige them. When we took it off they protested; and he made haste to re-book it for another extended engagement.

The moral of which is: don't forget about the other half of the people in your neighborhood. They appreciate stories by Goldsmith, Dickens, Ibsen, Tolstoi, Thackeray.

Who's Your Director?

"WHO is your best director?" an interviewer asked of a producer who believes that pictures should be made by an organization and not by any one man.

"Well," answered the producer, "in the first place I object to your question. In the second place, I can't answer it, unless I also tell you who is my best cameraman, draperer, lighting man, property man, carpenter, technical man—and, last but by no means least, something considerable about the cast and the story.

"All of these factors make a director seem best."

Preaching and Publishing

SOME people seem to think that the business of conducting a trade paper consists in telling the exhibitor that he is God's chosen handiwork.

To our mind this is preaching rather than publishing.

To try and understand the business of the box-office and to talk about it fearlessly whether the criticism hurts or not; to extend honest service to all exhibitor requirements; to reflect the trade each week—*to be a business aid*, in other words, is our conception of a trade paper's function.

We have sublime faith in the exhibitor in one respect—he doesn't swallow "bunk."

Fans and Stars

AN exhibitor, in our office last week, made one of the most sensible observations we have yet heard. "Stars are overrated as drawing cards," said he, "and I'll tell you why.

"You hear a great deal about them, but you hear it from the bass-drum part of your audience—namely, the fans.

"Don't make the mistake of believing that fans compose your audience. They don't. I figure them at about twenty per cent, which is high. So what they say and want counts about twenty per cent.

"The silent vote in your audience is the real factor you are playing to—the people you never hear from, but whose absence you'll feel mighty quickly.

"The silent vote wants good pictures—star pictures if the pictures are good—but good pictures whatever they are, just good pictures. They are critical and you can't fool them with advertising."

The silent vote, we might remark, represents the new and *increasing* picture theatre-going public.

The Red Cross—An Opportunity

WE paid a visit the other afternoon to a small upstate New York town—a typical American village—of about two thousand, with the usual stores, the usual churches, the usual activity among patriotic women and an unusual exhibitor.

He told us he had had difficulty in getting the best people of his town to attend the show.

We asked him why he said "had had."

And he replied that the Red Cross activities—chiefly bandage rolling—had provided an entering wedge.

"You know how it is here in upper New York," he explained. "Pictures aren't considered high-class entertainment by some of the old timers. So when the ladies began needing meeting halls and had to give entertainments for Red Cross funds, I was Johnny-on-the-spot.

"I turned over the theatre to them—on a silver platter. I gave them free shows—the proceeds going to their Red Cross fund—and saw that exceptionally clean pictures were on the screen that afternoon.

"Did they appreciate it? Has it done my business good? Drop down to the show to-night and I'll let you look at the line up of limousines!"

Titles and the Box-Office

WE asked a shrewd exhibitor, Harry Crandall, of Washington, D. C., for his principal complaint against picture producers.

"Poor titles," was the quick response.

"And don't think that I mean they are not 'strong' enough. It is their strength that is the trouble. They are strong, like many odors, but not entertaining.

"My patrons want entertainment. They may want comedy, romance or drama—but they want it healthy, not dreary and disagreeable.

"When a manufacturer calls a picture 'The Rat,' 'The Devil's Dungeon,' or 'Souls in Torment,' he is driving good money away from my box-office.

"A good picture inside the theatre won't balance up for a shivery, depressing title outside.

"Let's have less so-called 'strength' and more of entertainment value in our titles."

Ochs' Rough-Shod Tactics Start Row in New York Local

Secretary Gerson Voices Protest of Members at Attempt to Sidetrack State Organization's Chicago Delegates by Electing New Representatives at City Meeting—Desperate Effort Forecasts Bitter Chicago Fight

DECLARING that the New York State Branch of the Exhibitor's League is a joke, and that his credential's committee at Chicago would take care of any protest made by that body, Lee A. Ochs and his political machine last Wednesday rode rough-shod over the convention delegates elected at the recent Albany meeting, and at a session of the New York City local chose a new slate of representatives who will cast votes for the next president of the National League. The steam-roller tactics brought a whirlwind of indignation about the head of the League president, and candidate for re-election, that threatens a merry duplication of the Chicago local's internal strife.

That even the members of the New York local which thus summarily cast the state organization, headed by Louis Buettner, overboard are not in sympathy with the desperate attempt of the Ochs faction was shown by the opposition made at the Wednesday session and since voiced by Secretary Gerson in the vigorous protest published herewith. President Samuel Trigger, of Local No. 1, is also among those strong in their denunciation of the ward politics displayed. No statement has yet been heard from State President Louis Buettner, who is certain to make a strong fight on the Chicago convention floor on behalf of the state delegates elected with him at the Albany convention.

The New York local's private delegates elected at last Wednesday's meeting follow: William Hilkemeir, S. Cohen, M. Needles, Charles Steiner, H. Haring, Sidney Ascher; alternates, B. Title, Mr. Rhonheimer, Otto Lederer, Mr. Brandin, Mr. Pearl and Mr. Schwartz.

Secretary Gerson's protest follows:

NEW YORK, June 7, 1917.

The Editor of MOTION PICTURE NEWS,
729 Seventh Avenue, City.

DEAR SIR.—As secretary of Manhattan Local, No. 1, of the Exhibitors' League, I desire to protest against the high-handed action of Mr. Lee A. Ochs at our meeting on Wednesday, June 6, 1917.

It seems that our worthy national president has absolutely no regard for such things as constitutions, by-laws, parliamentary laws and regularity. It was generally acknowledged that the last state convention of the New York State League at Albany was the finest and the most largely attended convention ever held in this state.

At that time, in the regular order of business and, according to the constitution and by-laws of the National League, delegates were duly elected to represent this state at the convention to be held in Chicago next July. For some reason known only to Mr. Ochs, the delegates legally elected in Albany did not seem to please that worthy gentleman, so he determined to have delegates more friendly to his candidacy elected here in New York. In spite of the fact that our national vice-president, Samuel H. Trigger, protested that such action would be irregular and illegal, Mr. Ochs insisted on having these new delegates elected, stating that his credentials committee, whom he would appoint at Chicago, would decide which delegates would be seated in the convention.

Since the inception of this local no election for officers or delegates has ever been held without due notice in writing being previously sent to each of the members; and in the notice sent out for this meeting of June 6 no mention whatever was made of the fact that an election of delegates was to be held, as no action of this kind has ever been discussed or mentioned at any previous meeting, so that even had it been legal to elect delegates here, in spite of the fact that delegates had previously been elected in Albany at the state convention, an election in our local without due notice being given to the members in advance is certainly illegal and it cannot hold.

It was a sorry spectacle to see our national president, Mr. Ochs, who is an active candidate for re-election and last year was president of the State League, state publicly at our meeting that the New York State Organization was a joke, and really did not exist, and that its officers were worse than useless.

He was probably tempted to make these disparaging remarks about our state organization and its officers with a view to justifying his action in attempting to throw out delegates who were duly and legally elected at the state convention in Albany.

Among the delegates elected at Albany was myself, and I had already made arrangements to attend the convention in Chicago, at my own expense, knowing that the state treasury did not have sufficient funds at this time to pay the expenses of all its delegates; and I still intend going to Chicago; and I further intend making a fight for my rights as a delegate to a seat in the national convention in spite of the efforts of Mr. Ochs to keep me and the rest of the state delegates out.

It is time for the members of the Motion Picture Exhibitors' League of America throughout the country to rise and protest against the steam-roller tactics of Mr. Ochs in his desperate efforts to re-elect himself president of the league, which office he has during the past year used almost solely for the furtherance of his private business interest.

Respectfully yours,
M. J. GERSON,
Secretary Manhattan Local, No. 1,
Motion Picture Exhibitors' League
of America.

¶ Fred J. Herrington, national organizer, in a wire sent last Saturday, reported a most enthusiastic meeting of Kansas City exhibitors at Wichita, Kansas. "Grand success. Large delegation going to Chicago convention," was the substance of his message.

¶ The meeting scheduled at Oklahoma City, Oklahoma, on June 5-6, has been postponed to June 12.

¶ Due to the postponement of the Texas convention from June 12 to July 9, the itinerary of Mr. Herrington's tour has been rearranged.

¶ He will stop over for the Oklahoma City meeting on June 12, and then his route will read: Memphis, St. Louis, Chicago, Milwaukee, Cleveland and Philadelphia.

Movement on Foot to Call Off Convention

Mid-Northwest Corporation Urges Schindler to Postpone Convention on Account of War—Declare Members Will Not Attend

A STRONG move backed by Amusements Organization of the mid-Northwest, with headquarters in Minneapolis, Minn., is on foot to postpone or call off the National Convention to be held in Chicago in July, on account of the war.

In a letter sent to Ludwig Schindler, exposition manager, it is pointed out that many of the largest bodies in the country have called off their conventions. The letter signed by Thomas J. Hamlin, president of the body, follows in part:

"We have waited patiently and hopefully for yourself or your committee to announce that in deference to the fact that the United States of America is at war, the proposed national motion picture exposition scheduled for Chicago next July would be postponed.

"When the gigantic Shriners' Conclave was called off and hundreds of other large organizations declared that their proposed exposition and conventions would be postponed this year, the motion picture industry serenely proposes in the face of such precedent, and in striking contrast to such loyal examples, to 'celebrate' at a time when our own American boys may be sacrificing themselves upon the blood-stained fields of Europe.

"We cannot afford to have the American people believe that we are so mercenary, so inoculated with commercialized greed, that the desire for a great display of our wares, or the temptation of a few pieces of silver would drag down the motion picture industry to a flouter's level.

"Since the handful of Chicago men, who stand to profit so heavily by this proposed 'celebration' in America's darkest hour, have not risen to the occasion, we must regretfully sever our connection with this proposed exposition this year. We will not be there to celebrate."

Sure to Lower Age Limit in Pennsylvania Bill

IF the pending bill of Representative Jefferson W. Smith, of Philadelphia, which proposed originally to bar children under sixteen years old from motion picture theatres and other places of amusement, unless accompanied by adults, succeeds in passing the Pennsylvania Legislature in any form it will be with the age limit reduced to ten years.

As already had been forecast in the MOTION PICTURE NEWS, this was agreed on at a conference on June 6 of those legislators who are interested in the bill and Maurice J. Speiser, counsel for the motion picture men of Philadelphia and representing other amusement interests. It was also agreed the bill should be amended so as not to bar children of any age from attending amusement enterprises in summer parks or county fairs.

The measure in the amended form will, it is expected, be reported out of the Judiciary General Committee of the House on June 12.

About the only other new development in the Pennsylvania Legislature with relation to the motion picture industry was the making of plans for hearings in Philadelphia on June 11 on the Baker bill, placing a two per cent. tax on the gross receipts from performances in Pennsylvania given by motion picture companies incorporated in other states, and on the Beyer bill, placing a one-cent tax on each lineal foot of film approved by the state board of censors.

The hearing on the Baker bill will be before a sub-committee of the House Ways and Means Committee. Benjamin M. Golder, of Philadelphia, is chairman of the sub-committee, and the other members are Russell T. Vogdes, Philadelphia, and Hugh A. Dawson, Lackawanna County.

The hearing on the Beyer bill will be held before a sub-committee of the Judiciary General Committee, composed of Philadelphia members of the House. This sub-committee was to have conducted the hearing on June 1, but it was postponed to suit the convenience of some of the producers who desired to air their views in opposition to the tax. The bill is said to have the backing of the state administration, having been drafted by Attorney General Francis Shunk Brown as a revenue producer.

Initial Showing of "Who's Your Neighbor?" June 15

Master Drama Features will present "Who's Your Neighbor?" a seven-reel picture, at the Broadway theatre, New York, on June 15, at ten o'clock in the morning, for its first showing. State right buyers and exhibitors are expected to attend in large numbers.

The story was written by Willard Mack, and directed by S. Rankin Drew. Christine Mayo, who has featured in many big pictures, is presented in the leading role. Evelyn Brent, seen in many Metro productions, is also in the cast.

Officials of the producing company expect that "Who's Your Neighbor?" will prove a strong box-office attraction. The release is said to carry a moral theme.

TO THE MEN AND WOMEN OF THE MOTION PICTURE INDUSTRY

A PROCLAMATION!

¶ The motion picture industry has been asked by the Government to lend the screen to important and immediate messages to the people of the United States.

The appeal has been made to the National Association of the Motion Picture Industry, and as President of the Association I am transmitting this important request to all branches of the industry and to all its members.

All of us want to do our duty —and more. There is much to be done—through the screen and by every individual.

¶ The first work asked of us was to spread the gospel of the Liberty Loan. Slides, films and posters, telling the public about this important measure have been issued during the past few weeks. Exhibitors, distributors and producers and their employees—can, by their patriotic endeavors, bring this message to the whole public. The Liberty Loan may, of itself, end the war. At least it will go far.

Let us all strive to promote this measure. The time is short. On June 15 the Loan is closed. But the screen is a great and effective agency. Let us show what the screen can do for patriotism!

¶ And let us show what each and every individual in the industry can do. Every man and every woman should subscribe, as their means may permit, to the Liberty Loan; and these subscriptions should all go forth as from the industry, indicating that over and beyond the power of the screen, this industry stands high in individual loyalty and patriotism.

Notify the National Association what amount of bonds you have subscribed for, or intend to take, so that we may announce on June 15 the total subscriptions to the Liberty Loan from the Industry.

William A. Brady,
President.
National Association of the Motion Picture Industry.

Exhibitors Film Exchange Organized—In Market for Pictures

Exhibitors Film Exchange, Inc., recently organized under the laws of Virginia, has established its central exchange quarters at 420 Ninth street, N.W., Washington, D. C. Frank Ferandim, of Richmond, Va., is president; H. Bernstein, Richmond, Va., vice-president, and A. Dresner, Washington, secretary, treasurer and general manager. Harry Crandall, who operates a chain of six theatres in the South, and the owner of one of the finest in Washington, is a director in the company.

This company is in the market for pictures and will work the territory comprising North Carolina, Delaware, Virginia, District of Columbia and Maryland. A. Dresner, general manager, was in New York last week looking over the field. He said he had in mind a number of productions on state rights basis, and expected to close the deals soon.

Appeal to Court to Use Flag During Show

Determined to test further the right of the authorities to prohibit the use of a picture of the American flag on the program of a motion picture theatre, Athens and James George, proprietors of the Victoria theatre, 223 Market street, Harrisburg, have just filed an appeal from the recent ruling of Alderman Hoverter, of Harrisburg, who fined them heavily for the use of the flag in the way described.

The appeal is made to the county court and is based on the contention that the theatre men were not, as charged, using the flag for advertising purposes, but were prompted solely by patriotic motives in printing the picture on the program, on the reverse side of which appeared the words of "The Star Spangled Banner."

Screen Ably Performing Big Missions in Capitol

The Chamber of Commerce of Washington, D. C., is using the screen of twenty of the local theatres for a means of bringing this organization to the attention of business men for a "bigger and better Washington." Several of the motion picture exchangemen and exhibitors are members of the Chamber of Commerce, believing that the motion picture industry should ally itself with organized business men.

The publicity committee of the Liberty Bond of the government is also using the screen for advertising this bond issue and urging the public to show its patriotism for subscriptions. Every theatre is using a Liberty Bond slide after every show.

Theatre managers are also spreading the good work of the Red Cross by running a slide after each show urging subscription and the assistance of service, money, and material for this worthy cause.

Buettner Congratulates Fox

Louis A. Buettner, president of the New York State Exhibitors League, last week wired to William A. Fox congratulating and thanking him for the splendid part he played in the defeat of the tax on motion pictures.

Triangle Reorganizes; Ince Out—Sennett May Withdraw

H. O. Davis Confirmed as General Manager—Keystone Trademark Retained—Production Continues with Company Firmly Banded Under "T"

FOLLOWING closely the resignation of W. W. Hodkinson as president of the Triangle Distributing Corporation and the election of S. A. Lynch in his place, comes the confirmation of the appointment as general manager of the Triangle Film Corporation of H. O. Davis, recently general manager of Universal City. Mr. Davis is also a director on the Triangle board.

At an important meeting held last Tuesday a far-reaching reorganization was begun among the ten corporations grouped under the Triangle banner. The most important and immediate development is the withdrawal from all activities in connection with Triangle of Thomas H. Ince and the possibility that Mack Sennett, whose productions have figured so prominently upon the Triangle program, may conduct his own studios.

Speaking of the development, General Manager Davis said to a MOTION PICTURE NEWS representative: "This separation between Mr. Ince and Triangle has been made with the best of feelings on each side. It is simply a parting of the ways, conceived and followed out in the best interests, we all believe, of all concerned. It is a matter purely of policy in production and distribution."

Triangle, the different corporations of which are to be welded compactly into one concern, will own and continue production in the Reliance and Majestic studios formerly devoted to Fine Arts productions; the Culver City plant, where Ince productions have been made, and the Keystone studios, where Mack Sennett has produced.

The Keystone trademark and name will be retained by Triangle.

William S. Hart, whose contract is with the Triangle Distributing Corporation, remains. The Hart pictures may, however, be distributed separately from the Triangle program.

Asked as to plans and policies of the new Triangle, General Manager Davis talked freely and asked not to be quoted as yet. It is clearly evident, however, that his plans are very definite and cohesive.

Organization-made pictures and service to the exhibitor may be stated as the two leading policies to be inaugurated.

"Organization," said Mr. Davis, "is always greater than any man in it. This is the rule of modern business. It makes for success and makes a successful product.

"To make good pictures requires a good organization. Many important factors are involved; all must be balanced and each one right. The mechanical novelty era of the picture is entirely gone. Pictures must be made so well today that the audience for the time being forgets it is seeing a motion picture at all.

"Reliance upon a star, or indeed upon any one factor, in a picture is, in my opinion, a confession of weakness. The picture itself is what counts."

Service with pictures is, in Mr. Davis's opinion, just as important as pictures. Lack of service is too prevalent today. The picture often precedes the publicity and is otherwise inadequate or misleading.

"All that can be corrected," said Mr. Davis, "and will be. The first step is unity of organization.

"The successful manufacturer today in any line is the man who makes his dealers succeed. He fixes prices and policies, and makes the public buy. That is the aim of our service policy—to fill the exhibitors' seats at a profit to the exhibitor. This also can be done. We realize that the exhibitor today is looking for service—for a surety that he can sell profitably to the public. We will give him such service. It will be our business to see that the exhibitors make money to the end that we may. The dealers' success must be in direct proportion to our own."

The Triangle plans, Mr. Davis admitted, are somewhat revolutionary. It was suggested that some time will be required to work them out successfully.

"We realize that," said Mr. Davis. "But we are in business for the future. We can wait."

Film Preserving Process Reported Discovered

Contract Entered Into by Hedwig Laboratories with Inventor Allenbaugh for Use of Discovery Which May Revolutionize Industry

THROUGH a contract signed during the past week between Shepard and Van Loan, Major O. J. Allenbaugh of the Film Renovating Company, and C. C. Fields, president of the Hedwig Laboratories, there was brought to the attention of the trade what those concerned believe is an innovation which will revolutionize the entire production of pictures, and in a short time will affect every foot of film.

The contract provides that the Hedwig Laboratories are to use the "Allenbaugh Process" on all films handled by the organization.

For three years Major Allenbaugh, who has invented other moving picture appliances, has been working on this invention, and closely guarded the results from possible curious eyes. He declares that during that time he has been constantly annoyed by offers from people who, realizing the selling qualities of the invention, wished to purchase it.

Several weeks ago, according to the statement, Shepard and Van Loan, both of whom are well known in the industry, learned from the Major of his discovery, and after investigation they immediately entered into a contract to act as his agents, and began to get in touch with the big laboratories.

The officials of the Hedwig Laboratories, one of the largest printing institutions in the country, became interested in the process. They requested permission to put it through various tests, and this was agreed on. The tests were carried on night and day, and results are reported to have been excellent.

Last Tuesday, at a joint meeting of the board of directors of the various companies interested, including Shepard and Van Loan, the Film Renovating Company and the Hedwig Laboratories, a contract was signed between Major Allenbaugh, Harry J. Shepard and C. C. Fields, wherein it was agreed that the Hedwig Laboratories should have the right to use the "Allenbaugh Process" for a given length of time. At this meeting it was further agreed that every reel of film handled by this laboratory, averaging more than 1,100 feet, should be put through the "Allenbaugh Process." This means, say those interested, that any feature picture, or any film, of more than 1,100 feet will be just as good one year from the day it was printed as it was the day it left the laboratory.

Major Allenbaugh at this time said:

"There have been a great many attempts during the last seven or eight years to devise some means to preserve the film, but they proved inefficient, in that the film treated by these various methods became more or less brittle and instead of saving the film had a tendency to shorten its life.

"I have worked along an entirely different line. After many experiments, during which I must admit, thousands of feet were spoiled and destroyed, I discovered that in treating the emulsion, I had to also take into consideration a treatment for the celluloid itself that would harmonize with the treatment of the emulsion. This I have succeeded in doing and have proved that the emulsion is hardened, yet it is hardened in such a way as to become practically a part of the celluloid itself and the whole made more flexible and pliable than the untreated film and remains so.

"In hardening emulsion, the sprocket walls are given additional strength. The film treated with this process, will run through the projecting machine with absolutely no accumulation of emulsion on the sprocket wheel, tension springs and aperture gate, or in any point that it may come in contact with."

$100,000 Libel Suit Begun by Choynski

When Maurice A. Choynski, a prominent and well-liked Chicago exhibitor was expelled by a vote from the Chicago Motion Picture Exhibitors' League a fortnight ago, together with three others for "conduct unbecoming," he shouted a threat that he would sue Peter J. Schaefer, of Jones, Linick and Schaefer for libel. On last Wednesday, June 6, he made good his threat when his attorney John Talbot served papers on Schaefer, asking for $100,000 damages.

Choynski alleges that, during the hot factional fight that preceded his expulsion, Schaefer cast aspersions on his honesty in handling the funds of the last convention and exposition, while he (Choynski) was a member of the committee in charge. No answer has been made by Mr. Schaefer.

Paramounts Sold for Scandinavian Countries

John Olsen & Co. Take Fairbanks, Arbuckle, Pallas, Morosco and Bosworth Pictures—Report American Films Have Deplaced Foreign

AN important foreign deal has been consummated between the Famous Players-Lasky and John Olsen & Co., by the terms of which the latter concern acquires control of the Douglas Fairbanks, Artcraft, Pallas, Morosco, Bosworth and Arbuckle-Paramount pictures for Norway, Sweden and Denmark.

Olsen & Co. have just opened a branch office in the Times building, New York City, and contemplate transferring their London representative to America for the next few years. The main offices of this big importing concern are situated in London and Copenhagen. The company represents the three largest renting concerns in Sweden, Norway and Denmark, which are, respectively, Fotorama, the Swedish Biograph and the Scandinavian Film Central.

In view of the alliance of D. W. Griffith with the Famous Players-Lasky Corporation and his plans to direct six productions a year to be distributed by Artcraft, it is worthy of note that the first purchase made by the Olsen interests after their arrival in this country were the rights to Griffith's "Intolerance" and "The Birth of a Nation."

John Olsen, the head of the Scandinavian firm, is now in this country having brought with him O. Hemberg of the Swedish Biograph and Ernest Mattason, who has been the London representative of the concern. It is the latter who will remain in this country and will be in personal charge of the American offices from which center all business will be conducted.

According to Mr. Olsen, American subjects are in great demand in Scandinavian countries, having to a great extent replaced the demand for Italian and German productions. They have practically eliminated the continental pictures in the short time that American productions have been introduced by the Olsen company. So far Mr. Olsen estimated that the motion picure public in these countries totals about 11,000,000 people, but it is his belief that the interest in photoplays is growing so rapidly that this number will increase continually.

Hoffman to Establish "Selling Stations"

One of the results of M. H. Hoffman's recent trip to the Coast, during which he annexed the Bernstein Productions to the M. H. Hoffman, Incorporated, was the crystallizing of an idea for selling stations, which Mr. Hoffman had in his mind for some time.

The plan as outlined by his sales manager, W. A. Bach, consists in establishing a selling station, on the floor of which will be sold products of all film companies desiring to do business in that territory. M. H. Hoffman, Incorporated, will conduct a selling station, and each participating company will supply a representative. Exhibitors going to the selling station will be able to meet and purchase what they wish, whether it be a full program, feature or comedies, on the one floor.

No traveling saleesmen will be employed, as even at the present time they do not make themselves profitable. The overhead of the entire selling station will then be sliced into small parts.

Calgary Exchange Men Band

Exchange managers of Calgary, Canada, have formed an association to be known as the Film Exchange Managers' Association of Alberta, with the following officials: President, D. G. Walkley, of Universal; Vice-President, W. R. Marshall, of Mutual; Secretary-Treasurer, N. W. Davidson, of Specialty Import Company.

Death Takes News Correspondent

Mrs. S. W. Vandivert, of Russellville, Ark., mother of R. M. Vandivert, advertising manager of the MOTION PICTURE NEWS and a correspondent of MOTION PICTURE NEWS in her territory, died after a prostrated illness last Friday night. Mr. Vandivert arrived at the Arkansas home a short time before the demise.

Corporations of the Week

Among the new corporations of the week, as reported to MOTION PICTURE NEWS by the Corporation Trust Company, of New Jersey, are the following:

The Raf Film Laboratories, Inc., has a capitalization of $80, and was formed by Benj. P. Rideing, Wm. J. Auchterlonie and Abraham P. Furman.

The Superlative Pictures Corporation, reported in detail in last week's issue, was formed with a capitalization of $200,000. The two subsidiary corporations, Lois Meredith Pictures, Inc., and Irving Cummings, Inc., were incorporated for $100,000 each.

The Wickwar Film Corporation, $30,000, was incorporated by Roman Debes, James Sweeney and Jos. Boyle.

In Delaware, the Addison Company was incorporated for $100,000, by Herbert E. Latter, Henry M. Robinson and Clement M. Egner.

"Family Night" Program Is Tried in Omaha

Friday Family night motion pictures were introduced at Omaha, Neb., for the first time last week. Unfavorable weather conditions prevent a just estimate of the approval with which the plan will be welcomed. Four theatres were the first to try the move at the instance of the Woman's Club of the city—the same organization which pushed the children's matinees to such a success in Omaha.

Supply Concern Absorbed

THE Calehuff Supply Company of Philadelphia has been absorbed by the United Theatre Equipment Corporation. Charles A. Calehuff will continue to manage the new concern. Mr. Calehuff expressed much optimism as to the immediate future of the accessory business, and predicted better prices to the trade as a result

Maryland Managers Plan Summer Retrenchment

From present indications there will be relatively few improvements made this Summer to motion picture theatres in Maryland.

There are several reasons for this, the most important being the high cost of material and labor, and secondly, a disposition on the part of exhibitors to curtail expenses this season due to the unsettled condition of business brought about by enlistments, the possibility of the state militia being ordered away and the thousands of young men which are to be drafted by government, all of which will greatly diminish the regular motion picture revenues. Owing to this condition only absolutely necessary improvements are to be made. There has also been fewer airdromes to open this Summer.

Wisconsin Convention—Exhibitors Want Summer Closing

At what was practically the first state convention of the Wisconsin Motion Picture Men's Association ever held, the Badger photo play exhibitors got together in Milwaukee, Thursday and Friday and elected delegates to the National Convention in Chicago.

The meeting was an extremely interesting one and was well attended, not only by the local exhibitors, but by exhibitors from all over the state.

J. W. Sherwood, of Madison, was elected director of the state organization, while the following delegates were elected to the Chicago convention: J. Grauman, George Fischer, Henry Trinz, of Milwaukee; Thos. A. Lee, Fond du Lac; H. Rhode, Kenosha; while the following were elected alternates, Mr. Fisher, Madison; Mr. Langmeek, Frank Cook, Frank Brimmer, Henry Langheinrich, Milwaukee.

The following telegram was received from Wm. A. Johnston at the convention: Mr. Lee, Secretary Exhibitors' League, Wisconsin Hotel, Milwaukee, Wis.

The deposit system was thoroughly scored, and a vote taken on the proposition to close all picture houses during the summer was taken with the result in favor of the move. Txchange men present said they too would welcome a two months' closing.

MOTION PICTURE NEWS sends its warm congratulations to the Wisconsin exhibitors in convention assembled. We are glad to note your entrance back into the National League; the future success of which will depend upon your representation and action at the Chicago convention. Best wishes for your State League.

WILLIAM A. JOHNSTON.

"Garden of Allah" Once More

A misleading caption that slipped through the publication in last week's MOTION PICTURE NEWS, stated that "The Garden of Allah" had been purchased by Sherman-Elliott, whereas the latter firm owns only the rights to the states of Minnesota, Wisconsin, North Dakota and South Dakota. The Selig Company is rapidly pushing the exploitation of this production throughout the country.

New Orleans Fast Awaking to Value of Long Runs

Southern Newspaper Man Tells of Conditions — Lackadaisical Mode of Presentation a Detriment—Examples of Long Run Results

Following is a frank and pointed opinion on picture conditions in New Orleans specifically, and the South in general, as seen by an observant New Orleans newspaperman.

By N. E. Thatcher

NEW ORLEANS motion picture audiences are proverbially erratic, at least that has been the contention of the exhibitors and the belief has been pretty generally grounded that the people will not patronize a picture for an extended run. The fault is not with the people. After a while the exhibitors may awaken to the fact that the fault is with the pictures and with the manner in which they are presented. The habit has been to run a feature production three or four days and let it be followed by the next number on the program, regardless of merit.

Good and bad pictures drifted along in the appointed way with the exhibitor devoting the most of the golden time at his disposal to cussing his luck. Naturally, he became convinced that no production will run more than three or four days, but he failed to follow the subject to a definite and analytical conclusion. The motion picture patrons in a city the size of New Orleans will not tire of a meritorious production in three days, but it only takes that long to disgust all of them with the average production, presented in the slip-shod manner in which the most of them are screened.

As proof of this assertion it need only to be pointed out that the Saenger Amusement Company presented "Womanhood" at the Lafayette, with careful attention to every detail of modern showmanship—appropriate music, patriotic talks between the two parts of the picture, and courteous and personal attention to every patron where the opportunity afforded—and the result was that "Womanhood" ran two weeks with the attendance coming stronger the second week than it did the first. Only the taking over of the Lafayette by the Josiah Pearce & Sons interests, prevented the production from running indefinitely.

The presentation of "Joan, the Woman" at the Tulane theatre, with like attention to detail, the production was shown to crowded houses for the full week for which it was booked, and the necessity for taking the print to another theatre as per contract, was the occasion of generally expressed regret from hundreds of persons who had been changed from self-constituted censors to ardent motion picture enthusiasts.

At the Diamond theatre, the management against the advice of the feature program devotees, booked "The Vicar of Wakefield" for a week, and made a direct bid for the patronage of the educational institutions and the professional men, who have heretofore considered it to be fashionable to hold rather a lofty contempt for the motion picture. The response to well directed invitations was remarkable. The Diamond was filled with persons who had not been in the habit of looking at pictures and they all became enthused. They returned to see the picture the second time, and brought their friends. Overnight they became confirmed "fans." Then the management, running true to the two-a-week form took the picture off. And was sorry. With the frankness of disappointed children the Diamond patrons expressed their displeasure at the action. They could not understand why the picture had been "pulled" when they were filling the house.

The production was shown again at the earliest release date and the Diamond management is converted to the longer runs of personally selected pictures. As a result the exchange managers are finding that they are being confronted with the alternative of letting their features lie in the vaults or to sell such of them as come up to the standard demanded by the managers of the better class of theatre — program or no program.

The managers argue that there are enough independent pictures in the market to keep their houses going if the "Program" productions are withdrawn by reason of any arbitrary rule, and they are making the demand which any purchaser who has the money considers himself to be entitled to make—the selection of the goods to suit his requirements, regardless of the restrictions attempted to be imposed by the merchant. And photoplay theatre patrons applaud the progressive manager's stand always.

Another thing of which the producers of program features appear to have failed to note, is the fact that the motion picture patron has come to be a very quick and reasonably unerring judge of the quality of the production which he views. He is a good critic and his judgment is final. If the feature offering does not come up to the claims made for it, he deserts the theatre and often induces his friends to withdraw their patronage.

Huge Film Litigation Case is Finally Lost

Sampliner Suit Against General Film for $750,000 Under Sherman Act Collapses—Judge in Opinion Declares There Is Evidence of Champerty

THE long drawn out Sampliner suit against the Motion Picture Patents Company, directors of the General Film Company, for $750,000 damages under the Sherman Act, came to a sudden ending on June 4 in the U. S. District Court in New York, with a finding for the defendant.

Judge Julius M. Mayer in his address to the jury said, the suit had features that seemed champertous, and the jury was directed to find for the defendant.

This decision not only dashed hopes for a $750,000 verdict, with attorney fees and costs, but according to the claim of the General Film Company established a precedent which will serve to defeat a similar suit pending in Ohio, and involving maximum damages of $303,000, with costs and fees.

The history of the Sampliner case is complicated. Several years ago the Lake Shore Film and Supply Company at Cleveland, Ohio, had difficulties with the General Film Company, claimed it had been injured by restraint of trade in inter-state commerce, and retained Joseph H. Sampliner as attorney. For the work he did he charged $5,000. He did not, however, receive his fee, but in lieu of it took from the Lake Shore Film and Supply Company an assignment of its cause of action, and armed with this assignment sued the General Film in the Federal Court in Cleveland claiming his client had sustained $101,000 damages. Under the Sherman Act the damages were tripled.

Under the same assignment he later sued the Motion Picture Patents Company in New York, asking for $250,000 damages, which again under the provisions of the Sherman Act, were tripled. It was this case which was lost. In film circles the strength of the adverse opinion rendered will suffice, it is believed, to prevent any appeal being taken to the higher courts.

In the trial in New York, the plaintiff Sampliner and two other witnesses were heard for his side, one being Emanuel Mandelbaum, formerly interested in the Lake Shore Film and Supply Company. The defendants, it is reported, instead of offering counter testimony made their motion after Sampliner had himself testified and had been closely questioned by the court. Thereupon Judge Mayer quoted freely from a decision by Chancellor Kent in the case of Arden vs. Paterson, in which the purchase of a certain law suit by an attorney was denounced as champerty in its most odious form and a precedent that would tend to corrupt the profession and produce lasting mischief in the community. He compared the Sampliner case to this and closed with the words: "Adopting these clear and unquestioned statements as the doctrine to which every lawyer and judge must subscribe, I grant the motion and direct a verdict for the defendants."

Harold Bolster, vice-president and general manager of General Film had this to say regarding the decision: "I consider the rebuff administered as one that must prove most salutary. A discouragement to indiscriminate law suits has been in order for a long time. There is no good reason why the film industry should more freely tempt law suits than any other."

There was a formidable array of counsel in this case. On the side of the defense was ex-Supreme Court Justice Samuel Seabury, who made the successful motion for direction, led the case, and who had filed the answer, and with him was associated Robert N. McCarter, former attorney general of New Jersey. Others in this group were Charles F. Kingsley, who was in the case as attorney of record, and Judge Moon of Philadelphia.

Industry Working as Unit for Liberty Bond Issue

Sixteen Thousand Theatres in the United States Showing Slides and Trailers—Thousands Subscribe—Total Will Swell National Funds to Astounding Degree

WHEN President Wilson announces the receipts from Liberty Bond sales it is pretty certain that the Motion Picture Industry will not be found wanting. The industry will not alone be in the forefront with those who have contributed actual cash toward the loan, but it will receive honorable mention for its strenuous, consistent and country-wide efforts in promoting and exploiting the Liberty Loan. Through its channels of publicity the industry has probably done more than any other one organization or class. Its voice has been heard in the remotest corners and thousands have been brought to the aid in various way of the Loan.

National Association of the Motion Picture Industry, through its president, William A. Brady, announces that sixteen thousand theatres in the United States are now showing the slides and trailers which were sent out under the auspices of the National Association in response to the Government's call. In this manner the Government's message concerning the Liberty Bond Loan is brought almost simultaneously to more than 15,000,000 people who attend daily the motion picture theatres throughout the country. "This is only a forerunner," says Mr. Brady, "of what the Motion Picture Industry can do in arousing the patriotic spirit of the country, in raising funds required for the Red Cross, and to treat of the activities of the various departments of the Government."

The Association has received the addressos of new theatres and the names of new managers throughout the country, asking that the slides and trailers be sent to them.

J. A. Berst, vice-president and general manager of Pathe, gives good reports from the different exchanges. "Outside of the home office where a majority of the employees have already subscribed for the bonds," says Mr. Berst, "at the rate of $1 per week for each $50 bond of the purchase price, the New York branch leads in subscriptions, Washington is second, Cleveland third, Indianapolis fourth and Atlanta fifth. All want to make the issue a success."

Frank Hall, who instituted a novel means of disposing of Liberty Bonds last week at the Broadway theatre, where "The Bar Sinister" is showing, reports that his plan has met with instant success.

At each matinee and evening performance a short patriotic address was made by a representative of the Liberty Bond Loan. Corporal James J. Wilson, Eighth Regiment, New York National Guard, spoke at one of the evening shows and introduced Hedda Nova, who has a prominent role in "The Bar Sinister." Miss Nova drew the first number at the Monday showing. The bond was awarded to C. O. Crove, of Glen Cove, L. I. Mrs. George Graham of 501 West 111th street, New York, had the number which won the bond awarded at the evening show.

The success of the plan at the Broadway theatre was duplicated at Mr. Hall's theatre in Hoboken, N. J. "The theatres can do a splendid work," says Mr. Hall, "in making the bonds popular among the people who do not ordinarily invest in bonds and must be quickly educated in bond buying if the loan is to be a success which the present emergency demands." On Wednesday evening of last week, Edgar Lewis, who produced "The Bar Sinister," donated an extra hundred dollar bond and presented it personally to the one holding the number for the evening show.

Douglas Fairbanks, it is announced, has purchased $100,000 worth of Liberty Bonds from the Guaranty Trust Company, of New York. John Emerson, who directs Mr. Fairbanks in his pictures, and Anita Loos, Mr. Fairbanks's scenario editor, have each purchased $10,000 worth.

Metro is doing its share toward swelling the Liberty Loan. Many of the most prominent stars from Metro were in Brooklyn last week acting as Liberty Loan salesmen and saleswomen. The receipts from their efforts ran into the thousands. Augustus Phillips, Irene Howley, Ilean Hume, Hazline Drouant, Violet Reed, Emma-Jean Parker and Elizabeth Orr were among those who worked to further the Liberty Loan sales. The Metro stars have added to the Liberty Loan more than $1,000,000, and in addition have subscribed for more than $80,000 worth of bonds themselves.

From Famous Players-Lasky Corporation comes the announcement that last week's efforts netted more than $100,000 in subscriptions within its organization. The employees have raised about $75,000 at the Lasky Studio, in California. Marguerite Clark, it is announced, has subscribed for $40,000 worth of bonds. The Famous Players-Lasky Corporation have raised more than $290,000 in all.

Vitagraph-V-L-S-E, through its general manager, Walter W. Irwin, announces that the response to its request from all employees that they should all endeavor to do everything possible to further the Liberty Loan issue, has been gratifying.

The profit-sharing plan of V-L-S-E, which was instituted about two years ago, is a strong inducement toward increasing the loan. Much of this profit-sharing money will be invested in Liberty Bonds. As Mr. Irwin puts it:

"The home office desires to impress upon the personnel of the company, the individual of each, to not only aid themselves by investing their savings in Liberty Bonds, the highest class security issued throughout the world, but to actively support the Government in its strife for liberty and freedom of the entire world. Let us see to it that the moneys distributed under the profit-sharing plan of this organization together with all other savings be invested in Liberty Bonds."

Mutual, through its Gaumont releases, is doing much toward the advertising of the Liberty Bond issue. Trailers are attached to Gaumont's "Reel Life," carrying patriotic messages.

Universal announces that $79,000 have been subscribed through the effort of this company. When the Western studios are heard from it is expected that this amount will be increased to $100,000. Actors, actresses and office force are all working for the Liberty Loan.

Virginia Pearson, Fox star, last week established a record for selling the greatest number of Liberty Bonds, at Namm's department store, Brooklyn. She sold more than $50,000 worth. Mr. Namm, personally complimented Miss Pearson on her ability as a saleswoman for Uncle Sam.

Stanley V. Mastbaum, managing director of the Stanley Booking Corporation, of Philadelphia, sends word that this company has purchased $20,000 worth of bonds. "In this national emergency," said Mr. Mastbaum, "everybody should assist." Mr. Mastbaum has directed that every effort be made by the Stanley interests to further the Liberty Bond issue. The Stanley theatres have been offered to the Government for the sale of Liberty Loan Bonds and for recruiting station for the Army, Navy and Red Cross. This week, it is announced, will be "Marine Corps Week" at all Stanley theatres.

The Strand theatre has adopted a novel plan to sell Liberty Bonds. Last Saturday marked the opening of a week's campaign in the interest of this loan. At the conclusion of the first performance, during the afternoon and evening, prominent actors addressed the audiences from the stage and actresses distributed Liberty Bond literature in the lobby.

The Majestic theatre, Detroit, Mich., sends word that the management has purchased $25,000 worth of Liberty Bonds out of the theatre's surplus.

The MOTION PICTURE NEWS, officers and employees, has subscribed for $10,100 worth of Liberty Bonds. Most of the bonds were taken on the installment plan of weekly payments.

Griffith's Stars Join Him in Europe

A statement was issued last week from the Griffith offices to lay at rest the rumors attendant on the continued absence of D. W. Griffith in Europe.

Since "Intolerance" was launched upon its run in England Mr. Griffith has been in the battle trenches in France and Belgium, and has been doing some special work for the British War Office and for the French Government. The nature of this work is secret, and naturally cannot be announced at this time. Without violating any of the restrictions of the military censorship in England or France, it is quite evident that whatever is being done will have an American participation, as Mr. Griffith has called to the other side several of the best known people who have appeared in his recent productions. Among these are Bobby Harron, the Gish Sisters (Lillian and Dorothy) and Billy Bitzer, his camera man, who has been with Mr. Griffith for years.

"Uptown House Should Work With Downtown House"

Vice-President and General Manager of Pathe Exchange Answers Article in Motion Picture News of June 2 Which Raised the Question of Downtown Houses Stifling Business of Uptown Theatres

EDITOR'S NOTE—In the June 2 issue of MOTION PICTURE NEWS *was published an article on the relation between downtown theatres and uptown theatres, entitled "What is Fair Price Protection for Downtown Theatre?" A Detroit exchange man raised the question. He told a Detroit theatre owner that if he desired first-run privileges to the extent of a time limit of sixty days on the succeeding showing of the film in Detroit, he would have to pay for those privileges.*

J. A. Berst, Vice-President of Pathe, has prepared an article especially for MOTION PICTURE NEWS, *in which he sets forth another side to this important question.*

By J. A. Berst

TO produce pictures worthy to be placed on the program of any theatre and to conduct our business on a basis that has won for us the title of "the small exhibitor's friend" is the policy of Pathe Exchange.

In the MOTION PICTURE NEWS of June 2 there appeared an article asking this question: "Will too many downtown first runs spoil neighborhood business?" It dealt with the first showing in Detroit at six downtown houses of a comedy release, and the cancelling of contracts by uptown theatres on this account.

I think that this is a question applicable to both comedies and features, but since our "Lonesome Luke" Comedies are comparable to those mentioned in this article, and since our method of handling them has met with the approval of all classes of exhibitors, I think that we are qualified to speak on the subject.

Except for the Hearst-Pathe News, which plays everywhere and is a different proposition, we book our pictures first run in but one or possibly two of the best downtown houses in the large cities. We do not want to book them in more because we feel that doing so is not fair to the neighborhood houses which have depended upon us for practically a complete program for years, while on the other hand it has been proven to the satisfaction of the smaller theatres that one to three first runs downtown give them prestige and advertising which they could not buy, also that frequently people who have missed the downtown showing will come a long way to "catch" the picture uptown.

With this in view and with a steady increase in the quality of our features and comedies, Pathe is becoming more and more a distributor of downtown first-run productions, and we will continue our policy of booking big first runs, because this brings high rentals and gives us more money to spend on further improvement in production and because it is beneficial to the neighborhood houses.

With regard to the question of protection for a downtown theatre brought up on page 3422 of the same issue of the MOTION PICTURE NEWS.

There is no reason why more than a week should elapse between the showings of a picture downtown and uptown, provided that during the run at the downtown house the neighborhood exhibitor agrees not to advertise that the picture is coming to his house.

When the downtown run is over, there is no reason why he should not advertise as big as he wants that the picture is coming.

Mr. Wm. A. Johnston,
Motion Picture News.
Dear Sir:

Allow me to congratulate you on your editorial of June 2nd, titled "Get Down to Bed Rock." I think it hits the nail on the head more than any editorial that I have ever read connected with the industry and certainly cannot have other than good results.

Alfred S. Black,
Maine Theatres Incorporated,
Rockland, Maine.

It seems to me that the progressive exchange manager can do a great service to the industry by getting the big exhibitors and the little exhibitors together on this question.

The downtown first run at a big house is of undoubted value to the small exhibitors, and the showing at the little theatre a week or two after the presentation at the big house does no harm to the big theatre, provided that the rather questionable advertising which has been used in the past is not adopted by the second exhibitor.

The attitude of the exchange man today, at least within the Pathe selling force, is that of a modern business man who wants to help his customers make money because that is the only way he can himself make money.

Realizing this, exhibitors should also see the exchange man's point of view that a good picture, in good physical condition, should receive first-run rental prices in any community in which it has not before been shown.

With a valuable picture laying on the shelf and getting cheaper during every day of protection to the big theatre, though not diminishing at all in value both as regards drawing power and pleasing power, the business is on a wrong economic basis.

Freuler Warns Against "Daylight Saving" Plan

Points Out Depressing Effect on Exhibitors' Business, Citing the Result in Australia—"None of Us Should Get Hysterical"

"EXHIBITORS everywhere should fight the 'save an hour of daylight' campaign," warns President John R. Freuler of the Mutual Film Corporation.

"'Save the night life' should be the slogan of the motion picture business and every other branch of the amusement business.

"Matinee business would not suffer from a general adoption of the project to set the clock ahead an hour, but the night business would suffer seriously. This is not guesswork, it is certainty. It has been proven, for instance, in Australia where evening admissions at the motion picture theatres and at the speaking stage shows have fallen off very noticeably since the enforcement of the plan there.

"The 'save an hour of daylight' movement is now being given attention as a means to greater industrial efficiency in the preparation for war. It may promise something of a saving in certain industries, but this is debatable. It is certain that there are many offsetting disadvantages. Anything which disturbs the routine of the people is not likely to make them work harder. Readjustment of the hours would tend to have something of the effect of breaking in on a new job. The loss would I fear cancel the gain. It is certain that this campaign can have no beneficial influence on agriculture and the crops, where we are most seriously in need of increased production. The farmer and his crops work by the sun and not the clock anyway.

"It is a certainty that the save-an-hour-of-daylight campaign can only destroy the routine of the city folks, including their habitual patronage of the theatres.

"Let us consider the case of Broadway, New York, the so-called amusement capital of the world. Broadway is now doing practically all of its business between the hours of eight o'clock in the evening and one o'clock in the morning. This is a period of five hours. The adoption of the 'save an hour of daylight' plan would in effect take one hour off the dark end of this period—one-fifth of the earning hours or twenty per cent. Broadway would not and could not get as much money in admissions by shutting down at what is now midnight. And Broadway tends to set the pace for the nation in amusement.

"We can set the clock ahead, but we can not by a manifesto set of habits of the people ahead.

"Meanwhile, national prosperity and success in the war means that none of us shall get hysterical. Hundreds of the most able business men in the country are counseling that we must continue business as usual if crises are to be escaped and production is to continue. This seems to me to be an excellent reason for letting the clock alone.

"The picture business will have quite enough to do for the next few months without having to readjust itself to daylight reforms."

Country's Librarians Back Up Thanhouser Views

Half Score Agree That Good Films Aid, Rather Than Harm, Libraries —Directly Contrasts Statement of Editress of Librarian Paper

CONFIRMATION of the attitude taken by Edwin Thanhouser in reply to an attack on motion pictures by the editress of a publication for public librarians, details of which were printed in MOTION PICTURE NEWS several weeks ago, has come to hand in the form of letters written by prominent librarians to the Thanhouser Film Corporation.

George F. Bowerman, librarian of the Public Library of the District of Columbia says: "Our Chief of Circulation reports that the exhibition in the moving picture theatres of the film of any story such as Ramona, Pickwick Papers, David Copperfield and Vicar of Wakefield always increases the demand for the books.

"Unquestionably the presentation on the motion screen of a well known book creates an instant demand on public libraries for the book itself," says P. B. Wright, librarian of the Kansas City Public Library, Kansas City, Mo., "and so long as only worthy books are shown libraries benefit thereby."

Librarian Arthur E. Bostwick of the St. Louis Public Library, St. Louis, Mo., is even more emphatic in his support of Mr. Thanhouser's views. He states: "I beg to say that you are quite right in your view that films based on the plots of books stimulate the circulation of those books in the Public Library. This is the case whether the books represented are good or bad. We occasionally have a demand stimulated by motion pictures for books that we do not place on our shelves, but the demand is the same when the book happens to be 'David Copperfield' or 'Les Miserables.' I am fully in accord with the statement of Mr. Thanhouser."

Mrs. Mary C. Spencer, State Librarian, Michigan State Library, Lansing, Michigan, is not so positive in her opinion, but seems open to conviction if the films placed are of "the right kind." She says: "The placing on the stage of the legitimate drama does stimulate the request for books on the play. The truth of the matter is, so few films by great artists are shown here that the audiences are not composed of the representative people; I have no doubt if we could have the right kind of plays shown we would have more demand for the books."

William F. Yust, librarian of the Rochester Public Library of Rochester, N. Y., declares: "Pictures do stimulate the circulation of books, but that unfortunately a demand is sometimes created by them for the less desirable stories. You will be interested to know that the stimulus thus given to reading is not confined to the particular story shown, but extends to other works by the same author. All of which shows a wonderful opportunity and with it a corresponding responsibility."

The statement of E. W. Miller, librarian of the Free Public Library of Jersey City, N. J., reveals that his library has compiled a special card index of books that have been adapted to films. "The experience of the Jersey City Public Library," he writes, "has been that the presentation of motion pictures made from books usually results in a marked increase in the use of such books, particularly when they are presented in the better class of theatres."

Herbert S. Hirshberg, librarian of the Toledo Public Library; John H. Leete, director of the Carnegie Library of Pittsburgh; Robert K. Shaw, librarian of the Free Public Library of Worcester, Mass.; Walter L. Brown, librarian of the Buffalo Public Library and Paul M. Pains, occupying the same position in the Syracuse Public Library are other upholders of Mr. Thanhouser's views.

FROM A GOOD FRIEND

¶ *"I want to congratulate you upon your new plan of listing all the features released during the month separately in your monthly index.*

¶ *"I also want to congratulate you upon your excellent criticisms of photoplays in the 'Screen Examinations' Department, and upon its excellent arrangement into two parts of criticism and plays and players.*

¶ *"LONG LIVE MOTION PICTURE NEWS!"*

J. P. Mott,
Brunswick, Ga.

Los Angeles Publicity Men Band as "The Toreadors"

In the hope of bettering themselves by closer relationship, publicity men of Los Angeles studios, dramatic critics of newspapers and writers of the screen colony have organized, adopting as the club name The Toreadors. In this instance the members claim the word shall not refer to a bull-fighter, but one who is successful in throwing the bull. The organization meeting was held at the Hotel Clark, Saturday evening May 26, and shortly another meeting will be held, at which the officers will be chosen.

To Edit Picture Section

Gaston Dureau on June 4 becomes motion picture editor of the New Orleans Item, succeeding R. E. Pritchard, who assumes other duties on the editorial staff of the Item.

Mr. Dureau has been publicity manager of the Fitchenberg theatres in New Orleans for several years and is thoroughly equipped for his new line of work.

Newspaper and Picture Co. Film History of Cleveland

The Cleveland Plain Dealer, in connection with the Argus Company, producers of educational and industrial films, is going to make history of Cleveland and its environs.

The first chapter of this series of local news events is a film of about 750 feet, showing the recruits of the Government's naval training ship in the course of preparation for the summer maneuvers, exterior and interior views of Mt. Sinai Hospital, the city's latest and most modern institution of this sort, various lake front scenes, showing the methods of handling ore, a Wodland avenue market scene in the rush hours, and views of the famous millionaires' row on Euclid avenue between East Twenty-second and East Fortieth streets, which is being widened to relieve the congested traffic conditions.

The editorial staff of the Plain Dealer is directly superintending the making of these pictures, and Assistant Editor V. B. Gray has opened the field for suggestions to all Plain Dealer readers. Samuel Brodsky, of the Argus Company, is the motion picture director. The pictures are available to exhibitors at the Standard Film Exchange Company in the Columbia Building.

A Statement from B. Barriscale

Bessie Barriscale last week issued a statement in which she asked that attention be brought to the fact that she would not "remain on the Triangle program during the coming year" as has been printed in various papers.

Her interests, she states, lie solely with her own producing company, The Bessie Barriscale Feature Corporation, and the distributing organization, Paralta Plays, Inc.

Selig Host to Film Men

William N. Selig recently entertained in Chicago Edward Nelson, president of the Sherman-Elliott Film Corporation, and David H. Beener, vice-president, both of Minneapolis; Messrs. Sleeth, Shannon and Wolfberg of the Masterpiece Film Corporation, handling "The Crisis" in Pennsylvania, and other states. Mr. Wolfberg is enthusiastic over the results attained with "The Crisis," and regards it as one of the greatest of historical dramas. Mr. Nelson also reports that business is good everywhere with "The Crisis."

Steele in New Capacity for Paramount

James Steele, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position in order that he may continue his residence in Pittsburgh and will hereafter be located in the Iron City, acting in the capacity of district manager over the Paramount offices in Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland and Indianapolis.

Mr. Steele will also retain his directorship on the Board of Directors of the Famous Players-Lasky Corporation, controlling Paramount, Artcraft, Famous Players, Lasky, Morosco and Pallas, producers and distributers of Paramount and Artcraft pictures.

WITH THE EXHIBITOR

ON THE FIRING LINE

"I guess I am like a great many other exhibitors, kicking about deposits and return express," states M. J. LAKA, BIJOU THEATRE, BARNESVILLE, MINN. Fox, Paramount, Triangle and a serial give him a satisfactory program. Marguerite Clark and June Caprice are the favorites with his people.

"Twenty-five per cent. less business this year than last, but no kicks," is the way L. E. STREET, VIOLET THEATRE, BROOKSTON, IND., puts the situation in his town. Bluebird, World and Universal pictures are used, with Warren Kerrigan and Louise Lovely the favorites.

"In a town of seven hundred, and still running, with prospects better this year than last," is the story of J. N. BERRYMAN, IDLE HOUR THEATRE, BRANDENBURG, KY. Helen Holmes is his prime favorite big business getter.

THE NATIONAL THEATRE, GREENVILLE, O., reports that Hon. J. C. Weaver, Mayor, pronounced "Faith," with Mary Miles Minter, "the finest picture he ever saw." Other patrons of this theatre especially enjoyed this picture, says Manager W. B. John.

"Please advise when there are some independent film exchanges that are reliable to deal with and give the right prices on their goods," writes Chas. Castner, manager of the Blairsburg (Iowa) Opera House and Cason theatre, using Pathe, Mutual, Universal and Bluebird features "mostly." "Business is fair if I did not have to pay a little too high for the goods I get—the exchanges are getting things too much their own way."

LESLIE HORNBECK, DREAMLAND THEATRE, BATTLE CREEK, MICH., is using the entire Universal program and reports business "great." He is now adding 200 seats to his capacity. Butterfly "Eternal Love" proved the best liked picture in recent programs.

FRANK BARR, MANAGER OF THE LYRIC THEATRE, FAYETTEVILLE, ARK., wants more short-reel subjects. Mutual and Triangle programs are taking nicely, but the small towns are suffering from production, so largely running to features.

Pearl White, Mary Pickford, Anita Stewart, W. S. Hart, and Douglas Fairbanks are favorites with F. H. WEISS, MAJESTIC THEATRE, BELLE PLAINS, MINN., who uses Triangle, V-L-S-E, Pathe, and Bluebird pictures.

Star Salaries Must Drop—Producers Threatened

Says Alfred S. Black, of Maine Theatres, Inc.—Prominent New England Exhibitor Warns Producers of Mistaken Policy

A message worth serious consideration by exhibitors and producers alike was received by us recently from the president of Maine Theatres, Inc. He calls for exhibitor organization "upon a plane that would command the extreme confidence of those who have the best interest of the business at heart and no personal axes to grind"; and cites as a sample of distributors' shortsightedness, the playing all of the biggest attractions in Portland at ten-cent program prices, making it poor showmanship for other Maine exhibitors to attempt to make excess rental cost by advancing above Portland prices. "I merely cite this," says Mr. Black, "to show you concretely the salesmanship of people who are the leading factors in the film business to-day. They have been successful and have made a lot of money, apparently, and have no regard for the future of the industry except for quick profits. I maintain we are in a dangerous situation and the next few weeks will demonstrate, without much doubt, the survival of the fittest."

Following are some extracts from this very interesting letter to Mr. Johnston:

Dear Sir:

Many of your recent editorials have been so interesting and timely that I cannot refrain from congratulating you. In the conduct of our various theatres we play more or less road shows, and the other day in correspondence with Mr. Tennis, of the Aaron's Associated Theatres, he asked me candidly if I did not think that interest in motion pictures was on the wane, and, if we would not be, next season, in position to handle some road attractions. I wrote him that, in my opinion, he was wrong, but that the day of the dollar picture had passed, at least for the New England territory, and there would be very few features that could command successfully, a 50-cent top price and, no doubt, very many of the special productions could be put over successfully on 25-cent price, provided they could be purchased or played by an exhibitor upon a basis of profit. This is in line with the opinion expressed by yourself.

During the past year we have invested very heavily in the motion picture business, and had not the war broken out, we had much larger plans for this year, part of which we will go through with on account of contract previously made. I can't help feel, however, that the industry is in a very critical situation to-day, and, like all fast-growing industries, it will be a survival of the fittest. Many of the present abuses in the industry could be stopped by the exhibitors banding together, or at least a large part of the important exhibitors, but not under the influence of the film exchanges and their controlling factors. I don't mean to intimate, but what the manufacturers must have a chance, but the tendency at the present, from a view of the New England general field is, that the manufacturers are, at least indirectly, if not directly, getting together in an attempt to boost prices on the exhibitor who, certainly, in eighty per cent. of the houses, can't stand same under the present trying conditions.

In putting out the so-called specials they have increased the film rental, and many of the exhibitors have fallen for same. The profits made, in many instances, have misled many people and, in my judgment, will cause serious losses from the producers' end, no doubt, in a great many instances.

The whole curse in this industry is in the salaries paid to the stars, and until a concentrated effort in the industry is made to reach the fountain head of all trouble, there will be a tendency of everybody in the industry to work for a favored few and those who are lucky enough to be associated with those few, and very largely on some one else's money. I am convinced that the exhibitor, the mainstay of the industry, can't stand as an average any other increased cost without a large percentage of failures, and that as soon as the pressure gets strong enough, and I believe it is fast coming, that they will organize for their self-protection in a way little realized at the present time.

Your paper is to be congratulated upon the fair manner in which you have openly expressed yourself through its columns. If there is any suggestion herein that is appealing to you, I trust you may use them. We have jumped for only a few of the so-called specials with the enormous salaries attached thereto, and we have canceled a portion of the contracts for which we jumped. We are still doing business, and I believe that many an exhibitor's profits will be larger when he puts out of his vision the personal equation as applying to head line stars. It is about time that the profits of the industry go where they justly belong.

Very sincerely yours,
(Signed) ALFRED S. BLACK.

Schmidt Did Not Confirm Claim

Exhibitor J. W. Schmidt writes requesting a correction of the statement that he confirmed Mr. S. C. Rogers' claim of having offered to take care of him with a new booking, in the controversy between Mr. Schmidt and the Clune Chicago Exchange. We will say that Mr. Schmidt has by no word or act confirmed Mr. Rogers' statement that he followed a telegram of cancellation with a letter offering new dates. In digesting several pages of explanation we misunderstood Mr. Schmidt's position, which was and is as now stated.

North Carolina Convention Will Really Be Tri-State Affair

President Percy W. Wells of the North Carolina M. P. E. L. announces that the convention of the Tar Heel League to be held at Wrightsville Beach, June 14 to 16, inclusive, has developed into a tri-state affair, and indications point to the largest gathering of exhibitors ever held in the South.

President Wells recently attended the first annual meeting of the South Carolina League, held in Columbia, and upon invitation the Palmetto exhibitors will join the North Carolina League in convention. Last week President Wells attended a meeting of exhibitors of Virginia in Richmond, National League Organizer Herrington having been present and organized a state branch in that state. The Virginia League will also send over a large delegation to meet with the Carolinians at Wrightsville Beach.

Plans are being promulgated by Mr. Wells for the chartering of a special Pullman car which will carry large delegations from North and South Carolina and Virginia to the National Convention in Chicago in July, and these plans will be perfected at the Wrightsville Beach convention.

Michigan Convention Will Be Strictly for Business

FROM all reports, the Michigan State Convention to be held at Grand Rapids on June 12 and 13, is going to be a big success. A. J. Moeller, secretary, is working hard and late to put over the largest state convention yet held, and a rigid business program that will appeal to every exhibitor, large or small, is being arranged. Addresses by the largest men in the field in this state are on the program, and absolutely no amusement or social hour is promised. Business will be strictly adhered to, because in the comparatively short time the convention lasts, so many things of importance are to be taken up that no time for pleasure can be spared.

Election of officers, delegates to the National Convention, a new constitution and by-laws are among the important things. Other issues of importance are the new war tax, the semi-inspection fee, the deposit system.

Public Interested in Coming National Convention

All those back of the preparations in progress for the coming national convention and exposition of the Motion Picture Exhibitors' League of America to be held in Chicago during July are confident for the success of the event. One of the assurances pointed to by them is the active interest being manifested by the public. Every day Manager Ludwig Schindler receives a stack of letters from motion picture fans filled with questions seeking information regarding the film stars it is planned to have in attendance at the exposition.

In these letters are requests, and often pleas, to have Mary Pickford, Charlie Chaplin, Douglas Fairbanks, Clara Kimball Young, William S. Hart and others of the film famous present. Manager Schindler announces that he already has the pledge of so many stars promising attendance that he is counting on making every day a Star Day, with a different favorite accorded the honors each day.

Mr. Schindler will probably jump to New York again this week to resume signing up the rest of the space contracts for the exposition. He says he will not be satisfied until every foot of space in the Coliseum has been disposed of.

Allen Company Completes Plans for Big Chicago Theatre

The recently formed Edmund M. Allen Film Corporation, of Chicago, announced last week that plans and specifications have been prepared for a 2,800-seat theatre in the Windy City, to be used exclusively for motion pictures. The new theatre is to be immediately adjacent to the Randolph street "Rialto" zone.

The Allen Company, which was formed both for state right exploitation of features and for exhibition purposes, states that it already has obtained an option for a long-term ground lease on a very desirable location and plans, commencing work on the new theatre building as soon as general business conditions permit.

The president of the new company is Edmund M. Allen, well-known Chicago business man and former warden of the Illinois State Penitentiary.

Associated with Mr. Allen are Joe M. Harris, active in theatrical circles both in New York and Chicago; Harry J. Ridings, Chicago manager for Cohan and Harris and manager of Cohan's Grand, Chicago; Fred Aitken, formerly connected with the General Film Company, and others.

EXHIBITOR PERSONALS

IOWA

Cedar Rapids: James H. Clark, who has had the management of the Isis theatre for nearly two years past, concluded arrangements recently whereby the management of this well-known playhouse will again be assumed by W. F. Clement, the owner.

The Isis, under the management of Mr. Clark, has been very successful, and has won for itself a name that stands high among the theatregoers of Cedar Rapids. Clean, uplifting and beneficial pictures has been the motto of the theatre under Mr. Clark's management and he has won for himself a strong place in the hearts of the theatregoers by the manner in which he has lived up to this watchword. Some of the best attractions ever seen in the state have been shown at the Isis and always the pictures have been elevating and entertaining.

Strawberry Point: A. A. Beguhn sold the Lyric theatre to H. H. Fish of Emmetsburg, who took possession May 1. Mr. Beguhn has left for Fort Snelling.

MICHIGAN

Detroit: Charles A. McVicker has been reappointed general manager for the William F. Klatt houses in Detroit. He formerly held this position but went West for his health early in February. Earl F. Hennessy continues as manager of the Regent theatre.

MISSOURI

St. Louis: Capt. Collins, of the Jefferson Barracks, St. Louis, has arranged to show two Paramount pictures each week (Wednesday and Saturday) at the Post Exchange Building. At present there are extra activities at the Post, realizing the importance of recreation for the boys who are preparing for military service. They selected Paramount pictures.

Fayette: Monte Crews, of Fayette, manager of the Alamo Theatre, has started to edit a monthly house organ. It is an eight page, size 6½ x 9½, printed on a good stock of white paper, and the make-up and printing show careful preparation on the part of the printer. The copy gotten up by Mr. Crews is evidence that he knows the kind of matter that will appeal to the people. His editorial comments on the back of the page is a heart to heart talk with his people about Paramount pictures. He has made conspicuous use of the trade marks and the cuts of the players. The distribution consists in sending it through the mail to a well-selected list of several hundred names. On the left-hand corner of the envelope he has printed the following: "Here Is Your Program from the Alamo."

INDIANA

Goshen: The Jefferson theatre, a standard playhouse here, has been leased by the Allardts, of South Bend, Ind., to Ezra Rhodes, of South Bend, and will be used exclusively for motion pictures. Mr. Rhodes is the owner of the LaSalle theatre in South Bend.

The Irwin theatre property, comprising the second floor of four East Lincoln avenue business rooms, has been disposed of to H. F. Kidder and Dr. A. J. Irwin, both of this city. Arrangements for improving the site are now under way.

Evansville: The New Majestic theatre, Fifth and Locust streets, has been leased by Charles Sweeton, manager of the Orpheum theatre company, and will be used during the summer as a motion picture show.

PENNSYLVANIA

Philadelphia: Oscar Morgan has been made general sales manager of the Famous Players Exchange of Philadelphia. Mr. Morgan still has charge of the exchange publicity, assisted by Miss Elizabeth Malloy. The salesmen assisting Mr. Morgan in the territory are Donald Allen, M. Seitz and George Bosenhart.

B. F. Tolmas, Philadelphia manager for Mutual, has had plans drawn for the new home of Mutual at 1219-23 Vine street, making it a model of practical efficiency in the exchange line. To make it fireproof, even, the office partitions will be of concrete instead of wood. Ten thousand square feet on one floor will be used. It is expected to have the new offices ready for occupancy by the end of May. Apropos of Motion Picture News, Mr. Tolmas said: "The News is one journal I must have. I cannot get along without it, because I get more advance information about what I need to know in my work from its pages than from any other source."

Manager H. M. Osborn, of Philadelphia Pathe, is completing arrangements for a new home for his exchange. It is expected the move will be made in a few weeks to a new building on 13th street, near Vine.

Richard Bach, organist at the Frankford, Philadelphia, is doing much with his organ recitals to increase the popularity of this theatre. Last week when "The Storm" was announced for two evenings the S. R. O. sign was hung out early. This is the first time that "The Storm" has been given with all its scenic and electric effects in a Philadelphia photoplay house. This required the services of nine men, six on the stage and three in the booth.

The Crystal Palace theatre, 334 South street, has again changed hands, having been purchased by M. Rappaport from B. Friedberg and Jack Rosenthal. The latter has acquired the Model at 425-27 South street, which will be under the personal management of Mr. Rosenthal. The theatre will be repainted and redecorated and a modern organ will be shortly installed.

Holmesburg: Philip Greenberg, who has recently acquired the Holme theatre at Holmesburg, Philadelphia, finds a curious condition in his neighborhood. In his theatre of 480 seats he has different prices for certain nights, varying from 10 to 20 cents, but invariably the 15 and 20 cent nights are more crowded than the 10, even though there may be a better picture on the 10 cent nights. Mondays and Tuesdays are the 20 cent nights, when a 7 or 8-reel picture such as the "Ne'er Do Well" is shown. Masterpiece, Supreme and Artcraft releases are the usual attractions. Wednesdays and Thursdays are 10 cent nights.

Chestnut Hill: Walter Jacobs, recently manager for the Strand, Philadelphia, has become manager of the Belvedere at Chestnut Hill, a fashionable suburb of Philadelphia. Extensive alterations and improvements are being planned for the theatre. It will be enlarged and redecorated, while an organ will replace the present piano. The Belvedere in its new shape will cater to the society set, many of whom have summer homes in the vicinity.

Chester: In view of the rapidly approaching completion of his latest theatre the Edgemont at Chester, Pa., near Philadelphia, Fred Zimmermann will shortly move into larger quarters in the Real Estate Trust Building, Philadelphia. The Edgemont, which will open in the early autumn, is the fifth theatre built and owned by Mr. Zimmerman. The others, situated in different sections of Philadelphia, have been successful for several years. They are the Liberty, Fairmount, Keystone and Orpheum.

Facts and Figures Again

Manager L. W. McCuan, of Dresden, Tenn., whose Kozy theatre, as he says, is "not merely a theatre—but a Dresden institution," has more to say regarding the burden of express charges to the small town exhibitor:

MOTION PICTURE NEWS,
New York.

Your article, "Are Atlanta Exchanges Alone in This?"

Not by any means.

I use Triangle out of New Orleans, paying express both ways on the feature of five reels, amounting to $1.84, use their comedy another day, paying $1.04 express, get two days' service from Pathe, St. Louis, express both ways making $2.40 for the two days; advertising from Triangle, New Orleans, four shows, express $0.60, which runs around $6.00 weekly. Running three shows weekly, with an average of $20 nightly.

I for one, should like to do my part to eliminate this, and know dozens of other small town exhibitors who are like myself. Universal, Mutual and General are the only people who stand express one way, and have threatened several times to go back to them.

Of course, I realize one little fellow like myself doesn't amount to much, but let's get the others in and eliminate part of this "graft."

L. W. McCUAN.

Theatre Owners Respond to Vitagraph Plan

Messages both of praise and criticism have been coming into the V-L-S-E office in response to the recently inaugurated campaign whereby offer was made to withdraw from distribution any Vitagraph picture condemned as not up to standard by forty per cent. of the field exhibitors booking the picture.

One particularly critical letter was received from J. C. Jenkins, owner of the Auditorium, Neligh, Neb., in which he took exception to "God's Country and the Woman," stating that sex and birth control themes were not wanted by the public.

On the other hand the majority of Vitagraph productions are highly praised by the exhibitors of the country in the responses.

New York Local of Exhibitors' League Acts

New York Local No. 1, Motion Picture Exhibitors League, at a meeting of the executive committee, May 29, endorsed the report of the Senate Finance Committee, eliminating the tax on film footage and exempting from the admission ticket tax the five and ten-cent theatres. Sidney Cohen moved to endorse the bill as submitted to the Senate Committee by the House. Sidney Ascher moved the amendment as above stated. It was unanimously carried. A notice to this effect was sent to each member of the House and Senate with a request to support that portion of the bill as reported by Senate Finance Committee, relating to the tax. The regular monthly meeting of the Local will be held Wednesday.

Exchange Men Lending Co-operation to Penna. Convention

WITH the opening date (June 25) of the Pennsylvania Convention drawing near, the Philadelphia committeemen are redoubling their efforts and success is looming large.

Exchangemen are lending valuable aid, and have formed an Exchange Committee, with George Dembow, World manager, as chairman. This committee, as its first practical help, has offered a $50 Liberty Loan Bond as a prize to the best dancer among the exhibitors at the entertainment on Tuesday night.

The exchangemen will also have a Reception Committee of its own to help the exhibitors welcome the goodly number of stars who have already promised to shine for the convention.

Among those definitely scheduled are: Alice Brady and little Madge Evans, of the World, Pearl White and Molly King, of Pathe, Earle Williams and Pauline Frederick, of Vitagraph; Norma Talmadge, of Selznick; Constance Talmadge, Mabel Taliaferro, Tom Kerrigan, Derwent Hall Caine, Billy West.

C. R. Seely, manager of Pathe; Wm. A. Brady and R. Cradwell, of World, are among the notables who will be on hand for the banquet and speeches.

Floor space has already been taken by Mutual, World, Fox, Selznick, Metro, Peerless, Paramount, Pathe, Bluebird and Universal, with others to be heard from.

The Pittsburgh Exhibitors' League will come down in a special car. Twenty four of the Harrisburg exhibitors, with their families, will come in a body.

Charges According to Cost on Special Feature Night

In the pretty little town of Sabetha, Kansas, is a wide-awake exhibitor, who came there to "settle down," as he says, after almost ten years as a showman. His policies, as outlined in a recent letter to the NEWS, are most interesting and worth noting by any small town exhibitor.

To begin with, he books pictures of merit and gives his people variety of entertainment. World, Vitagraph, K-E-S-E, Pathe, Mutual serials and Triangle pictures share the honor of appearing before a very discriminating audience of people who know what they want and make their wants felt direct to the manager.

He has it understood, as a sort of personal relation between himself and his patrons, that he will bring to his little town all the "big stuff," as he calls it, on Wednesdays—always Wednesdays. On any other day the price is ten cents. On Wednesday the price is according to the merit of the attraction and its cost to him. He tries to get less, rather than more, for these extra attractions, and hopes his people appreciate it.

The result of this policy would naturally win Mr. Hatke many friends, and he states he enjoys the pleasantest relations with all.

It should be obvious that in large town or small value received and fixed policy, especially as to price, are important factors to success. Having it understood that five days a week no price variation is to be expected, but that one day is given over to higher priced productions, though never one penny more is charged than the cost of the attraction demands, is a policy every small town exhibitor could adopt to great advantage.

Treating the people fairly and not charging all the traffic will bear at first, when curiosity helps bring the people out to judge the worth of the higher priced shows, is a business proposition that will make a permanent success of price raising carefully based on value offered.

Next Northwest Gathering

The June 5 meeting of the Motion Picture Exhibitors Corporation of the Northwest was postponed, on account of it being Registration Day. The next meeting will be on June 12 at the Strand theatre, St Paul, Minn.

Standard Film Incorporates Aid Department

A fresh evidence of the earnestness with which the avowed policy of the Standard Film Corporation to furnish a "Perfect Service to the Exhibitor" is being followed up is to be had in the announcement made this week by the Standard Film Corporation that it has secured the service of Lee D. Balsly as manager of a new department at the home offices in Kansas City, to be known as "The Exhibitors' Aid Department."

The purpose of this department, as outlined by Mr. Balsly, is to get on a more intimate relationship with Art Dramas exhibitors, and to offer suggestions and ideas for the purpose of stimulating business; to assist in the creation of new business-getting plans and to establish an interchange of ideas between the exhibitor and the distributor of Art Dramas.

Kansas Showmen Protest Deposit

Protest on high deposits was made by one hundred picture men who assembled in Wichita, Kan., on June 6, to discuss business plans for the year.



Alfred Weiss, Vice-President of Goldwyn Pictures Corporation

LIVE WIRE EXHIBITORS

How About Music?

Managers of the larger theatres of Seattle are giving much attention to their musical programs, and making them a marked feature of their entertainment at their respective houses. In one instance, James Clemmer, manager of the Clemmer theatre, uses his eight-piece orchestra for a special concert on Tuesday and Friday afternoons, the concert to begin about three fifteen. This brings a bigger crowd to the matinees on the two days usually quiet at the theatre. A feature of the concert is that all numbers requested by members of the audience will be given, providing time permits.

Messrs. Jensen and Von Herberg who manage the Colisseum found that Sunday crowds were late in going to the theatre, and adopted a policy of giving a sacred concert at 12.30 each Sunday. This, it has been found, brings people to the theatre earlier in the day.



E. L. Turner, proprietor of the Queen theatre, Palestine, Texas, advertised the Paramount picture, "The Clown," by leading all the school kids who would wear clown suits into the show free. Look at that line up!

The Feminine Atmosphere

Mrs. Lulu Dietz, manager of the Star theatre, Covina, Cal., issues a program which indicates an atmosphere of charm and comfort, such as might be expected in a theatre run by a clever woman.

Distributing Stars' Photographs

The distribution of photographs of the prominent stars appearing on the screen at the Broadway, Baltimore, proved so successful during anniversary week that it is probable that the plan will be carried out permanently.

It is not proposed to distribute the photographs every night as in the case of anniversary week, but it will be used to develop business on the more quiet days of the week.

It has been found that the men as well as the women clamor for the pictures of their favorite stars, so that this innovation will probably be very far-reaching.

SPARKS OF GENIUS

SO many reports from all over the land have come of the patriotism and good business sense exhibited by theatre managers who are giving the Liberty Bond Loan a lift that it is impossible even to enumerate them here. Many exhibitors, we are aware, are secretly and unostentatiously buying up Liberty Bonds on the pure grounds of patriotism. Others, killing two or more birds with one stone, are buying bonds or giving them away and letting the public have a chance to know about it, thereby gaining patronage.

* * *

A FAVORITE plan is to sell admission tickets having a numbered coupon attached. Lucky ticket holders win the bonds. It is the custom in these cases to increase the admission price a trifle—enough to make the bond gifts not too heavy a burden. An equally favored plan is to announce a Liberty Bond week. All of the proceeds of the week are devoted to the purchase of the bonds. Making money on the Liberty Bond idea is, in our minds, a perfectly righteous and legitimate business proposition.

* * *

G. C. LINDSAY, managing the Star theatre, Eureka, Cal., is encouraging boys' and girls' matinees. To help business along he is conducting a series of contests. Among these are the best recitation, the best dialogue and the best solo. The winners are now working on a short children's play. The contests are given during intermissions, and school teachers are said to be enthusiastic about them.

* * *

THE Alhambra theatre, Cleveland, Ohio, has installed a Victrola in the lobby to maintain patience in the crowds waiting in the lobby for the second show to start. It drew the crowds—and held them.

* * *

J. A. CARRIE, manager of the Avon theatre, Decatur, Ill, in order to secure a representative audience for Vitagraph's "Womanhood, the Glory of the Nation," sent reproductions of telegrams to all prominent people in the town. The telegrams were in regulation envelopes, were delivered by boys in Western Union uniforms, who made every person receiving one of the messages sign it.

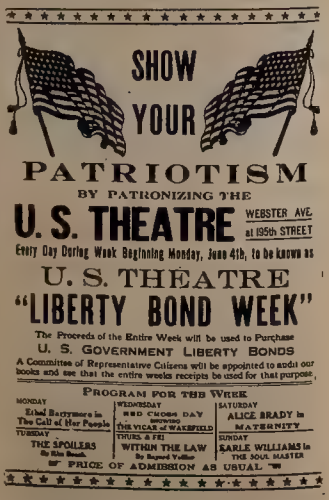
University's Healthy Program

Maurice L. Fleischman and William Fleischman, managers of the U. S. theatre and University theatre, New York, have sent us samples of their programs and of patriotic heralds recently issued, with the request that we give our opinions. We only had to take one look at all of the advertising in the program to make up our mind that it is excellent. Messrs. Fleischman evidently patronize a good print shop, for, while the paper on which the program is printed, is not of exceptionally good stock, the printing is clear and easy to read. At least half of it is taken up with advertisements. The other half is devoted to the usual announcements of pictures and to photographs and interesting stories of the players.

The herald which Messrs. Fleischman have sent is illustrated on this page. The entire proceeds of the week beginning June 4 went toward the purchase of Liberty Bonds. The herald is done in dark blue and red, and is striking.

Neat Program from the Elmwood

E. O. Weinberg, manager of the Elmwood theatre, Utica, N. Y., displays an ingenious idea in the make-up of his program, which takes the form of a neat colored folder, having the week's attractions printed in clear type together with announcements of forthcoming attractions. The folder goes into a vest pocket.



Messrs. Fleischman, managers of the U. S. theatre, New York, have been distributing 6 by 8 inch heralds in red, white and blue, announcing that the entire proceeds of the theatre during Fourth of June week were devoted to purchasing Liberty Bonds.

Where Is Mr. Whitham?

We should like to know in what city Mr. M. H. Whitham, manager of the Elmwood theatre is located. Two of his attractive programs strayed into our office, but the name of his city is not therein.

Bluebird Book Is a Real Helper

The exhibitor's aid book issued by Bluebird is meant to help Bluebird exhibitors and the exhibitors who neglect to take advantage of it lack wisdom. The newspaper display lines are strong, and they leave a lasting impression, as good display lines should. The press stories, which exhibitors are supposed to clip, lack the "bunk" which so often creeps into such notices, and will easily find their way into newspapers, if the exhibitor will only make use of them.



This was reduced from a full-page advertisement in the Memphis "News Scimitar." It was paid for by banks, but the idea was executed by the manager of Memphis's Majestic theatre, who was endeavoring to divert public attention to "The Dollar and the Law."

A Sample of Old Erin

Tom McDonald, manager of the new People's Theatre, Butte, says "Paramount Progress," sent to Chicago for some real soil imported from Ireland. He would have liked to run "Castles for Two" for St. Patrick's Day, but failing that he ran "On Record." Incidentally, he advertised "You can walk on Irish ground to-day at the People's Theatre." He had the soil placed in a shallow box in the lobby, and all the Irish who so desired were invited to stand "on Irish Ground." As there are many Irish in Butte the stunt proved a very popular one.

Evergreen Theatre, Brooklyn, Has Liberty Bond Week

Manager D. Schaefer, of the Evergreen theatre, Myrtle and Senaca avenues, Brooklyn, N. Y., will give two fifty-dollar Liberty Bonds on each day of the run of Greater Vitagraph's "Within the Law" last week. He arranged to have two Supreme Court judges present each night to make the awards in order that there would be no criticism that persons obtained the bonds unfairly.

In order to take care of his increased overhead charges of one hundred dollars a day, the cost of the bonds he gave away, Manager Schaefer increased his price of admission fifteen cents during the run of "Within the Law." Every ticket sold had a stub, on which appeared a number corresponding to the number on the admission ticket.

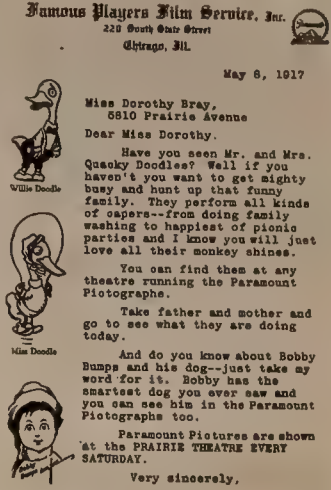
The regular admission tickets, taken up at the door, were placed in a regular jury wheel, the tickets were mixed up, and one of the Supreme Court judges drew two tickets from the wheel.

To the persons holding the stubs with the numbers corresponding to those on the ticket drawn from the wheel were awarded the bonds.

Manager Schaefer is the same well known showman who recently closed all avenues of traffic in his section of Brooklyn during his presentation of "Womanhood, the Glory of the Nation." On the first night of the run of "Womanhood," according to his estimates two thousand persons were turned away from the theatre.

A Letter Patron Getter

W. L. Hill, manager of the publicity and exhibitor's aid department of the Famous Players Film Service, Chicago, Ill., sends the editor a letter, which has been prepared for distribution by the theatres using that company's service. It relates to the "Quacky Doodle Family," an animated cartoon prepared by the Bray Studios for Paramount. This is the letter:



"Have you seen Mr. and Mrs. Quacky Doodles? Well, if you haven't, you want to get mighty busy and hunt up that funny family. They perform all kinds of capers—from doing family washing to happiest of picnic parties, and I know you will just love all their monkey shines.

"You can find them at any theatre running the Paramount Pictographs.

"Take father and mother, and go to see what they are doing to-day.

"And do you know about Bobby Bumps and his dog—just take my word for it. Bobby has the smartest dog you ever saw, and you can see him in the Paramount Pictographs, too.

Wirelessed Their Way In

J. E. Tompkins, manager of the Princess theatre, Colorado Springs, last week advertised Theodore Roberts in "The American Consul." His doorman, who is also an electrician, suggested the installation of a wireless machine as a business getter. Accordingly, an honest-to-goodness wireless was installed at the theatre entrance. The populace punched the key all day long and watched the sparks fly.



Patriotic slides that depart from the usual flag waving, stand-up-and-cheer variety are being distributed among exhibitors by the Triangle exchanges. They don't say "Buy a Bond" or "Do Your Bit," but they get the idea over that you are expected to come across with something for your country.

Vitagraph's Plan Books Are Helpful

The plan books issued by Greater Vitagraph for the guidance of exhibitors invariably show careful thought and no small amount of ingenuity. We have before us the plan book, or exhibitor's aid book, on "The Soul Master," in which Earl Williams is featured. The advertisements are all simple, strong and effective.

Ready-Made Ad-Talks

FEATURES

Cupid Plays Queer Pranks with Ethel Clayton in "The Stolen Paradise"

(World Five Reel Production)

Love plays some queer antics. Cupid would make an ideal author or authoress. The little person of our imagination has originality and the keenest appreciation for our idea of romantic adventure. In "The Stolen Paradise" our little friend Cupid's dart hits the right heart but sends the wrong person as its emissary which gives rise to a situation which for originality is unequaled. David Clitton is married but he doesn't know his wife which fact isn't brought out until his eyesight is restored. Edward Langford presents this role He is an author who becomes blind. He has met two girls one of whom he loves and the other he considers merely as a friend. Ethel Clayton, one of Ready's most clever stars, presents the part of Joan Merrifield, the girl whom David considers only as a friend but whom he marries. The girl whom he thought he married and wanted to marry is presented by Pina Nesbit. It is impossible to relate the many events which lead up to a most unusual climax in this photo-drama but from what is here related isn't it safe for the ———— theatre to guarantee you an hour or more of perfect pleasure while "The Stolen Paradise" is being screened? Ethel Clayton is shown at her best in this picture.

"The Stolen Paradise" with Ethel Clayton featured will be seen on the screen of the ————theatre on———— of ————

week.

Earle Williams and Dorothy Kelly Co-Starred in Fascinating Mystery Story, "The Maelstrom"

(Vitagraph Five Reel Production)

It is seldom that you are given the opportunity of seeing two screen stars together in a picture. "The Maelstrom," a Vitagraph feature, is one of the few exceptions. It has not alone two of the best-known stars of the screen but it tells one of the most fascinating mystery stories ever projected on the screen of the ———— theatre. Earle Williams and Dorothy Kelly are the stars. Miss Kelly will be remembered for her fine work in "The Secret Kingdom," the serial which ran to packed houses for weeks last winter. Earle Williams is as well known as the "movies" themselves. "The Maelstrom" is essentially a mystery story. Mr. Williams presents the part of Jimmie Hallet, a young clubman. Dorothy Kelly that of Peggy Greye-Stratton, who, for her brother's sake, has given herself over to life in the underworld. Jimmie, as he comes out of the clubhouse is handed a package by Peggy with the words "take it and run" written thereon. An address is given Jimmie. His curiosity aroused, he takes the package to the house indicated. He finds the owner murdered and the safe blown open. The package contained checks. Jimmie is knocked senseless by a blow from behind. From here on a mystery is slowly but convincingly unraveled. You will wonder why Jimmie has been sent into the trap and why the girl Peggy picked him out. The "third degree" methods are resorted to and you are taken into a Chinese opium den in the solution of "The Maelstrom" mystery to be shown on the screen of the ———— theatre on ———— of ———— week. Remember, Earle Williams and Dorothy Kelly have strong roles in this picture.

Picturized Drama of the Land of Midnight Sun "The Land of Long Shadows"

(K-E-S-E Five-Reel Production)

A story of the frozen North. Such always pleases because there are so few of us who have ever experienced life in the land of the "midnight sun." There is a tragic significance carried even with the bare mention of this land. The "Land of Long Shadows" presents life as it is lived in the great Northwest. Joe Mauchin is a trapper and while on a visit to a trading post near a mining centre, he meets Jeanne, the daughter of the saloonkeeper. He respects her and kills to verify his attitude. He and the girl flee, followed by the mounted police. In their flight through the snow-covered regions a story takes shape which could not be improved upon by the happening of the reality itself. The spirit of the North is exemplified, the endless expanse of snow-covered wilderness sweeps by on the screen, the silent tragedies of a silent land are enacted in silence before your eyes and the right is made might even though primitive instincts force the issue. Jack Gardner presents the part of Joe Mauchin and Ruth King that of Jeanne. A strong supporting cast go to make one of the most intensely interesting and human picture dramas ever thrown on the screen.

"Land of Long Shadows," story of the frozen North, will be seen on the screen of the ———— theatre on ————of ———— week.

CLUNE FILM PRODUCING CO.

Los Angeles, Cal.

Motion Picture News,
New York City.
Gentlemen:

Permit us to congratulate you on the innovation, "Ready-Made Ad-Talks." Not only is this a happy thought and a great convenience, but it departs from the character of conventional matter that we publicity writers are prone to turn to in spite of best intentions.

The Motion Picture News is evidently trying to be useful and is succeeding.

Very truly yours,
Monroe Lathrop.

[The Clune Theatre Company has five theatres: The Auditorium, seating 3,000; Broadway, 900; Comedy, 400, all of Los Angeles; Clune's, Pasadena, 1,200 seats; Clune's, Santa Ana, 700 sents.]

Jack Mulhall Is a Fighter as Well as an Actor "The Flame of Youth" Proves It

(Universal-Butterfly Five Reel Production)

Jack Mulhall will be seen next in "The Flame of Youth," a Butterfly picture which is action from start to finish. Ann Kronan and Donna Moon play opposite Mr. Mulhall. The story takes you to Lower California, where Jimmy Gordon is sent by his father to investigate an opal mine which he owns. Jimmy is engaged to a girl but he is a bit uncertain whether or not she is really the one for him. He discovers that she is not after reaching Lower California, where he meets one who appeals. Jimmy is thought by his father to be a weakling but before he is long at the opal mine he convinces some of the natives if not his father that his weakness lies somewhere else than in his two fists. The crew at the mine had been working it for their benefit more than that of Jimmy's father. Jimmy learns this and establishes a new regime and returns to his father with the work accomplished and his "better half." "The Flame of Youth" is one of the best Butterfly offerings yet seen. Jack Mulhall has never appeared to better advantage nor in a more fitting actionable picture. There is action every minute, a commanding plot and a strong supporting cast which keeps the action at top speed.

"The Flame of Youth," one of the best of Butterfly pictures will be seen at the ———— theatre on ———— of ———— week.

"A Mute Appeal"—A Pantomime Within Pantomime—Jean Sothern Invites You

(Art Dramas Five-Reel Production)

The picture "unusual" awaits you at the ————theatre. You have never seen anything just like it. It is unique, pathetic, wholesome, pantomime within pantomime—it is "A Mute Appeal" from the screen and from a little, golden-haired girl, known to the motion picture going public as Jean Sothern. Walter Edwin, who has directed Mary Fuller in many of her best known pictures and who directed Billie Burke in "Gloria's Romance," is responsible for this production. "A Mute Appeal" is an Art Dramas release. It was written by Lillian Nicholson Shearon. Donald Cameron, Tom Magrane and Elsie Mason, support Miss Sothern. This is one picture you want a heart which responds with all the sympathetic quality of the most pathetic. It has been said that "there is nothing new under the sun." It might also be said that there is nothing impossible. You will think so after seeing Jean Southern in "A Mute Appeal." It is something different.

Jean Sothern in "A Mute Appeal" will be seen at the ———— theatre on ———— of ———— week. You will regret your absence.

"The Greatest Power"—Ethel Barrymore's Greatest Talents Presented in Timely Story

(Metro Five-Reel Production)

Ethel Barrymore's stage successes are known by heart. Her screen successes if not as many by actual count are fully as enjoyable and the name of this gifted actress is now as well known on the screen as on the legitimate stage. She is to appear next at the ———— theatre in "The Greatest Power," the screen version of which has been adapted from the story of Louis R. Wolheim by Albert Shelby Le Vino. Miss Barrymore has in this picture a strong emotional role, which gives her every opportunity to display her own inimitable talents. "The Greatest Power" offers her the part of Miriam Monroe, daughter of an industrial king. She is interested in research work and is persuaded to assist a young chemist in perfecting a formula for a high explosive. The agent of an enemy country is desirous of obtaining the formula and Miriam endeavors to have the young chemist sell his formula to our Government. It is tested and proves a success as a powerful explosive. The young chemist refuses, however, to have his invention used for purposes of war. Miriam resorts to strategy and obtains the formula and the ingredients which go to make it up and foils the attempts of the agent. The chemist and she come to a better understanding and are married. "The Greatest Power" is an unusual story with an unusual star. William B. Davidson is in chief support of Miss Barrymore, in "The Greatest Power," to be seen on the screen of the ———— theatre on ———— of ———— week.

Margaret Illington's Second Successful Appearance on Screen in "The Inner Shrine"

(Lasky-Paramount Five-Reel Production)

Margaret Illington is again with us on the screen. This time in "The Inner Shrine," an adaptation from Basil King's popular novel. A stage version of this novel was prepared by the well-known dramatic author, Channing Pollock. The story deals with a wealthy American girl who marries an unworthy Frenchman and later in Paris learns of her husband's unscrupulous character and habits. Hobart Bosworth has the chief supporting role of an explorer and student, who is Diane Winthrop's benefactor. He loves her but thinks himself too old to ask her to marry him. Part of the story is laid in the Maine woods, part in Paris and part in one of the large cities of this country. The star of many Broadway successes is at her best in this screen version of that particular phase of life which is vital to all—marriage, its trials and tribulations. Miss Illington is a master of emotional acting and expression. In this picture she is given opportunities to display this marked characteristic so essential to screen dramatics. Her action before the camera is ideal and in this picture superlatively so. It is fascinating, true to the life which she is doomed to live because of the unscrupulousness of a man whom she thought she could love.. He meets the fate that awaits all of his kind and she returns to the one who loved as only a noble heart can love. Elliott Dexter and Jack Holt, both familiar to the millions are seen in strong supporting roles.

The noted stage star, Margaret Illington, recently allied with the picture drama is seen in "The Inner Shrine," a remarkable story of the trials of unfortunate marriages, to be shown at the ———— theatre on ———— of ———— week.

Has Jealousy Played a Part in Your Life? See Virginia Pearson in "Wrath of Love"

(Fox Five-Reel Production)

A jealous disposition has its place in most of our lives. There are some who realize the presence of this "green-eyed monster" and some who do not. It is seldom that one will own to the fact that this quality is present—and frame their future accordingly. William Fox has produced a picture called the "Wrath of Love." It could have been called "Jealousy" but the term is not inclusive. If one be jealous, that one must not necessarily be in love, but if one be in love that one is jealous. So it is with Virginia Pearson in "Wrath of Love." She loves beyond her own control. As Roma Winnet, her love for Bob Lawson is unqualified unless jealousy be considered a qualification. But this picture does not confine itself exclusively to love. There is a timely appeal contained, and the love element gives way to duty to our country. Roma is jealous and she admits it and even doubts her right to enter into marriage because of it. She does, however, and there follows a series of events which, although they are instrumental in tormenting the "green-eyed monster," are nevertheless the ways and means of forever eliminating this disposition from the character of Roma. And this is all brought about by innocent situations which in the end make the love between Roma and her husband the stronger. Irving Cummings is in chief support of Miss Pearson. The cast also includes Louise Bates, Nellie Slattery and Frank Glendon.

"Wrath of Love" with Virginia Pearson and Irving Cummings will be seen on the screen of the _____ theatre on _____ of _____ week.

"Dazzling Miss Davison"—Marjorie Rambeau Has a Surprise in Every Scene

(Mutual Five-Reel Production)

Marjorie Rambeau has won success on the speaking stage. This is unquestionable. Like many another stage success, she has given her talents to the screen, and with the same earnestness she has endeavored to give to the screen world everything which has made her so popular on the stage. She has done so. At the _____ theatre _____ week, Miss Rambeau will be seen in "The Dazzling Miss Davidson," a photodramatic adventure which is unlikes anything you have ever seen. After the first reel is run you will wonder why "the dazzling Miss Davidson" has chosen to associate with questionable characters. After the second reel, you will have almost given up and your estimate of the "dazzling Miss Davidson" will have fluctuated from one extreme to the other, leaving you in a quandry. She is seen in the company of shabbily dressed men, in the homes of the wealthy, and at fashionable "bridge" parties. Why does she arouse the suspicions of her friends and especially the man whom she loves? She has every opportunity to arouse your suspicions and she does it, but so cleverly that not one of you will be able to say she is this or that until the run of the last reel and then you will wonder why the picture could not have run on indefinitely.

Miss Rambeau has the "something different" to offer you in her presentation of "The Dazzling Miss Davidson" at the _____ theatre on _____ of _____ week.

Mollie King Is Seen in "Blind Man's Luck"—Girl Marries Unsuspectedly

(Pathe Five-Reel Production)

It all happened because Eileen Caverly was chased by a detective. She may have been a smuggler and probably was, but the fact remains that she was doing her best to elude a certain detective and did. But in order to do so she was compelled to pose as the wife of a man whom she had never seen before. She not only posed as his wife but married him and she never had cause to regret the move. Mollie King, who is now the centre of a million eyes, because of her part in the "Double Cross" mystery serial, has the role of Eileen in "Blind Man's Luck," a five-part feature, which will be shown on the screen of the _____ theatre _____ week. There is something about this picture which defies exposition in words. You will have to see it on the screen. There is a newness about it which removes it from the class of the usual drama. It takes a turn in the final reel which is surprising. Earle Foxe is in chief support of Miss King, with William Riley Hatch and Gertie Tilbury in strong supporting roles. "Blind Man's Luck" is the first separate feature in which Miss King has appeared in some time owing to her important part in the "Mystery of the Double Cross" series. She has found time, however, to enact this most entrancing role of Eileen and will be seen at the _____ theatre on _____ of _____ week in the five-part drama, "Blind Man's Luck."



How Leon Netter Boosted "The Garden of Allah," and Also Helped Uncle Sam

Will You Adopt an Orphan?—You Will When You See Ella Hall as "The Little Orphan"

(Bluebird Five-Reel Production)

Do you remember the little girl who presented "Polly Red Head," in a Bluebird production of that name? It isn't very long ago and still many have inquired of us when this little girl is to be seen again. We can make answer now. _____ week at the _____ theatre, Ella Hall alias "Polly Red Head," is to be seen in "The Little Orphan," another Bluebird production. Miss Hall is no doubt in first rank with ingenue leads. She is also well known for her characterizations of juvenile parts. Her role in "The Little Orphan" is engaging, of a homely quality which will touch a responsive note in the hearts of all. She typifies one of the thousands of Belgian children who have been left homeless by the ravages of war. If you have a little Belgian in your home you will appreciate every nod of Ella Hall's engaging, little blonde head. From the time of her arrival at Ellis Island until she becomes the wife of the man who adopted her because he was lead to believe that she was a boy, Rene (Ella Hall), will command your undivided attention. Only an inkling of the interest aroused by this picturized drama of homely life is given in these few lines. A book might be written and still the engaging personality of Miss Hall could not be brought before your mind's eye with the same effectiveness and clarifying interest as "The Little Orphan" will do on the screen of the _____ theatre on _____ of _____ week.

Helen Holmes Surpasses All Other Attempts at Daring in "Railroad Raiders"

(Mutual Serial, Two Reels)

Helen Holmes' proclivities for daring feats need no publicity. She has unmistakably convinced the millions by her daredevil stunts before the camera. It seems that the field is unlimited and that each feat of daring surpasses the one or ones that have gone before. It may be said of her daring in "A Leap for Life," in the ninth chapter of the "Railroad Raiders" series, which will be seen at the _____ theatre, that she surpasses all other attempts at daring. Racing in an automobile at top speed she is on the track of the "Raiders," who have stolen a valuable consignment of goods, which they have transferred from the freight car to a river barge. As she nears the dock the barge pulls out and the gap between it and the dock is leaped by Helen in the automobile. Both the machine and Helen land safely on deck. The "Raiders," anticipating any move that she might make to recover the goods, have placed a time fuse, which will set to action a charge of dynamite placed aboard the barge. The "Raiders" see Helen and Roy Wilson aboard the barge. They shoot and wound Roy. Helen takes him aboard a raft and reaches shore. The "Raiders" think they have disposed of Helen with the wrecking of the barge.

The thrill of thrills will be seen at the _____ theatre when Helen Holmes is seen in the late chapter of the "Railroad Raiders" on _____ of _____ week.

"The Hidden Brand," Episode of "Double Cross" Mystery, a Marvel for Action

(Pathe Serial, Two Reels)

Decoy telegrams signed by the "Masked Stranger," give rise to exciting incidents in this, the fourteenth episode of the "Double Cross" mystery. It is titled "The Hidden Brand." Repeated efforts by Peter Hale to discover the girl with the sign of the "double cross" on her arm, have failed. In this chapter Hale resorts to extreme efforts in order that he may establish the identity of the real girl. Bentley, who believes that Philippa Brewster is the girl places a spy to watch her and the spy reports that the brand is on her arm. Hale and Philippa, by means of the telegrams are lead to a roadhouse and there made prisoners. The Masked Stranger and Annessley follow them. Gaining admittance the Stranger urges Philippa to return home with Annessley. When Hale awakes he finds a girl whom he believes to be Philippa. She shows him the brand of the double cross. Bentley has arranged to have a snapshot taken of them together. Hale goes to Philippa's home that night to claim her as his bride and she denies all knowledge of having made the promise. The photograph is presented and Peter asks what it means. A girl appears and displays the mark of the cross on her arm. Hale is bewildered and he is told to ask the Masked Stranger for an explanation.

The fourteenth chapter of the "Double Cross" mystery will be shown at the _____ theatre on _____ of _____ week.

"The Crisis" Is Reached in the Late Chapter of the "Neglected Wife" Series

(Pathe Serial, Two Reels)

The late chapter of the "Neglected Wife" series, leaves no doubt as to Kennedy's attitude toward Margaret Warner. It is titled "The Crisis," for in this chapter the crisis is reached. Kennedy turns to Margaret and Margaret surrenders. His wife decides to learn who the other woman is. Kennedy receives a note which reads that he is given the last warning and that his friendship with the other woman shall end. Norwood meets Margaret and he invites her to his summer home, where she meets Kennedy and his wife aboard their houseboat, which is anchored near. Doyle, who has determined on revenge, blows up the boat, thinking there is no one aboard. This is a strong link in the chain encircling this unusual mystery drama of domestic troubles. "The Crisis" should not be missed. It not alone brings to an issue an important matter but it contains a thrill in the climax which is unequaled for its realism and sensational character—the blowing up of the houseboat. Ruth Roland, as Margaret Warner has opportunities in this chapter to display her remarkable ability as an interpreter of emotional parts.

The fifth and late chapter of the "Neglected Wife" will be seen at the _____ theatre on _____ of _____ week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 16, 1917

FEATURES

TITLE OF PLAY	PRODUCER
"Fires of Youth"	(Pathe) 5 reels
"Doll's House, A"	(Bluebird) 5 reels
"Field of Honor, The"	(Universal) 5 reels
"Filling His Own Shoes"	(K.E.S.E) 5 reels
"False Friend, The"	(Peerless World) 5 reels
"Give Becky a Chance"	(Paramount) 5 reels
"Girl, The Glory"	(Triangle) 5 reels
"House of Cards"	(Art Dramas) 5 reels
"Haunted Pajamas"	(Metro) 5 reels
"Jaguar's Claws, The"	(Paramount) 5 reels
"Question, The"	(Vitagraph) 5 reels
"Wolf Lowry"	(Triangle) 5 reels

SERIALS

"Mystery of the Double Cross, The" Thirteenth Episode	Pathe
"Neglected Wife, The" Fourth Episode	Pathe
"Railroad Raiders," Eighth Episode	Mutual
"Voice on the Wire, The" Thirteenth Episode	Universal

STATE RIGHTS

"Christus"	(Historical Features) 7 reels

ADVANCE OFFERINGS OF THE PROGRAMS

U-Boat Figures Prominently in New Bluebird

"Back to the Primitive" a Lynn F. Reynolds "Nature Study"—Myrtle Gonzalez in Last Appearance Under Reynolds—Other Bluebird Doings

"BACK to the Primitive," latest production for the Bluebird Program, from Lynn F. Reynolds' section of the West Coast hive of moving picture industry, arrived at headquarters in the Mecca Building last Thursday, and was shown to Bluebird executives. This picture marks the last appearance of Myrtle Gonzalez in the "nature study" pictures Director Reynolds puts out, Neva Gerber having been assigned to leads in that company, starting with Alice Hegan Rice's story, "Mr. Opp," now in process of production.

The Kaiser's U-boats figure in "Back to the Primitive" in important measures, causing the characters to be cast away on Santa Cruz Island, in the Pacific where they get back to nature and develop highly interesting possibilities of the "melting pot." Out of the mold is said to come comedy and exciting drama, with the usual liberal allowance of Lynn F. Reynolds' ideas of outdoor production.

"The Clean-Up," in which Franklyn Farnum and Brownie Vernon will appear early in August, has also been received from the Coast and shown to the jury in Bluebird's projection room. Rupert Julian's production of "My Mother," in which Mr. Julian and Ruth Clifford will star, has arrived close to completion at Universal City, where Jack Conway is also taking the closing episodes in Ella Hall's next Bluebird, "Little Miss Fix-It."

That Dorothy Phillips may not miss her monthly appearances in August and September the story written by Samuel H. Adams, entitled "Triumph," is being picturized by Joseph De Grasse and Ida May Park has finished "The Rescue" in both of which Miss Phillips will be starred with Lon Chaney and William Stowell chief in support. Other Bluebirds on the wing: Louise Lovely, in "Sirens of the Sea," directed by Allen Holubar, and "The Fourth Glove," with Franklyn Farnum and Brownie Vernon starring, under the direction of Elmer Clifton, who has replaced Wm. Worthington as screen manager of the Farnum-Vernon combination.

Merit Will Determine Length of Paralta Plays

Under the contracts existing between Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, the Paralta company will have control of the cutting and assembling of the films of each production, which will be only of such length as the dramatic merit of the story may warrant.

No effort will be made to produce a uniform number of feet in releases. If a story is worth but 4,200 feet it will be told in that length. If 8,500 to 9,000 feet are required, it will be given approximately nine reels. Laboring for specific footage will have no place in either the Barriscale or Kerrigan studios, which system it is believed will be met with favor.

The details of the productions made by each company will be under the guidance of Miss Barriscale or Mr. Kerrigan, the star, Robert T. Kane, vice-president of Paralta Plays, Inc., Robert Brunton, supervising art and technical director for each company, and the dramatic and photographic directors.

Pathe Program Week of June 24

A Baby Marie Osborne-Gold Rooster play and the last episode of "Mystery of the Double Cross" are features of Pathe's Program for the week of June 14, 1917. The Gold Rooster play is, "When Baby Forgot," the first feature produced by Lasalida Films, Inc.

The seventh episode of "The Neglected Wife," with Ruth Roland, is said to lead to a thrilling crisis in which Mary Kennedy learns the identity of the other woman in the life of her husband.

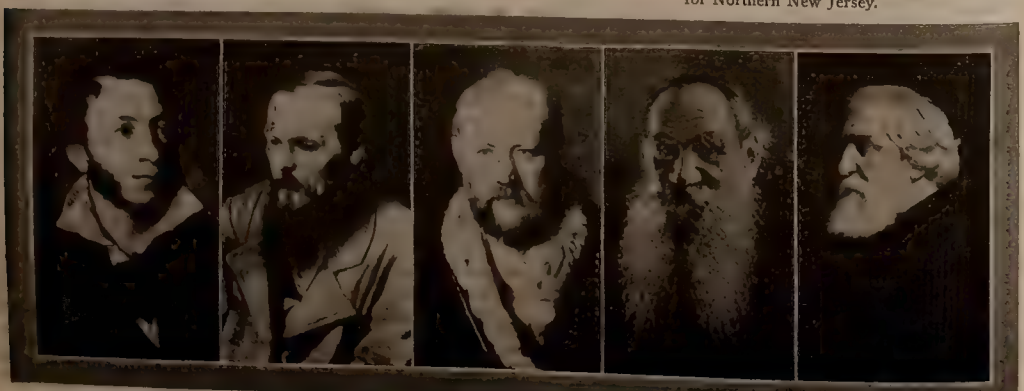
The week brings the last episode of "Mystery of the Double Cross," produced by Astra, with Mollie King as star. In this chapter everything is finally solved.

Harry Meyers and Rosemary Theby appear in a comedy, and a release of the Combitone scenics is scheduled. An International cartoon and scenic split-reel release and Hearst-Pathe News, Nos. 52 and 53, complete the program.

Quick Sales on "The Fairy and the Waif"

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, reports rapid sales of territory on "The Fairy and the Waif," a five-part picture, featuring Mary Miles Minter. After screening the picture, the following territory was quickly closed:

Walter A. Baier Film Company, Milwaukee, Wis., for Minnesota and Wisconsin; Western Supply Company of Omaha, Neb., for Iowa and Nebraska; Educational and Children's Film Company, Kansas City, Mo., for Missouri, Kansas and Oklahoma; Merle Film Company of Seattle, Wash., for Oregon and Washington; Eskay-Harris Feature Film Company of New York City, for Northern New Jersey.



Geniuses of Russia, Whose Works Are Adapted in Russian Art Film Productions. Left to Right, A. S. Pushkin, Poet; Feodor Dostoevsky, Tragic Novelist; A. N. Osteovsky, Master Dramatist; Count Leo Tolstoi; I. S. Turgenieff, Whose Translated Works Are Widely Read.





Scenes from New Universal Serial, "The Gray Ghost," and Priscilla Dean, the Star

"The Maelstrom," a Vitagraph, for June 18

The theme of "The Maelstrom," Greater Vitagraph's Blue Ribbon release for the week of June 18, deals with the adventures of a wealthy red-blooded clubman. He is thrust into the turbulent midst of a band of international crooks and implicated in a mysterious murder, following in the wake of being accosted in a dense fog by a pretty stranger whose agitation appeals to his chivalrous instincts and prompts him to comply with her request to deliver a package of unknown contents which she thrust into his hands. She then flees. The subsequent series of incidents are said to develop to a powerful climax.

Earle Williams has the leading role. Julia Swayne Gordon, Denton Vane, John Robertson, Gordon Gray and Bernard Seigel are in the supporting cast.

Interest Aroused in Film Bow of Olive Thomas

Olive Thomas will make her debut on the Triangle program as a full-fledged star on June 24, when Thomas H. Ince will present her in what he describes as a rollicking comedy of high spirits and novel situations, entitled "Madcap Madge." On the same date Charles Ray will also make his appearance under Ince auspices in a comedy drama known as "The Clodhopper."

Miss Thomas may be said to make her screen debut in a film describing the Pilgrim's Progress of an up-to-the-minute debutante.

Ray has the part of a raw country youth, who, from working as his father's hired man, makes a hit as a New York dancer in "The Clodhopper."

New Foxfilm Comedy

The Foxfilm comedy release of June 11 is titled "Six-Cylinder Love." Tom Mix and Sid Jordan are in love with the same girl, Rena Rogers. When she comes back from boarding school both meet her at the train. A money shipment is placed aboard the stage coach she rides in, and Jordan collects his gang and holds up the coach. Max saves the day, and the sheriff gets Jordan, and Mix gets Rena.

"The Fire of Youth" Leads Week's Universal List

Five-Part Butterfly and Many Two and Three Part Melodramas and Comedies Offered for Week of June 18—Donna Moon Changes Name

JACK MULHALL, juvenile star, is featured in the Butterfly five-act drama, "The Fire of Youth," which heads the Universal program for the week of June 18. The story was written by Willis Woods, the scenario by Karl Coolidge, and the production was made under the direction of Elmer Clifton, one of the new directors at Universal City.

Mulhall is seen in a role different from any he has heretofore portrayed, having the part of a happy-go-lucky shiftless son of a millionaire, whose escapades bring down upon him the wrath of his father.

In the cast supporting the star are Donna Drew, who is to play leading roles in Butterfly pictures and who was formerly known as Donna Moon; Ann Kroman, Hayward Mack and other well-known players.

"The Fire of Youth," will be presented Monday, June 18. On the same day will be released "Jilted in Jail," a Nestor comedy featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, June 19, will be the Gold Seal three-act melodrama, "The Brand of Hate," starring Tina Marshall. This was directed by Edwin Stevens. The story hinges about a weird birthmark on the face of the heroine, which shows itself only when the girl is under tense emotions, and forms the basic idea for one of the most ingenious photoplays ever presented.

Pat Rooney, the eccentric comedian, is featured in the Victor comedy, "A Pirate Bold," the other Tuesday offering.

The chief offering for Wednesday, June 20, is the L-Ko two-act comedy, "Where Is My Che-ild?" with Dan Russell and Gladys Varden in the principal roles. Other releases of this date are the Laemmle drama, "Bartered Youth," with William Mong and Gretchen Lederer, and the regular issue of the Universal Animated Weekly, with all the latest news in pictorial form.

"Helen Grayson's Strategy," a two-act society drama, will be presented under the Rex brand on Thursday, June 21st. Irene Hunt, Malcolm Blevins and L. C. Shumway play the leading roles. Ruth Stonehouse in the Victor comedy, "Puppy Love," is another release of this date.

"She Married Her Husband," a two-reel Victor comedy drama, featuring Matt Moore and Jane Gail, is the leading release of Friday, June 22. Issue No. 24 of the Universal Screen Magazine will also appear on this date.

For Saturday, June 23, the Biston two-act Western drama, "Lone Larry," is the feature offering. Issue No. 6 of Universal Current Events and the Joker comedy, "A Burglar's Bride," with Gale Henry and Jack Dill are other releases of this date.

On Sunday, June 24, the releases are the Powers split reel, "Young Nick Carter, Detectiff," a comedy cartoon, and China's Wonderland, a Dorsey Educational, and the Big U drama, "The Two-Gun Parson," featuring W. C. Dowlan.

During the week the fifteenth episode of "The Voice on the Wire," will me released.

Next Black Cat Release

General Film announces "The Rainbow Box" as the next of its Black Cat comedy dramas in two reels.

Marguerite Clayton and Roderick La Rock are in principal roles. Miss Clayton as a clerk in a modiste shop poses as a millionaire's daughter to win Wesley Jamieson, an apparent heir to riches. By the time she discovers that he is in circumstances as moderate as her own she has taken a more wholesome view of life and weds him for his intrinsic worth.

This film is said to carry many pleasing phases of every day life.

But Two King-Bees a Month

There has been a persistent rumor that King-Bee is to release one comedy a week. Louis Burstein, president and general manager of the company, scotches the rumor with the remark that at present two a month is to be the output.

This should put at rest all rumors to the contrary for the present at least.



American-Mutual Director Sturgeon Rehearsing "The Upper Crust," with Gail Kane (Left); Director Sloman Rehearsing Ball Room Scene in "Weakness of the Strong," with William Russell (Right)

Marjorie Rambeau and Jackie Saunders on Mutual Schedule

TWO Mutual star productions top the list of releases for the week of June 18 "The Dazzling Miss Davison," featuring Marjorie Rambeau and "A Bit of Kindling," in which Jackie Saunders plays the lead.

"A Desperate Deed" is the eleventh chapter of "The Railroad Raiders," scheduled for June 18. Helen Holmes manages to escape from the box car which is sinking in the water. She jumps from the top of the pilot house of a barge and catches the beam of a jack-knife bridge just as the bridge starts to open. She climbs hand over hand up the side of the structure while it is standing straight up in the air, then jumps from the bridge onto the top of a speeding freight car underneath.

The fourteenth chapter of the "Jimmie Dale, Alias the Grey Seal" series, ready June 22, is "A Sheep Among Wolves." The story shows the underworld maddened by the Grey Seal, trying to capture that gentleman criminal and apprehend him while committing some crime.

"Tillie of the Nine Lives" is the La Salle Comedy released June 19. A small pig plays one of the principal roles in this comedy and serves as a messenger who brings help to Tillie, who is held in the power of a seeress.

The Cub Comedy for June 21, is "Jerry's Red-Hot Trail," and features George Ovey, assisted by Louis Fitz Roy, George George, C. E. Feehan, Harry De Roy and Claire Alexander. In this comedy Jerry gets mixed up with a Western sheriff, and just escapes being hung from the limb of a tree.

"Mutual Tours Around the World," Mutual Weekly and "Reel Life" complete the program.

Exteriors of Peggy Hyland Picture Filmed

Peggy Hyland and her company of players, including her leading man, "Bill" Davidson, have returned from Long Island where they have spent the last few weeks filming the exterior scenes of the first Mayfair production, "Persuasive Peggy," under the direction of Charles Brabin.

M. A. Schlesinger, president of the company, has expressed the greatest satisfaction on the settings used as backgrounds for these scenes, and also complimented the entire cast for the excellent work they have done thus far.

In "Bill" Davidson Miss Hyland finds a leading man well adapted to play opposite her.

Trio of Art Dramas Stars in Four Releases of the Month

IN the four releases for June, Art Dramas claim to offer a program of unusual variety. Jean Sothern, Marian Swayne and Alma Hanlon are featured in the subjects.

From the Van Dyke Studios comes "A Mute Appeal," with Jean Sothern in the leading role, that of a little girl who is the daughter of deaf mutes, who has lived in a country district without ever hearing a human voice. Her coming to New York affords action and a number of complications. Donald Cameron is leading man, while Walter Edwin had charge of the directing.

"The Golden God" is the second of the month's releases. This is an Apollo production starring Alma Hanlon. As previously announced it deals with the effect of money lust on the two happy people. The thirst for gold nearly ruins their happiness, until the wife cleverly contrives to bankrupt her husband and thus bring him back to her.

"The Road Between," Marian Swayne's second Erzograph picture, is the third release. This is a comedy drama, in which the life of the city and the country are contrasted. Joseph Levering directed. In the cast are Armand Cortez, Grace Stephens, Bradley Barker and others. It will be released June 21.

The last of the month's releases, June 28, comes from the Van Dyke Studio, and is still untitled. It is an adaptation of a popular novel by one of our best-known authors, and gives Miss Sothern, the star, an opportunity to play a part altogether new for her—that of a tomboyish, hoydenish girl, who gets herself into numerous scrapes. Eugene Nowland is directing this picture.

Jealousy Is Basic Theme of Virginia Pearson Picture

A story of love and jealousy in which the intrigues of international spies furnish the complications, makes "Wrath of Love," Virginia Pearson's newest production, of timely interest. The war theme is paramount in this drama of today.

The picture will be released on the William Fox Program for the week of June 17. Irving Cummings appears opposite Miss Pearson, and the rest of the cast includes Louise Bate, Nellie Slattery, Frank Glendon and John McCann. Mary Murillo wrote the 'script.

Miss Pearson has the role of Roma Winet, author of a famous novel, "Jealousy." Although suffering from that very passion she lives happily with Bob Lawson, whom she has just married. When war comes, she grows violently jealous of Ethel Clark, once her dearest friend. Ethel has been left in Bob's care by Dave Blake, his chum, who leaves to enter his country's service.

Many complications ensue, and finally misunderstandings between Bob and Roma are brushed away, and the woman is freed from her one besetting sin of jealousy.

Picture Studio Shown in New La Salle Comedy

The atmosphere of a motion picture studio enfolds the LaSalle comedy, "His Cannibal Wife," which will be released through Mutual on June 11. There are scenes showing studio life, the scene sets, the taking of pictures and the actors and "extras." The picture reveals the humiliations which Otto has to bear because his wife is star of the company while he is only an "extra," due to the wide class distinction in a studio between the head of the company and the player who just fills in now and then.

Otto decides to show these scoffers that he is somebody after all and invents a highly colored story of his bravery on a cannibal island. He immediately becomes important, not because of his described heroism, but because he has outlined a splendid scenario for the use of the company.



Constance Talmadge, New Star in Selznick Pictures

Novelties in Production of "The Lifted Veil"

Hoffman's great painting of "Mary Magdalene Being Brought Before Christ" is reproduced by living players in Ethel Barrymore's forthcoming Metro production, "The Lifted Veil," a screen version of Basil King's popular novel.

Edna Holland, daughter of E. M. Holland, was chosen for the part of Mary Magdalene. The part of Christ is taken by Bernard Niemeyer. "Type" parts are played by Fred Hearn, Edward Elkus, Jack De Lacy and W. H. Wise. The scribes and Pharisees are portrayed by people totally new to the screen, chosen because their appearance was ideal for the picture. Many of them, from the southernmost portions of New York City, spoke only Yiddish, and could not understand the instructions of George D. Baker, the director. An interpreter for them was found in the person of Abe Gold, one of the floor assistants of the Metro Studio.

Selznick Issues "Open Door," Special Weekly

With a challenge in its title, "The Open Door" has made its appearance among the numerous special purpose publications of the picture industry.

This little weekly is the product of the Lewis J. Selznick publicity department, and is designed to deal exclusively with the Selznick interests in New York State. The New York Selznick Exchange has secured the rights for the state on several pictures, which were not taken for the entire territory, such as "Enlighten Thy Daughter," "20,000 Leagues Under the Sea," "The Deemster," the Billy West comedies, "Even As You and I," and "The Whip." The regular Selznick Pictures as well—Herbert Brenon, Norma Talmadge, Robert Warwick, Clara Kimball Young, and also the Rex Beach classic, "The Barrier," also are included in the New York State interests of the exchange, and in the columns of its organ, "The Open Door."

The publication gets its name from the recent announcement made by Mr. Selznick that henceforth both doors of his organization were open to all comers.

U. S. Regulars in Ann Pennington's Support

The military atmosphere in "The Little Boy Scout," in which Ann Pennington will be starred in Paramount pictures by the Famous Players, will be nothing, if not absolutely correct. In addition to employing Troop No. 100 of the Boy Scouts for those portions of the picture in which the Boy Scouts are required, Director Francis J. Grandon also succeeded in enlisting the services of the U. S. Regulars stationed at Fort Totten, for those parts of the story which deal with the Mexican border.

The story concerns in part the flight of a little American girl over the Mexican border in her efforts to escape her Mexican guardian.

In support of Ann Pennington there appears Owen Moore and Harry Lee. Others in the cast are Fraunie Frannholtz, George Burton and Marcia Harris.



Vivian Martin and Louise Huff (Paramount) Appearing in Current Releases "Giving Becky a Chance" and "Freckles"

George Beban and House Peters in Paramount Offerings

TWO Pallas productions, "A Roadside Impresario," starring George Beban and "The Heir of the Ages," starring House Peters, will be released by Paramount, week of June 18.

The story tells how while trying to earn money enough as a dishwasher in a restaurant to get Bruno, the bear, out of jail, where he has been incarcerated for wrecking an apiary, Beban as an Italian truck driver discovers a blackmailing plot against the local candidate for mayor, and also finds his daughter for whom he has been searching for sixteen years.

Mr. Beban is surrounded by a cast, including Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye. The production was made for the Pallas Company under the direction of Donald Crisp.

"The Heir of the Ages" is described as a tense drama of brotherly love. House Peters is seen as a primitive man in the days of cave life. Later the situations which confronted him ages ago come again when he is superintendent of a mine in a small Western town. He falls in love with an ignorant little mountain girl, only to lose her to his worthless brother in the East, and then nearly loses his life in an effort to save theirs. He finally wins the object of his heart, and the theme ends happily for all concerned.

In the supporting cast are Eugene Pallette, Nina Byron, Henry Barrows and Adele Farrington.

The seventy-first edition of the Paramount Pictographs, Burton Holmes in another travelogue, and Victor Moore in a single-reel comedy, "Commuting," complete the program.

Sunday Closing Not Effective in Some Michigan Towns

A recent occurrence at the Star theatre, Belding, Mich., would appear to show that a moving picture exhibitor cannot be stopped from giving Sunday shows unless there is a local ordinance against it. The state law imposes a fine of $10 for Sunday shows, but the fine cannot be imposed until the following day.

Manager Alternates O. Henrys Between Two Houses

The O. Henry series on the General Program are to be shown alternately at the two Miller theatres, Los Angeles. Manager Fred Miller first contracted for their use at the Alhambra theatre, but they proved to be such a drawing card that he decided to alternate them between his two houses, Miller's on Main street, being the larger of the two where Fox films are shown first run. "The Service of Love," which was shown at the Alhambra last week, was acclaimed by all local newspaper critics as the greatest two-reel picture brought to Los Angeles, and Maitland Davies, in the Tribune, devoted a column to reviewing the subject, devoting all that space to the O. Henry film, with but a casual mention of the five-reel subject being shown.

Manager W. H. Cree, of the General Films branch, has the O. Henry series booked in eight-five per cent. of the Arizona towns, and solid bookings for more than two months. Manager R. E. Hicks, of the Cabrillo, at San Diego, first contracted for the pictures for three days, and then extended the booking to one week for each.

Japanese Sea Warriors See U City Workings

Universal City surrendered to a force of Japanese one day last week and the motion picture municipality was in their hands for several hours. The invasion, which was peaceful and pleasant in every respect, followed the arrival at Port Los Angeles of Admiral Toshitake Iwamura and his training squadron, composed of the cruisers Yakumo and Tokiwa, and was the result of a special invitation from President Carl Laemmle, of the Universal Film Manufacturing Company, to view the sights of the capital of filmdom.

Admiral Iwamura was accompanied by Captain S. Saito, of the Yakumo; Ujiro Oyama, Consul at Los Angeles, Cal.; Captian N. Taniguchi, of the Tokiwa; Engineer Captain G. Shigemura, Lieutenant Y. Suzuki, Lieutenant I. Sato and Y. Hirai, president of the Japanese Association of Southern California.

Film Specialties

Universal Screen Magazine Important Educational Factor

"I HAVE been closely following developments in the motion picture world for a number of years, and I have run across no single medium which is doing more and which gives greater promise of doing more in the way of educating and quickening the intelligence and arousing the spirit of patriotism among the public generally than your Universal Screen Magazine," wrote Dr John Forbes, noted educator and former vice-president of the American Educational Association, the other day to Jack Cohn, editor of the Universal Screen Magazine

Mr. Cohn's idea from the first has been to make it a superfine educational and informative reel, and he has spared no pains in his efforts to do so He has recently made additions to his already large force of cameramen who are scouring the country for subjects which will measure up to the high standard which the magazine has maintained to date.

In the current issue a picture taken at the New York State College of Agriculture, Cornell University, shows a corn germination test—a test which infallibly determines the fertility and sterility of corn, and which if adopted generally by gardeners and farmers would mean the saving of millions of bushels of corn every year.

The work being conducted at the "Institute for the Improved Instruction of Deaf-Mutes" constitutes an unusually vivid and interesting feature of this issue. Other features which add notably to the interest and informative value of the issue are "The Manufacture of Ice Cream," "The Making of Armor-Pate," and last but not least—another epic in clay by the inimitable Willie Hopkins, entitled, "The Spirit of Seventy-six."

Proves Public Demand for Combitones—Texas Pictured

A. L. WESTGARD, of Westgard and Hostetter, who produce the combitone "Know America" pictures released through Pathe, made a recent trip through Texas to demonstrate that the public wants pictures of this class. In Dallas he addressed representatives of clubs, schools and churches, assembled at the invitation of the Chamber of Commerce, and an open discussion resulted in tremendous endorsement of these "educationals."

At Bryan, where the Texas State Agricultural and Mechanical College is located, the local exhibitor was made to realize a strong demand for these pictures. In San Antonio the afternoon paper demanded editorially that the Superintendent of Schools announce these pictures and urge the children to see them. Members of the National Highways Association have been circularized. Essays by children, with a prize for the best one, Mr. Westgard suggests, is a good way of stimulating demand for pictures that teach something about one's own country, and Texas is prolific in phases of animal and field life to a large extent unknown.

Recent releases of the Pathe-Combitone pictures have been devoted to Texas, the largest state in the Union. Scenics alone would give a decidedly misleading opinion of the state. The Combitone pictures, however, showing as they do every phase of a section, its leading industries, its main scenic features, its chief buildings, its historical places and its people, shows Texas as a leader not merely in size but in stock raising and agriculture.

In "Southwestern Texas," released June 17, are pictured some of the huge onion farms, said to be the largest in the world Among other subjects various ranches are shown, some of which contain as many acres as small European principalities

In "Cattle Raising in Texas," released June 24, one sees clearly the difference between the old days of "riding the range" and today, where sleek cattle are grazed behind stout fences. Among the interesting subjects covered in this issue are the new kind of beef cattle, a cross between the Indian zebu and the native Texas cattle, the advantage being the immunity of the cross breeds from certain diseases. Huge herds of Angora goats, valuable for their mohair, are also pictured.

These Pathe-Combitone pictures are attracting much favorable notice.

U. Current Events No. 4 Timely

The bringing home of Ambassador Guthrie's body on a Japanese battleship; "Sea Spiders," fast submarine chasers; Carlisle Indians on military review; women displacing men for war duty in Erie, Pa., railroad shops, operating lathes, planers, even giant steam hammers; women working in the fields at Surrey, England; English final honors to a war victim in impressive naval funeral; New York City's novel recruiting station, in the form of a dummy battleship located in Union Square and Memorial Day observances in honor of our veterans of the past are the timely war subjects in Universal Current Events, Issue No. 4. Supplementing these is general news, including scenes of a Western tornado, baptising 150 Southern darkies at Dumville's Pond, Suffolk, Va., and a parade of fifty thousand public school athletes in New York City.

Universal Animated Weekly issued in the same week contains a variety of interesting news topics.

Pathe News Covers War Zone

Two releases weekly of the Hearst-Pathe News give a very comprehensive resume of world-wide happenings, including invariably some timely views "somewhere in France" or on the battle fronts. A recent issue showed the awful devastation left by the Germans in their retreat. Even the beautiful Cathedral of Soissons was not spared by this ravaging horde of German militarists.



"Vic" Moore "Commuting"



Typical Scenes from "The Land of the Rising Sun," Ten-Reel Episodic Feature, Released by American-Japan Co.

Selig World Library Featured in Southern California

SELIG WORLD LIBRARY is being booked by many Southern California exhibitors, who, after seeing the first few releases, acclaim the series a distinct novelty that will add desired variety to their programs. The Symphony theatre, the downtown first run Metro house, will show the World Library, and plan to make it a featured part of their program.

Issue No. 4, released in General Film service on Wednesday, June 4, presents a number of interesting and educational scenes. The cliff dwellers of New Mexico, who built ancient communal dwellings which were veritable fortresses. One of these circular ruins contains 127 cell-like rooms and afforded shelter to about 1,500 people.

In the eighteenth century whale fishing was one of the most important of industries. While its importance has declined, owing to the use of substitutes for whale oil and whale bone, and the primitive hand harpoon has given way to modern methods and the harpoon gun, whales are still valuable for their oil. The teeth were once our chief source of ivory.

A peep into jungleland shows Oswald, aged 250 summers and as many winters, partaking of 55 pounds of beef. Oswald is thirty-two feet in length.

The above will give one an idea of the interesting pictorials presented in the Selig World Library, and these are but a few of the many interesting and instructive subjects treated.

Worth While Pictures from Gaumont Last Week in June

GAUMONT signalizes the last week in June by releasing three important specialties through Mutual. The first one to reach the screen is "Tours Around the World" No. 34. The reel is divided between Naples, Italy, and Buenos Ayres, Argentina. Both cities are well presented. Both have in unusual measure that charm which is associated with foreign lands and alien peoples. Since there are so many Italians in America, and we are following with such interest that nation's war activities, the Naples views will prove exceedingly popular.

The second release of the week is Mutual Weekly No. 130, June 27. A shipment of war pictures has been made from France, the Gaumont Company is advised, and these will be incorporated in this issue of the Mutual Weekly. Gaumont is making a specialty of war pictures. Their inclusion in this news reel makes it a most valuable section of any program.

"Reel Life" No. 61 will appear June 28. Its leading section presents the methods of "Marketing Raw Tobacco." Everything is shown from the picking of the leaf to its sale at auction. "The Life of the Bee" is another section that is of absorbing interest. The highly organized community of the hive is revealed for the wonder of the world. The insect kingdom is also represented by "Butterfly Jewelry." Wings of butterflies are used in making delicate trifles of rare value. Pictures of models of inventions are compared with the latest developed machine of today in "As It Was in the Beginning." "Launching a Lifeboat" is also shown.

Earl Hurd Contributes a Bray-Pictograph

Of first interest in the seventy-second release of Paramount-Bray-Pictograph is the animated cartoon, "Bobby Bumps' Submarine Chaser," from the pen of Earl Hurd, whose work appearing on the Paramount program has met with such favorable comment.

Bobby and his indispensable pup read that Uncle Sam needs submarine chasers, and, since they have been trying for some time to aid their country, determine to make one. By careful planning and some strategy they get the washtub from the colored washwoman and, rigging it up with a sail and rudder, set out on the briny deep. While they are pursuing a submarine the dusky damsel pursues them, and a great time follows. The submarine is captured, but the victory counts for little when Dinah appears and rescues her precious tub.

In the magazine section, the second issue of the series on "Unmasking the Mediums," "Scientific Stock Breeding" and "On Duty with the Coast Guard" furnish a varied interest that marks this release as one of exceptional interest.

Ditmars "Living Book of Nature" and Other Important "Shorts"

In catering to the new taste for pictures primarily designed to appeal to the intellectual and thinking persons in the audience, Educational Films Corporation has an enviable library of short subjects. Foremost in their list is the Ditmars "Living Book of Nature," pictures by Professor Ditmars, curator of the Bronx, New York, zoo, showing animals of all kinds and characters showing their paces in a most marvelous manner. Nothing, from the monkey close to human to the pesky fly, but is made an interesting "nature study" appealing to old and young alike. For who does not love animals and their antics?

The Robert Bruce series of adventure travels is different from any other "scenic" now on our screens. Mr. Bruce in a way quite his own, makes us see what he sees, and feel what he feels, in globe-trotting to find the out-of-the-way places that are even dangerous to get to, and marvelously photographed. The titling of these subjects is unique and makes anyone seeing a single one of them want to get further acquainted with Mr. Bruce and his daring expeditions into wild places.

"Alaska Wonders in Motion" and Ditmars from Educational

The first two weekly releases of "Alaska Wonders in Motion," the work of Al I. Smith, have shown interesting phases of Esquimo life and the breaking off of glaciers, awe-inspiring "slides," that the cameraman has caught at very close range. These intimate views of a country so interesting, yet so little known to fellow countrymen, will doubtless have a place on every program.

The weekly Ditmars "Living Book of Nature" series is another "different" sort of specialty which has an exclusive market, for none but Mr. Ditmars could think of furnishing so comprehensive a view of animal life. This week the methods of "Transporting Wild Animals" are illustrated by showing the coming and going of all sorts, from the most carefully handled giraffe to mud turtles shipped in sacks like potatoes. Mr. Ditmars has been associated with New York's famous zoo for seventeen years.

HOW PICTURES ARE BOOKING

"Star Spangled Banner" in Wide Demand

Kleine-Edison-Selig Essanay announce that interest bordering on extraordinary is shown by exhibitors in "The Star Spangled Banner," the three-reel Edison production based on a story of life in the U. S. Marine Corps.

A regiment of marines assisted in making this picture. "The Star Spangled Banner" is a story in which a young man, born in America but educated abroad, permits his environment to influence him to such an extent that he almost forgets that he is an American, but when the crucial moment arrives his Americanism asserts itself and he is ready to go to the trenches with his father, a commandant in the U. S. Marine Corps.

Mutual Well Represented

Mutual productions pretty well monopolized St. Paul, Minn., theatres. Minnesota, downtown theatres for the week beginning May 27. The New Princess showed Mutual weekly; New Majestic, Billie Rhodes, Strand Comedy; Gem theatre, "Shorty Hamilton"; Blue Mouse, William Russell; New Palace, Railroad Raiders; Strand theatre, "Whose Wife?" with Gail Kane.

"Trip Thru China" at Alhambra

"A Trip Thru China" opened Monday at Keith's Alhambra theatre for one week, following its engagement at the Eltinge theatre, which closed Sunday night.

"China Preparing" is a section of the picture that will have a number of additions in view of the fact that China is now daily expected to enter the world war with the Allies.

"Garden of Allah" Warmly Received in Cleveland

"The Garden of Allah," William N. Selig's production, which opened last week at the Hippodrome, Cleveland, Ohio, was accorded a most enthusiastic reception.

Leon D. Netter, head of the Masterpiece Film Attractions, which concern controls the production for the state of Ohio, indicated, in presenting this feature, that he is keenly alive to the necessity for introducing new ideas in exploiting feature photoplays.

Prior to the opening of the picture at the Hippodrome, Mr. Netter arranged a caravan procession through the streets of Cleveland, made up of camels, bearing Oriental maidens, Arabs, etc.

Netter's original ideas were carried into the theatre which was surrounded with the atmosphere of the Orient, in keeping with the settings of the production. A special stage setting was arranged, showing the sun rising over the calm desert and revealing the caravan slowly moving across a level stretch of sand.

Demand for Selznick Films

Lewis J. Selznick's New York exchange reports an unusually active demand for "The Deemster." This photodramatic version of the famous novel by Hall Caine has introduced to American audiences a new matinee hero, in the person of Mr. Caine's son, Derwent Hall Caine, who plays the leading role in the picture.

In addition to the regular run of Selznick-Pictures the same exchange is also handling "Enlighten Thy Daughter," "20,000 Leagues Under the Sea," "Even as You and I," and for September release, "The Whip."

Contract with Big Theatre

The distinction of placing their product exclusively in a big theatre has again been achieved by Vitagraph V-L-S-E. The Kansas City office has placed the Blue Ribbon product in the Colonial theatre for seven days per week. The contract calls for features, comedies and specials.

All Vitagraph productions are now receiving their Chicago premieres at the big Ziegfeld theatre, where they play a solid week.

Compliment to Washburn

Breaking an iron-clad rule, the Castle theatre, of Chicago, laid aside its regular program to make room for a pre-release week's run of the latest Essanay-Washburn feature, "Filling His Own Shoes."

This was done purely out of deference to Washburn and his new vehicle, which has already been proclaimed a winner.

Twenty-five Out of Thirty Theatres Take Pathes

Out of thirty theatres in Omaha and suburbs, all but five take Pathe films. This is laid by the exhibitors, not only to the efficiency of the local offices and the service given, but to the results of strong Pathe advertisements in the newspapers and the general high trend of subjects released.

Alice Howell Comedies Are Making Good

The favor with which Alice Howell's productions, in the Century comedy series, are reported to have been received by exhibitors and their public, has given early proof of the wisdom J. G. Blystone and Julius Stern displayed in selecting a brand of comedies in which she may come in competition with comedians of the screen.

Miss Howell's newest comedy venture is entitled, "Alice of the Sawdust," a circus merry-maker intended as the fourth release in the Century series. "Balloonatics," "Automaniacs" and "Neptune's Naughty Daughter" are in process of distribution through buyers of state rights.

Century comedies have the benefit of Mr. Blystone's personal direction for every issue, an advantage that is obvious for the reason that he has directed Miss Howell in other comedies for several seasons, and is well versed in her peculiar specialties along this line.

Julius Stern, president of the corporation, is making deals with state right buyers at his office in the Mecca Building, New York.



A Scene from Madge Kennedy's First Goldwyn Picture

IN THE STATE RIGHTS FIELD

High Prices Asked Deterring Michigan Purchasers

Quite a number of representatives of state rights pictures have been in Detroit for the past ten days endeavoring to find buyers. Up to the time of writing none of them had been placed, Detroit buyers feeling that the prices asked were too steep.

Michigan state rights buyers object strenuously to the prices being asked for Michigan—as experience has proven that it is impossible to get big prices and long runs in Michigan, excepting at Detroit, because of the number of small cities throughout the state and the number of so-called "poor show towns." When prices for state rights come down to where the buyer can make a profit, there will be no difficulty in finding "takers" in Michigan.

Mo-Toy Comedies Scoring in Many Sections

Reports from many sections of the country show that an unusually popular reception is being accorded the Mo-Toy novelty comedies being distributed by the Peter Pan Film Corporation.

M. R. Dick, handling North and South Dakota and Minnesota from his Minneapolis office has just ordered two more prints on each of the Mo-Toy subjects. Harry Charnas, of the Standard Film Service, of Cleveland, also reports a booming business.

C. R. Coulter, representing the Peter Pan Corporation, has just closed with William T. Binford, of Denver, Colo., for the territory including Montana, Idaho, Wyoming, Utah, Colorado, New Mexico.

"Bar Sinister" Booked Indefinitely in Pittsburgh

As a fitting introduction of "The Bar Sinister" to Pennsylvania audiences, Edgar Lewis' picture will be given a special run at the Pitt theatre, in Pittsburgh, opening for an indefinite period beginning June 17. The feature will be presented with the same stage mounting seen during its present New York run at the Broadway.

In spite of the fact that "The Bar Sinister" is an original photodrama, with no star, no play or no book to add interest to its presentation, it is proving itself a strong drawing card from a box office standpoint because of its universal appeal and entertainment value.

Purchase Big Pictures

The Preferred Feature Film Company, 94 Griswold street, Detroit, has purchased the Michigan rights to "The End of the World," a six-reel feature made by the Great Northern Feature Film Company.

Warren and Palley, Campau building, Detroit, who control the Billy West comedies for Michigan, have purchased the state rights to "The Woman and the Beast."

Elaborate Exploitation for "Garden of Allah"

Selig Announces a Wide Publicity Campaign in Trade Journals to Aid State Right Buyers—Production Said to Be Most Pretentious

INSTITUTION of a trade journal exploitation campaign with the intent of making "The Garden of Allah" one of the most popular and profitable of state right propositions, is announced by the Selig Company.

The production is reported selling on sight, according to the Selig Company which announces recent sales as follows: California, Nevada and Arizona to Sol Lesser, All-Star Features Distributors, Inc., San Francisco, Cal.; Oregon, Washington, Idaho and Montana to M. Rosenberg, De Luxe Feature Film Co., Seattle, Wash.; Indiana and Kentucky to Robert Lieber, Indianapolis, Ind.; New Jersey to J. Frank Hatch, Newark, N. J.; Ohio to Leon Netter, Pittsburgh, Pa.; Minnesota, Wisconsin, North Dakota and South Dakota to Jack Elliott, Minneapolis, Minn.; Illinois and Michigan to Edmund Allen Film Corp., Chicago; to E. R. Haas, Hy-Art Masterplays Co., Washington, D. C., Maryland, District of Columbia, Delaware, Virginia and North Carolina. The Selig Company believes that as soon as the exploitation campaign is inaugurated that "The Garden of Allah" will go even more quickly than did "Beware of Strangers" which is said to have broken records in the states rights field.

"The Garden of Allah" has not as yet been extensively shown in theatres but the few presentations are said to portend a big success.

Robert Lieber opened at the Century theatre, Indianapolis, and declared he broke all previous records for a week's business.

Leon D. Netter opened at the Hippodrome, Cleveland, two weeks ago. The result was packed houses at a dollar top and an entire page review in the Sunday edition of the Cleveland *Leader* while the other newspapers were unanimous in their opinion that "The Garden of Allah" is a striking feature film.

Similar experiences are reported from other houses.

"The Garden of Allah" was produced by Colin Campbell under personal direction of William N. Selig. It is said there is not a scene introduced that is not to be found in Robert Hichens' book. Helen Ware enacts the leading role and is supported by Thomas Santschi, Eugenie Besserer, Harry Lonsdale, Matt B. Snyder, Frank Clark, Cecil Holland, James Bradbury, Al W. Wilson.

The Selig Company says five thousand people have been brought into service in some of the ensembles, among them hundreds of Arabs.

The production is in nine reels and many exciting scenes are promised. A full line of publicity aids will be provided the exhibitor.

TO THE EXHIBITOR:

¶ Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

¶ We have this information for you, *complete* and *ready*.

¶ Drop us a postal; and *by return mail* we will give you the *buyer's name and address, our review, the cast,* and other *valuable* and *up-to-the-minute* information. For the name of any state rights picture refer to our release page — "State Rights Releases — Current and Coming."

Blumenthal Starts "Perpetual Trade Show"

As a radical departure from the "trade show" system of introducing films when ready for the market, comes the announcement of a different method from Ben Blumenthal, head of the Export and Import Film Company, exploiting "Robespierre" and "Ivan, the Terrible." Instead of hiring a theatre for one auspicious show, the concern has rented permanently half the tenth floor of the Godfrey building, which includes an artistically designed projection room.

"My reason," says Mr. Blumenthal, "is that it is not always possible for some of the buyers to attend a public trade showing. Under my arrangements, there is no need for a man to inconvenience himself about it. The room is always ready, and "Robespierre" and "Ivan, the Terrible" can be seen at any hour of the day—or night, too. While I realize that there is an advantage in showing a picture with music and full theatre effects, I am satisfied that film men have vivid enough imaginations; these two productions are sufficiently impressive."



Scenes from "Hate" the Fairmont Company's State Rights Attraction

Sixteen States Are Closed on "The Fairy and the Waif"

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation of America, reports that business has been most active in the state rights market. During the past ten days they have closed territories with twelve independent state rights buyers. Although only a brief announcement was carried in the trade papers on their feature picture, "The Fairy and the Waif," featuring Mary Miles Minter, the following territories were quickly disposed of: Walter A. Baier Film Company, Milwaukee, Wis., for Minnesota and Wisconsin; Western Supply Company, Omaha, Neb., for Iowa and Nebraska; Educational and Children's Film Company, Kansas City, for Kansas, Missouri and Oklahoma; G. A. Reed, Marle Film Company, of Seattle, for Oregon and Washington; Eskay-Harris Feature Film Company, New York, for Northern New Jersey; Exhibitors Film Exchange, Inc., of Washington, D. C., for Maryland, District of Columbia and Virginia; Reliable Feature Film Company, of Chicago, for Illinois and Indiana.

In addition to the sixteen states closed on "The Fairy and the Waif," Mr. Hammons also closed some territory on the regular weekly releases of their educational, scenic and Ditmars Animal Pictures, the latter of which is having a record breaking run at the Strand theatre, Broadway, New York.

On the Ditmars pictures, the following territory was closed: The American Maid Film Company, of Minneapolis, Minn., for Minnesota, Wisconsin, North and South Dakota; the H. Liebler Company, of Indianapolis, secured the state of Indiana; Metro Pictures Service, Inc., of Chicago, for the state of Illinois. The Exhibitors Film Exchange, of Washington, D. C., have secured the state rights on Ditmars Scenics, Educationals, also the "Fairy and the Waif," for the territory of District of Columbia, Maryland, North Carolina and Virginia.

King-Bee Executive Speaks in Favor of Deposit System

NAT H. SPITZER, vice-president and sales manager of the King-Bee Films Corporation, last week expressed himself as frankly against the abolition of the deposit system.

"The system is not of itself bad, so why should it be barred as a business proposition?" said Mr. Spitzer.

"Deposits are quite common in the marketing or leasing of goods. For example, suppose you hire a piano, a sewing machine, or some article in common use, or lease a house or apartment, a deposit is usually asked for and returned when the transaction is completed, or considered part payment. It is requested and accepted as evidence of good faith.

"The exhibitor in good standing will not refuse a deposit. He pays it as evidence of his financial stability. If he refuses to do so it is probably because he is not strong enough in the financial sense. So the plan has sound commercial principles to recommend it. I think when I offer films for lease and demand and receive a deposit I have confidence in the men who meet my demand. Confidence is a valuable commercial asset. The deposit is like a bond between myself and the man with whom I am doing business. It literally binds us to one another for mutual advantage.

"I don't believe in asking a state rights man or an exhibitor to tie up a lot of money in deposits, or, in my words, to finance my business. I know this sort of thing has been done. Then it becomes a one-sided proposition. This is not what I have in mind when I criticize the condemnation of the deposit system which I have recently seen published."

Many Territories Sold for King-Bee

Since the first King-Bee release, "Back Stage," on May 15 the following territories have been sold: New York; New Jersey; Pennsylvania and West Virginia; Maryland, Delaware, and District of Columbia; Virginia and North Carolina; Georgia, Florida; South Carolina, Alabama; Louisiana, Mississippi, Tennessee; Ohio, Kentucky; Indiana; Michigan; Colorado, Wyoming, Utah, New Mexico; foreign rights; Australia; Scandinavia.

REAL SERVICE—REAL APPRECIATION

¶I certainly must commend the spirit of co-operation being manifested by your State Rights Department. Such real pep is going to make your department the winner in short order.

Ferd F. Creswell,
Creswell Feature Film Service,
Indianapolis, Ind.

United Offers "Woman and Beast" in South

Southern rights for the Marie Shotwell feature "The Woman and the Beast" have been secured by R. M. Savini, general manager of the United Film Service. The territory comprises North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana and Tennessee. An advertising campaign directed from the offices in Atlanta and New Orleans will be set under way at once.

MacMahan and Jackson Forces Busy

The MacMahan and Jackson Film Company, with offices in Cincinnati, has five road men busy and reports that business is improving constantly. "Purity," with Audrey Munson, is especially strong. This feature opened at the Broadway theater, Columbus, on June 3, for a fifteen day run.

Included in the list of hustlers for the MacMahan and Jackson productions are John Firnkoess, T. M. Crowe, R. R. Ivone, H. Olhaber and Basil Cowan.

Rush of Business Causes Move

Because of the increase in business since taking over the "Mutt and Jeff" enterprise, Bud Fisher is forced to move his offices to more spacious quarters. He will make his new headquarters on the eleventh floor of the Godfrey Building, where an entire suite is being prepared for him.



Gilbert Rooney, Appearing in "Parentage"

Territorial Divisions Declared in Shifting State

Jesse J. Goldburg, of Frohman Amusement Corporation, Learns This on First Lap of Continental Tour—Motion Picture News Plan for Standardization Boosted

[Jesse J. Goldburg, exploitation manager of the Frohman Amusement Corporation, is making a transcontinental tour in the furtherance of that firm's announced plan of co-operation with the buyers. He has consented to write exclusively for Motion Picture News *his observations of conditions in various sections of the country, with especial reference to the proper territorial divisions. The first article follows; the second, treating of Illinois, Indiana, and Wisconsin, will appear in an early number.—Ed. Note.]*

By Jesse J. Goldburg

If there is any truth to the claim of scientists that men and events move in cycles, it is partly borne out by the fact that my present trip throughout the United States is antedated by exactly three years to the month when I made a similar tour on a mission similar to my present one and when as now the state rights disposition of features and superfeatures was generally conceded to be the proper and most profitable method as opposed to the general program system.

My first stop was Boston, and a consensus of opinion of the foremost exchanges, whether now confined altogether to state rights or whether devoted in whole or in part to programs, is that the state rights method is the most consistent and logical one, essentially, because it is the forerunner and ground work of open booking. It is held that the state rights method of distribution permits and compels the exploitation of an attraction solely upon the merits of the picture itself—that the proper exploitation and exhibition of a production presupposes true showmanship advertising, consistent and steady.

The complaint here is that manufacturers are not willing to stand back of their productions, and if they have a so-called winner seek to load all the profits which they should have made on prior productions of doubtful merit on to the single production of unqualified merit, adding to that even an excess of profit on the production conceded to be worth while.

The territorial division in New England, while set for some time, appears to be inequitable. There was no answer to my inquiry as to why that part of Connecticut nearest New York should not be booked from New York rather than from Boston, but the New England exchange insists upon all of Connecticut because that state is the most luctrative of the six New England states, but no allowance is made for that wonderful territory in prices offered.

It is my opinion if state rights manufacturers were to agree to split the state of Connecticut, state rights buyers would pay more than they are now willing to pay rather than divide the territory. The solution is the sale of the entire state of Connecticut as a separate state rights proposition to an exchange willing to operate, say from New Haven. That territory would be worth more than the state of New Jersey, which is now sold separate from New York.

My next stop was Philadelphia, and there the line of geographical demarkation is being definitely settled so as to exclude southern New Jersey, Delaware, Maryland, Columbia and Virginia, the last four territorial divisions being now recognized as an entity, with the exchange center in Washington.

Western Pennsylvania west of Harrisburg will always remain a separate proposition, and it does not seem as though the Pittsburgh exchange will branch out to larger territory.

Ohio is logically divided according to the consensus of opinion—in northern Ohio as one territorial division and the most profitable one from a booking standpoint, and southern Ohio and Kentucky as another. This seems to be the method of operation toward which exchanges are drifting. Detroit, Michigan, being my next stop, will remain as heretofore.

The exchanges in these various cities have abandoned the idea of grabbing as much territory as the producer will stand for without a raise of price, and realize that confining their endeavors to such territory as will permit of their filling bookings without losing more than ten hours in shipping will reduce their overhead, keep their prints working without an unnecessary loss of time with a corresponding larger quick return.

The Exchange men I have interviewed are all of one voice in the praise due Motion Picture News *for hammering away at a settlement of the perplexing situations that confront the State rights buyer as well as the State rights manufacturer and feel that this subject of territorial subdivision if the only thing definitely settled through* Motion Picture News *propaganda, the time and efforts spent will be worth while.*

CO-OPERATION IS ALL WE NEED!

Motion Picture News is certainly attempting a big task in seeking to properly district the State rights territories. You can rest assured that we will do all we can to co-operate with you.

G. L. Smith,

Independent Film and Theatre Supply Co., Montreal, Canada.



Ethelyn Gibson—King-Bee

"Hate" Director Veteran in Picture Field

Walter Richard Stahl, who joined the forces of the Fairmount Film Corporation to direct the filming of "Hate," a seven-reel problem drama based on prenatal influence, is well known in picture circles as having directed a number of notable productions. Mr. Stahl might be considered as one of the pioneers of the industry, even though he is young in years. He began his career seven years ago in New York, directing a number of immensely successful one-reelers. Later he became known for his work in the producing of "Helen of Troy," which was one of the first pictures of greater than one reel length put on a program.

Mr. Stahl is offering "Hate" to state right buyers from his headquarters in the Candler building, New York.

First Superlative Film Product in Making

Irving Cummings and his own company, included in the cast of which are Ruth Sinclair, Arthur Morrison, Roy Applegate, William Cooper, Marie Martin and Baby Thelma, are now hard at work at Port Henry, N. Y., on the first feature to be released by Superlative Pictures Corporation, the title of which at the present writing is sub-rosa.

Austin O. Huhn has been selected by Irving Cummings as director. Lewis E. Taylor is cameraman, assisted by Victor McKenzie. The business details are being looked after by Arthur Blumenkrohn.

"Christus" Ends Broadway Run—Southern Booking Arranged

BEFORE the Broadway run of "Christus" had terminated, on Sunday last, it was announced that the picturization of the Christ-drama had been booked for an early fall engagement of several weeks duration in the leading theatre of one of the large Southern cities.

Meanwhile inquires have come in from all sections of the country, to Historic Features, Inc., owners of the American rights, regarding "Christus." A special trade showing, given at the Criterion theatre on Friday morning last week, was attended by several hundred state right buyers, exhibitors from New York and many near-by cities, and others connected with the industry.

During the run of nearly 100 performances at the Criterion, the same facts regarding "Christus" were brought out as are said to have evidenced themselves in the presentations at Rome, Paris and Madrid, before the production was brought to this country—that this feature makes its appeal alike to people of all religious sects, and to those of no particular religious leaning. Comment was repeatedly made, in letters received by the management, that apart from its religious value, its artistic, dramatic, historical and educational aspects are such as to make it of value and interest to every patron of the silent drama.

A noteworthy feature of the New York engagement was the attendance of a great number of parties of children and young people, ranging in number from 25 to 100, brought by school and Sunday school teachers, that they might witness in its most graphic form the greatest spiritual event of all times.



Novel Poster (6 sheet) Used in Display for Run of Radio's Feature, "Spirit of 1917"

Big Exploitation Campaign on for "Mutt and Jeff" Pictures

NEGOTIATIONS are well under way for a general publicity campaign on the "Mutt and Jeff" animated cartoon comedies. Bud Fisher, who now controls the distribution as well as the production departments of the "Mutt and Jeff" enterprise, is personally arranging all the advertising matter pertaining to his product. Fisher, long experienced in all branches of publicity, has taken up this work with a zest, and from past performances nobody will have cause to even doubt results.

Before acquiring the reputation as a cartoonist that he at present holds, Fisher was associated with many advertising propositions of national scope. The big shot in his advertising artillery will be the "paper" that will circulate with each release. The artistic touch that has become connected with his name will be an outstanding feature in all sheets distributed from the "Mutt and Jeff" Exchanges.

"In my mind," Fisher stated, "the next important thing to the picture itself is the 'paper' that is gotten out with it. Just running a reel isn't all the exhibitor has to do. Before he undertakes to show a picture, his deepest concern is proper advertising, and in order to co-operate with the exhibitor, I feel duty bound to inject a pictorial flash of my 'Mutt and Jeff' cartoons in all publicity material. Years of effort and energy have been consumed in popularizing these drawings, and I want to assure all exhibitors that they will derive the benefit of the 'Mutt and Jeff' popularity not only in their comedies, but also in every advertising item allied with them."



Peggy Hyland, Star in Mayfairs Production, "Persuasive Peggy," Discussing Play with "Bill" Davidson, Her Leading Man. Miss Hyland's Fox Terrior, Jackpots, Is An Interested Listener

Japanese Serial to Be Known as "Film-Trip"

"Film-Trip" is a new word, coined to describe the serial released of the America-Japan Pictures Company, 15 William street, who are now preparing their ten-episode serial, "The Land of the Rising Sun," for state-righting. To avoid confusion with the regular "scenics" or "travel-pictures," the title "Film-Trip" was suggested as most descriptive. The series, which is now being shown at the Rialto theatre, will be released at the rate of one reel each week, and will be in consecutive order, with advertising features to cover the entire ten weeks' showing.

Japanese ideas will be carried through all the advertising, which will include typically Japanese banners, for theatre display, on long bamboo poles, unique lobby display of various kinds, including enlargements colored in Japan and brought back from there by J. B. Millett, who supervised the making of the film, spending six months in Japan for the purpose. Every phase of national life is said to be covered, and the human side has had the emphasis placed upon it. Included within the serial are several dramatic playlets, including "A Night at a Japanese Inn" and "A Japanese Wedding."

Officials Favor "How Uncle Sam Prepares"

Government officials in Washington are interested in the Hanover Film Company's production "How Uncle Sam Prepares" judging from a letter received from Francis Holley of the Bureau of Commercial Economics.

In his letter Mr. Holley states he would like to have the Hanover company present their feature in Washington to Government officials and members of the House and Senate. The Hanover company immediately offered to do this, and are in receipt of a second letter from Mr. Holley commending the production.

Billy West as a Bad Man

King-Bee's fifth comedy, which will be distributed in July, bears the title of "The Villain." Billy West will be seen as a real honest-to-goodness villain. The picture is in the cutting room. Babe Hardy, Leo White, Bud Ross are in the cast.

DOES THIS INTEREST YOU, MR. PRODUCER?

¶We have watched with interest your method of assisting producers and buyers and thank you for your many kind favors. We only hope that the near future will bring us an opportunity to reciprocate to Motion Picture News for its hard labors.

I. M. Schwartz,
Reliable Feature Films Company,
Chicago, Ill.

Klotz and Streimer Offer Their First Picture

"Whither Thou Goest" a modern drama, featuring Orrin Johnson and Rhea Mitchell, supported by Tom Chatterton, and a selected cast of players, will be the first production offered to the state rights buyers by the Klotz and Streimer Corporation of 126 West Forty-sixth street, New York.

This new film sales organization was recently formed by Joseph S. Klotz and Moe Streimer, both of whom are well-known to independent film operators, and the announced policy of the company is to handle only such features as appear in their estimation to be assured box-office successes.

The first feature, "Whither Thou Goest" is announced as a story on a new phase of the eternal triangle, with society and Western settings.

"The Artist," a King-Bee

King-Bee's fourth comedy, "The Artist," will be ready for release in July. Billy West, Ethel Burton, Babe Hardy, Leo White, Bud Ross and Ethlyn Gibson contribute to the fun, which revolves around the troubles of a janitor who masquerades as an artist.

Abramson Spectacle Selected for Big Benefit Showings

"ONE LAW FOR BOTH," Ivan Abramson's film drama of Russia and America, which is playing at the Lyric theatre, New York City, was accorded a signal honor by the executive staff of The American Ambulance in Russia last week, when it was selected from among all the attractions now playing on Broadway as the attraction for their benefit performance during the past week. New York society was out in force at the showings and the New York papers devoted considerable space to the stories of the performances.

Special added attractions were daily features at the performances; Mme. Frances Alda, of the Metropolitan Opera House; Mme. Marguerite Sylva, of the Opera Comique in Paris; the male chorus of thirty voices, sailors from the Russian cruiser Variag, the Russian Balalaika Orchestra, the famous Kosloff's Imperial Russian Ballet, and addresses by men of national prominence were daily features at the Lyric theatre in addition to "One Law for Both." Tickets for the Friday and Saturday performances of the picture sold for five dollars each, and a substantial amount was realized by The American Ambulance in Russia for the furtherance of the work of mercy, being prosecuted by The American Ambulance forces in Russia.

A number of the most prominent names in America figure in the list of the officers of The American Ambulance in Russia: Hamilton Fish, Jr., Philip M. Lydig, Miss Elsa Maxwell, William H. Hamilton, Miss Ethel D. Hamilton.

The executive committee of The American Ambulance in Russia consists of Robert L. Bacon, James M. Beck, Nicholas Murray Butler, M. Sergey Friede, Parmely W. Herrick, Otto H. Kahn, Adolph Lewisohn, Robert R. McCormick, George Von L. Meyer, William Forbes Morgan, Jr., Frank A. Munsey, Henry Fairfield Osborn, Alton B. Parker, John W. Riddle, Theodore Roosevelt, Jr., Willard Straight, Oscar S. Straus, C. F. Sturhahn, G. Creighton Webb and Arnold Whitridge.

"Robespierre" Is Heralded as Most Sensational Spectacle

BEN BLUMENTHAL, head of the Export and Import Film Company, announces the completion of "Robespierre," a seven-part drama of the struggle for liberty in France.

Thousands of people are said to have been used in the production. In the first reel, which shows the hungry mobs rioting in the streets of Paris, the thrills begin to command attention. With the overthrow of royalty comes the fall of the hated Bastile, after which the stirring incidents of struggling France.

What is considered by Mr. Blumenthal as one of the greatest accomplishments of the camera, comes in the fifth part, where the French Chamber of Deputies is seen in session. A notable achievement is the fact that this entire scene, showing quite completely the debate that culminated in Robespierre's overthrow, is done in one continuous film-length. Parts of the speeches in titles are all that break it up. Several hundred deputies fill the floor seats, while thousands are packed into the galleries.

The claim is made for this picture that it is as nearly a perfect reproduction of a historical event as present day facilities, and historical data at hand will permit.

The cast in "Robespierre" is headed by Lyda Borelli. The characters of Robespierre and Tallien are made to live by the tragedians, Novelli and Fabiani.

Mr. Blumenthal states that "Robespierre" will be handled on the selective zone plan, so that the least time will be lost in distributing it uniformly throughout the country. Extensive contracts have already been closed for operation that will give the exhibitors new opportunities for exploitation.



Tense Moments in "Alma, Where Do You Live?" Newfield's Producing Corp. Production. Center, Ruth MacTammany, Featured

Pathe to Sell War Films on Territorial Basis

At Request of British Government "Tanks at Battle of Ancre" Will Go by State Rights Wish Quick Returns Red Cross Co-operation

AT the request of the British Government, through Official Government Pictures, Inc., Pathe will sell "The Tanks in the Battle of the Ancre," the five reel feature which recently broke records at the Strand theatre, on state rights basis.

This request of the British Government was made because they want immediate returns on one of the largest investments ever made in a motion picture.

Every city has its Red Cross Society, and every one of them is out to raise a very large sum of money within the next two months. Official Government Pictures, Inc., is also engaged in raising money for war relief, and there is a friendly rivalry between the two organizations.

The great bulk of the amount received by Pathe, for these pictures will go to British War Relief, so that their handling of these pictures enables them to do a proper share for the common cause.

In practically every city, the head of the Red Cross Society, who is usually one of the big men of the town, is anxious to put on "The Tanks at the Battle of the Ancre" in the best theatres or the biggest auditorium, and charge high admission prices to raise money for the Red Cross Society.

The newspapers will either give space to such a man or give him a half-rate, and if good advertising copy like the Strand ran in New York is placed in newspapers, it is believed everybody will turn out to see the pictures.

Enormous sums were received at the special showings at Carnegie Hall in New York, in St. Louis, Chicago and other cities.

The Strand theatre, New York City, broke all its house records with these pictures—though they were not run under the auspices of the Red Cross Society and another New York theatre called Pathe up afterward, and said they would have paid $10,000 rental for that week had they known how good the pictures were.

Pathe has just booked "The Tanks at the Battle of the Ancre" and "The Battle of the Somme" to representatives of the Red Cross from Toledo, Ohio, to run each picture a week. Rochester will also run both pictures in connection with the Red Cross, and about one hundred other big bookings have been wired for approval to C. R. Seelye, business manager of Pathe. "We will accept some of these bookings," Mr. Seelye said, "where it will not interfere with the state rights' buyer."

"Since these pictures have been booked in various communities, we know what rental each and every theatre can afford to pay," said a Pathe official. "We have a complete report on all theatres in the United States every thirty days. From these theatre-record cards, we have found the total rental possible from all the theatres in each state. In order to give a state rights' buyer a profit of 100 per cent., we have divided the total rental that the theatres will pay by one-half, and that is the price we are asking the state rights' buyer to pay."

Circus Men Buy "The Deemster" for Three Western States

A DEAL has been closed by W. E. Shallenberger, president of the Arrow Film Corporation, with John B. Warren part owner of the Haggenback-Wallace circus, and Fred Clarke, president of the Riverside Show Printing Company, of Chicago, whereby the latter men in association with their partners in the circus business and other ventures, obtain rights to "The Deemster," for the states of Illinois, Indiana and Wisconsin. Offices are at 64 Randolph street, Chicago.

The Hall Caine spectacle, starring Derwent Hall Caine, will open an extended engagement at the Colonial theatre, Chicago, Sunday, June 17. No sooner had the contract for "The Deemster" been signed by Messrs. Warren and Clarke and W. E. Shallenberger than the showman telegraphed his man at Peru, Indiana (headquarters of the Haggenback-Wallace circus) to ship two circus wagons (one band wagon and a Peacock float) to be used in Chicago as perambulators. Daily parades wherein the band wagon will precede the Peacock float loaded with juvenile male voices and an organ, will be a part of the Chicago program. Concerts will be given along the route.

William J. Dunn has been engaged by Messrs. Warren and Clarke to manage their state right film interests and handle the exploitation of "The Deemster." Mr. Dunn promises to exploit "The Deemster" in a way that will prove a revelation.

Timely Story of Russian Conditions Offered by Blumenthal

THE interest of the public in the affairs and conditions in Russia has moved Ben Blumenthal, head of the Export and Import Film Company, New York, to secure for release a six-part drama, "Ivan, the Terrible," based on the reign of Czar Ivan the Fourth, probably the most famous tyrant in the world's history.

In this picture all the best traditions of the absolute power of Ivan's kind of monarchs are lived up to. For petty spites and to satisfy his wild caprices he tortures his own subjects and lays in ruins entire towns within his own empire. In a series of scenes the characteristic ravages of a horde of savage Cossacks is shown, as they swoop down on the hapless inhabitants and carry off those whom they do not render helpless otherwise.

The production has been made with an eye to the demands of the hour, and especial stress is laid by the producers on the costuming and settings.

The plot and incidents in this picture are taken from the opera by Baron Roul Gunsburg, which was played by the Imperial Opera Company before the royal family at Petrograd.

Mr. Blumenthal offers this production for immediate release and will begin a series of private screenings for the benefit of buyers next week.

WE THANK YOU!

¶ *Your efforts along the lines of territorial redistricting are immensely appreciated. We feel that it will prove a very valuable factor in the success of the independent exchange.*

Standard Film Service,
Cleveland, Ohio.

Trade Showing of "Alma, Where Do You Live?" Soon

"Alma, Where Do You Live?" has been made into a seven-reel feature by Director Hal Clarendon, for the Newfields Producing Corporation, of the Woolworth building, who are entering the state rights field, with the intention of putting out four productions annually, all starring Ruth MacTammany, who makes her bow under their management in the title role of "Alma."

The success of "Alma" as a musical comedy was international, and the plot of the original stage presentation has been elaborated to make a film of dramatic power. Of course, the plot has not been followed too closely—a musical comedy in itself could not provide seven reels of action. But the main theme, and the famous song, "Alma, Sweet Alma, Where Do You Live?" has become the basis for a love story.

A trade showing will be announced within a few days—the entire publicity campaign, including lithographs, and novelty displays of many sorts, being rushed through to completion before that time. Advertising for the new company is in the hands of the Hesser Publicity Bureau.

Kauffman Distributes Everett True Comedies in South

Abe Kauffman has added to "Mutt and Jeff," "Flora Finch," and other short reel specialties, which he distributes for the Southern territory reached from Memphis, Tenn., the new Everett True comedies, adapted from the cartoons apearing in the daily papers everywhere. Mr. Kauffman reports no war scare in Memphis—at least his business is expnading satisfactorily and things look good in that territory.

Strong Ad Service on "Parentage"

"Parentage," the Frank J. Seng production was given its premiere showing before a critical audience of prospective state right buyers and exhibitors at the Rialto theatre, New York last Wednesday.

Mr. Seng is enthusiastic over the advertising service which goes with the picture. Having learned through long experience the value of effective advertising, he has in this service given practical expression to his views on the subject.

It is his aim to have buyers take nothing for granted, but be given every opportunity beforehand to know exactly what they are getting.

LIVE NEWS FROM THE PRODUCERS

Rush Plans for Production of "Tarzan of the Apes"

William Parsons, president and general manager of the National Film Corporation of America, arrived in Los Angeles this week, and has been busy making the preparations for the opening of a studio here for the filming of "Tarzan of the Apes" in eight or nine reels. The National is owner of the property known as the old Oz Studio, which has been occupied until recently by the Vogue Films, Inc.

Mr. Parsons has made but one announcement concerning his company's big production, that concerning engagement of Scott Sidney to direct the production of the picture. Sidney goes to the National from the Caulfield Photoplay Company, where he has completed the filming of a series of fifteen Strand Features for the Mutual.

The Edgar Rice Burroughs story, "Tarzan," is now in its tenth edition, and has proven one of the greatest sellers of the past several years. The story is decidedly acceptable for filming purposes.

Hoffman Buys "Madame Sherry" —To Release "Should She Obey"

Announcement was made last week that M. H. Hoffman had bought the world rights to "Madame Sherry," and will also release "Should She Obey?" in New York under the Foursquare brand.

Speaking of his acquisition and future plans, Mr. Hoffman said:

"In 'Madame Sherry' I have something new and unusual—a picture that, by its original make-up and humor, is going to make money. Personally, I have always been afraid of multiple reel comedies, but when I saw 'Madame Sherry' I was sure it would go over. It passed complete into my hands with the famous music score which is known the world over.

"My first exchange will be opened in the offices adjacent to my executive rooms here inside of ten days. It will be the first of the Foursquare exchanges—as I am going to call all the exchange selling stations allied with my company.

"'Should She Obey?' the great drama of marriage and divorce, will be released in Greater New York through this exchange, together with the 'Sin Woman,' 'Who Knows?' 'Madame Sherry,' and other productions which we shall secure shortly.

"We are arranging for a complete service department for the exhibitors, which Mr. Bach, my sales manager, will look after. This department will assure the exhibitor getting just the advice and assistance he needs without any bunk."

Technical Director for Ince

M. Doner, who for the past two years, has been head of the Department of Sculpture at the Triangle-Ince Studios in Culver City, has been appointed technical director of the plant by Thomas H. Ince.

Four Goldwyn Pictures in July Trade Showings

Exchanges Will Have Films Ready for Exhibitors' Inspection in Mid-Summer—Goldfish Tells of the "New Idea" of Goldwyn

GOLDWYN'S first trade showings at its exchanges will be held in July, and not less than four pictures, with as many stars, will be ready for inspection.

"We have deliberately set out in our Goldwyn Pictures," says Mr. Goldfish, "to show both exhibitors and the public that there is a great deal more that can be put in a motion picture than the featured personality known as the 'star.'

"I have a feeling now that goes much deeper than the feeling I had four years ago when I founded and organized the Lasky company, whose productions were innovations in the film industry. I believe that to-day and for a long time into the future the quality of the story and the manner of its production will be the essentially big factors of successful pictures.

"I make no prediction about the lessening influence of stars, nor do I foresee the elimination of the star system. In Goldwyn we frankly recognize what we term star values by having exclusively in our service immensely popular women known everywhere and having box-office value everywhere. We expect exhibitors to advertise and exploit these stars because of their powers of audience attraction, but we know from within our organization that we can make the production itself our greatest mercantile assest. Incidentally, we make the stars themselves much better through the medium of powerful stories produced and directed by important artists.

"In this alliance we have not been scared or even slightly influenced by precedent—which is the dangerous obstacle to progress in any art or industry. We have defied all of the established picture conventions as well as the business conventions of the industry. We have resisted from the beginning any and all influence that cause a producer to make timeclock pictures. We prefer to make pictures slowly.

"I think Goldwyn has not taken merely the next step ahead in the screen art, *but the next four or five steps*, and we expect to go still farther because we are permitting well-balanced brains to exercise their proper function of thinking."



Doris Kenyon, Starring in "The Great White Trail"

Form Clifford Photoplay Co.

Incorporation papers have been filed for the W. H. Clifford Photoplay Company, which will shortly begin production of a series of two reel comedies at a Los Angeles studio. W. H. Clifford, who has been in charge of production of the Shorty Hamilton Mutual series, will be manager of production of the new company, which will have C. E. Bentley, former theatrical manager, as business manager. Clifford has had a very wide experience in photoplay circles, serving as scenario editor and writer under Ince for three years, where he wrote "The Typhoon," "The Wrath of the Gods,'" and a great many others. He is author of the Pickford subject "Hulda From Holland" and "The Spider," in which Pauline Fredericks was starred.

Fox Junior Stars Hard at Work on Feature

After being delayed by inclement weather, action is now fast progressing on the five-reel production in which the two small Fox players, Jane and Katherine Lee will have the stellar roles. Especial care was taken in the preparation of this scenario to make it best adapted to the particular kinds of work which Jane and Katherine do best.

The supporting company will include Stuart Sage, Edwin Holt, Sidney D'Albrook, Edna Hunter, Leslie Austen and W. Harvey.



Scenes from "Aladdin's Other Lamp" (Metro), Viola Dana in Two Moods

Tale of American Legion in France, "For Liberty," Begun

ROMAINE FIELDING started on June 4 for Canada to film Captain Edwin Bower Hesser's patriotic film, "For Liberty," which is a tale of the American Legion of Canada and the heroic part which the 33,000 Americans enlisted in Sir Sam Hughes' Canadian army have played in the war.

The picture is being made with the co-operation of the Canadian military authorities, who have allowed the use of unlimited numbers of troops. Duplication of battle scenes on the front line in France will be obtained in the Canadian training camps, where the thousands training for overseas duty are given a real insight into trench life by the life-size battle line built to show them how to meet the conditions they will later encounter on European battlefields.

Captain Hesser was brigade director of recruiting publicity for the American Legion, and the film is based largely on facts of the war. It is said to be the sort of film that will stimulate recruiting in this country, and the angle brought to bear on this phase of the picture will be aided by the use of American troops in some of the final scenes. The length of the feature will be seven reels.

E. K. Lincoln is co-starred with Mr. Fielding, who plays the "heavy" role, while Barbara Castleton will be the heroine, as the Canadian girl who marries the young American Legion officer, and later is willing to make a supreme sacrifice because of her love for him.

"A Successful Failure" Ready

Winifred Allen, of Triangle, has completed "A Successful Failure," in which she is featured with Jack Devereaux, and has begun work on her next production, the working title of which is "The Haunted House." Dick Rosson, formerly assistant director at the Triangle Yonkers Studio, will play the opposite lead, and the production will be personally directed by Allan Dwan with the assistance of Albert Parker.

Superlative Co. Wants Scripts

The Superlative Pictures Corporation, 729 Seventh avenue, New York City, is in the market for seven-reel scenarios featuring Lois Meredith and Irving Cummings. All material should be submitted to "Scenario Department" of the corporation at its New York offices.

"Poppy" Goes Big—Norma Talmadge Now on "The Moth"

NORMA TALMADGE'S latest Selznick-Picture offering, "Poppy," was given its first public showing in Chicago and New York last week, where it was hailed as this young star's finest production. Reports from the Marcus Loew offices indicate that "Poppy" will break all records for previous Talmadge pictures.

One reason for the success of "Poppy" undoubtedly lies in the range of characterization it offers the talented Miss Talmadge. The story shows her first as a little kitchen drudge about twelve years old and develops her from childhood through maturity. Typical of the numerous, always most favorable comments of the New York press concerning "Poppy" is the following paragraph from the New York Evening Journal by the celebrated "Zit":

"'Poppy' is a picture that can play at any two-dollar theatre for months, and lucky are the exhibitors who are going to get this release on a Selznick program. It is worth any price the manufacturers ask, and if you have liked Norma Talmadge in any of her previous efforts, her work in 'Poppy' will stamp her to you as America's foremost female screen artist."

Meanwhile the Talmadge company is rapidly completing a new film drama entitled "The Moth." Director Edward Jose, who produced "Poppy," is also directing this production and Miss Talmadge is supported by a cast including Eugene O'Brien, and others as favorably known to the observing screen fan.

Victor Moore in Another Comedy of Bungalow Life

As in "Bungalowing," Victor Moore, in his latest Klever comedy, "Commuting," is seen in the "dollar down and dollar when they catch you" bungalow.

Vic finds when leaving his bungalow that instead of a few minutes' walk, the railroad station is a few miles away. One train per day is the schedule, and his is gone. He arrives in the city five hours later, walking the distance. Starting back home he is finally forced to take a hand car with the result that he loses all the bundles he had gotten for his wife. The two train hands with him also fall from the car, which runs away, dashes from the tracks and up a hill, and finally ends up by crashing into his bungalow and wrecking it.

Food Problem Is Plot Basis of Lucas Picture

Wilfred Lucas finds himself again in a political role in the Triangle production "The Food Gamblers," in which he is featured with Elda Millar under the supervision of Allan Dwan. In this play, which is a timely and forceful comment on the present food problem, Lucas plays the part of a Food Commissioner whose social conscience is not too sensitive as to keep him from trading on the necessity of his fellows by price manipulations. Because he loves a girl, however, and because he himself comes face to face with starvation, his better nature is awakened and wages a successful battle against his own colleagues for constructive legislation.

Strong Drama Next Metro, with Emmy Wehlen

A struggle on the roof of a hut is one of the exciting scenes in Emmy Wehlen's forthcoming Metro production, "The Trail of the Shadow," directed by Edwin Carewe and presented by B. A. Rolfe. O. A. C. Lund has written this five-act photodrama of Western life, which has been adapted for the screen by June Mathis.

The struggle takes place between Miss Wehlen as Sylvia Mason and Harry S. Northrup as Jack Leslie, the outlaw. Sylvia, a girl who supports herself by making beadwork, believes that Leslie has done her a great wrong. Arming herself, she pursues him and proceeds to take the law into her own hands.

Miss Starr Resigns from U

Helen Starr will resign from the Universal Film Company in June after two years' service with that organization. Miss Starr is well known in the trade, as she was scenario editor at the New York office last year and has since November been a staff writer at Universal City, Cal.

La Salle Studio Building

The fourth studio to be erected at Culver City is that of the LaSalle Film Company, which is now being built, under the direction of M. De La Parelle, manager of the production, for this Mutual releasing company. The buildings will be ready for occupancy within a few days.



Left and Right, Scenes from "Wrath of Love," Fox Feature, Starring Virginia Pearson; Center, June Caprice, Fox Star

First of Jane Cowl's Goldwyn Subjects Progressing

The first of the series of Goldwyn Pictures in which Jane Cowl is the star is now well under way in the Goldwyn studio at Fort Lee. Miss Cowl and her company, under the direction of Arthur Hopkins, chief of the Goldwyn producing staff, have made much progress in the screening of the story, which is from the pen of Basil King, the author of "The Inner Shrine," which, when published anonymously in Harper's Magazine was the literary sensation of the year.

The cast supporting Miss Cowl includes Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp, Betsey Ross, Orme Caldara and Antoinette Erwin. Many of these players have but recently supported Miss Cowl in stage productions.

Show "Great White Trail" to Press Association

"The Great White Trail," the new Wharton feature, which recently had its trade showing at the Broadway theatre in New York, soon is to have another private showing. This time, however, it will be purely as a matter of entertainment.

The picture is to form one of the morning program numbers for the entertainment of the Press Association of New York, which meets in Ithaca, June 27, 28 and 29. Only members of the association and their friends are to be admitted.

Metro Signs Ingenue

Metro has signed Alice MacChesney, formerly considered Chicago's most popular school girl, and who came to Essanay directly from her high school desk. In the past two years she has appeared in support of Henry B. Walthall, Bryant Washburn, Richard Travers, Eddie Arnold, and other stars. Miss MacChesney will be an ingenue lead for Metro, and her contract is said to be for a long time. Considerable faith is placed in the abilities of their newest acquisition, and as she has declared her talents in high school theatricals, this faith may be well founded.

Vitagraph Service Soon to be Greatly Augmented

Series of Big V Comedies and Another with Bobby Connolly Are in the Making—Goff on Country Wide Tour—Other Announcements

ALBERT W. GOFF, assistant general manager of V-L-S-E, left on Friday, June 8, for his regular semi-annual trip, which, before its conclusion, will take in every branch office of the Blue Ribbon distributing organization.

Other than the usual reason for Mr. Goff's semi-annual trip of obtaining an intimate knowledge of the personnel of each branch office, his trip at this time is for the purpose of explaining to each branch manager personally the exact manner the new service about to be started by V-L-S-E should be handled.

Two of the units in the service of which the release date will be announced shortly consist of a new series of "Big V" comedies, directed by Lawrence Semon and starring James Aubrey, and a series of ten pictures in which "Bobby" Connelly is starred and is supported by Mabel Ballin.

Three of the new series of "Big V" comedies have been completed, edited and titled. They have been named "Boots and Bones," "Shells and Shivers" and "Boasts and Boulders." There will be seven more of this service of the "Big V's" and all will be completed within the next three weeks.

Four of the Bobbie Connolly pictures have been completed. They have been named "Bobby, Director," "Bobby, Philanthropist," "Bobby, Pacifist" and "Bobby's Bravery." The balance of this series will be completed at the rate of one a week.

By early in July at the latest V-L-S-E will be releasing the Favorite Film Features brand, which, while released through all of the V-L-S-E branches, will not carry the brand of the Blue Ribbon Features.

The Favorite Film Features brand consists of the Vitagraph pictures of a few years ago.

Two of the well remembered series to be released under the Favorite Film Features brand are the John Bunny comedies and the Mr. and Mrs. Sidney Drew comedies.

Mr. Goff will explain in detail to each branch manager the manner in which these comedies are to be joined with two-reel dramas, making three thousand feet of film to be released each week through the V-L-S-E branches.

The greater part of Mr. Goff's time will be devoted to minute discussions of the plans to release Greater Vitagraph's coming serial, "Hearts of Flame." According to the best information obtainable, this serial, in which William Duncan and Carol Holloway are co-starred, will be released in sixteen episodes of two reels each. The exact release date is being kept secret at present, but, of course, will be announced as developments may occur. Every effort is being exerted to bring these specialties to a hasty finish, however.

"Hearts of Flame" will be issued under the Blue Ribbon trade mark, and will add two more reels weekly to be issued through V-L-S-E branch exchanges, making a total of twelve reels weekly.

Besides these extra productions, it has been definitely decided that Greater Vitagraph will produce one superpicture every three months, on the order of "The Girl Philippa," "Womanhood, the Glory of the Nation," and "Within the Law." It is understood that the next superfeature to be released will be an adaptation from a specially written story by Robert W. Chambers.

At the same time Assistant General Manager Goff started on his trip E. Auger, eastern traveling manager for V-L-S-E started on a trip through the southern portion of his territory. His first stop will be at New Orleans.

Plays in New Pathe Serial

Henry G'selle, who four years ago played opposite Pearl White in the Chrystal Studios, comes back as one of her supporting cast in "The Fatal Ring," the new Pathe serial.



Typical Scenes from Herbert Brenon's "Fall of the Romanoffs," with Iliodor

First Chapter of "Gray Ghost" Serial June 28

Universal Claims Big Things for Production—Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter Are Leading Members of Cast

THE first episode of "The Gray Ghost" will be presented to the public on June 25. It will be remembered this story appeared in The Saturday Evening Post.

Universal announces that no pains or expense was spared in the production, and that every means tending toward successful exploitation will be followed out.

The cast includes Emory Johnson, Eddie Polo, Harry Carter and Priscilla Dean. Carter will portray the title role, appearing as a dress-suit bad man. He governs a crew of international crooks by sheer strength of will, and is practically immune from police molestation.

Emory Johnson characterizes Hildreth, a young English lawyer, who finds himself the center of intrigue.

Priscilla Dean plays Morn Light, "the girl," a somewhat mysterious role. She is seen with the Gray Ghost at times, yet plainly does not love him, but eventually becomes Hildreth's bride.

Eddie Polo plays the secretary to Hildreth, and aids in the frustration of the Gray Ghost and his gang. Many thrilling stunts are said to have fallen to his lot in this play.

The story principally revolves about a necklace. Hildreth is hard beset by the Gray Ghost and his thugs for possession of the jewels. A cable has been sent to Arabin, the manufacturer of the necklace, advising him that Hildreth will call for it and will pay over the two million dollars. The Gray Ghost, through an accomplice in Arabin's employ, gains possession of the cable and sets his trap. Hildreth escapes through the aid of Morn Light, who, ostensibly, is the Ghost's sweetheart. Through strenuous scenes and stirring ones these lovers go until the mystery of the Gray Ghost is cleared. Then, as the soul-stirring climax, is revealed the true relationship of the Gray Ghost and Morn Light.

Bluebird Has Woman Salesman on Road

When Johnstone Bennet toured the theatres of America in "A Female Drummer," several years ago, the possibilities of a woman actually engaging in transient salesmanship were looked upon as even more farcical than the play. But things have changed, and now comes the announcement that Frances McDonald, a former New York newspaper woman, will take the road in the interest of the Bluebird program.

Miss McDonald has been a special writer on the New York World and the Philadelphia North American.

To fortify herself with knowledge and experience, Miss McDonald has spent the past month as an attache of Bluebird's New York Branch, visiting local exhibitors and "coaching" herself on the ins and outs of the film business. Next week she goes West, to begin actual operations, being assigned to territory around Chicago, where she will call on exhibitors in towns and cities of various sizes.

Another Set of the "Pokes and Jabs" Comedies

News of the resumption of the "Pokes and Jabs" Comedies, produced by the Jaxon Film Company, comes from General Film, which will again handle this product. A set of these one-reel subjects is now ready ahead it is stated, and the first release will be that entitled "Are Actors People?" June 22. Burns and Stull, as usual, will be featured in this group of comedies.

Richardson Six Years on Screen

Jack Richardson, who makes his first appearance on the Triangle program in the heavy part opposite Louise Glaum in "Love or Justice?" is one of the real veterans of the silent drama.

It is more than six years since Richardson began work before the camera with the Selig Company. Previous to that he had filled a minor role in "The Royal Chef," a musical comedy, and had played a variety of parts with various stock organizations.

Art Dramas Trade-Mark Contest Is Closed

Last week marked the closing of the Art Dramas trade mark contest, which was begun a month ago. In that short space of time approximately fourteen thousand answers were received by the company. Such widespread interest in the contest was entirely unexpected, and the committee is at present swamped in the mass of contributions.

The designs are being gone over carefully, and eliminations are being made by the committee in charge. This sub-committee will select fifty out of the entire number for further consideration.

These fifty will be taken to the Board of Directors of the corporation, and they will select the winning design from the lot.

The company hopes to be able to announce the winner's name within a week.

Audiences Interested in Problems in Pathe Serial

Critics on the papers in the larger cities in which "The Neglected Wife," the Pathe serial, with Ruth Roland starring, has been shown lay part of the popularity of the film to the divided sympathies of the audiences.

The Atlanta Journal says: "It will be interesting to note the division of sympathy as the serial progresses—what classes of persons will sympathize with 'The Neglected Wife,' who will blame her for her own condition, who will condone the acts of 'The Woman Alone' and who will not, who will make excuses for the husband and who will be drawn to one of Norwood's type."

Southern Society Story Vehicle for Edna Goodrich

Edna Goodrich has started on her second Mutual feature, the story of which is laid in Maryland and is built up around Southern society life. The scenes will afford Miss Goodrich an opportunity to display a number of the beautiful gowns for which she is famous.

The scenario is from the pen of Samuel Morse of the New York Times and the production will be under the direction of John O'Brien.

Raver Company Working on Subject from Old Song

Harry Raver announced this week that the next picture from his company would be entitled "When You and I Were Young." Work on this has already been started at the Apollo Studios in Fort Lee, where the company has just finished "The Golden God."

"When You and I Were Young" is an original story by Frederick Rath, and it is founded on the famous old song of the same name. It is said to abound in pathos and heart interest, and to interweave the dreams of youth and age in a compelling manner.

Alma Hanlon plays the leading role, supported by John Sainpolis, who returns to the Apollo Company after finishing a Paramount picture with Pauline Frederick, in which he played the leading male role.

Nowland Signed for Art Dramas Productions

George H. Wiley, president of the Van Dyke Company, announced last week that he had signed Eugene Nowland to produce Art Dramas. Nowland will start work immediately on a new production as yet untitled. Jean Sothern will be starred.

The first picture will be an adaptation of a popular novel, which was quite recently a best seller. The company has not decided whether the novel's title will be used for the picture or whether another name will be given it.

Nowland was most recently with Metro, where he produced numerous features. His latest picture for that company was "Threads of Fate," in which Viola Dana was starred.

In the production under work Donald Cameron will support Miss Sothern.

Anita Stewart Ill

Anita Stewart, the Vitagraph star, is in a sanitarium in Connecticut, suffering from a temporary breakdown in health, and probably will not be able to resume work for several weeks. Her collapse is due, indirectly, to an attack of typhoid fever which she passed through last summer, but is the direct result of over-zealousness on the part of the young actress.

When she began to recuperate from the typhoid attack, Miss Stewart, against the advice of her physician and the wishes of the Vitagraph Company, returned to the studio before she had fully recovered her strength and insisted upon resuming her work. Since that time she has done several pictures and on several occasions she has been on the point of collapse, but valiantly kept up her work.

Due Credit to George Marshall

In some manner the biography which appeared in the spring issue of Motion Picture News Studio Directory concerning George Marshall, Universal director, wrongly classified him with assistant directors. Mr. Marshall has been at the head of a company at U City for more than a year, and during that period has made a number of very successful photoplays. He has specialized in the making of Western dramas and comedy dramas.

First Showing of "Hate" Within Next Ten Days

Assembling of Fairmont Film's Big Picture Complete Many Requests for Territory Reported -Stahl Talks on Advertising

WORK on cutting and assembling of the Fairmont Film Corporation's big feature, "Hate," has been completed. Executives of the company intimate that the initial showing of the picture in New York will probably take place early next week. Robert Bolling, vice-president of the corporation, is in New York with Director Walter R. Stahl making arrangements for the distribution of the subject on the state rights basis.

Mr. Stahl stated that the extensive campaign of publicity launched by the Fairmount corporation last week in New York and adjacent territory began to assert itself within twenty-four hours after the first advertisements appeared in the trade journals, and the offices of the company in the Candler Building were literally swamped with requests from buyers and exhibitors asking for information concerning the picture and urging an early showing. Several large state right buyers wrote, and many called in person to ask that certain territory be reserved for them, but no definite action was taken on the requests pending the initial showing of the picture. Requests similar to those made by the New York buyers came from representatives of foreign territory, and indications are that "Hate" will be disposed of in so far as South American territory is concerned shortly after the New York showing.

Discussing the widespread interest created by the first bulk of the advertising copy, posters, and other attractive literature, Mr. Stahl explained that among the many communications he has received are from persons who have no direct connection with the motion picture industry. These people were attracted to the picture by the posters which adorn conspicuous corners of New York, and they have asked for information as to the date and place for the first showing to the public in New York or New Jersey.

"This gives evidence that the wisest advertising for producers is to make every announcement possible at one time," Mr. Stahl said in discussing his methods. "I don't believe in spasmodic advertising. You awaken the interest of the public at one time, and then there comes a period when the public hears nothing of your product. In the interim the public almost loses interest in your picture, and all the advertising you might give a subject is less effective no matter how expensive or elaborate it might be."

Production on the First Two Paralta Plays Is Begun

SIX months of preparatory work under the supervision of Robert T. Kane, last week made possible the first activities at the Paralta Studios, Inc., at which time the production of the first two Paralta plays was commenced on the West Coast. Production began with two units, one under the direction of Oscar Apfel in the making of the first release of the J. Warren Kerrigan Feature Corporation, "A Man's Man," adapted from the serial story by Peter B. Kyne, which appeared in a national magazine. The Bessie Barriscale Feature Corporation will first make "Rose o' Paradise," adapted from Grace Keller's famous story of the same title.



Aimee Dalmores, Celebrated Italian Beauty, Who Makes Her Debut in Pathe's "On the Square Girl"

The Paralta people have three California corporations. One is the Paralta Studios, Inc., of which Mr. Kane is president; Robert Brunton, late technical director for Triangle, vice-president and studio manager, and the board of directors, besides Kane and Brunton, include Messrs. Herman Fichenberg, Carl Anderson, Herman Aatz, and Nat I. Brown. The two producing corporations are to make pictures exclusively for Paralta Plays, Inc., and will be released under the Paralta plan for the next five years, according to contracts made.

Manager of Production Robert T. Kane, this week announced the personnel of his producing organization and this includes a number of very well known motion picture people of all lines whose past performances in filmdom have proven the merit of their work. Raymond B. West, now with Triangle, is to join the Paralta studio, and direct Bessie Barriscale beginning in August. The first Barriscale picture will be made under the direction of James Young, who has Wm. Horwitz as his assistant. Oscar Apfel is in charge of the Kerrigan Company, and has James Meehan as assistant. Thomas Gerraghty, affiliated with Metro in the East, and for the past six months with Lasky on the West Coast, is in charge of the scenario department. H. Sheridan Bickers, a former dramatic critic in London, known under the pen name of Yorick, will be affiliated with the scenario department, and supervise the title writing. He was formerly with Triangle.

A very able technical staff has also been secured.



Neal Burns and Gertrude Selby Soon to Appear in Horsley Comedies

Gertrude Selby and Neal Burns to Star in Horsley Comedies

FROM the David Horsley Studios comes the announcement that production has begun on a series of one-reel parlor comedies, featuring Gertrude Selby and Neal Burns, directed by Horace Davey. The method of distribution, which will be at the rate of one picture per week, has already been arranged and will be announced in the near future. The new venture is the result of a combination between David Horsley and W. A. S. Douglas.

As a picture comedienne Miss Selby holds a place in the front rank. Although only twenty years old, her stage and screen experience covers a period of six years.

Miss Selby's entrance into pictures came over two years ago when she joined the L-Ko Company as principal comedienne. Here she made a series of feature comedies, including "Gertie's Gasoline Galop" and "Gertie's Joy Ride." Leaving the L-Ko Company she joined Universal, co-starring with Hobart Henley in Bluebird Productions. Last year Miss Selby came under the Fox banner, this time again as comedienne and has left there to take up her new work.

Neal Burns, for years a musical comedy star in "The Yankee Prince," "The Girl in the Taxi" and "Forty-five Minutes from Broadway," resigned from the Christie Comedy Company, in whose pictures he has been featured since his initiation to the screen two years ago, to make the other half of the new stellar combination.

Horace Davey, who will direct these new style comedies, has handled Mr. Burns in his previous work.

According to Messrs. Horsley and Douglas distribution of these pictures will not come for several months. Owing to the fact that they will be released weekly, a round dozen will be made before the first release in order that the exhibitor is assured of a steady and continual supply.

Cohan Starts Second Picture, "Seven Keys to Baldpate"

GEORGE M. COHAN commenced work on his second photoplay for Artcraft Pictures last week at the Famous Players studio in New York City. As his new motion picture vehicle, following "Broadway Jones," the actor-author-producer has selected his theatrical success, "Seven Keys to Baldpate." This well-known play proved one of the season's most favorite stage offerings four years ago when it appeared on Broadway at the Astor theatre under the direction of Cohan and Harris.

The story of "Seven Keys to Baldpate" is by George M. Cohan and tells of the experiences of a writer of sensational fiction, who makes a wager with a fellow-clubman that he can create one of his masterpieces in twenty-four hours. He comes to Baldpate Inn, on the top of a mountain which is deserted, in the dead of winter. Here he is to find solitude and win his $5,000 wager, but many incidents happen, all of which lead up to a great surprise as the climax.

Hugh Ford will direct the production of Cohan's second screen play.

In commenting on the new Cohan production, Walter E. Greene, president of Artcraft, said: "Although we had not intended to start the second Cohan-Artcraft picture until a later day, the many requests from exhibitors for this production in the near future, as a result of the sensational success of his first film, 'Broadway Jones,' have prompted Mr. Cohan and Artcraft to stage this subject immediately. Few stars of the stage have ever registered such an immediate hit among patrons of the screen as the popular actor-author-producer evinced in his first film offering."

Patriotic Story Chosen for Bryant Washburn

"The Man Who Was Afraid," a story hinging on the President's call to arms and portraying a man who was afraid to answer the call, has been selected for Bryant Washburn's next Essanay feature. This was written by Mary Brecht Pulver and published in the Saturday Evening Post. The screen version has been altered to fit present conditions.

Fred E. Wright is directing the production and a capable cast is announced in support of Washburn.

"Caste," Famous Story, a Blue Ribbon Feature July 2

Vitagraph, through special negotiations just concluded, has obtained the exclusive film rights for the United States and Canada to "Caste," the satire on English social prejudice. The picture, which is in five reels, features Peggy Hyland and Sir John Hare, England's well known character actor. It will be put on the Vitagraph program for July 2 and will be released as a Blue Ribbon feature.

In giving "Caste" a place on its program the Greater Vitagraph organization is following its rule of seeking for its clientele the highest class of plays obtainable, because this drama is probably one of the most famous plays ever produced on the English-speaking stage.

"Caste," which was written by T. W. Robertson, has been a prime favorite in England and this country for many years. It is an intensely human play, having for its main theme the argument that filial love counts for more than mere social position. The play is a direct attack on snobbery in England, the home of social pride, and its appeal has won friends among all classes.

Harbaugh Directing Virginia Pearson's New Picture

Virginia Pearson's subjects for the William Fox films will be screened henceforth under the direction of Carl Harbaugh, who produced the camera version of Hawthorne's classic, "The Scarlet Letter."

Miss Pearson is already at work on the new feature at the Fox studios in Fort Lee, N. J., and is enthusiastic over this vehicle for her next screen appearance.

The cast has not yet been completed, but the supporting company will include Hardie Kirkland, Carl Eckstrom, Claire Whitney and William Meehan, who is in the stage production, "Turn to the Right."

Newspaper Writer Joins Goldwyn Editorial Staff

Louis L. Arms, New York newspaperman, has joined Goldwyn Pictures Corporation in charge of its editorial offices through which are handled the publicity and newspaper feature exploitation of Goldwyn's famous artists.

Mr. Arms has been dramatic or sports editor of influential daily newspapers in the larger American cities. He has worked on the Hearst staffs in two cities, in Los Angeles and on the New York Journal, where last year he wrote the "Right Cross" column. He has been dramatic and sports editor of both the St. Louis Star and the St. Louis Republic; on the staff of the El Paso Herald and on the Grand Rapids Herald, in his home city.

Super-Film in Market for Productions

Thomas W. Dooley, manager of the Super-Film Attraction Company, of Syracuse, would be pleased to hear from producers interested in securing an outlet for the distribution of film in his territory on a percentage basis. Super-Film is at present handling the Ivan productions and reports excellent results with these subjects.

New Fairbanks Picture Arrives from the Coast

The negative of the second Douglas Fairbanks Picture, "Wild and Woolly" was delivered personally to the Artcraft headquarters in New York by Billy Shay, assistant to Director Emerson, who recently arrived from California. Positive copies are now being made of the film in the East, and will be ready for an advance trade showing shortly.

The entire Fairbanks organization is most enthusiastic over the new picture, and in speaking of its production to Walter E. Greene, president of Artcraft, Mr. Shay said: "'Wild and Woolly' is the type of story that should be very fast, and Director Emerson added even more speed to the picture by crowding eight reels into five parts. Mr. Fairbanks is very optimistic as to the success of the film and feels that it is the type of photoplay that will be enjoyed by all elements and should therefore have a tremendous circulation.

"Douglas certainly did his share towards making the film a 'knockout.' He was on the job at six o'clock in the morning on days that exterior scenes were to be photographed and reported for work at eight when interior scenes were to be staged. Very often he worked eighteen hours a day without feeling the strain. Few subtitles are used and Horace B. Carpenter, who supplied the original story, expressed great delight over the manner in which little Anita Loos handled it."

Director of Publicity Schayer Leaves Selznick

E. Richard Schayer, who has been director of publicity for Lewis J. Selznick since the organization of the Selznick enterprises, resigned last week and will be succeeded by Randolph Bartlett.

Schayer, who, prior to entering the film business a year and a half ago, had achieved a name as a newspaper man, war correspondent and magazine writer, intends to spend the entire summer in the Maine woods, where he expects to complete a number of stories for which he has been accumulating data during recent months. This vacation is in the nature of a belated honeymoon, as it will be remembered that Mr. Schayer married last summer, during the height of the activities of Mr. Selznick's first productions, and was unable to leave New York for a wedding trip.

Two Directors Now on Baby Osborne Pictures

From now on, it is announced, there will be two directors on Pathe's Baby Marie Osborne pictures. Messrs. Bertram and Ingraham will work turn and turn about. While Mr. Bertram is making his picture Mr. Ingraham will be laying out his work and preparing his sets and locations.

W. A. S. Douglass, managing director of Lasalida, believes that in that way not only will there be much less time lost but that the pictures will show a uniformly high grade of quality by reason of the extra attention to detail possible.

Mr. Bertram comes to Lasalida from Balboa where he recently finished 'The Neglected Wife," Pathe's latest serial.



Julian Eltinge in His Remarkable Make-Up as Feminine Impersonator

Famed Russian Literary Works for Silent Drama

Russian Art Film Corporation to Present Film Library of Stories of Noted Slav Writers, Including Tolstoy, Ostrovsky and Andrieff

THE works of Tolstoy, Dostoevsky, Turgenieff, Sienckiewiecz, Pushkin, Ostrovsky and Andrieff in filmed form will soon be as familiar to the patrons of American motion picture theatres as they are now familiar in book form to the cultured publics of all the European countries. The Russian Art Film Corporation has just started a gigantic campaign for the popularization of these authors throughout the United States. But a film library of Russian fiction and drama, now being assembled, will, it is believed, interest millions where a written library attracts thousands.

The two leading dramatists of Russia are A. N. Ostrovsky and Leonid Andrieff. The plays of Ostrovsky, who was born in 1824 and died in 1886, have held the Russian stage for three-quarters of a century. Ostrovsky depicts with realism, satire and comedy the life of the middle classes. But he rises to heights of passion, too, as in his drama of the eternal triangle, "The Storm."

Leonid Andrieff is the leader of contemporary Slavonic drama. There is a poetic or symbolic strain to this work. Andrieff's principal dramas include "The Life of Man," "The Black Masters," "The Sabine Woman" and "Anathema," all of which have been translated into the chief European languages. The dramatist is still in the prime of life.

Henryk Sienckiewiecz, Leo Tolstoy, F. M. Dostoevsky and I. S. Tyrgebueff, all names to conjure with in Russian literary fields, will also have their works presented in film form. Some of the creations of A. S. Pushkin, whose career in some respects paralleled that of Edgar Allen Poe, will also be presented.

Ince Star Soon to Be Seen in Alaskan Story

Dorothy Dalton, Ince-Triangle star, soon will be seen in "The Flame of the Yukon," by Monte M. Katerjohn, when she is presented by Thomas H. Ince as star in this drama of the Northland.

The plot is said to be builded on facts by the author, from men who have won and lost fortunes north of '53. The Flame, the character played by Miss Dalton, was known from Juneau to Nome, and is said to be the best role this star has ever had.

Melbourne MacDowell, Kenneth Harlan, Margaret Thompson, Carl Ullman and May Palmer are important members of the cast. Charles Miller directed.

Pygmies in King-Bee

Eighteen pygmies are included in the cast of a forthcoming King-Bee Comedy. When their work was completed at the Jacksonville studios, the band of pygmies left for New York on a Clyde line steamer. Louis Burstein, president and general manager of the King-Bee Films Corporation, declares that he found the little people extremely easy to handle in their performances.

Tyrone Power to Appear in Big Marine Co. Feature

The Marine Film Company of Los Angeles, through general manager M. Philip Hansen, last week signed Tyrone Power to a contract.

The first feature which Mr. Tyrone Power will appear in is a sea story written by Richard Willis and which is being directed by Henry Otto, the producer who made "Undine," "Mister 44," "The River of Romance" and other successful features.

Frances Burnham takes the part of a modern Lorelei and Agnes Blanchard is the legendary Lorelei. Miss Burnham recently left the California company and was previously with the Fox company, and both she and Miss Blanchard are splendid swimmers. Jay Belasco has a strong part in the juvenile lead, John Oaker is the heavy, and Winnifred Greenwood and Gypsy Abbott have prominent roles.

The company is located at the Fleming street studios in East Hollywood, but most of the scenes will be taken on the Santa Barbara Islands, where Mr. Hansen and Henry Otto spent some days location seeking.



Three Characteristic Poses of True Boardman in the Original "Stingaree" Series

Kalem's New "Stingaree" Series Complete—Other Activities

THE new Kalem series, "The Further Adventures of Stingaree," is now ready for booking through the General Film company. This series is a sequel to Kalem's original "Stingaree" pictures, which proved a big success.

In E. W. Hornung's new stories, Irving Randolph, known through the bush country of Australia as "Stingaree," leaves his London home and returns with his old partner, Howie, to resume the life of a bushranger.

Kalem predicts that the new series, good as they believe it is, will have a close rival in "The American Girl," in which Marin Sais is featured. Director James W. Horne is working overtime to fill these pictures with action and thrills.

Director Al Santell, of the "Ham" Comedy company, has recovered from the effects of an automobile accident which incapacitated him for several weeks, and has resumed work on the "Ham" comedies. During Santell's absence, Lloyd V. Hamilton, better known as "Ham," took the reins and produced several typical Kalem comedies..

In "Seaside Romeos," "Ham" and "Bud's" quest of a buried treasure on an island inhabited by beautiful girls affords some ludicrous situations between the bashful "Ham" and the pretty girls. Henry Murdock, a fun-maker who has become well known among Kalem "fans," is seen in all the "Ham" comedies as an assistant to "Ham" and "Bud."

20,000 Feet of Film Taken for Chaplin's Latest

Charlie Chaplin's latest comedy, "The Immigrant," is one of the cleverest things he has ever done, according to critics who have seen private runs of the new offering, in which Charlie has a wide range of opportunity for the display of his fun-making genius.

Edna Purviance, the clever young leading woman, whose work has been apparent in previous Chaplin productions, is again to the fore with plenty of fast action to keep her busy from first to last.

"The Immigrant," it is said, cost more to produce than any previous Chaplin comedy, there being a large company employed and a wider range of location. Twenty thousand feet of film went into the construction of the play, though the completed picture is but 2,000 feet in length.

Railroad Stories Expensive

The Signal Film Corporation, according to their statement, has in a little over ten months spent upwards of $11,000 for railroad equipment for staging spectacular wreck scenes in "The Railroad Raiders," the serial featuring Helen Holmes, which is being released through the Mutual Film Corporation. This does not include cars that have been built for wrecking purposes by the technical staff at the studio.

John Bunny's Pictures to Be Re-Issued

More than one hundred pictures in which John Bunny, the dead Vitagraph comedian, appeared are to be re-edited and reissued by Favorite Film Features.

The request for a reissue of these pictures came from a prominent exhibitor.

General Manager Irwin was in doubt as to the wisdom of such a course, basing his doubt upon the question of good taste, or rather if the distributing organization could be accused of commercializing the memory of the dead comedian.

The answers received from the exhibitors by Mr. Irwin have dispelled all doubt as to the wisdom of reissuing the pictures, the great majority of the exhibitors taking the stand that the reissuance of the Bunny pictures should be considered as a tribute to the memory of the comedian. They also assert that the fame of John Bunny has been brought down to posterity and many persons now patrons of motion picture theatres but not patrons when the Bunny pictures originally were released would welcome the opportunity to see him on the screen.

Every inch of film showing John Bunny will be preserved intact. In the series such well known stars as Sidney Drew, Mrs. Sidney Drew and Clara Kimball Young appeared with Mr. Bunny

New Studio Being Erected for Lois Weber

The Lois Weber productions will be made at a studio now being built in Hollywood, Cal. Lease was closed a week ago for grounds covering an entire block and containing gardens, pergolas, large old-fashioned residence and other buildings. In the rear of this an open air stage 80 x 150 feet will be built. While this is in the course of construction, Directoress Lois Weber will begin the filming of her first independent subject, which is of the nature of a comedy drama, known under the working title of "The Uplifter." It became known this week that Miss Weber has decided not to make propaganda subjects in the future, the last one being "Even as You and I."

Phillips Smalley is to be business manager at the studio, Arthur Ford will continue as assistant to Miss Weber, Frank Ormstron will be technical director, "Duke" Hayward, cameraman, and Arthur Denison, who has served as special reader for Century Magazine, will be in charge of the publicity department.

Charlotte Burton Is Now Mrs. William Russell

A film romance pure and simple culminated in the recent announcement from the West coast of the marriage of William Russell and Charlotte Burton.

This cupid affair had its inception at the Santa Barbara studios of the American Film Company. Miss Burton joined the forces of the American-Mutual studios about five years ago, but it was not until two years ago that Russell was engaged for the serial "The Diamond from the Sky" and Miss Burton played opposite him.

Cabaret Setting in Arbuckle's Next Comedy

The entire cabaret of Churchill's restaurant, New York, was employed in scenes in "The Rough House," the Paramount-Arbuckle comedy released June 25.

Waiters, singers, dancers, all moved to the Arbuckle studio, in addition to about one hundred extras who acted as diners.

Mutual Engages Capellani to Direct Julia Sanderson

Albert Capellani, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation to direct for the Empire All-Star Corporation, the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "Big stars only." He leaves the post of director-general of the Clara Kimball Young Corporation to become affiliated with the Mutual organization.

Mr. Capellani's career began in the Paris studios of Pathe, where he entered the motion picture business as an assistant cameraman. He became during his five years with Pathe of Paris, cameraman and director. The following seven years he spent directing feature productions in France, leaving Europe to come to the United States as a director for World. When the Clara Kimball Young Corporation was organized, he was chosen to direct Miss Young in "The Common Law," producing later "The Foolish Virgin."

Bray-Picto No. 71 a War Number

War topics monopolize the entire issue of Bray-Pictographs from Paramount the current week. J. F. Leventhal, the wizard of "animated blue-prints," shows us an ingenious new American idea of "traveling forts." Guns and ammunition are mobilized at central points, ready on railroad trucks to move at a moment's notice to concrete emplacements at all important defensive points.

Repairing a sub-sea cable, so important to war communication; scenes at the N. Y. State School of Agriculture, at Farmingdale, L. I., where half a hundred American women preside in khaki suits at the business end of a plow or tractor, and a war cartoon, entitled, "The Evolution of the Dachshund," showing the bright little German pup developed into a huge serpent, attempting to strangle Dame Europe, with England and France struggling to free her. A blow from "Uncle Sam" finally results in a resuming of the original form of the cute little pup, now free from Bill Hozenzollern's power.

Rushes Across Continent to Join Lockwood Force

Five days after receiving an urgent request to come West to appear with Harold Lockwood in "Under Handicap," Miss Anna Little had signed a contract, gathered her wardrobe in Los Angeles by telegrams and special messenger, journeyed from New York to the Quaker Circle V Bar Branch near Prescott, Ariz., and was in make-up at work in the picture.

The day before the Yorke-Metro Company was to have left Los Angeles for the location in Arizona, Fred J. Balshofer, the president and director, found himself without a leading woman for Lockwood. He required for the picture a beautiful and capable actress who could ride well.

A telegram was dispatched to Miss Little in New York, and within an hour a reply was received accepting the contract, and Miss Little was making her preparations for the trip.

Efficiency Is Watchword of Paralta Executive

Herman Katz Entered Pictures Through Curiosity Believes Sound Business Measures Will Immeasurably Increase Results

HERMAN KATZ, the treasurer of Paralta Players, Inc., became interested in the moving picture industry as a result of casual curiosity—how a business could involve so much capital, make such prodigious returns and yet show only meagre profits, or loss, to the greater number of people interested, was a puzzle to him.



Herman Katz, Treasurer of Paralta Plays, Inc.

He met Herman Fichtenberg, the New Orleans exhibitor, father of the Paralta plan of distribution. After discussing the whole subject with him, Mr. Katz became convinced that sound commercial sense applied to the entire picture industry would make it financially, as well as in name, the fifth business interest in the United States. As a result of this conviction, he became treasurer of the Paralta interests when they were incorporated last March.

While Mr. Katz at this time is very little known in the moving picture trade, he is a man of wide reputation in commercial circles for his business ability and extensive financial interests. When but 36 years of age he retired from active business. This was less than ten years ago.

Speaking of his entry into picture production and distribution, Mr. Katz said:

"What the moving picture industry needs is financial common sense and intensive business methods from top to bottom. With such sterling innovations introduced there can be no doubt of its stability and value as an industry. Everybody who has studied the question knows this, but up to the development of Mr. Fichtenberg's Paralta plan, no one had seemed disposed to make a battle on practical lines to bring about needed reforms.

"The lasting qualities of this industry need not be doubted. The moving picture has come to stay and will continue to be distinctively the poor man's amusement as well as entertainment for all classes of people.

"If one individual can make over a million dollars on an investment of less than $5,000 in four years, under the conditions which have prevailed, with sound business development and honesty behind it all, it would be very difficult to convince me, after what I have learned, that the moving picture industry is not a good field for capital to enter. It certainly offers great possibilities.

"Apply to film manufacture, distribution and exhibition the same intensive effort and efficiency displayed in other lines of merchandizing in these days and the result will unquestionably be success to all concerned."

Marian Swayne's Production Soon Ready

"The Road Between," which will be Marian Swayne's second production for the Erbograph Company, is rapidly assuming shape at the studios in 146th street, New York, and it is expected that the director, Joseph Levering, will have it ready for cutting in a week or so.

This picture will, it is thought, be peculiarly acceptable to exhibitors just now, for since the release of "Little Miss Fortune," Miss Swayne's previous production, many requests have come in for another picture with the same star. The producers are confident that "The Road Between" will be even better than its predecessor. While the story is in much the same vein—that of comedy-drama with great human interest—the character portrayed by the star is totally different from the one she played in "Little Miss Fortune," where she was a poor house waif.

The story points the moral that sudden wealth is more likely than not to lead not to happiness, but to misery.

Armand Cortez, Bradley Barker, Grace Stevens and Frank Andrews are in the cast.

July L-Ko's Delivered for Distribution

General Director J. G. Blystone has completed the full supply of July L-Ko's, in which will be introduced the most popular of comedians of the series. Noel Smith, Dick Smith and Vim Moore have directed, under Mr. Blystone's supervision, comedies for Dan Russell, Sammy Burns, Myrtle Sterling and Robert McKenzie.

"Surf Scandal" will be a timely summer attraction, Dan Russell with Gladys Varden featured. There will be a bevy of bathing girls, scenes in a comedy gymnasium and numerous episodes based on physical culture as the method of provoking the laughs.

"Vamping Reuben's Millions" will have Robert McKenzie, Eva Novak, Chas. Ryckman and an assisting company, with Katherine Young doing the "vamp" specialty along comedy lines. Sammy Burns will be featured in "Bombs and Bandits," while Myrtle Sterling and Lucille Hutton will be prominent in "Her Daring, Caring Ways."

Mr. Blystone is now working on further subjects for subsequent release, the full quota for July having been deliverd for distribution through Universal Exchanges.

The UNIVERSAL Seri



"The GRAY

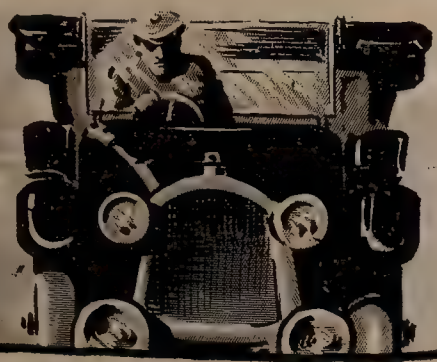
The First and Only SATUR

Based on the great story "LOOT"—by
The Thrilling Story of Great

Backed by the tremendous Saturday Evening Post prestige,—this latest and great Universal Serial—"THE GRAY GHOST," by Arthur Somers Roche, comes to you with exceptional possibilities. Four big brilliant Universal Stars — Priscilla Dean—Eddie Polo—Emory Johnson and Harry Carter and a great cast enact this famous story read by, heard of, and known to, more than 10,000,000 Americans.

Book thru any of the 73





al EXTRAORDINARY "GHOST"

DAY EVENING POST Serial

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Events in America's Metropolis

Application to any of our 73 Universal Exchanges will secure for you a copy of the big advertising campaign book that tells you all about this serial. Shows you the ready prepared ad campaign — slides — posters — novelties — publicity matter, and SHOWS YOU HOW TO GET THE BIG MONEY WITH THIS serial. This is the Universal's latest and greatest serial. It will play you capacity for 15 weeks. Take our tip and BOOK IT *NOW*.

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Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

WATCH *for* "The GRAY GHOST"

"SEVEN CUTEY PUPS"

Vincent Colby's World Famous Drawings Come to Life In Moving Pictures.

A distinct novelty is now being booked through the Universal Exchanges throughout the country. Wherever post cards are sold Vincent Colby's puppies are known. Millions of these have added to Uncle Sam's postal revenues and now they are to have even wider fame and popularity through the medium of the screen. "Seven Cutey Pups" is the attractive



The Red Cross Pups to the Rescue, "Seven Cutey Pups"

title of this latest animated cartoon which shows the sad (?) fate of each in a screamingly funny way. The clever drawings are not merely outline, as are most of this class of subjects; they are shaded or modeled and the effect is to make the pups unusually life-like. Everyone who sees this novelty one-reel feature will enjoy it to the limit. It will please them all, young and old alike. It can be booked through any one of the 73 Universal Exchanges, or direct from the home office.



Veterans on Parade Universal Animated Weekly

PREPAREDNESS

Popular News Weekly Features Timely Subjects In Current Release.

Preparedness activities continue to fill the public mind and the Universal Animated Weekly subjects reflect this attitude. In the current release are pictures of Liberty Loan Parades; the first big ship of the new merchant marine flotilla; Harvard soldiers in review; French troops honoring dead American aviator; 5,000 cavalry at Ft. Ethan Allen; official French war pictures; marvelous views of the formidable "tanks" in action, and other patriotic views of like nature. There are also some remarkable scenes of the recent Western cyclone, an Italian earthquake, and the ever popular cartoons by the world famous cartoonist, Hy Mayer. The whole makes up a one-reel feature that is constantly increasing in popularity, and maintains the standard established by the U. A. W. which has given it the prestige which it now enjoys. The U. A. W. is released every week on the regular Universal Program, but may be booked separately if desired thru any Universal Exchange.

THE WORLD'S WORK

The current issue of the ever popular Universal Screen Magazine shows a variety of subjects that is sure to please any audience. The making of ice cream on a large scale shows many interesting operations, including the official inspection of the product from the raw material to the final delivery to the consumer. Preparing tests for seed corn is shown by courtesy of the New York College of Agriculture, proves most interesting in these days when nearly everyone is raising a garden as a patriotic duty. Preparedness is represented by views of the making of battleship armor plate; science is recognized in teaching deaf mutes to talk; the marvelous miracles in mud, animated sculpture by Willie Hopkins, presents a patriotic subject, "The Spirit of '76," in a manner that will get enthusiastic appreciation. Each weekly release of the Universal Screen Magazine further enhances its popularity, and all Universal Exchanges report a constantly increasing demand for prints.



Ice Cream Inspection Universal Screen Magazine

CURRENT EVENTS

Fourth Release Increases Interest In Newest Topical Review.

Unusually interesting subjects are shown on Universal Current Events in every number. If Exhibitors realized the immensity of the resources back of this marvelous news review they would not wonder at the consistent regularity with which it beats all competition. Printed on the day preceding release date, it is as up to date as your morning paper. When one considers that this record is maintained rain or shine, that the camera correspondent staff covers the entire globe and that these men, numbering in all over 200, are all trained news gatherers, willing to risk life and limb to get the sort of subjects the



Benny Leonard, New Lightweight Champion Universal Current Events

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

Exhibitors like to show, and which fans have learned to expect, there is little cause for wonder at the tremendous popularity of Universal Current Events. It is rightly called the "mirror of the world's news." U. C. E. is released Wednesday of every week and may be booked through any Universal Exchange.

COMEDIES OF WIDE APPEAL



Eddie Lyons

The popularity of Universal Comedies is no doubt largely due to their infinite variety. In Nestors the fans see those popular favorites, Eddie Lyons, Lee Moran and Edith Roberts, in the funniest parlor comedies that are being released anywhere today. In L-KO's they get Phil Dunham, Merta Sterling, Lucille Hutton and other funny folks in stunt comedies that call for the last word in skill and daring on the part of these resourceful and clever people. In Joker Comedies you get William Franey, considered by many the funniest man on the screen today; Gale Henry, by all odds the premier comedienne of the screen, together with a supporting cast whose individual abilities are of stellar caliber. A comedy night made up of Universal Comedies makes a bright spot for the fans any week and never fails to draw capacity. Book through any Universal Exchange.



Lee Moran



Wm. Franey



Gale Henry

THE TOP DRAWING CARDS

Big Universal Regular Program "Trumps" All Competition In Quantity and Quality.

Doing, seeing, reading and wearing the same things every day soon wears on anyone's nerves. If you didn't have a change you'd get stale—grow rusty—you wouldn't be worth a whoop in a barnyard. Same with your show. Give your patrons all features and they'll soon weary of the inside of your house and go to the place where VARIETY abounds. The kind of variety you can have through the UNIVERSAL PROGRAM.

SPECIALS

ON THE UNIVERSAL PROGRAM WEEK OF JULY 2

BUTTERFLY—"THE PLOW WOMAN" (Five-Reel Drama) Mary MacLaren.

GOLD SEAL—"A YOUNG PATRIOT" (Three-Reel Military Drama) M. Anderson.

NESTOR—"POOR PETER PIOUS" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"BOMBS AND BANDITS" (Two-Reel Comedy) Sammy Burns.

UNIVERSAL ANIMATED WEEKLY, No. 70.

UNIVERSAL SCREEN MAGAZINE, No. 26.

JOKER—"THE TWITCHING HOUR" (One-Reel Comedy) Gale Henry and Milton Sims.

POWERS—"CHINA AWAKENED" (One-Reel) A Hy Mayer Travelaugh.

These specials are all hand picked. Not a dull one in the lot. Each has been so carefully selected that they are more than worth the slight extra cost we get for them. You can book them separately, if desired, but be sure to show each one in your house. They are money-makers that are full of the kind of punch and kick that "fans" will go out of their way to see.

REGULARS

ON THE UNIVERSAL PROGRAM WEEK OF JULY 2

VICTOR—"NOT TOO THIN TO FIGHT" (One-Reel Comedy) Eileen Sedgwick.

VICTOR—"DAREDEVIL DAN" (One-Reel Comedy) Ruth Stonehouse.

REX—"SEEDS OF REDEMPTION" (Two-Reel Society Drama) Claire Mersereau.

VICTOR—"FIVE LITTLE WIDOWS" (Two-Reel Comedy) Eddie Lyons and Lee Moran.

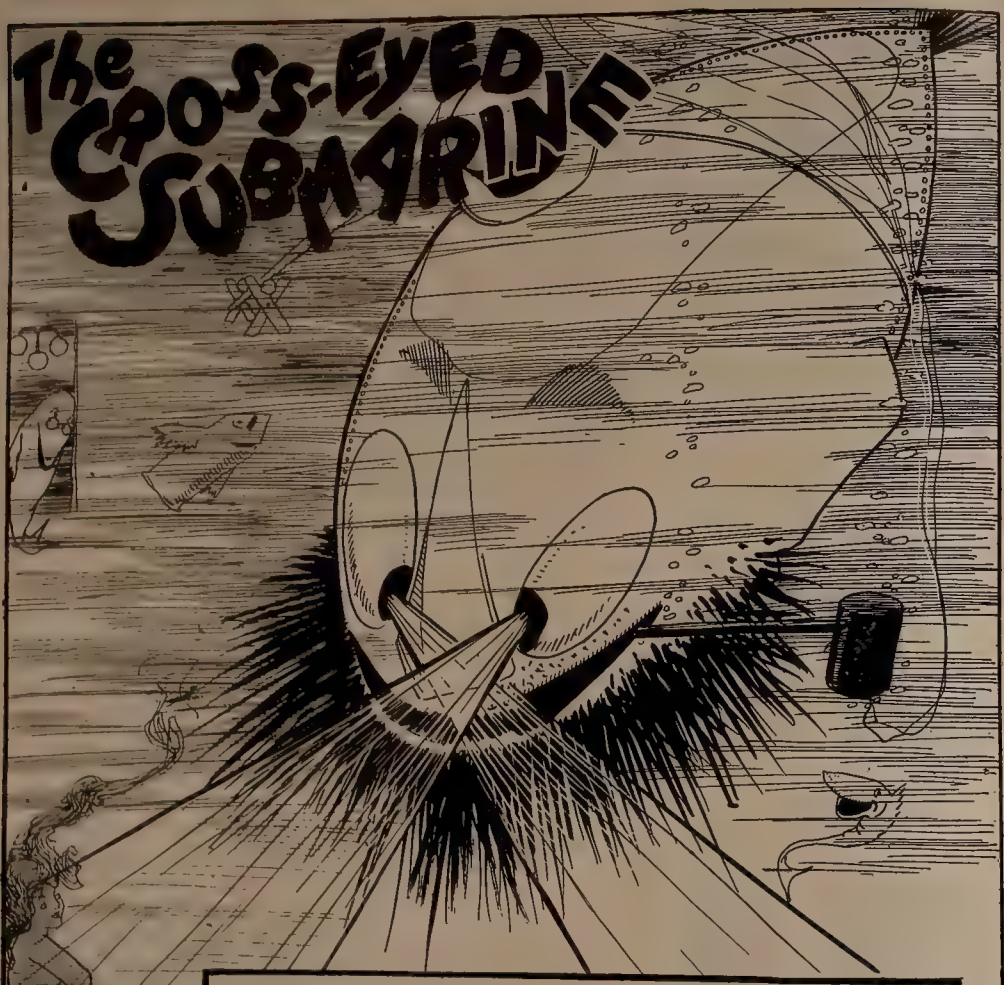
BISON—"THE WRONG MAN" (Two-Reel Western Drama) Harry Carey and Fritzi Ridgway.

IMP—"THE GIRL IN THE LIMOUSINE" (One-Reel Drama) Molly Malone and Lee Hill.

BIG U—"THE MAD STAMPEDE" (One-Reel Drama) Jane Bernoudy.

On the other hand you might spare yourself a lot of trouble by simply booking the complete UNIVERSAL PROGRAM and get both the "specials" and "regulars," combining both drama and comedy. Doing this gives you a powerfully attractive program that will make your house more popular than you have ever had it. "Regulars" may be booked separately if desired.

Watch for "The Gray Ghost"—first Saturday Evening Post Serial ever filmed.



The Biggest Laughing Fest of the Year
A Comedy Knockout

BOOKINGS ACCEPTED DIRECT

HERE is the most unusual comedy opportunity ever offered Exhibitors.

Here is a burlesque of "20,000 Leagues Under the Sea" that has HAD ONLY PRAISE FROM THE REVIEWERS.

A four-reel comedy, cut to three and so packed and jammed with swift action and funny situations that it cannot be praised too highly.

STATE RIGHTS BUYERS—If you want something you can put over with a whoop, get full information.

Original, clean and funny—there has never been another comedy produced like "The Cross-Eyed Submarine."

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UNIVERSAL FILM MANUFACTURING CO.

"The Largest Manufacturing Film Concern in the Universe"

Carl Laemmle, President

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Butterfly Pictures Present

Mary McLaren & Kingsley Benedict

in a dramatic picturization of the famous novel by Eleanor Gates

"The Plow Woman"

Directed by Chas. Swickard.
Produced by The Universal Film Mfg. Co.
Carl Laemmle, Pres.
Book through any Universal Exchange

The "NEWS" advertisers believe YOU worth while; justify them.

Expect Wonders from Young Pathe Star

In Aimee Dalmores, the Italian beauty, George Fitzmaurice, directing Astra pictures, which are released on the Pathe program, believes that he has made a wonderful find.

Miss Dalmores made her picture debut in the Pathe picture called "The On the Square Girl," which is scheduled for release in the near future, and the result of her work in that production has led Mr. Fitzmaurice to believe that he has found one of the greatest screen beauties in the world.

Though still exceedingly young, Miss Dalmores has had a most interesting career. She was born in Salerno, Italy, just outside of Naples, but when she was only five years old came over to this country with her family. As a child she developed a talent for music, and at an early age was sent to Paris to study music and the arts with an idea of fitting herself for the operatic stage.

When very young Miss Dalmores studied music and the arts in Paris. In 1914 she made her theatrical debut in the Winter Garden, New York, as Mademoiselle Mitzi. Later she appeared with Lou-Tellegen in "Taking Chances" and with Emily Stevens in "The Unchastened Woman."

"The On the Square Girl" is said to be one of the best pictures that has appeared on the Pathe program in some time, and Miss Dalmores to have done her full share in making toward its success.

Who Is "The Dazzling Miss Davison?"

An atmosphere of mystery surrounds the story of "The Dazzling Miss Davison," the Mutual feature scheduled for release June 18, in which Marjorie Rambeau is starred. There is a puzzling problem as to who and what Miss Davison is. She claims to be a designer, but evades the question of where her shop is or for whom she works.

She ostensibly makes a good deal of money at her trade, for she wears expensive and beautiful clothes and is most generous with her gifts to her family. But there are scenes in which Miss Davison is taken into a police station between two officers; there are scenes where valuable jewels and necklaces pass from someone's hand into hers.

Further perplexity is added to the movements of Miss Davison by a mysterious man, who evidently is in league with her and appears wherever Miss Davison does, but whose face is never seen.

Baby Orborne Nearly Finished on "Miss Captain Kiddo"

Baby Marie Osborne's Company are nearing the completion of her latest picture, "Miss Captain Kiddo," made for the Pathe Exchange by the Lasalida Films, Inc.

In this picture little Marie is said to have many opportunities to display her versatility. The story blends a serious case of smuggling with "play piracy," in which the childish mind takes some wonderful flights of imagination.



The Famous Chaplin Brothers, Charlie and Sid, Caught During the Filming of Mutuals "The Immigrant"

Pickford-Huff Combination in Romantic Subject

Described as a romantic story full of dramatic action, "What Money Can't Buy," co-starring Louise Huff and Jack Pickford, presents the latter in a role of a vigorous young American who gets into difficulties through interfering with the politics of a little Balkan state called Maritzia.

The boy's attention to the Princess Irena awakens the jealousy of Govrian Texler, a wealthy citizen, who is in love with the girl and holds first lien on her father's properties. He is about to force the king to permit him to marry the princess when she expresses a deep preference for the young American. Thereupon things happen with startling rapidity. Dick finds himself in jail on a trumped up charge and in imminent danger of losing his life until his millionaire father starts a little private revolution of his own and very nearly tears the kingdom up by the roots in his determination to overthrow the rule of Texler.

Star Assured to Bluebird for Long Period

Under the terms of a contract between Dorothy Phillips and Bluebird Photoplays, Inc., the services of Miss Phillips are assured to exhibitors of the Bluebird program until Dec. 15, 1918. This date will be, almost to a day, two years from the time Miss Phillips made her first appearance in the Bluebird flock, playing "The Price of Silence."

Previous to last December Miss Phillips was active in Universal features. Since then she has appeared regularly every month and is scheduled, for some time to come, as a monthly feature of the program. To keep her energy fully employed, two directors have been working on productions with Miss Phillips, the star. They are Joseph De Grasse and Ida May Park, who, in private life, is Mrs. De Grasse.

It was Mr. De Grasse who introduced Miss Phillips to Bluebirds ,and his wife served as his first assistant in preparing scenarios and aiding in production. Recently Miss Park began directing on her own, "The Flashlight," released a few weeks ago, being her first subject. Now she is employed in producing "The Rescue."

First Two Wholesome Films from Miss Laughlin's Stories

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that production already has started on "Everybody's Lonesome," from the pen of Clara E. Laughlin. Release date for the new picture, the first on the Wholesome Program, will be decided upon and announced shortly.

"Everybody's Lonesome" will be presented as a five-reel drama. Miss Laughlin herself is supervising the work of picturizing her story.

Mr. Weisfeldt announces that in addition to "Everybody's Lonesome," production will shortly begin on another of Miss Laughlin's works, "The Penny Philanthropist."

"It is my belief that Miss Laughlin will become one of the most popular screen writers of the day," Mr. Weisfeldt asserted. "Her writings have that human touch that the public loves. Her stories are natural—true to life—and everything she ever has written measures up to the new standard of wholesomeness which this company is to present on the screen.

"She has a following of tens of thousands who have read the many novels she has written and are eagerly awaiting the presentation of her stories in motion pictures."

Gladys Hulette in First Astra Picture, "The Cigarette Girl"

Gladys Hulette, star of "The Shine Girl," "Prudence, the Pirate," "Pots and Pans Peggie," "Her New York," and "The Candy Girl," all Gold Rooster plays, is announced in the first picture in which she has appeared since joining the Astra forces. "The Cigarette Girl" is the title, and it will be released July 8. It was directed by William Parke. In the cast are Warner Oland, the villain of "Patria," and William Parke, Jr.

"The Cigarette Girl" gives the story of a young and innocent girl who supports her elderly mother and herself by selling cigars and cigarettes in a fashionable restaurant.

An alliance with a good-for-nothing lounger, at whose behest she subsequently marries a young man of great wealth, who in that manner avoids the toils of a blackmailing woman and her husband, opens the way for a story of sustained interest.

Mammoth to Handle "God's Man" in Northern N. J.

President William L. Sherrill announces that he has entered an agreement for the Frohman Amusement Corporation with the Dreadnaught Pictures, Inc., whereby that concern has arranged with the Mammoth Film Corporation for the handling of the Frohman super-production "God's Man," starring H. B. Warner, in the territory of northern New Jersey.

Acting in co-operation with the service and advertising department of The Frohman Corporation, General Manager Foster Moore, of the Mammoth Corporation, has designed several innovations in the matter of exploitation of "God's Man," which departures will be evidenced at the beginning of the Newark run of "God's Man."

AMONG THE EXCHANGES

New Philadelphia Home of Mutual a Model

Compelled by its growing business to seek much larger quarters, the Mutual Film Exchange of Philadelphia is now established in its handsome new home on the second floor of the Jarvis Film Building, the only real fireproof film building in the city.

Aided in every way by C. S. Jarvis, owner of the building; B. F. Tolmas, Mutual Exchange manager, and G. B. Svenson, of the Mutual construction department, have laid out an ideal exchange so arranged as to give exhibitors one hundred per cent. efficiency. In fact, this is to be the slogan under which the exchange will work.

A handsomely-fitted reception room, convenient offices, well-arranged booking and poster departments, with, above all, the most up-to-date film vaults built in the wall, are only a few of the many excellencies of the exchange.

The projection room will have not only comfortable cane chairs, a fine screen with velvet curtains veiling it, but a fireproof booth and a thirty-foot throw.

Eight thousand feet of space is covered by the exchange.

F.I.L.M. Club Election

H. Siegel, of L. J. Selznick, and Mr. Gehond, of the Triangle, were admitted to membership at a meeting last Tuesday of the F. I. L. M. Club.

Election of officers for the ensuing six months was held, with results as follows: President, E. H. Saunders; first vice-president, H. H. Buxbaum; second vice-president, S. B. Kramer; treasurer and secretary, W. E. Raynor; chairman of board of directors, S. Zieler.

Retiring President A. F. Beck delivered an interesting talk, in which he complimented the members on the many reforms effected since the club had been organized, and predicted greater success in the future, as the exhibitors all now recognized that their interests are well conserved by the liberal policy adopted by the club.

A silver tea set was presented to Second Vice-President S. B. Kramer as a wedding gift.

Philadelphia Branch Notes

John D. Clark, former manager and president of the Metro Philadelphia Exchange, has become manager of the Philadelphia Famous Players Exchange, succeeding O. F. Bower. Mr. Clark announces no changes at present in the policy of the exchange.

George F. Ames has severed his connection with the General Film Exchange of Philadelphia. Mr. Ames would not announce his new plans except to say that he would remain in Philadelphia.

P. A. Bloch remains as manager of the General in the Quaker City.

Goldwyn Corporations Open St. Louis Quarters

Floyd Lewis in Charge, and E. W. Dustin Succeeds Him as Triangle Manager—Thomas Succeeds Shurman as Fox Head—Other News Notes

OFFICES for the distribution of Goldwyn pictures in St. Louis have been established in the Plaza Building, at 3301 Olive street. Floyd Lewis, who opened the Triangle exchange in St. Louis, will be in charge as manager. The Goldwyn exchange will be on the second floor of the building, with an entrance on Locust street.

The Bluebird exchange, which has been located with the Universal at 2116 Locust street, has moved to the Knights of Columbus Building, at 3547 Olive street, and Joe Levy succeeds S. J. Baker as manager. Mr. Levy was manager of the William Fox exchange until a few months ago, when he went East and became associated with the Masterpiece Film Corporation, who are exploiting "The Crisis" and other big state rights films.

D. M. Thomas has succeeded Sam Shurman as head of the William Fox interests in St. Louis territory. Mr. Thomas, who hails from New York originally, comes here from the Cincinnati office, but he is no stranger in St. Louis, as he worked out of the Fox office as traveling representative a few months ago.

E. W. Dustin, who was manager for the International offices until the consolidation with Pathe, has been made manager of the Triangle exchange in the Plaza Building, succeeding Floyd Lewis, who opens the Goldwyn offices. Mr. Dustin is one of the best known film men in the country. He opened the Pathe office here when that organization began independent distribution. After that he was head of the World Film offices, going from there to the International.

Detroit Exchange News

A. I. Shapiro, recently in charge of the Selznick Exchange at Buffalo, N. Y., has arrived in Detroit to take charge of the office to be opened at once by the Goldwyn Distribution Corporation, handling Goldwyn productions. While Mr. Shapiro will eventually take quarters in the new film building at John R and Elizabeth streets, he will open a downtown office temporarily where he can meet exhibitors and talk over the Goldwyn proposition.

F. O. Peters is now covering the eastern half of Michigan for the Vitagraph Company. He formerly traveled for William Fox out of the Minneapolis Exchange.

George Rowell, formerly field man in Michigan for Vitagraph, is now covering the same territory for Pathe.

Howard A. Bauer has resigned as manager at Detroit for Artcraft in order to devote his entire time to his motor car interests. H. A. Ross, Paramount manager at Detroit, will in addition handle the Artcraft affairs.

Western Exchange Dottings

E. C. Jensen, general Western representative World Film Corporation, is making a trip over the territory from his headquarters at Denver, and spent several days in Los Angeles this week. Conditions are very encouraging according to the report of Mr. Jensen, who came to this territory following a tour to all parts of the United States in the interest of the World Film. There is more hysteria among exhibitors of the Coast and mountain States, he finds than in any other section, and this is attributed to the fact that the prosperity wave brought to the United States by war conditions, has only been felt in a very small way in the West, because all manufacturing has been carried on in the East, and but a small portion of the money has come to the Coast. While in Los Angeles a number of new World contracts were made, and the outlook here is said to be very encouraging.

The Los Angeles Selznick Pictures branch has contracted with T. L. Tally, vice-president of the first National Exhibitors' Association, for the showing of Selznick Pictures at Tally's Broadway. The contract made by Branch Manager H. H. Hicks, provides two subjects will be shown every month at Tally's theatre. The first release will be "Poppy," starring Norma Talmadge, the week of July 2. Following the signing of the contract, Mr. Tally stated a number of exhibitors affiliated with the association would show Selznick Pictures.

Baltimore Branch Head for General

Herbert Wales has been appointed Baltimore manager for the General Film Company, succeeding John Payette, who has been made Baltimore representative for the Greater Vitagraph Company. Until a very short time ago Wales was district manager of the World Film Company, with his headquarters located at Washington.

Appointments in Omaha

Emil Bullwinkle has succeeded Harry Heyman as manager of the World exchange in Omaha, and Harry F. Lefholtz has been appointed manager of the Butterfly Pictures exchange in that city.

L. A. Getzler, former Mutual manager in Omaha, is now in charge of the Nebraska territory as salesman for the Vitagraph.

JUST FOR FUN

By LONGACRE

ALTHOUGH not liking to grasp mean advantages we cannot refrain from calling Merritt Crawford's attention to that TWENTY-FOUR (24) page advertisement in last week's MOTION PICTURE NEWS.

THINK of the ingenues who will be no longer such after the returns of the general registration are made public!

THE most important announcement of the week comes from Terry Ramsaye, who tells of the manner in which an unruly bean, while venturing down Charlie Chaplin's throat, took refuge in a sheltering nook, causing him to choke, thus giving away the fact that the comedian is a ventriloquist. Charlie was in the habit of ordering his assistant director to remain mute while a scene was being photographed and casting his own voice in the assistant's direction. But now, alas! the beans are spilled.

ON Wednesday of last week only sixty-seven people whispered in our ear that "Today" would be shown tomorrow.

WHEN interviewed Joe Reddy denied the report that he was writing a book called "My Harem at Fiftieth Street and Eighth Avenue."

WE learn that Tom Geraghty, the hound of Hollywood, erstwhile of Herald Square, has joined Paralta (Study our plan eliminate waste), company.

PETE SCHMID released an astounding piece of news last week. After many hours of fretful waiting we finally were admitted to the sanctum of the Artcrafty press agent. The topic of the interview was Douglas Fairbanks' next picture.

"Its title is 'Wild and Woolly,'" commented the genius of the publicity world; "advance reports are to the effect that it is a Western," he concluded.

WALT HILL went into mourning last week as there was no Bluebird shown on Broadway.

"DORIS KENYON was seen on Broadway recently with an absolutely new Studebaker sedan," writes that remarkable press agent, N. T. Granlund, adding, "We have our suspicions, whose it is." Well to be frank so have we, but we aren't giving any dark secrets away in this department.

MR. GRANLUND, by the way, is busy in his spare time writing recruiting speeches for the Navy Department, which fact partially removes the sting from the foregoing item.

THE Universal Film Club of Fort Lee, N. J., gave a minstrel and vaudeville show at Cella's Hall, Fort Lee, on Friday evening, June 8. A good time, to coin a phrase, was had by all.

AFTER reading through a page and a half of typewriting, eulogizing Madge Kennedy, written, it is said, by an author of gravity and poise after seeing the comedienne in her first Goldwyn picture, we are only able to gasp faintly for water—or something.

WE are thinking seriously of having it copied by some nerveless typist and sending it to Walt Hill, Eddie Mullen and Ben Grimm. It would wreck that War Wagon so completely that, photographed, the results would prove very thrilling on the screen.

NOT to be outdone by the Goldwyn Pictures Corporation which has insisted at various intervals that the ferries plying between New York and Fort Lee have been renamed after its stars, Bert Adler of past, present and future Thanhouser repute, awoke one morning with the wonderful publicity stunt of naming the airships that fly between New York and New Rochelle after Florence La Badie, Frederick Warde and Gladys Leslie. It made no difference to the remarkable Adler person that there were no airships flying between New York and New Rochelle, nor did he even stop to ask the consent of the three persons named. It seems a wonder that he even stopped to right the story, after all is said and done.

AND now we learn that the perfume used by Theda Bara was made from a two-thousand-year-old formula, concocted by Anne Haviland. And only a little while ago we thought we had it straight when it was announced that Miss Haviland went into a psychic state, for the special purpose of originating a new perfume for gentle Theda. We suppose, however, that she tired of this first perfume or else, as is probably the case, the Fox publicity department tired of it.

DANIEL M. HENDERSON, advertising manager of McClure Pictures, has won the $250 prize offered by the National Arts Club for the best patriotic poem submitted by an American citizen. It is entitled "The Road to France," and was selected unanimously by the judges—Joyce Kilmer, Percy MacKaye and Edward J. Wheeler—as the best of four thousand entries.

THE following was let in with the week's news:

A TONGUE TWISTER

Try this on you tongue:
Rena Rogers' ringlets wrinkle;
Rena Rogers writes riddles;
Rena Rogers raves on romance;
Rena Rogers rags fiddles.

You can hardly blame George Gould for his desperate interrogation, "But why?"

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., June 23, 1917**

EDITORIAL

"Why don't you write something about the scarcity of good five-reel comedies?" someone asked us. To which we answered "We don't know." Good five-reel comedies certainly are scarce, even scarcer than good five-reel dramas and melodramas. But that's about all there is to be said on the subject.

However, we should like to see Mack Sennett turn out a five-reel Keystone just for a change. So much of the hilarious kind of Sennett humor might increase the mortality rate, but even so the venture would be worth the price.

Just at present the only consistently good feature brand of comedies are the Douglas Fairbanks pictures. The Ince Studios very often produce a good one by intent and some Paramount five reels have been known to supply very much comedy and very little fatigue. But otherwise no company has the habit of turning out good comedies as a regular thing. We forgot Essanay. This company does comedy too, but that about rounds out the circle.

And speaking of comedies, a reviewer recently wanted to know why Mack Sennett didn't do a serial! If he did, we have half a notion that it would be the serial supreme. Think of watching the antics of Ambrose or the Walrus for fifteen weeks as they did battle in the cause of virtue.

LOCAL NEWS

—Bert Adler continues to wonder why the Russian Provisional Gov't doesn't take the Thanhouser gold and send the Czar over.

—The w. k. classic visage of Harvey Thew was lamped in a recent issue of the Sat. Eve. Post, aiding and abetting in illustrating Rob Wagner's story of the great m. p. bus.

—Theda Bara recently went into another trance in writing a letter to Mary MacLane in appreciation of the author's kind words of Bill Fox's "Carmen."

—Many of the reviewers are thinkly seriously of adding gas masks to their equipment.

—Ye ed's fame is spreading even as far as Cleveland, O., where in the w. k. Plain Dealer, "Gertrude" reprints the classic line, news are scarce this week, giving full credit.

—H. Henley's production "Parentage" was shown at the Rialto one day last week to unusual applause.

—R. Ince's production of "Today" was shown at the Rialto one day last week to unusual applause.

—Jack Clymer is writing a story for Ed. Warren, together with his several associates.

—Tom Kennedy and Frank Brady paraded around the N. Y. streets on registration day last week, with other members of the w. k. N. G. N. Y.

—Right Worthless Baremore was found missing when the clans gathered at the popular St. Marks theatre one Friday pf recent date.

—Jules Timer is hovering around the street with many plans these days.

—Roy Somerville has started work on the great American photodrama.

NEWSY REPORTS FROM ALL SECTIONS

Iowans Await Next Move to Enforce "Blue Laws"

Those Iowa exhibitors who were arrested and then freed for alleged violations of the seventy-year-old "Blue Laws" are now waiting the next move of Attorney General Havner, and at the same time exulting in the frank opinion rendered by Police Judge Frank Capell of Council Bluffs in scoring the attorney general. This opinion in part follows:

In his ruling the judge stated that attempt to tear down the social and business structure developed during the past fifty years through the mode of living, by bringing forward dead "blue laws" was little short of ridiculous, and that he would not be a party to it.

Judge Joseph Meyer of the Municipal Court, Des Moines, held that motion pictures "are clean, wholesome amusements," and that whatever labor is attendant upon them would come under the head of "necessary," which is in itself exempt under the statute.

IN AND OUT OF TOWN

Charles A. McGowan and W. C. Beatty, prominent Cleveland, Ohio, exhibitors, called at the office of MOTION PICTURE NEWS while in New York last week. Messrs. McGowan and Beatty report general exhibiting conditions in Cleveland poor, but have no complaint to make regarding their own box-office tally.

Isadore Bernstein has come East from his Los Angeles studio to look the market over.

O. F. Spahr, general manager of the Enterprise Optical Company, was in New York last week.

Frank Seng has arrived from Chicago to attend to the marketing of "Parentage."

A. Dresner, general manager of the Exhibitors Film Exchange, Washington, D. C., was in town for a few days last week.

Ira G. Lowry, general manager of the S. and M. Film Company, is in New York for an indefinite stay.

Director Romaine Fielding, E. K. Lincoln and Barbara Castleton, head a company of players recently gone to Quebec to obtain exteriors for the S. and M. patriotic picture, "For Liberty."

C. A. Weeks of the Rex Beach Co. is back in New York after eight months on the Coast.

Stable Admission Policy Packs Ogden Houses

Theatre Managers in Big Utah City Keep Ten Cent Prices and Triple Attendance—All Houses Feeling Prosperity Despite War

OGDEN, UTAH, motion picture exhibitors having stuck to the ten-cent admission price, a price within the reach of everybody despite the H. C. L. and wartime prices in commodities, are packing their theatres every performance. Not a single theatre has closed here, and business is so good that Harmon W. Peery, proprietor of the Ogden theatre has made plans for the erection on the main street of the city of what will be the largest motion picture house in this part of the state.

Business at the Alhambra theatre has increased from an average of a couple hundred people a night, six months ago to approximately 3,000 a night, a record established at this theatre last week when the Douglas Fairbanks' picture "In Again—Out Again" was shown. More than 6,000 people saw this picture the two nights it played at the Alhambra.

The Douglas Fairbanks' comedies are the big drawing card in this territory, seconded by William S. Hart pictures. Manager Peery of the Ogden has made arrangements for re-booking all past releases of the Fairbanks' comedies.

Manager H. Edgar Skinner of the Alhambra theatre, has built up a splendid patronage by giving a concert, featuring local vocalists and musicians, in connection with his Sunday and Wednesday evening performances, and by admitting all children free when accompanied by their parents Saturday afternoons and Sunday evenings. "Children Free Tonight" packs the house, and the Alhambra seats 2,300 people every performance.

Exhibitors are finding a change of program every two, or at most three days, the most profitable way of booking attractions here. Serials are not favored now as they were a year or so ago.

As for the outlook during war times—W. Fred Bossner of the Ogden Pictures' Corporation sums it up in the following words:

"War or no war, people are not going to miss the dime they pay to see a motion picture show. While the wartime conditions undoubtedly will hurt the amusements, one has to pay a dollar or two dollars to enjoy, it's certain that the 'movie' show, furnishing a maximum of relaxation at a minimum price, is going to draw more people than ever before."

Canadian Tax Causes Raise in Admissions

G. A. Margetts, manager of the St. John office of the Canadian Universal Film Company, says that the new one-cent war tax is causing considerable confusion in some of the Nova Scotia theatres. A number of them are arranging to raise their price five cents and pay the tax. This has already been done in Halifax, although the admission has only been raised for the evening show, the matinee prices remaining the same. So that it will not affect the children in the afternoon, exhibitors pay the tax themselves.

Sydney exhibitors say that they will raise the prices, in fact most of the exhibitors throughout the province are contemplating this change. Business is very good in Nova Scotia in most of the towns, although bad weather that has been prevailing for the last two or three weeks has a tendency to keep down the patronage.

Veteran U Man Takes Over Two Theatres

W. H. Swanson, one of the pioneers in the organization of the Universal, but now interested in a chain of theatres in Colorado and Utah, has taken personal charge of the Strand and American theatres in Salt Lake, Utah, following the resignation of H. E. Ellison, who has been manager of the houses for the past year. Mr. Ellison has gone to Denver, where he will make his headquarters pending active work in connection with several big state right propositions.

W. H. Swanson's American and Strand theatres are the largest houses in Salt Lake playing pictures. The Strand is playing the Fox features, while the American is doing capacity with Triangle releases.

Mr. Swanson has inaugurated a unique advertising feature and is utilizing the thirty thousand dollar pipe organ to carry out his ideas. He advertises a pipe organ solo for every show and in addition has a vocalist whom he bills as "The Unseen Singer." He also uses a six-piece orchestra. The unseen singer stunt in conjunction with a two-hour show is packing his house at every performance.

Theatre Manager Joins Paramount

Arthur B. Price, who has been the manager of the Rialto and Mt. Royal theatres, for several years past, has been made Baltimore representative for the Paramount Program. Mr. Price's headquarters will be the Famous Players Exchange at Washington, D. C., but he will spend all of his time in this city. The new office will not cause Mr. Price to relinquish interest in the Rialto and Mt. Royal. He will continue to book for these theatres and will take an active interest in their management.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

LEAKS IN THE LOOP

Ralph Proctor, head of the Art Dramas' office here, is back from his trip to New York and digging his toes in with the usual vim again

Harry Leonhardt, western general manager for Fox, arrived back in town after a week in New York. He started out last Wednesday for an extensive trip over the Fox western territory, during which time he will cover seven states.

"S O S," the Sunshine Film Company's first big dramatic production, which was held up for two weeks by Major Funkhauser, opened at the Bandbox and, as the result of good publicity work, is rapidly gaining its stride. It is to go on the state rights market.

Aaron Jones, of that theatrical triumvirate, Jones, Linick and Schaefer, is in New York City dangling for some more big features for his theatres in this section.

Schaefer Brothers' new Crystal theatre on North avenue is rapidly nearing completion. It is to be opened about October 1.

George Kleine's "A Message to Garcia" and a Linder comedy was shown to the tars at the Great Lakes Naval Training Station on last Sunday.

Irving Mack, for several years assistant publicity director of the Jones, Linick and Schaefer enterprises in Chicago, has been appointed publicity director for the Bluebird and Universal Film companies. Mr. Mack assumed his new duties on June 3 and will have entire charge of all advertising and press work done in the interest of the company in Chicago and vicinity.

J. Ellsworth Gross is now managing director of the film advertising department of the American Bioscope Corporation. He has severed his connection with the Ziegfeld Cinema Corporation.

R. O. Lawhead, of the Williamson Brothers's Company, has come on from New York and established offices here to take care of the selling of "The Submarine Eye" in the Central States.

Dick Travers, who directed and acted in the Sunshine feature, "S. O. S.," announces that from henceforth he will go in for the producing and directing game. "I hope never to put on another character make-up again!" we heard the former Essanay star murmur.

The Reel Fellows' Club are planning to do their "bit" during the coming national convention and exposition in July by putting the latchstring out to all the convention delegates.

Jesse J. Goldburg, of the Frohman Amusement Company, is making his headquarters at the Sherman Hotel these days, meeting state rights buyers and exchange men with "God's Man" and H B Warner as his proposition.

Reports Indicate Big Attendance for Convention

While Manager Ludwig Schindler is in New York on his second trip signing up more space contracts to fill the floor at the coming national exposition and convention of the Motion Picture Exhibitors' League, to be held at the Chicago Coliseum in July, the rest of the committee are hard at work in the Chicago headquarters endeavoring to excite interest and bring attendance from all branches of the industry. The public, the picture fans of the Windy City, are not being neglected, for they will be depended upon to swell the admission receipts.

The exhibitors of Wisconsin seem to have given more and earlier expression of their interest and intentions for the coming convention than many others. They have notified National Secretary Sweeney, that they have already selected their delegation to represent them at Chicago in July. The following are the names of the delegates who will attend: G. Fischer, J. Grauman, H. Trinz, T. Brinner, and F. Cook, of Milwaukee; Messrs. Fisher and Sherwood from Madison; T. A. Lee, of Fon Du Lac, J. Rhode, of Kenosha and J. C. Smith, of Oshkosh.

Even the exhibitors of unorganized Texas are planning to be in attendance.

The exhibits on the floor of the exposition, it is predicted, will be the most comprehensive ever. Some of the latest to sign space contracts are: Cahill-Igoe, Marquette Piano Company, Nicholas Power Company, Frohman Amusement Company, Sunshine Company, Hump Hairpin Company, Westinghouse Electric & Manufacturing Company, Fox Film Company, and Simplex Machine Company, and many other concerns are communicating with a view of participating in the great event.

Senate Finally Kills the Guernsey Bill

"Guernsey bill killed in Senate today." This message flashed over the wires from the Capitol at Springfield, Ill., to the headquarters of the Chicago Exhibitors' League late last Wednesday afternoon caused much jubilation. The Guernsey censorship bill for Illinois has been giving exhibitors in the Windy City and all through the state much concern for several months. It planned to put the censorial powers in the hands of the state authorities, and ever since its announcement the exhibitors in Chicago have fought it with an organized front.

For more than a month it had been in the hands of a sub-committee of the License and Miscellany Committee of the State Senate, and last Tuesday got its third reading and was passed on to the Senate for action. They took little time with it, it is said, and by a majority vote it was quickly disposed of to the satisfaction of the exhibitors.

Planned Revision of Theatre Taxes Worries Exhibitors

Unexplained delays in action during the past fortnight still have the Chicago exhibitors in the "middle," and wondering what their fate is to be as far as the planned revision of theatre taxes by the License Committee of City Councils is concerned. Immediately after the last councils election the License Committee drafted a revised schedule for theatre taxation in Chicago. The old rate of taxation had been $200 a year for all houses charging no more than a twenty cents admission fee. The new plan, it was reported, changed this to a graduated schedule of taxation according to seating capacity of each house.

Exhibitors sent in a protest, and the matter was turned over to a sub-committee of councils to hear the exhibitors' side. On Saturday, June 2, a meeting was held at City Hall. A number of prominent exhibitors were present.

The meeting was adjourned without any particular action on the part of the committee until Wednesday, June 6. On that day the exhibitors again met with the subcommittee, but for some unexplained reason the meeting was again postponed.

It has, however, been rumored that the sub-committee will report back unfavorably on the graduated schedule tax plan and will most likely recommend a standard unit of taxation per seat for all houses.

Conquest Program Through K-E-S-E on June 29

The Edison-Conquest pictures to be released through K-E-S-E will start their releases going on June 29. They consist of a varied program with seven reels of well mixed subjects to a program. "The Star Spangled Banner," a patriotic film endorsed by the U. S. Government, will be the first Conquest release. It opened at the La Salle, Sunday, June 10, and is expected to stimulate the "Join the Marines" week campaign.



"Puppy Love," Victor Universal, with Ruth Stonehouse

THE EASTERN STUDIOS

BLINDNESS threatens Patsy De Forest, the Vitagraph star, the result of too close application to her work.

Miss De Forest was last seen on the screen in "Her Secret," Blue Ribbon production, featuring Harry Morey and Alice Joyce. Recently she had been doing double service, working in two pictures at the same time. This meant that she spent practically all of her waking hours in the studio and the constant glare of the studio lights proved too great a strain on her eyes.

A week ago she discovered that her sight was getting weaker, but paid no particular attention to it. Then one night when she was working, she went temporarily blind. She was rushed to her home in Flatbush immediately, and since then has been under the constant care of specialists. The doctors declare that her condition has improved and in all probability she will recover in a few weeks.

ELSIE FERGUSON, who will shortly commence work for Artcraft in "Barbary Sheep," paid a visit to both Eastern studios of the Famous Players-Lasky last week in order to acquaint herself with the new atmosphere in which she will work. At the Fifty-sixth street, New York, studio Miss Ferguson was greeted by George M. Cohan, who is appearing in his second Artcraft picture, "Seven Keys to Baldpate." Mr. Cohan ceased his activities before the camera in order to initiate the caller into the inner circle of the photoplay realm.

On a tour through the entire studio, George M. explained the various mysteries of the film craft to Miss Ferguson, who displayed great interest in the strange surroundings. This was Miss Ferguson's first visit to a film studio.

At the Fort Lee studio the beautiful stage star was shown through the great glass house which will be the home of her motion picture work under the direction of Maurice Tourneur. Under the guidance of Studio Manager Lowe, Miss Ferguson was taken through the developing and printing plant at Fort Lee, where she expressed amazement at the various intricacies of film technique.

MADAME PETROVA, the Lasky-Paramount star, whose first Paramount picture was presented at the Rialto theatre, in New York City, two weeks ago, presented the Manager Director of that institution, Samuel L. Rothapfel, with a silver trophy, in cup form, as an exemplification of her appreciation of the presentation Mr. Rothapfel gave her production. The presentation of the solid silver trophy was made by Mme. Petrova on the stage of the theatre on Friday evening, June 1.

The trophy will remain in the possession of the Rialto management for one year, when it will be presented to some other director in some other community in the United States, and so on for a period of ten years. The trophy is to encourage the improvement of music in motion picture theatres, a subject that has been of deepest interest to Mme. Petrova since she adopted the screen as her work.

ROBERT WARWICK, who has been drilling diligently with the members of the New York Athletic Club for the past six weeks, has been appointed drilling master for a squad of rookies. He can be found at the club house every Thursday evening or at Travers Island every Saturday afternoon, teaching the youngsters how to handle a gun.

PRACTICALLY a whole fleet of ships of various ages, sizes and periods are to be used in the next production of The Whartons, preparations for which now are being completed at the Ithaca studios. Two of these will be pirate vessels of the seventeenth century, another will be a present day yacht, while others will be schooners and merchantmen of the old days. The lagoon, which travels through the Wharton plant, already has begun to take on the appearance of a shipyard.

Two of the vessels, each more than a hundred feet long, and being built practically in every way, are nearing completion, while others soon are to be put into commission.

KITTY GORDON, Director Archainbaud and most of the members of the company supporting Miss Gordon in "The Divine Sacrifice," a new World-Picture Brady-Made, are at Haines Falls, New York, this week "taking" exterior scenes. The party consists of fourteen persons, with John Tuerk as business manager.

MABEL TALIAFERRO, Metro star, has been elected an honorary corporal of Company K, Home Defense League of Flushing, L. I. This is the first time in the history of the league that a woman has been so honored. Miss Taliaferro has accepted the position and already has ordered a uniform and will soon make her appearance with the Flushing division of the league.

THE New York Globe newspaper office was turned into a moving picture studio one day last week when an entire company of actors, directors, cameramen and carpenters invaded the Globe's city room for scenes in "The Food Gamblers," a Triangle production to be released in July. Editors vacated their sanctums, reporters deserted their typewriters and office boys stood around with bulging eyes to watch a movie in the making. "The Food Gamblers" features Wilfred Lucas and Elda Miller and is supervised by Allan Dwan.

E. K. Lincoln, the lead in the Mutual series, "The Adventures of Jimmie Dale Alias the Grey Seal," has been exhibiting his pedigreed dogs at the Wilmington, Del., bench show.

Eleven dogs were entered from the Lincoln kennels and nine of these came off victorious with first prizes. Mr. Lincoln is spending a week at his kennels at Wilmington.



Ira M. Lowey, General Manager, and Frank J. Carrol, New York Representative, S. & M. Film Co., Philadelphia

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MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Acord, Art	1	Forrest, Alan	10	Nelson, Anna	1
Akers, Jean	1	Foster, Wm. C.	1	Newhart, Robt. S.	1
Alexander, Sara	1	Fouche, Ella May	1	Nichols, Norma	1
Allen, Estelle	1	Fouche, Miriam	1	Nielsen, Karen N.	1
Allen, Winifred	3	Fowler, Henry	1	Niemeyer, B.	1
Altman, William	2	Fox, Julius C.	1	Nires, Al.	1
Anderson, Augusta	1	Foxe, Earle	3	Oakman, Wheeler	1
Anderson, Claire	1	Frances, Eva	1	O'Dental, Marie	1
Angel, R.	1	Frederick, Alma	1	Oland, Warner	1
Apfel, Oscar	2	Frost, W. A.	1	O'Malley, Pat	1
Argot, Lange	1	Furry, Ella	1	Osborne, Marie	1
Barber, G. R.	1	Gail, Mrs.	1	Ostriche, Muriel	6
Barrows, H. A.	1	Gerard, Carl	1	Pagano, Marie	2
Barry, Frank	1	Gibson, Margaret	1	Pagano, G.	1
Bassett, Harry	2	Gilbert, Henrietta	1	Pantill, Robert	2
Bayne, Beverly	1	Gilbert, Maude	2	Pardee, Madeline	3
Beaumont, Grace	1	Gish, Lillian	2	Paul, Fred	1
Behrens, Ben	1	Greenwald, Abe	1	Pease, E. A.	1
Bellen, Cosmos	1	Greeson, Elsie	1	Perry, Fayette	1
Bennet, Enid	1	Grey, Jane	1	Peters, George	1
Bennett, T. W.	1	Griffin, Frank	2	Petite, Wanda	1
Benson, Arthur	1	Griffith, Frank	1	Pettus, Zuleme	1
Benson, Curtis	1	Hakes, Helen T.	1	Pickford, Lottie	1
Black, W. W.	2	Hall, George	3	Pollock, Helen	2
Blair, Ruth	7	Hall, Jane	1	Pollard, Harry	1
Blake, Ben	1	Hart, Wm. J.	1	Prendergast, Betty	1
Blessing, Christine	1	Hart, Betty	2	Quinn, J. W.	1
Blinn, Jack	1	Hawkins, Michael	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Hawks, Wells	4	Rand, Anthony	1
Boyd, Clarence	3	Hawley, Orrin	1	Reach, Emil	1
Boyle, Miss	1	Heywood, Doris	1	Reed, Florence	7
Bracey, Sidney	2	Hines, John	1	Reiff, Helen	1
Buars, Tom	1	Hirsh, Patrick H.	1	Rockwell, Florence	1
Burke, Bud	1	Hodges, Runa	1	Roden, J. B.	1
Burnham, Frances	8	Holmes, Lulu	1	Roseman, Ed.	1
Burns, Edward J.	2	Holt, Edwin	1	Rosher, C. G.	1
Burrough, Tom	1	Hopkins, Jack	2	Roth, Michael	2
Cagerlo, Katie	1	Horner, Violet	2	Ruchti, J.	1
Campbell, Webster	1	Hoyt, Marion Agnes	1	Salzman, Aaron	1
Carney, Harry	1	Hulette, Gladys	1	Saunders, Earle	1
Carter, Nan	2	Hulse, Vaughan	1	Schade, Betty	1
Caspar, Geo.	1	James, Gladden	1	Schwarz, Charles	1
Castle, Mrs. Vernon	2	Johnson, C. W.	1	Shields, Ernest W.	1
Cecil, Edward	3	Johnson, T.	1	Shipman, Nell	1
Chapin, Fred	1	Jolivet, Rita	1	Shirley, William	1
Christians, Marguerite	2	Jores, E. F.	1	Sibley, Laura D.	1
Claflin, A.	1	Kalich, Bertha	1	Sidney, C.	1
Clare, Frank	1	Kaufman, A. A.	1	Siegel, Mary	1
Clark, Jack	1	Keeley, Frank	1	Sissing, J.	1
Coburn, Gladys	1	Keough, M.	1	Slattery, Nellie	2
Cohn, Martha L.	1	Kingsley, Walter	1	Smith, Cameron	1
Collier, Constance	1	Kingston, Ethel	1	Smith, J. Murray	1
Collins, Nick	1	Klaxton, Kale	1	Spencer, Ernest	1
Connolly, William	1	Klinger, Yetta	1	Spurgeon, Robert	2
Crocket, Davy	1	Knoepfle, Rudolph	2	Standing, Jack	6
Crowe, Eleanor	1	Laird, Margaret	3	Stark, Leighton I.	1
Cunard, Grace	1	Larkin, George	2	Sterling, Mr.	1
Curtis, Marion	2	Lauillard, Edward	3	Stuart, Austin	2
Darling, Grace	3	Laurie, Frieda	1	Sullivan, Daniel	2
Daryeau, Fred R.	1	Leavitt, Harry	1	Sullivan, James R.	1
Daye, June	1	Lee, Carie	1	Sutherland, Victor	1
Dean, Louis	6	Lee, Frank J.	4	Swensen, Albert	2
Decker, James	2	Leeds, Cecilie	2	Taggart, Ben	2
DeCamp, Frank	1	Lehr, Anna	1	Taylor, Walter	1
DeCordoba, Pedro	2	Lennon, Alice	2	Tearle, Conway	1
Deely, Ben	4	Leno, Al.	1	Thomas, H. H.	1
DeForest, Hal	1	Leod, John	1	Thompson, Margaret	1
DeLopez, Mme.	1	L'Estrange, Julian	1	Thorne, Ruby	1
Desmond, William	1	Lewis, A. Lloyd	2	Thorp, Ruth	4
DeTorre, Calles	1	Lieber, Fritz	1	Tarves, James G.	1
DeVere, Harry	1	Linden, Einar	2	Trent, Viola	1
Diamond, James R.	3	Loeffler, Velma	1	Tucker, William	1
Diamond, Virginia	1	Love, Bessie	1	Turner, Alice	2
Dickson, Lydia	1	Low, Walter	1	Tyler, Harry Alman	1
Diggs, Ida May	1	Lynch, Jack	1	Ulrich, Lenore	1
Dillon, John Webb	1	MacGregor, Eugene	1	Van Nosdall, G. J.	5
Dix, Richard	1	McCann, V.	1	Varela, Louis C.	2
Doerr, L.	1	McClung, H. C.	1	Vaughn, Arthur	1
Donnelly, Dorothy	1	McCullough, Walter	1	Vaughn, Robert	1
Doublier, Mme.	1	McDermott, Vincent	1	Vosburgh, Alfred	1
Drawer, P. O.	1	Machado, Mr. M.	1	Voshell, John M.	1
Dwyer, James	2	Marcus, Miss	1	Walcamp, Marie	3
Ebersley, Miss	1	Marquez, F.	1	Walters, E. J.	3
Eckstrom, Carl	1	Martin, Alma	1	Ward, Mr.	1
Fair, J.	1	Martin, Jack	1	Ward, Carrie C.	1
Farrar, Geraldine	1	May Natalie	1	Warshauer, Joe B.	2
Faye, Julia	1	Mayall, Herschell	1	Wayne, Eric	1
Fenwick, Irene	1	Mayfield, Charline	2	White, Charles T.	2
Fielding, Margaret	1	Maynard, Myra	1	White, John J.	1
Fineley, Ruth	1	Merkyl, Wilmuth	3	White, Olive	1
Fiegelman, L.	1	Messinger, Walter	1	Willis, Lloyd D.	1
Fleming, Claude	1	Miller, Walter	3	Willis, Paul	1
Ford, Charles	1	Morgan, Thomas	1	Wilson, C. T.	1
Ford, George	1	Murray, J. K.	3	Wise, Moses	2
Forde, Victoria	1	Musselbach, Wm.	1	Yarnall, R. B.	1
Forman, Tom	1	Nansen, Betty	1	Young, Fred Grant	1

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

BEFORE this story is printed and distributed to the big family of NEWS readers, the eleventh release of Charles Chaplin Comedies, "The Immigrant," will be completed and on its way to the printing laboratories of the Mutual.

At this time it is not possible to tell what is in the story, for Mr. Chaplin is now supervising the cutting or editing. He started in with thirty thousand feet of film, and expects to reduce this to 2,000. In this connection it is interesting to know how Chaplin makes his pictures, for he has a way all his own. In the making of every scene, he directs every individual player who takes part, unless it is an exceptionally large mob scene. In each instance he goes through the action, showing the player just how he desires the scene put over. If he plays in it himself, he goes through his own actions first, and then shows each one of his supporting people just what is expected of them.

When all the scenes are taken, editing of the film begins, and this is the most strenuous part of the comedian's work. Mr. Chaplin has found he can do much better work at night, and so rests during the day and edits the film between the hours of 7 P. M. and 5 A. M. His photographic staff works with him together with a continuity writer and other necessary technical people. Just how much of a task it is to edit a Chaplin-Mutual comedy may be best gained by explaining that Mr. Chaplin began Wednesday evening, and has worked every night since. He expects to complete the work so that the finished film may be shipped to the East by Monday.

AFTER the film has passed his critical eye a score of times, the subtitles are added, and then begins another re-editing. When this is completed the sample print is turned over to a writer who prepares the continuity and writes the story of the comedy to be used for copywriting purposes.

The process of production Mr. Chaplin finds the most successful, is just the opposite to that followed by ninety per cent. of the producing companies. In most cases the continuity is the first thing prepared, and after this the subject is made according to the "script." The editing of a Chaplin film is considered the most important part of the production, for it is at this time that the highest priced comedian gives his comedy the real punch. The subtitles are dictated while the film is being edited. The reverse manner of production is the cause of many changes in the making of a picture after the actual filming has been commenced.

FROM the Ince Studio this week comes the announcement of the engagement of a number of new players. Frank Borzage, actor-director, late with the Essanay in the filming of a Japanese subject, has been selected to play opposite Bessie Love in her second Ince-Triangle subject by J. G. Hawks, which is being made by Director Charles Miller. Borzage will be remembered as having formerly been affiliated with the Ince organization, and appeared as leading man in "The Typhoon," "The Wrath of the Gods" and "The Cup of Life." Wm. Conklin, who has just completed an engagement at the American Studio, where he played opposite Gail Kane, is to take an important part opposite Louise Glaum in a production now being made by Director Reginald Barker. This story is laid in the West, and has Jack Richardson, Jack Gilbert, J. P. Lockney and Gertrude Claire as principals of the supporting cast. Miss Glaum will appear as the proprietress of a sage brush dance hall.

Another new face on the Ince lot is Edwin M. Wallock, who took character leads in a number of Selig and Universal subjects. Mr. Wallock appeared as heavy in the coming Hart subject, "Level Leigh," and is now playing in support of Charles Ray in "Sudden Jim."

THE DAVID HORSLEY Studio took on greater producing activities this week when a second comedy company was established. This producing unit will devote its time exclusively to the making of light farce parlor comedies which will feature Gertrude Selby, late of L-Ko, Universal and Foxfilms, with Neal Burns who appeared in scores of Nestor and Christie Comedies of a similar nature. Horace Davey, who directed Nestor Comedies and for more than a year has been with the Christie Film Company, will be in charge of the direction. The new brand will be made for Messrs. David Horsley and W. A. S. Douglas, and release will shortly be announced.

The Mary MacLaren Company, another new Horsley-Douglas venture, is busy with



Left, Mae Marsh and Vernon Steele in the Former's Third Goldwyn Picture. Right, Madge Kennedy with John Cumberland in Her First Goldwyn

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Scenes from Big Cines Production, Christus, with Lyda Gys as Mary

the filming of its first production which is being made under the supervision of Thomas Ricketts. This organization has been working in the mountains almost every day this week on exteriors of the subject, title of which will shortly be given.

Types of every description were engaged this week at the Horsley Studio for parts in the Cub Comedy, "Jerry's Eugenic Marriage," the script, by Director Milton Frahney, one of every description, fat and lean, handsome and homely. The director and his assistant, Claire DeWitt, barred George Ovey from the consultation, as the action provided that he should carry several of the heavy ladies off the scene, and they decided he should have nothing to do with the selection with respect to weight.

THE SIGNAL COMPANY is now on the fifteenth episode, the last of "The Railroad Raiders," which will be released under the chapter title of "The Mystery of the Counterfeit Tickets." The first scenes for this episode were made at nine o'clock the evening the last scenes for the fourteenth episode were completed, and will conclude the serial in true McGowan style. The script provides for a number of sensational scenes, spoken of by Publicity Writer Ford Beebe as "climactic and crescendo." The biggest punch of the entire thirty reels has been saved for the last hundred feet of film.

A swarm of bees delayed Signal productions this week. They took possession of a large office safe standing in a set, and the players did not know of the bees' presence until actually making a scene. Tom Lingham happened to be the unfortunate one who should open the safe, and now is convalescent. Conventionalties were forgotten in the mad chase for exit, for it was every man for himself, and woman too, for that matter. Smoke pots were in constant use for three days before the army was finally routed.

A number of big sets are now in the course of construction which will be used in a coming Signal-Mutual Helen Holmes subject to be made immediately upon the completion of "The Railroad Raiders." Producer McGowan and Cameraman S. A. Sues have made trips to Catalina Island and other points in search of suitable locations for the next subject. This is said to be an adaptation from a well-known book.

E. G. PATTERSON, who has served as secretary at Universal City, and O. L. Sellers, manager of Production, are through with their work at the big film plant and will be in charge at the Fine Arts Studio, which is shortly to be reopened. J. C. Epping, who has served as business manager since the opening of the Reliance-Majestic Studio in Los Angeles in 1914, has tendered his resignation and severed his relations with the company now owning the studio on Saturday, June 2. Messrs. Patterson and Sellers take charge immediately. No successors have been named at U City for the two executives who are leaving.

Another change became known Saturday, when Jack Cunningham, who has been scenario editor, left the Universal. Colonel Brady continues as manager of the department, and J. Grubb Alexander, who has been a writer for the Universal for the past thirty months, becomes scenario editor. C. B. Hoadley is to be in charge of the comedy department of the scenario bureau.

With these changes it also became known that the entire scenario department has been transferred to the west coast. Readers will be maintained at the New York offices of the Universal, but their work will be under the supervision of Universal City executives. This means that all scenarios should be submitted to the U City department.

EUGENE MOORE, who is to direct Violet MacMillon in two Bluebird photoplays, is now on the coast having arrived this week from New York. The first to be filmed will be "Nancy's Baby."

Pictures to be placed in production early the coming week will be "Sand on the Rail," featuring Helen Gibson; "Mysterious Egypt," directed by Marshall Stedman and Lena Baskette; "The Vamp of Camp," a Joker, and "Taking Their Medicine," a Lyons-Moran-Clements Nestor.

The fourth episode of the new Universal serial, "The Mystery of the Gray Ghost," has been completed by Director Stuart Paton, with Priscilla Dean, Harry Carter, Eddie Polo and Emory Johnson as his principal players. Work on the fifth episode of this serial, which is being scenarioized from the novel titled "Loot," by Arthur Somers Roche, has already been taken up.

DIRECTOR LYNN REYNOLDS has the interiors for the Bluebird subject, "Mr. Opp," in the filming, with a cast composed of Arthur Hoyt in the title-role; Neva Gerber in the opposite lead, supported by Alyse Maison, Martha Mattox, Jane Bernoudy, George Chesebro, George Hernandez and Jack Curtis. The subject, which is a human interest story written by Alice Hegan Rice, will be in five reels. The company is just home from two weeks at Santa Cruz, where exteriors were made.

Universal Director Charles Swickard is still busy with the filming of a five-reel mystery story, the working title of which is "The House of Gloom." The photoplay was written by E. M. Ingleton of the Universal staff, and it is said Director Swickard claims this to be the best script ever given him to direct. Those appearing in the subject are Chester Bennett, Donna Moon, Joe Girard, Gretchen Lederer, Charles Mailes, Josie Sedgwick, Peggy Custer and Val Paul.

Marshall Stedman, who was recently placed in charge of directing for the Universal, has completed his first subject titled "A Romany Rose," which is in two reels and was written especially for little Lena Baskette by Myrtle Stedman. The supporting cast includes Claire McDowell, Charles Mailes, Walter Balesco and Edwin Brown.

"An Eventful Honeymoon" is the title of a two-reel animal drama being made at U City by W. B. Pearson, with Eileen Sedgwick in the featured role. Fred Church plays the principal male lead, and the supporting cast includes Nellie Allen, T. E. Rittenden and Sam Appel.

FRANCIS FORD is directing and playing the featured lead in the Louis Evan Shipman story, "John Ermine of the Yellowstone," which, it is planned, will be filmed in eight reels. Mae Gaston is playing the opposite lead, and Duke Worne appears in an important part of this coming Universal subject.

A company of sixty Universal players, headed by Director Allen J. Holubar, are at the Santa Cruz Islands, filming exterior scenes for the subject titled "Sirens of the Sea." Jack Mulhall and Louise Lovely are the leading players, and Evelyn Selbie, Helen Wright and Wadsworth Harris are the principal supporting players. Grace Helen Bailey of the Universal staff is the author of the story.



Billie Burke, Olga Petrova, Marguerite Clark, Pauline Frederick, Paramount's "Big Four" for the Coming Year

The first episode of "The Silent Terror" is being filmed at U City by Director Jacques Jaccard, with Marie Walcamp and Larry Peyton as the principal players. This mystery serial will be in sixteen episodes.

The five-reel Bluebird subject, "My Mother," written by E. J. Clawson and produced by Rupert Julian, is nearing completion at the Big U studios. Director Julian plays a principal part in this subject, and is supported by Ruth Clifford, Ruby La Fayette and Elsie Jane Wilson.

HELEN GIBSON, featured in the Kalem "Daughter of Daring" serial, is now working in her second production for the Universal under the direction of J. D. Davis. The working title for the subject is "Under False Pretenses," and Millard K. Wilson appears in the leading role opposite Miss Gibson.

Louis W. Chaudet is directing Ruth Stonehouse in a five-reel Universal subject written by Fred Myton, titled "The Little Swede." Miss Stonehouse has Roy Stewart as her leading man, and Claire McDowell, Jack Dill, Harry Dunkinson and E. L. Brady are in the supporting cast.

The Universal Harry Carey Company, under the direction of Jack Ford, have been filming scenes in the vicinity of Newhall, Cal., for "Cactus, My Pal," the latest of the "Cheyenne Harry" series, which is in two reels. This subject, as all previous ones featuring Harry Carey, has a Western atmosphere. Gertrude Astor plays the opposite lead.

Director W. W. Beaudine is producing a one-reel comedy for the Universal, titled "Desert Dilemma," and has as his principal players William Franey, Lillian Peacock, Za Su Pitts, Milburn Moranti and Milton Uh.

The Universal Nestor aggregation, including Eddie Lyons, Lee Moran and Edith Roberts, under the direction of Roy Clements, are busy filming "The Night Cap," in one reel, while Director Allen Curtis, with Gale Henry and Milton Sims, is busy with "Her Mistake in Love," also in one reel.

THESE are quiet days at the Lasky studio in Hollywood, for this week there was but one company working. Other directors are working with the scenario department in the preparation of scripts. William C. deMille will shortly commence a subject with Sessue Hayakawa as the star, the story dealing with Japanese in America.

Work of preparing stories for the second Geraldine Farrar-Artcraft subject is now receiving the attention of Jeanie MacPherson, who has written all the Farrar stories, Director General Cecil B. deMille, and Miss Farrar herself. It is expected work on these will be started some time during the latter part of this month.

ANNOUNCEMENT has been made by Cecil B. deMille that the Lasky Company will pay to dependents of married men now in the employ of the company their salaries if the men are called to the colors. Captain Theodore Duncan of Company 17, Coast Artillery Reserves, and Second Lieutenant Walter Long will be called to the colors on August 5. The Lasky Home Guards, consisting of almost 100 men, is composed almost entirely of men beyond the conscription age, and who are not subject to immediate draft. Every unmarried man of conscription age in the employ of the Lasky Company has volunteered his services, and thus it is not probable that any member of this studio producing staff will be called to the colors by the conscription route.

Additional building has been found necessary, and now a new scene dock, 200 feet in length, of fireproof construction, is being built at the Lasky studio.

Director General Hal Roach of the Rolin Film Company has organized a second producing unit, which will make comedies featuring Arnold Nobello, the New York Hippodrome clown known as "Toto." Kathleen O'Connor, late of Keystone, will be the leading woman, J. B. Brown the cameraman, and Director Roach will be in charge of the direction.

With this change it is probable that Harold Lloyd will be in charge of the directing of Lonesome Luke comedies, in which he appears in the name part. Walter Dundin has been engaged as cameraman for the Luke company.

EARLY releases of Christie Comedies will introduce two new leading men



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for this brand. One is Harry Ham, who formerly played in Christie Comedies, but of late was with the Lehrman-Fox Comedies. The second is James Harris, who appeared in several Fine Arts subjects, taking juvenile roles, and later played an important part in the Arizona Film Company state rights subject shortly to be released.

Director Al E Christie is this week filming "Marrying Mary's Money" This is a tale of a youth spending a lot of money in anticipation of receiving a big inheritance, when he learns a later will gives the entire estate to his cousin. He then meets the cousin, but not until after he had attempted to fool his creditors by telling them that he had married the cousin. In this instance the "cousin" was his former chum, who masqueraded as a girl. Margaret Gibson and Harry Ham play the featured parts, while others in the cast are James Harris and Ethel Lynne. Mr. Christie is now taking up the making of a subject featuring Betty Compson.



Gladys Leslie the "Smile Girl" of Thanhouser

SEEING AMERICA FIRST

Spokane is a wonderful city, noted for bridges, waterfalls, dryness, and red heads, to say nothing of a beautiful hotel and wonderful theatres. The enterprising municipality and the railroads like bridges, so well they build one on top of another; nature endowed the location with a small Niagara, the citizens voted no more booze, but it remained for Dr. Clemmer, a dentist, to open a regular theatre and band the auburn topped boys under fifteen together in the Clemmer Red Head Club. Yes, and that club is some walking advertisement for the screen theatre, too. Every time you see a freckle in Seattle, even if it's on a Washington russet apple, you think of the Clemmer theatre. Louis Hill and HOOKUM editor are members of the Red Head brotherhood, and therefore it's some organization.

Ralph Ruffner has a centrally located theatre on Riverside—that is a street. He is said to be 99 and 44-100 per cent. pep with respect to pulling business his way which means to the Liberty. Everybody in Spokane is either a movie fan or a Seattle film exchange salesman, which guarantees there are plenty of good houses in the city of bluffs, banks and dead breweries. "Pop" Carroll looks after Pathe Exchange and pulls a big publicity stunt every time he makes a contract. Universal has an exchange there, but keener competition has drawn all others to Seattle, the town of twenty-seven film renting establishments.

Doing Seattle is about the same as touring a mirror maze for you meet yourself coming back on their curley-cue boulevards. But when you give the theatres there the O. O. it becomes a-mazement—cleared only by a careful persual of the photoplay section George Bellman has in the Seattle Times. Space is used there just as freely as red ink at an Italian picnic. Jensen and Von Herberg think nothing of page ads twice weekly for their Coliseum and Liberty theatres, where big independent Paramount and Triangle subjects entertain the thousands. James Clemmer of the Clemmer theatre—brother of Doc.—has so much speed, he keeps all exhibitors guessing. Seattle stands alone in one respect — fewer suburban houses. This distinction is accredited to the wonderful advertising of the downtown houses.

To mention all the film salesmen, exchange managers and accessory people would require several pages of the city directory printed in agate. One exhibitor told me he was going to get out of the business for he could not look after his theatre for the reason the salesmen took all his time. Jim Farris, of Greater Vitagraph; Jack Lannon, Greater Features; Mike Rosenberg, De Luxe Exchange; Bert Latz, Universal; Jim Merrick, Mutual; George Endert, Pathe; C. F. Hill, Triangle; Al Edin, Fox; Mr. Fountain, Paramount Progressive; Mr. Cunningham, Artcraft; E. L. Shwetzer, Metcalf Accessories; and Glen Waring, of Waring and Fink, were all interviewed on the subject and said the statement was an exaggeration of greater magnitude than the wildest dreams of any Hollywood press agents. Well, believe it or not, the "Puss 'n Boots" hashery feeds a lot of film contract makers and makees.

(To be continued)

Fair and Cloudy—50-50.

There are many three sided rumors to be heard to date.

Ed. Lyons and L. Moran are busy this week with The Night Cap.

The Balboa Company had a birthday May 23. It was four years old.

Peg Prevost, Foxfilm comedienne, is charged with adopting a pig for a pet.

Betty Brice insists that she is not going to absorb all the seven Cardinal Bernstein virtues.

Abe Stern could not be located by the page at the Hollywood Hotel, so we knew he is still in New York.

Charles Conklin has become a suffraget, for he now believes that women should be allowed to go to the poles, north and south.

Every week there seems to be a revival of the rumors concerning baby clothes in the vicinity of Balboa studio at Long Beach.

Si Snyder is at it this week with the statement that two tons of the finest silver obtainable are consumed weekly in the making of motion picture films.

William Smiling Bill Parsons is with us for filming "Tarzan of the Apes," and feels sure will not be stampeded for positions for no actor wants to make a monkey of himself.

Rolin Harry Pollard emphatically denies he is a slacker just because he married a beautiful Kentucky girl. Harry was the first to get down and register on June the 5th.

The directors of Consolidated Crepe Hair have been shadowing Pathe Lehrman for weeks believing they could induce him to have a shave, but as yet they have been unsuccessful.

Wally Reid and Ken McGaffey had to go to Fresno this week to attend a ball, and it required everyone about the studio to drive them out of town, they hated the trip so.

Ucity surrendered to the Japanese one day this week when all the officers from the Cruiser Yakumo and Tokiwa visited the film municipality. President Carl Laemmle now has quite a Japanese vocabulary.

Universal M. G. Jonas explained the name Za Su Pitts as being coined from the names Elizabeth and Susan, the same being sisters of Miss Pitts. Our industry seems to have a lot of coining of names.

Ken O'Hara wore out an adding machine compiling statistics concerning J. Warren Kerrigan's adventures. When the blaze started at one of the bearings the total of 3,000 proposals of marriage was recorded.

The International News Service this week verified the fact that Ruth McCord is to ride a motorcycle to the four corners of the United States to build Triangle monuments. According to the dispatch, she is now at San Francisco.

Little five year old Gloria Joy, latest Balboa find, was discovered this week kissing herself—for a double exposure, all of which reminds us we have heard of the expression "the woman hates herself," but never concerning one so young.

Indoor sports of the Christie studio are reported as follows: Betty Compson, fan tan; Margaret Gibson, china painting; Harry Ham, discussing auto racing; Ethel Lynne, reading history; Al. E. Christie, dodging auto salesmen and mashing hats.

As Lonesome Luke Comedies provide for Harold Lloyd wearing the same suit more than two years, Hal has saved enough money, and this week bought a new Chandler Six, 1917 special. Here is an idea for the efficiency business managers of the film colony.

All Horsley-Douglas leads get their name on the studio face in letters three feet deep. The inscriptions todate include Norman Manning, Business Manager; Baby Marie Osborn, Crane Wilbur, Jean Crosby, George Ovey, Mary MacDonald, and Gertrude Selby.

Out U City way they think Neal Hart has lost his mind because he insisted that Al Kauffman, former heavy weight pugilist should be made a member of his stock company. Now Director George Marshall says Hart is in for a beating in the rough stuff that is pulled for the western scenes they make.

The Rolin Pathe gang of comedians painted a large rooster all over with gold. See, to get the Pathe Gold Rooster trade mark stunt over, but—they all came to grief, for Technical Director Bill Silabee tried to run down the bird, and fell dislocating a vertabra in his spine, that is, Bill's spine.

SCREEN EXAMINATIONS

"The Duchess of Doubt"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is one of the most pleasing Metro pictures the writer has lately reviewed. Emmy Wehlen as, first, the ill-treated country girl whose one relaxation is in reading romantic novels and, later, as the heroine of one of her novels, makes the most of a clever and entertaining role. We like Miss Wehlen in this light, we might say fanciful, part even better than in her heavier efforts. She adds personal attractiveness to a manner distinctly charming. Poise and dignity are not sacrificed to the girlish requirements in enacting Clover. We hope Metro will find more scenarios as carefully worked into five-reel measure, for numerous little touches of detail, such as the collapsing bed and the little comedy at the hotel register, keep the interest of the audience up every moment.

We feel sure a relief like this from the present day running to "heart interest" and "soulful" dramas is very acceptable to any audience. We could name many pictures of this type which have been talked of for months afterwards. Perhaps there may not seem to be "much to" the plot, but in our opinion there is many times more entertainment in this story than in some that have recently been accepted and produced by representative companies of the industry.

In short, "The Duchess of Doubt" is a bright little comedy drama that will send theatre patrons home with a pleased and rejuvenated expression, besides a new interest in Emmy Wehlen as a rapidly rising star.

THE STORY AND PLAYERS

Clover Ames (Emmy Wehlen) is the drudge in a country boarding house, while her Aunt Sarah (Ricca Allen) treats her so shamefully she decides to run away. Her only friend is Pierre Dubois (Frank Currier), a French boarder. Clover, by means of the French which Pierre has taught her, is enabled to get a position as French maid to a wealthy woman, and then fortune begins its reckoning. Pierre dies and leaves Clover a small sum. Clover, inspired by a novel she has read, poses as a duchess at a fashionable winter resort. She meets there Walter Gray (George Stuart Christie), who is also incognito as a ribbon clerk. When her money gives out her trick is discovered, and she vanishes. Later she gets employment in Gray's store, and here she learns that her ribbon clerk is the owner's son, who rushes her to the marriage bureau.

"Parentage"

(Frank J. Seng—Seven Reels)

REVIEWED BY PETER MILNE

WITH no "stars" and with a story that suggests nothing of the superlative quality of the picture in the telling, "Parentage" is one of the most enjoyable features that has been offered to state rights buyers. The picture presents a certain sort of lesson, but to reverse the usual order of things, the lesson or the moral was merely the inspiration of the production instead of its ultimate aim. Hobart Henley, who has a share in the authorship of "Parentage," along with Martin G. Chandler, produced it and it is to him that the major portion of the credit should be awarded for turning out a picture that pleases and entertains over every foot.

The story parallels the lives of two individuals, Horace Brown and Robert Smith, characters that may well be termed real. The former has been reared by a father neglectful and harsh, a mother whose sweetness of temperament is totally eclipsed, while the latter has had all the advantages of a happy home and a loving father and mother. There is something distinctly human in the careers of these two young men as presented by Mr. Henley. It is safe to say that they do the natural thing in the natural situation and perhaps this is why the picture proves so fascinating. Without sensationalism, without any murders, abductions or kindred bits, without anything offensive, the story runs its own smooth course, working to a logical and highly satisfying conclusion.

There is a considerable amount of "kid" stuff in the first half of the production, when the early lives of the boys are dealt with. These flashes are some of the best of the kind ever filmed. The "school day" scenes are brim full of comedy, comedy that is real in every flash. A surprisingly clever aggregation of juvenile players enacts this portion of the picture. Their performances leave a lasting impression.

The cast in the latter half is well picked also. Headed by Mr. Henley, none of the supporting players have been seen in such important roles heretofore, yet each one acts his or her part with an unusual show of ability. Bert Busby's performance as Smith, senior, particularly in that scene where he receives the "glad news" over the 'phone is one that, plainly speaking, tickles you to pieces. Mr. Henley has, indeed, made his whole cast act well, regardless of name or fame.

In the production Mr. Henley has demonstrated his abilities to a further extent. There is nothing lavish and yet the drama enacted within the meagre settings and plain exteriors gains in force as a result. The lighting effects are most realistic, and add much to the effectiveness of the story; although in the opening reels, the scenes are shaded to something of a superfluous extent. The subtitles which contain about half a dozen quotations are well placed and phrased.

After all is said, "Parentage" owes its worth to its realism—its human touches, without which it would be nil. That Mr. Henley has demonstrated unusual ability in every department is a conclusion at which even the harshest critic will arrive after seeing it.

THE STORY AND PLAYERS

With the arrival of a baby boy, the cup of the Smiths (Bert Busby and Mary Grey) is filled with joy. When Mrs. Brown (Anna Lehr) gives birth to a son, the circumstances are in striking contrast for Brown (William Welsh) doesn't want to be bothered with children. Grown to boyhood, Robert Smith, Jr. (Frank Goyette), is a manly little fellow and enters upon a childish romance with Agnes Melton (Lois Alexander), while Horace Brown (Matty Roubert), his home life made miserable by his father associates with street toughs.

In after years Robert Smith, Jr. (Hobart Henley) takes charge of his father's contracting business and although opposed by Brown and his son (Gilbert Rooney) succeeds in becoming the business leader of the town, and in winning Agnes (Barbara Castleton) despite the foolish prejudices of her mother. Horace, inactive and without ambition, is left penniless when old Brown dies.

W. De Shields and Alice Wilson, as the Meltons, complete the cast.

"Sing a Song of Sixpence"

(Art Dramas—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"SING A SONG OF SIXPENCE," adapted from Frederick Arnold Kummer's novel of that name for Van Dyke, releasing on the Art Dramas program, presents a picture worth while. There isn't a dull moment experienced in the sixty odd minutes this picture of a modern woman's misconceptions of the purpose of marriage is on the screen. Ralph Dean, who directed, had a clear-cut, well-defined theme before him, and his consideration for the author's purposes is reflected in every scene and character. He has handled the production with skill. There was room for the suggestive, but Mr. Dean has seen to it that this phase is wholly eliminated from a production which might have come under the ban of the censor from other hands.

There is a simple naturalness running through the story which holds. The first scenes, showing the home life of the two sisters with opposite dispositions and inclinations, the simplicity of the home itself, the mother and her confiding nature—all is brought out, not with affectation, but with an unassuming intent to show life as it is, not as some would think it should be. And when Emmy rises to affluence through channels which those who hold the reality of the "to marry well" doctrine to be their ultimate

goal, regardless of the dictates of the soul, the environment, the home life, and all have changed, but the story is told with the same naturalness, but skilfully reinforced by a delicate trend toward effectiveness which in reality is only natural in women like Emmy.

Marie Wayne typifies the "marry well" woman of today. Robert Conness leaves a good impression as Chandler. Alfred Hemming and Rowden Hall do well in minor parts.

THE STORY AND PLAYERS

Emmy (Marie Wayne) lives with her parents and sister in humble circumstances far from the big city. Emmy's sole aim in life is to marry well -to have affluence and all that goes with it. Her sister is content with her humble surroundings and a simple wedding. The father dies. Emmy persuades her mother to go to the city with the insurance money. They go, and Emmy starts her campaign to "marry well." She is disappointed at first until she meets Chanler, an author (Robert Conness), whom she believes eligible, but he at first ignores her. Emmy finally succeeds in forcing her affection upon Chandler. He has finished a book and goes to Virginia for a rest, leaving Emmy behind. During his absence Emmy meets a man of wealth, marries him, and her wish is granted, but there is something lacking. She does not love. Her husband dies. Chandler comes back, learns of Emmy's marriage, and finds that she is like other women he knows—without real love. A nobleman enters her life, but she does not love him. She realizes at the last minute that her life has been spent without love and it is too late to redeem real love.

"The Silent Lie"

(Fox—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THAT a father should be so embittered with life that he seeks to degrade his own daughter is the unusual theme of this play, which in the hands of Raoul Walsh is intense and achieves its purpose fully.

The woman leaving the man, the daughter thrown into dance-hall life, and the grave accusation of her own father, causing him to be run out of town, dragging her with him, are some of the big moments in the play, of which there are many more. It is well-balanced melodrama, lightened, if we may so speak, by beautiful, even wonderful, scenic embellishment.

The art of Mr. Walsh makes of otherwise a harrowing and almost crudely brutal story a most impressive dramatic epic. Even the ending is defiant of commonplaces, for there are two heroes, and the girl marries one, leaving the other to say "better to have loved and lost than never to have loved at all."

What there is good in this play we distinctly wish to credit to the genius of Mr. Walsh, for he has made of it an excellent production, pleasing in spite of its unnatural and strange plot. Miriam Cooper deserves praise for her work in a most difficult role.

THE STORY AND PLAYERS

Lady Lou (Miriam Cooper) is the daughter of Hatfield (Ralph Lewis), a gambling hall owner and faro dealer in the great Northwest. Lou's mother ran away with another man, and her father had vowed the girl should pay the penalty.

So Lou is forced to become one of the girls in the gambling hall. Seeing her father cheat a young stranger (Monroe Salisbury), she denounces him. Hatfield, seizing her, flees town, and in a snow blizzard leaves her to die, but she is rescued by Conahan (Charles Clary), a trapper. The father tries to blight her life, even after she is loved and marries Conahan, but fate intervenes and Conahan learns the truth. The young stranger, who had gratefully followed Lou and her father, does not disturb the new love, but wishes he might have been first in her heart in her final happiness.

"The Stolen Paradise"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

"THE STOLEN PARADISE" is a domestic drama written by Frances Marion and directed by Harley Knowles. Its central character is Joan, a woman who permits her love for a certain man to run away with her better judgment. She marries him while he is blind, he believing her the woman he loves. The consequent entanglements in which the characters play are often highly suspenseful, and as for action there is plenty of that. Indeed, World pictures never lack it. But the basic situation of "The Stolen Paradise," created by the marriage, is something of an artificial one, and with all its high lights, high-strung situations, and the like, the picture is hardly ever able to put to rout this same cloak of artificiality spread over it in its early stages. And so the character of Joan, one which to run true to form should be vastly sympathetic, is more likely to be accepted by the spectator with an appreciation of the fact that the author resorted to the creation of an unreal character in an attempt to make the entire drama out-of-the-ordinary. Instead of attracting sympathy, Joan is more to be condemned.

Ethel Clayton makes the most of this part and puts her whole self in it, managing at times to make it appealing. Pinna Nesbit is a most attractive Katharine, while the other roles are handled capably.

The picture has been accorded a fair production by Harley Knowles. He has given it a good setting and has allowed no possibilities offered him to pass unfulfilled. There are a few slips in detail, which are too small to warrant more than passing attention.

If an audience is willing to overlook the one main fault of "The Stolen Paradise," it may be that the picture will get over cleanly. In development it is conventional, containing a number of familiar twists and tricks that always seem to make for popular appeal.

THE STORY AND PLAYERS

David Clifton (Edward Langford) is blinded in rescuing Katharine Lambert (Pinna Nesbit), the girl he loves, from a fire. Caring nothing for David, Katharine pursues her pleasures, while Joan Merrifield (Ethel Clayton) takes her place by his bedside. Believing Joan to be Katharine, David marries her, and it is through her help and co-operation that he becomes a noted author. Regaining his sight, David is more than surprised on learning the identity of his wife. He is happy with her, however, until Katharine again appears as the wife of Brooks (George MacQuarrie). His old love returns. Joan, in sorrow, offers little resistance until Brooks, in anger, vows to kill Katharine if he discovers her unfaithful. It is only through Joan, who enters on a severe battle of wits with Brooks, that a catastrophe is averted. Then David at last realizes he loves Joan, but at her command leaves her for a year's time.

Robert Forsyth, George Cowl, Lew Hart, Edward Reed, Edwin Roe and Ivan Dobble are in the cast.

"The Inner Shrine"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

MISS ILLINGTON in this play appears for the second time in pictures. Hobart Bosworth, Jack Holt and Elliott Dexter surround the star in an ensemble of splendid support, but there is not the substance to the plot which even these stars can bring out to make a "big picture."

As a novel, "The Inner Shrine" had the advantage of word pictures of a situation which is never at all alike as depicted by any writer of fiction, and yet which smacks of sameness with so many previous situations when presented in photoplay form.

The rich American girl marrying a foreign nobleman who is a gambler and roue has been done to death in pictures, and while Miss Illington gives the role a distinct charm and grace, she cannot lift it into the class of film classics.

It would seem to us that much of the fineness of the original story has been entirely lost in this pictured reproduction. It is far too cold a portrayal of types that lack the sympathetic qualities of a fully developed character study. It is far from clear why the Viscount committed suicide in the duel scene, for example. We were disappointed in this play, but the even support throughout and the fame of the book will doubtless make it a satisfactory box-office attraction.

THE STORY AND PLAYERS

Diane Winthrop (Margaret Illington), beloved of her guardian, Derek Pruyn (Hobart Bosworth), is enamored of the Viscount D'Arcourt (Jack Holt). She marries the Viscount and soon learns that Parisian customs are different from American ways. Her husband has a paramour, and she seeks solace in the company of the Marquis de Bienville (Elliott Dexter). Meantime, Derek goes to South America on an exploration trip and is deserted by his servants in the jungle. Matters in Paris come to a head with a duel between the Viscount and the Marquis, after the Marquis has shown his true colors by detaining Diane forcibly at his chateau. The Viscount, tired of it all, makes of the duel a suicide, and the Marquis flees to escape being branded as a murderer. He goes to South America and rescues Derek. He again meets Diane and tells Derek the truth, leaving these two happy after all.

"Shackles of Truth"

(Mutual-American—Five Reels)

REVIEWED BY WILLIAM J. M'GRATH

HERE is the best story that Mr. Russell has used his well-known histrionic ability upon in a long while. While every one in the cast supporting Mr. Russell does a big share of the work, and does it well, the story that unwinds itself in "Shackles of Truth" is great, and, coupled with Russell's name is bound to make the production stand out as one of the best of the many good ones that have come from the American Company's studio.

Mr. Russell's work as the honorable and ambitious son of a father who had made one great mistake in his life before dying, forcing the son to bear the burden and threaten sacrifice to all his aims in life when the crisis threatens, in order to hide the shame from his mother and keep the paternal name untarnished, brings out all his rare and well-known ability as one of America's leading actors. Alfred Vosburgh, Adda Gleason and George Ahearn also do excellently in the work allotted.

THE STORY AND PLAYERS

Gerard Hale (William Russell) and Luther Smith (Al Vosburgh) are both promising young members of a law firm. Both are candidates for the United States Senate. Hale is engaged to marry the Governor's daughter, Marion Coningsby (Francelia Billington). To the Governor is left the privilege of naming one of the two young candidates to the voters as his favorite. Smith loves Marion also, and, jealous of Hale, tries covertly to put him in disfavor and swing girl and senatorship his way.

Tom Shores (George Ahearn), released from jail, discovers his sister to have been betrayed by a man named Hale. There is a baby. Bent on revenge, Shores starts on a hunt for Gerard Hale, responsible for his sister's trouble and shame. The sister, Mary Shores (Adda Gleason), accompanies him. Mary seeks out the Hale law office, but finds only a young man there answering to that name, but unknown to her. She is about to admit the mistake of her coming, when she sees a picture on the wall. It is that of her betrayer and also young Hale's father, who has recently died, unable to right his wrong.

Young Hale's mother is an invalid, in danger of death from any shock she might receive. She also worships the memory of her dead husband and extols his qualities to the son. Rather than disillusionize her and probably speed her death, young Hale takes the blame and makes ready to sacrifice all of his promising future. Through the machinations of the jealous Smith, the mother is made to believe that her son is father of Mary Shores' child. She insists that he marry the girl and right the wrong. All this he is about to do, when the mother dies, and he, relieved of his obligation, once again sees promise of the realization of his other hopes and ambitions in love and politics.

"The Slave"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IF gorgeous and bizarre costumes and impressionistic settings of themselves make a picture appeal to audiences, "The Slave" is a knockout. But we do not believe an average audience, made up of plain American citizens will understand the story, what the characters mean, and what it is all about, beyond the fact that a young girl marries an old man and has a "devil" of a time (as is indicated by the horned person himself appearing in several scenes).

From the synopsis of the story in the press-sheet we see that a strongly dramatic plot really underlies this whirl of changing scenes which we frankly confess we were unable to follow clearly. Too many characters, too sudden unfolding of events, spoiled the dramatic effect for us. We have seldom had keener enjoyment than we experienced in viewing William Nigh's previous production for Mr. Fox, the "Blue Streak." "The Slave" is from the same hands, but we would not have suspected it, had we not been told.

The cast does admirably, and is well chosen for the types desired. Our feeling is that too much footage was taken and the continuity suffered in the cutting room.

THE STORY AND PLAYERS

Caroline Morton (Valeska Suratt), a poor working girl getting "eight per" receives an offer of marriage from Old Moneybags, twice her age. Left at her door by the old man, mother, and a large family receive dubiously the news that the old man has proposed marriage to her. Head swimming with confusion she picks up a copy of a novel, "The King's Favorite" and starts to read it. She pictures herself in all the wealth of the "big house" and accepts.

Terrible now is the ordeal. Old Moneybags once he has his treasure shows himself in his true light. A child is born and she keeps it secret, the child grows up and she has her educated in a convent. Dulce (Violet Palmer) is as sweet as her mother is now ever restless. Then true love seems to awaken in the meeting with the two sons of the doctor who helped her hide her baby. David (Herbert Heyes) loves Caroline. Egbert (Edward Burns) loves Dulce. Seeking the consent of their father she is horrified to find her past bared. Just here she awakens from a dream, and cheerfully goes back to her "eight per" and happiness.

Three Christie One Reelers

("Father Was Right"—"Those Wedding Bells"—"Oh for a Wife")

REVIEWED BY PETER MILNE

"FATHER WAS RIGHT," a one-reel comedy, written by Neal Burns and produced by Al Christie, is one of the best Christie comedies released since these pictures were placed on the state rights market. The plot concerns the struggles of a young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The many complications supplied by the author, the original twists to situations of a more or less conventional type, and the incidental business make the reel humorous to the extreme. Mr. Burns also appears as the young man, while Eddie Barry as a real hobo, is the ludicrous cause of many a laugh. Hazel Alden, Stella Adams and George French are also in the cast, Miss Alden, by the way, being another ravishingly pretty girl, whom Mr. Christie has managed to find.

"Those Wedding Bells" has Neal Burns and Betty Compson as principals, with Eddie Barry and Stella Adams in fairly funny character parts. Neal, despondent after his sweetheart has turned him down on the day before their wedding agrees to marry an old maid for money. Then the girl relents and Neal has a high old time getting rid of the old maid, finally succeeding in palming her off on his valet. There is good suspense to this and many of the situations get over nicely despite their age.

"Oh For a Wife" is another wherein the young man has too many brides on his hands. Harry Ham and Billie Rhodes take the principal roles with Nolan Leary, Ethel Lynne and Harry Rattenberry as supporting cast. It has some amusing moments and makes an average number.

"The Question"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE "question" underlying four reels of sustained mental agony, without any comedy relief, is whether a living together unmarried is "moral," when by a sacrifice to mankind the young doctor has agreed not to marry until he has finished an important work which he alone can hope to complete.

It is made evident that without the woman's encouragement he is sure to fail, yet her coming to him causes great suffering to her father and mother, who are socially banished on her account, and so a series of complications are worked out which are really unsolvable according to our everyday "conventions"— and then, as a climax, the author relieves the audience's mind by having it all a dream, and the lovers unite and live happily ever after.

Strictly judged, this play is immoral. It seems to condone as sanctified in heaven a living together without marriage. We can hardly see how in any light it teaches a moral or points a question which will make the audience feel they have learned of a new and a worth while problem to solve.

Because of the popularity of Miss Joyce and Mr. Morey, this play will draw well; and because of the strong dramatic work done by both stars in their roles it will be accepted as a meritorious production. But we do not class it in point of merit as entertainment that will make an audience wish there were more pictures like it.

THE STORY AND PLAYERS

Dr. Rundel (Charles Kent) has worked thirty-five years upon a formula which will startle the medical world. He objects to the love affair of his assistant, John Stedman (Harry Morey), and Martha Wainwright (Alice Joyce). He draws a will requir-

ing John, if he accept the secret of the work so far as completed, to agree not to marry until he has made the final discovery. Then he dies, and John yields to the pressure of the friends of Dr. Rundel and Martha, and accepts the commission, with its condition. Then the sex instinct is aroused, and when Martha's father (Ed. Davis) insists she marry Allen Cosgrove (Gladden James) and she sends John a note that he must give her up, John breaks down completely.

Martha then comes to him and they live together, unmarried, creating a scandal that causes not only John and Martha, but even her parents, to be scorned, and she again leaves him, and he follows her, and there is a stiff fight between him and Cosgrove, and—then Dr. Rundel wakes up and tears up the will—for it is all a dream.

"A Roadside Impresario"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

GEORGE BEBAN surely has a commendable ability to discover something brand new in the way of a thrill for the big climaxes of the productions of which he is author-actor. Nitroglycerine in a golf-ball and old master paintings covered with cheap water-colors to pass vigilant customs officials yield now to our hero as a kitchen helper who in scraping the dishes at a fashionable road-house finds the incriminating half-burned document that saves the hero and knaves the villain.

Wholly different from any previous effort, there is a well-proportioned mixture of comedy, pathos and novelty, introducing a trained bear that is almost as good an actor as "papa" Beban—and we respectfully call the attention of the society with the long name to the "stinging" cruelty to which said bear is subjected for a laugh, which he gets. That the cameraman was able to locate the bear after his experience with the bees, and get him into the picture, is worth honorable mention.

Mr. Beban has not provided for himself as strong a role as usual in respect to the subtle pathos of which he is past master, but his work is thoroughly enjoyable and we believe "A Roadside Impresario" will prove one of his most popular "bits" to date.

The ending is hardly according to "audience demand," but is most artistic, and on that score will win favorable comment, even from those who would have liked to have the inevitable reunion, which could have been provided just as easily.

THE STORY AND PLAYERS

Guiseppe Franchini (George Beban) lives with his little "bambino" and a small pet bear, Bruno, on the quaint Italian coast. A shipwrecked man is seen offshore and Guiseppe rescues him, but in doing so is himself carried out to sea and far away. When he returns he finds his wife had died of the shock of his supposed drowning, and the stranger has taken away the little girl. Later, in America, Guiseppe and Bruno get arrested for invading a private apiary, overturning the hives and wrecking the place in the excitement of being stung by the angry bees. Meantime, Adelaide (Julia Faye) befriends Guiseppe and is rewarded by having a plot against Craig Winton (Fred Huntley), her affianced, exposed. John Slade (Fred Huntley), with the aid of Gibbs (W. A. Carroll) and Lizzie (Adele Farrington), "frame up" Craig with a fake flashlight picture of Craig and Lizzie in a compromising attitude. They meet in a cafe to settle the account, and a half-burned acknowledgment of the plot reaches Guiseppe, working in the kitchen. He realizes what it is and takes it to Adelaide and her father (Harry De Vere). Thanked by her father, he recognizes the man he rescued, but is persuaded not to disclose his identity as Adelaide's father, and after making Adelaide happy in a reunion with her lover, he and Bruno go their wandering way, sad, yet knowing that his little girl is happy and well provided for.

"When Baby Forgot"

(Lasalida-Pathe—Five Reels)

REVIEWED BY PETER MILNE

BABY MARIE OSBORNE'S first picture under the Lasalida banner, written by Harish Ingraham and produced by W. Eugene Moore, is a most elementary affair, measuring unsatisfactorily alongside her previous Pathe pictures. Of course, the popularity of the little star may work to the picture's benefit, but it's a pity that she couldn't have had a better vehicle. They have given her plenty to do, but somehow her spontaniety and sincere childishness are qualities that are missed in her performance in "When Baby Forgot." Perhaps this is due to the fact that Baby Marie hasn't the all-important role in the picture. For its body she is merely introduced as incidental to the affairs of her father and mother. And while many of her scenes will amuse, due to her performance, it cannot be denied that the majority of the flashes in which she is the center of interest are introduced merely for the sake of the star, and not for the sake of the story.

Mr. Ingraham's story is too obvious and inconsequential to awaken much interest. It concerns itself solely with the separation of father and mother through the foolish jealousy of the former, and their ultimate reunion, brought about by the serious illness of the child. Toward the end there are some genuine comedy scenes, in which negroes figure prominently.

The support rendered the child star is of a satisfactory order. The production seems to show marks of cheapness when it comes to the settings.

THE STORY AND PLAYERS

John Watson (Frank Newburg) and Jane (Margaret Nichols), his wife, separate over a misunderstanding, Watson taking with him their child Marie (Baby Marie Osborne). The child suffers from her enforced separation from her mother. In an effort to remember a prayer her mother taught her she gradually works herself into a serious mental condition. Watson's butler sends for Jane, and with her arrival the child gains in health. Husband and wife agree to forget the past.

"The Neglected Wife"

(Balboa-Pathe—Seventh Episode)

REVIEWED BY PETER MILNE

"THE NEGLECTED WIFE" in this episode, entitled "The Message on the Mirror," introduces the inevitable mysterious character which must needs have a place in all Pathe serials. It appears in the person of the Veiled Woman, who hovers about the home of Kennedy, attempting to shoot him, and who writes a message on his wife's mirror to the effect that Kennedy has ruined her life and that she will not let him ruin hers.

THE STORY AND PLAYERS

Mrs. Kennedy (Corene Grant) discovers that Margaret Warner (Ruth Roland) is the other woman in the life of her husband (Roland Bottomley). Norwood (Philo McCullough) proposes to Margaret, but she refuses him. Doyle (Neil Hardin) makes attempts on the lives of both Kennedy and Norwood, but his plans miscarry. At a ball given by Mrs. Kennedy, Margaret and Norwood appear very friendly, to the great annoyance of Kennedy. The Veiled Woman sneaks into the house and writes on Mrs. Kennedy's mirror: "Your husband ruined my life. I will not let him ruin yours." Mrs. Kennedy erases this before her husband sees it. Kennedy, angered by Norwood's attentions to Margaret, threateningly asks to see him alone for a moment.

"Love or Justice?"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

"LOVE OR JUSTICE?" is a melodrama that will, beyond a doubt, appeal to the lovers of such. Louise Glaum has a role, half vampire and half working girl in composition, and although the part sometimes makes demands on the actress which she cannot always rise to, she presents a striking figure throughout the story. Lambert Hillyer, author, has drawn a number of original characters for "Love or Justice?" and has built around them a plot that is teeming with action. The climax laid in the court room scene is exceptionally powerful and well handled.

The picture might have been somewhat better and a deal more convincing had the producers refrained from fattening the part of Nan Bishop, in which Miss Glaum appears. Subtitles and closeups were evidently introduced in an effort to convey the impression that Nan is a woman of great depth of character. Miss Glaum's appeal seems to lie wholly on the surface; when it comes to portraying any inward struggles she is unable to put her point over with the required amount of force and as a consequence her character is sometimes artificial.

Walter Edwards directed and the picture bears the fine characteristics of all Ince production. Charles Gunn and Jack Richardson figure prominently in the supporting cast.

THE STORY AND PLAYERS

Jack Dunn (Charles Gunn), once a promising lawyer, is prevented from becoming a degenerate through the love and sympathy of Nan Bishop (Louise Glaum), a variety of underworld queen. Believing afterwards that Dunn has no more use for her

she goes back to her old associates after paving the way for his success in his profession. Keeley (Jack Richardson), a crook, angered by the change for the better in Nan, and to free himself from suspicion, attempts to plant a stolen necklace in her apartment. He is attacked by a detective whom he shoots and kills. Accused of the murder, Nan is arrested and on trial is prosecuted by Dunn. Believing her innocent he avoids sharp cross-examination, when Nan, realizing that his ultimate success depends on victory, falsely confesses to the charge. However, it is through Dunn's wit and knowledge of the underworld that Keeley is discovered to be the guilty party and so all ends happily.

J. Barney Sherry, Dorcas Matthews and Charles K. French are others in the cast.

"Filling His Own Shoes"

(Essanay—Five Reels)

REVIEWED BY WILLIAM J. M'GRATH

"FILLING HIS OWN SHOES" brings Bryant Washburn back once again, not in the Skinner character that has added to his fame recently, but as an ambitious, typical and fortunate young American going through adventures of love, war and business. It is a refreshing and red-blooded story of the sort that the capable and gentlemanly Mr. Washburn handles to the proverbial "T." While smacking greatly of Horatio Alger stories in its theme, it has a lot of new and well-placed action and a good degree of comedy that has always been a happy incident in Washburn pictures of the past.

Only in one place does the picture sag a little, and that is noticeable near the finish, but the interest and action threads are quickly gathered up again, and the whole ends with a punch. Hazel Daly, who has won such approval for her work opposite Mr. Washburn, is again his team-mate in this production, but has less to do than formerly. The locale of the story is laid in Paris mainly, jumping from there to scenes on the Balkan war front, then to Constantinople, Turkey, and its harems, and back into Paris for the finish. Others in the supporting cast are Virginia Valli, Lyda Dalzell, Helen Ferguson, Louis Long and Rodney LaRock.

THE STORY AND PLAYERS

William Ruggles (Bryant Washburn) is an American shoe clerk in the Paris branch of a famous American shoe manufacturing company. He is brought to see that his position is not regarded in a favorable light by the two American girls whom he has met and is paying attention to in Paris. One of these is Ruth Downing, daughter of his American employer. She urges him to higher ideals, while the other girl, Dorothea Westbrooke (Lyda Dalzell), an art student, turns him down cold. Following the advice of Ruth, he applies for the managership of another Continental store to be opened.

When the manager of the Paris store intrigues and kills his chances in behalf of a favorite, Ruggles cleans out the shoe store in his umbrage and quits. He joins the hospital corps of the Turkish army in the Balkans. He rescues a wounded Turkish military chief on the battlefield and earns undying gratitude. The Turk dies and leaves Ruggles a fortune and three young members of his harem to dispose of by profitable and honorable marriage.

This guardianship brings him back to Paris again. One of his wards, Bubul (Louise Long), causes some strenuous trouble for a while in her love and jealousy of Ruggles. He succeeds in fulfilling the dead Turk's stipulations by marrying all three off to titled Europeans. He then devotes his attentions to Ruth and marries her.

"American—That's All"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

THE self-evident story of "American—That's All," combined with the attempts at comedy which in the major portion of the instances turn out to be little short of foolish, stamp the picture as quite below the average of the day. The characters are all very familiar. Their counterparts have been seen often and the situation furnished by the son of the house twisting his father's tail until he wakes up to his worth is rather passe when surrounded by so much conventional incident.

The producers have resorted to attempts at comedy to put the picture over, but these have almost without exception failed. One grows peeved when a grown-up man starts to play "soldier" in his office, throwing bits of paper around for bullets and puffing out smoke for effect. The producers seem to be kidding you. Failing in its purpose of evoking a laugh, this episode and kindred ones take on a form that is so closely related to padding that one is at a loss as to where to draw the line.

Jack Devereaux's idea of "American—That's All" is to dance around excitedly in the majority of the scenes. He is called upon to do a variety of pantomine as well, and although he registers every point with a clarity that can never be denied, he works entirely too hard to allow whatever personality he has to score. Winifred Allen is a pretty little opposite and the supporting cast is well selected.

After all we would never be surprised to hear that the picture made money. Its title is surely a corker in these times. Robert Shirely wrote the story, and Arthur Rosson directed under the supervision of Allan Dwan.

THE STORY AND PLAYERS

Boggs (Walter Walker), a pickle king, desires to break into the nobility and so angers his son, Monte (Jack Devereaux), by attempting to marry him off to a titled lady that the young man leaves home. He marries Hazel (Winifred Allen), a show-girl, who with a five-thousand-dollar inheritance attempts to make a man of him. Together the two get the idea of cornering the vinegar market and so when Boggs looks around for more of the preservative, he finds the market all sold out and in the hands of the enemy. Hazel exacts a large sum from Boggs before she condescends to part with her vinegar and then Monte appears, reveals the fact that Hazel is his wife, and the old gentleman has to be satisfied.

Mrs. Blanche Davenport, Charles Mussett, George Rennavent, Miss Cummins and Jack Raymond are others in the cast.

"The Mystery of the Double Cross"

(Pathe—Fifteenth Episode)

REVIEWED BY PETER MILNE

THIS, the last episode, entitled "The Double Cross," reveals the fact that the Masked Stranger is in reality Philippa's twin. After the explanation a double wedding is staged, the couples being Hale and the Girl of the Double Cross and Philippa and Annersley.

THE STORY AND PLAYERS

Bentley (Ralph Stuart), dying of a bullet wound, accuses Hale (Leon Bary) of shooting him. The Masked Stranger, however, soon forces a confession from Dunn (Theodore Friebus), who fired the shot in a jealous rage. The Masked Stranger then reveals herself as the twin of Philippa (Mollie King). When babies they were separated by a partially demented nurse, the Girl of the Double Cross being brought up prepared to become the wife of Hale. The double wedding brings the serial to a close.

"The Fugitive" and "The Jackaroo"

(Two Episodes of Kalem's "The Further Adventures of Stingaree" Series—Two Reels)

REVIEWED BY GEORGE WORTS

STINGAREE, the beloved bushranger of Australia, perhaps the most popular character ever presented by the Kalem Company, has come back for further exploits. At the last of the old Stingaree series, the gentle-hearted Australian outlaw was left in London, supposedly to pursue the habits of a proper life. But there was too much of a demand for the picturesque, violin-playing, monocled bushranger, and he has gone back to his old haunts.

E. W. Hornung, who is a master plot maker, is supplying the stories for the new series, and they are in the same ambitious key as the old series. The main idea, as before, is to give Stingaree an opportunity to display his bravery and outlawry, and at the same time to help those who are oppressed. He is a sort of glorified and modernized Robin Hood.

Exceptional care has been taken in the choice of locations and in the selection of characters. Paul C. Hurst is proving again that he is every inch a director.

The suspense, the manner of telling and the touches of humor and real heart interest all go to prove that the new adventures of the dauntless Stingaree will be a world beater. Becoming a Stingaree fan is about the easiest habit we can conceive of.

THE STORY AND PLAYERS

True Boardman is once again the impossible-to-duplicate Stingaree. He is so admirably fitted to that part that it is impossible to think of any other player filling it. Hal Clements took

the part of the rough and ready Howie, his old partner, in the first episode; but he was displaced in the second episode by the old-time Howie, Paul C. Hurst.

Getting Stingaree out of London before the detectives reach him is a task that Howie solves, simply enough, by holding them up and locking them in a closet. The next difficult task to confront the pair is landing in Australia, the captain of the ship having been informed by radio that the two outlaws are aboard. The escape is executed, as might be expected of Stingaree, by a trick. Detectives in a speed launch are thrown off the trail on coming aboard, and Stingaree and Howie steal the launch, making their getaway.

Marin Sais appears in this episode as Stingaree's fiancee. Hereafter, we understand, she will not appear. An excellent piece of character acting was that of G. A. Williams, who portrayed Captain Winslow on the trans-Pacific voyage.

The second episode, "The Jackaroo," deals with the genial outlaws in their familiar scenery. A "jackaroo" is the Australian equivalent of our Western "tenderfoot," and it is a jackaroo (Tom Walsh) who endeavors to capture Stingaree in order to win a reward of £500, in order that he may relieve the financial distress of a young woman (Edythe Sterling), who owns a sheep station where he is a visitor.

Of course, Stingaree and Howie capture the jackaroo. Stingaree listens to the story of the impending mortgage, and lets the jackaroo capture him. The jackaroo turns him over to the nearest outpost, collects the reward and hands it proudly over to the amazed young sheep woman. Howie, who is in on the plan, gallops up to the outpost, deceives the soldiers into chasing a straw-stuffed dummy on a horse, and rescues Stingaree.

Both episodes go over in fine style.

"Robespierre"

(The Export and Import Film Co.—Seven Reels)

REVIEWED BY GEORGE WORTS

FOR the person who is willing to look at a picture which is eighty per cent. art and twenty per cent. plot, "Robespierre" will provide satisfactory entertainment.

Perhaps the theme of "Robespierre," the arch-plotter of the French Revolution, is too big a job for the narrowing confines of an ordinary story plot. Or perhaps the producers of the piece were too anxious, with the Italian anxiety for pure art, not to sacrifice scenic possibilities.

To lovers of real art to see "Robespierre" is worth almost any amount of money. The scenes are supposed to be in France during the stormy period when the mobs sought revenge for the outrages of the Bourbons. The picture was made in Rome.

To tell the story would be to relate the underlying causes and events which swept into the terrible climax known as the French Revolution. Robespierre is shown, not as a monster, as he so often is incorrectly pictured, but as a suave, deliberate man, with a leaning towards pretty women, a gratification that he filled at any cost.

Many well-known Italian players participated in "Robespierre," and all of them evidently possess a good knowledge of the limitations and the possibilities of the screen. Theresa, who became, as the events unwound, Goddess of Freedom, was actively created by the Marchesse Lida Borelli. The difficult part of Tallien was done handily by E. Novelli, while the exacting role of Robespierre fell to A. Fabienne.

The action of the film was helped along materially by American titling. In many communities "Robespierre" will be received with abundant welcome.

Movie Stunts

(Selig Special—Two Reels)

REVIEWED BY WILLIAM J. M'GRATH

THE Selig editors have ingeniously plucked out all of the thrilling stunts that Tom Mix, the cowboy actor, performed while making Western pictures for them a short while back, and arranged them into a two-reel special release that is a genuine thriller. They have been so well selected and are so full of genuine daredevil, limb and death defying stunts that we were loth to see the two reels come to an end.

The majority of them show Mix in his daredevil riding of a horse, jumping from one horse to another or onto a runaway stage coach; then there is some great hand-to-horn contact with steers that makes one rise up in the seat and puts the bull-throwing stunt of "Quo Vadis" in the shade. He allows himself to be shot at with real bullets to show his confidence in the marksmanship of the cowboy members of his company; he is dragged for yards at the end of a lariat along the ground by a speeding broncho, and just when one thinks that he couldn't do another thing more hazardous and come through whole, he rolls down a steep embankment with a horse or locked in a stage coach.

"The Field of Honor"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE FIELD OF HONOR" is a story of Civil War days, written by Brant Whitlock and directed by Allen Holubar. It is presented in a realistic atmosphere, particularly with regard to the small town scenes. The war stuff is well photographed, although there is a little too much of it introduced without any of the principals actively engaged in the fray. The photography, without exception, is excellent.

With respect to the story, there is a valuable vein of heart interest introduced when Clayton, returning home after the war, leads Laura to believe that her husband died a hero on the battlefield. The climax, hinging on the return of Baring, after what he believes a sufficient period to permit escape from scorn, is handled effectively.

Mr. Holubar also appears in the role of Clayton, the hero. His performance is somewhat too stagey and posed to ring sincere, although his fine physique is greatly in his favor. Louise Lovely is a thoroughly charming heroine.

THE STORY AND PLAYERS

Laura (Louise Lovely) marries Baring (M. K. Wilson) in preference to Clayton (Allen Holubar). When the Civil War breaks out, Clayton heads a regiment in which Baring is a captain. In a charge Baring proves a coward. Attempting to escape, he is shot by Corporal Poole (Sidney Dean). After the war Laura holds the memory of Baring sacred, bringing up her child to believe him a hero. Clayton forces Poole to remain silent on the subject. After many years, during which time Clayton has been Laura's friend, she practically proposes to him. During a stormy evening Baring returns, he having taken refuge in South America after the war. When he realizes how Laura and his child respect his memory, he takes his life rather than spoil their happiness.

Frankie Lee, Helen Wright and Frank MacQuarrie complete the cast.

"Ultus; or, The Man from the Dead"

(Gaumont-Mutual—Seven Episodes of Three Reels Each)

REVIEWED BY F. G. SPENCER

THIS new serial appearing on the Mutual program bids fair to compare favorably with any yet produced, whose chief claims to popularity are evidences of dash and daring. It is to be issued in seven episodes of three parts each, and the first, "The Townsend Mystery," has for its locale the diamond fields of Australia.

"Townsend" and "Ultus" (Aureole Sydney) are the diamond seekers, and the former robs Ultus of his share of their combined wealth and leaves him for dead.

The scene now shifts to London, where Townsend is being lionized and honored on all sides. Ultus, having recovered, arrives on the scene and things begin to happen. This Ultus is a wonderful impersonator and has surrounded himself with a clever gang of confederates. He secures possession of Lady Townsend's necklace, and its disappearance is a profound mystery.

The second episode, "The Ambassador's Diamond," is even more thrilling than the first, for here Ultus impersonates an aged ambassador, secures a valuable diamond, and when betrayed by Lester, one of his own gang, is pursued into the hills. Seeing escape with the diamond a physical impossibility, he places the gem in a box and attaches a bomb with a warning. Townsend, hot on the trail, ignores the warning, and so comes to a violent death. Conway Bass, the detective, now redoubles his energies, and Ultus his cunning. The confederate has been spirited away.

"The Gray Lady" is the title of the third episode, and in it is shown where Ultus, although so keenly alert, is trapped by a woman whom he had met in a cafe. To gain his freedom, he joins her and her "League of Silence," her mission on earth being to discover the murderer of her father fifteen years previously.

The fourth episode, "The Traitor's Fate," shows where Ultus, having entrapped the wily detective, Conway Bass, gets from his pockets the address of Lester, the betrayer. Bass is then bound and locked up, but not securely enough, for when Ultus et al. arrive at the Cornwall hiding place of Ferris, the detective and company are at their heels. Then thrill follows thrill in wild succession; a shooting scrap, an auto race, a chase over the Cornish hills and the final death of Lester in an old unused flooded tin mine form the thrills.

There is not a slack moment in the whole course so far, but, on the other hand, there are some unique twists given to furnish the hazards.

Two A. Kay Single-Reelers

("The Terry Human Interest Reel"—Number One. "Some Barrier")

REVIEWED BY PETER MILNE

THE first of the Terry Human Interest reels takes up the study of noses. There are interesting sketches of great men, including President Wilson, General Joffre, Colonel Roosevelt, Admiral Dewey, George Washington and Napoleon, who have or did have noses that denote exceptional ability in one line of work or another. Whether or not there is any science in the study insofar as it is illustrated in this reel is a question which need not be answered in the face of the interesting subject matter.

Trailing the nose studies is an average little educational showing the picking of cotton, both by hand and machinery.

"Some Barrier" is evidently intended to be a burlesque of "The Barrier" from the title, but it turns out to be a cartoon, funny in itself and related in no other way to the feature picture. The author and artist, Paul Terry, has drawn a number of comical scenes, while the animation is of the best sort. Farmer Al Falfa is the central figure. He journeys to Alaska and searches for gold, which he gets, along with a squaw who forces him to marry her. It is a subject much better than the average animated cartoon and is very enjoyable.

This single reeler is both amusing and instructive and should appeal to grownups as much as to children.

"Hater of Men"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

THIS is an interesting little comedy, written by C. Gardner Sullivan, amusing and laughable at times. The author's idea revolves about a woman whose ideas of married life are gleaned from the divorce court and who grows to believe that with marriage a woman's freedom and happiness are at an end. Her experiments with Bohemian life, followed by a final awakening, constitute the picture.

"Hater of Men" is really short on plot, but before an intelligent audience the character development and the sparkle of the subtitles, together with the humor of the various episodes, the picture is more than likely to be appreciated. Sensationalism is a quality that never works its way into it.

Bessie Barriscale gives an excellent performance as the woman and Charles K. French does a dignified and thoroughly enjoyable piece of acting in the only other role of importance. Charles Miller directed.

THE STORY AND PLAYERS

Janice Salsbury (Bessie Barriscale), a reporter, has seen so much of the divorce court that she arrives at the conclusion that with marriage a woman's freedom and social acquaintances with those of the opposite sex ends. She breaks her engagement with Billy Williams (Jack Gilbert), another reporter, and starts on a career to please her men followers by becoming Bohemian. Gradually she finds that the men have little respect for her and, her lesson learned, Billy is brought back to her through the services of Hartley (Charles K. French), an older man, long her admirer and self-instated guardian.

"The Final Payment"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

INTENSE melodrama without comedy relief, full measure of murders and deaths, foreign atmosphere to the extent that it does not seem like an American-made picture—such is Nance O'Neil as Nina in "The Final Payment."

The locale of the play is a Sicilian fishing village, and if every scene were taken on this beautiful isle the illusion could not be more perfectly maintained. The weakness of the production is in its concentration of all the interest into a few hundred feet, and the lack of appeal to American audiences.

Miss O'Neil's tragedy is real and finely acted, but her personality does not get a chance to attract, and picture audiences will not, it seems to us, excuse the general heaviness of the production for these few moments of interest.

Alfred Hickman, as the villainous owner of the fishing fleet, and Clifford Bruce, as the lover and husband, furnish the foils for Miss O'Neil's tragedy.

Miss O'Neil's stage reputation will doubtless carry this picture from a box-office standpoint, but even her work is clouded by the introduction of characters hardly more important than scenery.

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May 31. House of Cards (U. S. Amuse.)..... 5
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June 14. Golden Rod (Apollo)..... 5
June 21. Mute Appeal (Van Dyke)..... 5

Artcraft Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5
Mar. 26. Broadway Jones (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fairbanks) 5
May 14. A Romance of the Redwoods (Mary Pickford) 7
June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

May 14. Treason (Allen Holubar and Joseph Girard 5
May 21. The Pitfalls of Girl (Dorothy Phillips) 5
May 28. Southern Justice (Myrtle Gonzales and George Hernandez)..... 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon)..... 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5

Butterfly Productions

May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5
May 28. Money Madness (Mary MacLaren and Eddie Polo)..... 5
June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon)..... 5
June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5

Fox Film Corporation

May 14. The Book Agent (George Walsh).. 5
May 21. Heart and Soul (Theda Bara—SPECIAL) 5
May 21. The Final Payment (Nance O'Neil) 5
May 28. The Silent Lie (R. A Walsh's Drama with Miriam Cooper)..... 6
June 3. The Slave (Valeska Suratt) 5
June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Wrath of Love (Virginia Pearson).. 5
June 24 Some Boy (George Walsh) 5
July 1. When a Man Sees Red (William Farnum—SPECIAL) 5
July 1. The Siren (Valeska Suratt)..... 5

Ivan Feature Productions

Mar. 19. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washburn), Essanay..... 5
July 9. Light and Darkness (Shirly Mason), Edison 5
July 16. Range Boss (Jack Gardner), Essanay

Metro Pictures Corporation

May 7. Sowers and Reapers (Emmy Wehlen), Rolfe 5
May 14. The Soul of Magdalen (Mme. Petrova), Popular Plays and Players. 5
May 21. The Beautiful Lie (Francis Nelson), Rolfe 5
May 28. The Duchess of Doubt (Emmy Wehlen), Rolfe 5
June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5

Mutual Film Corporation

May 7. Hedda Gabler (Nance O'Neil), Powell 5
May 14. Annie for Spite (Mary Miles Minter), American 5
May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5

Paramount Pictures Corporation

Apr. 30. Heart's Desire (Marie Doro), Famous Players 5
May 3. Sacrifice (Margaret Illington), Lasky 5
May 7. The Primrose Ring (Mae Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky..... 5
May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5

Pathe Exchange, Inc.

May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winant, Helene Chadwick and Leonore Harris), Astra..... 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

May 13. The Man Who Made Good (Winifred Allen and Jack Devereaux), Triangle 5
May 13. Happiness (Enid Bennett), Ince-Kay Bee 5
May 20. Souls Triumphant (Wilfred Lucas and Lillian Gish), Triangle..... 5
May 20. Wild Winship's Widow (Dorothy Dalton), Ince-Kay Bee..... 5
May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee..... 5
May 27. Wolf Lowry (William S. Hart).... 5
June 3. American, That's All (Jack Devereaux) 5
June 3. Bawbs o' the Blue Ridge (Bessie Barriscale) 5
June 10. The Girl, Glory (Enid Bennett)... 5
June 10. Love or Justice (Louise Glaum).... 5
June 17. Her Excellency, the Governor (Wilfred Lucas and William Desmond) 5
June 17. Paws of the Bear (William Desmond) 5

Vitagraph V-L-S-E.

May 14. Within the Law (Alice Joyce and Harry Morey) 7
May 21. Clover's Rebellion (Anita Stewart). 5
May 28. The Soul Master (Earle Williams). 5
June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. The Message of the Mouse (Anita Stewart) 5
July 9. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5

World Pictures

May 21. Yankee Pluck (Ethel Clayton and Montagu Love) 5
May 28. Maternity (Alice Brady)..... 5
June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5

STATE RIGHTS RELEASES

(Continued from page 3954)

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh.....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"

May 21. Odd Hoofed Animals.....500 feet
May 28. Surgery at the Zoo.....500 feet
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet

Scenics and Educational—Split Reels

May 23. China and the Chinese, No. 1.. ——
May 30. Among the Senusi..... ——
June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——

Foxfilm Comedies

Apr. 23. His Love Fight (Hank Mann)....2 C
Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 20. His Bomb Policy.....2 C

A. Kay Company

Ultra:
A Day at West Point.
West Is West.
The Rustler's Frameup At Big Horn.
A. Kay (Terry Cartoons):
Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.
Terry-Human Interest Reel.
Some Barrier.

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Past One at Rooney's..... 2 D
The Marionettes..... 2 D
The Green Door.....2 C-D
The Guilty Party..... 2 D
The Cop and the Anthem.....2 C-D
Vanity and Some Sables.....2 C-D
The Gold That Glittered.....2 C-D
No Story ..... 2 D

ESSANAY
("THE BLACK CAT STORIES")

Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

June 6. The Guiding Hand.....2 D
June 13. Steps to Somewhere.....2 D
June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)

Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES

May 28. A Hole in the Ground.....2 C
June 11. A Brass Monkey.....2 C
June 25. A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, June 11, 1917

DREW—Tootsie (Mr. and Mrs. Sidney Drew) .....1 C

Monday, June 18, 1917

ROLMA—Monomania (Max Figman).....1 C

Mutual Film Corporation

Monday, June 18

MUTUAL SPECIAL—The Immigrant (Charlie Chaplin Special No. 11), 2 C.05618-19
MUTUAL SERIAL—A Desperate Deed (Chapter No. 11 of The Railroad Raiders), 2 D.....05599-05600

Tuesday, June 19

LA SALLE—Tillie of the Nine Lives (Comedy), Featurettes..... 05611
GAUMONT—Mutual Tours Around the World; Nantes, a Port of Western France; Pozzuoli, An Ancient Town of Italy; A Russian Village in Winter, 1 Trav..... 05612

Wednesday, June 20

MUTUAL—Mutual Weekly, No. 129, 1 Top 05613

Thursday, June 21

CUB—Jerry's Red-Hot Trail (George Ovey), 1 C..... 05614
GAUMONT—Reel Life; Knitting Hosiery, An Auto Drawn Train, Reclaiming the Everglades, A Tilting Match on the Water, The Most Perfect Child, 1 Mag. 05515

Friday, June 22

MONMOUTH—A Sheep Among Wolves (Jimmie Dale, Series), Episode No. 14, 2 D..... 05516-17

Monday, June 25

MUTUAL SERIAL—A Fight for a Franchise (Helen Holmes) (Railroad Raiders, No. 12), Signal, 2 D.....05620-21

Tuesday, June 26

MUTUAL FEATURETTES—Discord in "A" Flat, La Salle, 2 C..... 05627
GAUMONT—Tours Around the World; Naples, Italy; Buenos Aires, Argentine, 1 Trav. No. 34.....

Wednesday, June 27

GAUMONT—Mutual Weekly, No. 130, 1 Top .....

Thursday, June 28

GAUMONT—Reel Life, No. 61, Marketing Raw Tobacco, Launching a Life Boat, The Life of the Bee, As They Looked in the Beginning, Butterfly Jewelry (Invention), 1 Mag.....

Friday, June 29

THE TAPPED WIRES—(E. K. Lincoln) ("Jimmie Dale" Series, No. 15), 2 D

Paramount Pictures Corporation

Monday, June 11, 1917

BURTON HOLMES—Bread-lines in Orient and Occident, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 71, 1 Mag.

Monday, June 18, 1917

BURTON HOLMES—Fruitful Florida, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 72, 1 Mag.
KLEVER KOMEDIES—Commuting (Victor Moore).

Pathe Exchange, Inc.

Sunday, June 10, 1917

Mystery of the Double Cross, No. 13 (The Face of the Stranger), 2 D, Astra.
Neglected Wife, No. 5 (The Crisis) (Ruth Roland, Roland Bottomley, Corrine Grant, Philo McCullough, Neil Hardin), 2 D, Balboa.
Know America, No. 11 (Along the Rio Grande), Scenic, 1 C, Combitone.
Max Plays Detective (Max Linder, featured), Comedy, 2 D, Pathe.
Happy Hooligan (Around the World in Half an Hour), Cartoon Split Reel, International.
The Forbidden City in Pekin, China, Scenic Split Reel, International.

Wednesday, June 13

Hearst-Pathe News, No. 48, 1 Top.

Saturday, June 16

Hearst-Pathe News, No. 49, 1 Top.

Sunday, June 17

Mystery of Double Cross, No. 14 (The Hidden Brand) (Mollie King, Leon Bary, Ralph Stuart, Gladdin James), 2 D, Astra.
The Neglected Wife, No. 6 (On the Precipice) (Ruth Roland, Roland Bottomley, Neil Hardin, Corinne Grant, Philo McCullough), 2 D, Balboa.
Lonesome Luke Plumber, Harold Lloyd, featured (Comedy), 2 D, Rolin.
Know America, No. 12 (Southwestern Texas), Scenic, 1 C, Combitone.
Katzenjammer Kids (Down Where the Limburger Flows), Cartoon, Split Reel, International.
The Kano Gewa Canal in Japan, Scenic, Split Reel, International.

Wednesday, June 20

Hearst-Pathe News, No. 50, 1 Top.
Hearst-Pathe News, No. 51, 1 Top.

Triangle Komedies

Sunday, May 20, 1917

The Camera Cure.....1 C
Twin Troubles.....1 C

Sunday, May 27, 1917

His Social Rise.....1 C
Love and Fish.....1 C

Sunday, June 3, 1917

The Girl and the Ring.....1 C
Perils of the Bakery.....1 C

SENNETT-KEYSTONES

Apr. 22. Secrets of a Beauty Parlor.....2 C
Apr. 29. The Maiden's Trust.....2 C
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Universal Film Company

Week of June 18, 1917

SPECIAL RELEASES

NESTOR—Jilted in Jail (Eddie Lyons, Lee Moran, and Edith Roberts).....1 C
GOLD SEAL—The Brand of Hate (Tina Marshall) .....3 D
LAEMMLE—Bartered Youth (Wm. Mong and Gretchen Lederer) .....1 D
L-KO—Where Is My Che-ild (Dan Russell and Gladys Varden).....2 C
UNIVERSAL—Animated Weekly No. 77.1 Top
UNIVERSAL—Screen Magazine No. 24—1 Mag.
JOKER—A Burglar's Bride (Gale Henry and Jack Dill).....1 C
POWERS—Young Nick Carter, Detectiff (C-Cart), and China's Wonderland (Dorsey Educ.).....Split reel
UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 15, "The Living Death"), (Ben Wilson and Neva Gerber) .....2 D

REGULAR RELEASES

VICTOR—A Pirate Bold (Pat Rooney), Re-issue .....1 C
VICTOR—Puppy Love (Ruth Stonehouse)..1 C
REX—Helen Grayson's Strategy (Irene Hunt, Malcolm Blevins and L. C. Shumway) .....2 D
VICTOR—She Married Her Husband (Matt Moore and Jane Gail), Re-issue .....2 C
BISON—Lone Larry (Eilleen Sedgwick and Kingsley Benedict).....2 D
BIG U—The Two-Gun Parson (W. C. Dowlan), Re-issue .....1 D

Vitagraph V-L-S-E

Monday, May 7, 1917

Chinks and Chases (James Aubrey).....1 C

Monday, May 14, 1917

Heavy Hugs and Hula Hula (James Aubrey).1 C

Monday, May 21, 1917

Gall and Gasoline (James Aubrey).....1 C

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) .....1 reel
Apr. 21. A Forceful Romance (Sunshine) C.....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universol Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18 .....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister .....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa..5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....2 reels
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....1 reel
The Hero .....1 reel
Dough-Nuts .....1 reel
Cupid's Rival .....2 reels
The Villain .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Superior Films Company
The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.
Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

(Other State Rights Releases, page 3952)

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Program

"Mutual Weekly, No. 127." (Gaumont. One reel. Wed., June 6.)—This issue of an interesting series is replete with pictures of current note and includes French tanks on their way to the front; Harvard boys being taught to dig trenches; American steamer "Rochester" arriving at Bordeaux; Kiddie Klub of the New York Evening World holding a pageant in Central Park; Theodore Roosevelt addressing the Home Defense League at Mineola, L. I.; latest styles in Milady's footwear, posed by Miss Sybil Carmen of the Midnight Frolic Company; National Red Cross garden party at Fort Meyer, Va.; army, navy and citizenry unite in paying tribute to late Ambassador Guthrie, and the reel winds up with a short, snappy, animated cartoon entitled "Schnapps."

"Mutual Tours, No. 31." (Gaumont. One reel. Tues., June 5.)—Morocco with its inhabitants and their characteristics is the first city visited in this tour, then on to Barcelona, Spain, where the many historic buildings are pointed out. A jump is then made to St. Kitts, in the British West Indies, and later are shown pictures of winter sports in the Carpathian Mountains. A very interesting and highly instructive reel.

"There and Back." (Cub. One reel. Thurs., June 7.)—A Jerry (George Ovey) comedy, which is fully up to standard and is bound to raise many a laugh where the rough and tumble, slap stick variety of comedy is known. "There and Back" means for Jerry to jail and back, but many amusing incidents occur on the return trip.

"A Leap for Life." (Mutual. Episode of "The Railroad Raiders" Serial. Two reels. Mon., June 4.)—The locale of this chapter is Shanghai Brown's dive, a haven for smugglers and wharf rats. Roy Wilson (William Bainton) has been elected president of the railroad in lieu of his father, now deceased, and he takes upon himself the investigating of numerous freight robberies, with the result that he becomes a marked man, and it is only due to the ingenuity and nerve of Helen Holmes that he does not meet with dire disaster. These two reels are crowded with thrills, and will certainly prove acceptable to any audience which has met Helen Holmes.

"A Watery Grave." (Mutual. Episode of "The Railroad Raiders" serial. Two reels. Mon., June 11.)—The watery grave in this instance is meant for Roy Wilson (William Bainton), who, having been blackjacked into insensibility is loaded into a freight car awaiting the ferry and the car is then run wild into the river. Of course, there's an open door, and the cold water shocks Roy back to consciousness and he again turns up to thwart the raiders in their evil designs. Helen Holmes, of course, holds the master hand for thrills, but Roy Wilson is certainly getting some pretty rough handling at this stage of the game.

This episode is on a par with its predecessors and will get as cordial a reception as any of them.



Harry Myers on Dress Parade

Exhibitors may bank on this serial as a sure business getter.

"Mutual Weekly, No. 122." (Gaumont. One reel. Wed., May 2.)—The arrival and reception of the British mission for an international war conference occupies the earlier parts of this reel, then Secretary of State Lansing with Mr. Balfour calling on President Wilson. This is closely followed by General Joffre and Rene Viviani reaching Norfolk on the "Mayflower," and a parade of the Eighth Coast Defense in New York City. An interesting reel is closed with a picture of the opening of the baseball season at St. Louis between the Reds and the Cardinals.

"The Girl in the Garret." (Imp. Two reels. Week of May 7.) A picture molded on the Cinderella type of story written by Ben Cohn. It depicts the adventures of a little country girl with her grasping city relatives and, after the author has taken her out of their clutches, he introduces a very pretty romance and a lot of pleasing human interest touches. One is not obliged to take the first part of the picture seriously; in fact the whole is light and diverting entertainment. Val Malone, Jack Nelson, George Berrell and Anna Dodge are featured.

Universal

"Jilted in Jail." (Nestor. Week of June 18.)—Above-the-average comedy written and directed by Roy Clements, showing the manner in which Eddie wins the police chief's daughter mainly through the blunders of a member of the force. Lee Moran in an eccentric role is responsible for most of the comedy. Eddie Lyons, Edith Roberts and Fred Gamble are others.

"The Brand of Hate." (Gold Seal. Three reels. Week of June 18.)—A picture made in the East featuring Tina Marshall, written by Elizabeth Burbridge and produced under the direction of Edwin Stevens. It is a melodrama of pre-natal influence and contains much rapid action, well punctuated by thrilling moments. Dixie Compton, Sonia Marcelle, George Marlo, James Levering, Lucia Moore and Otto Van Loan comprise the supporting cast.

"Bartered Youth." Laemmle. Week of June 18.)—Another one of these short and rapid pictures written around a single incident and produced in a highly intense fashion. The young wife realizes too late that her lover cares for another and she is forced to remain with her decrepit old husband whom she married for money. William Mong, besides writing and directing, plays the lead, supported by Gretchen Lederer, Millard K. Wilson and Molly Malone.

"Where Is My Che-ild." (L-Ko. Two reels. Week of June 18.)—More domestic complications done after a typical L-Ko fashion and smattered with the usual number of hilarous gags. Dan Russell was never better than he is in the role of Mr. Weazelbiffer. His style of comedy is catchy and he makes the most of his many chances. The stunts originated by the producers, including the contraption employed by Weazelbiffer to project undesirable clients into a tank of water, are ingenious to the extreme.

"A Burglar's Bride." (Joker. Week of June 18.)—Rather a meagre comedy in complications, but the good work of Gale Henry and Milton Sims puts it over and is responsible for a number of laughs as well. Jack Dill and Nellie Allen are others. Allen Curtis directed.

"A Pirate Bold. (Victor. Week of June 18.)—Harry Wulze didn't supply much plot for this picture, and the personality of Pat Rooney, who



Little Mary McAlister in Scenes from Three of the "Do Children Count?" Series Released Through K-E-S-E by Essanay



Alice Joyce, Harry Morey and Gladden James in a Forthcoming Vitagraph Blue Ribbon, "The Question"

essays the leading part is hardly funny enough to put the various comedy business over. It's a cannibal island story and gets nowhere in particular. Kewpie Morgan, Mary Hames and Julia Rooney are others in the cast.

"Puppy Love." (Victor. Week of June 18.) Amusing little comedy drama written and directed by Ruth Stonehouse and enacted largely by her. It concerns itself with poor folk throughout and has many of the elements of popular appeal. Dave Kershaw and Lydia Yeamans Titus are the other principals.

"Lone Larry." (Bison. Two reels. Week of June 18.)—The identities of a clubman and a bandit become mixed and the resulting complications building to a strong denouement are sufficient to supply the two reels with lively action. No stars appear in the cast, but otherwise the picture presents a most inviting appearance. Charles Dorian, Percy Pembrook, Kingsley Benedict, William Dyer and Leonard Clapham are the leads.

"Helen Grayson's Strategy." (Rex. Two reels. Week of June 18.) Irene Hunt, Malcolm Blevins, and L. C. Shumway figure in this unusually strong two-reeler, which has some novelty of a plot. Not over a hundred feet are used to build up to the "situation," which is the usual triangle of a man, the other man's wife, and an unsuspecting husband. The wife, about to leave with the other man, has a sudden change of heart on receiving a telegram announcing husband's return. Then the brute in the man shows up and he tries force, which fails. Husband returns and discovers the ready packed suitcase, and wife admits she was going away. Husband seeks the man, then shoots himself. The man, unable to stand the suspense of being hunted as he supposes, steals into the home, and there is "framed" by the wife, who has him arrested as a thief—husband and wife meantime having made up. Good melodrama, plot well conceived, better than it sounds in the mere telling.

"Who's Looney Now? (Nestor. Two reels. Week of June 4.)—This comedy conceived by S. A. Von Patten and produced by Al Christie is stretched over two reels by means of constant repetition in action. Blessed with a humorous idea at the outset this has been partially destroyed by excess footage, and while the situations and entanglements in which the newly married couple wallow throughout the picture are funny to a certain extent, they would be much more funnier if abbreviated as to length. Eddie Lyons and Billie Rhodes are the leads.

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TABLE OF CONTENTS

THE EIGHTY PER CENT THEATRE (W. A. JOHNSTON) 3889
EDITORIALS 3890
OCHS' ROUGHSHOD TACTICS START ROW IN NEW YORK LOCAL 3891
TRIANGLE REORGANIZES; INCE OUT—SENNETT MAY WITHDRAW 3893
NEW ORLEANS FAST AWAKING TO VALUE OF LONG RUNS 3895
"UPTOWN HOUSE SHOULD WORK WITH DOWNTOWN HOUSE" 3897
TERRITORIAL DIVISIONS DECLARED IN SHIFTING STATE 3915
Movement on Foot to Call Off Convention 3891
Film Preserving Process Reported Discovered 3893
Paramount Sold for Scandinavian Countries 3894
Huge Film Litigation Case Finally Lost 3895
Industry as a Unit Helps Liberty Loan 3896
Freuler Warns against "Daylight Saving" Plan 3897
Country's Librarians Back Up Thanhouser Views 3898
"The Fire Youth" Leads Week's Universal List 3907
Marjorie Rambeau and Jackie Saunders on Mutual Schedule 3908
Trio of Art Dramas Stars in Four Releases of the Month 3908
George Beban and House Peters in Paramount Offerings 3909
Universal Screen Magazine Important Educational Factor 3910
Proves Public Demand for Combitones—Texas Pictured 3910
Selig World Library Featured in Southern California 3911
Pathe to Sell War Films on Territorial Basis 3918
First Chapter of "Gray Ghost" Serial, June 28 3922
First Showing of "Hate" Within Next Ten Days 3923
Gertrude Selby and Neal Burns to Star in Horsley Comedies 3924
Cohan Starts Second Picture "Seven Keys to Baldpate" 3924

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 3899
Live Wire Exhibitors 3902
Ready-Made Ad-Talks 3904
Advance Offerings of the Programs 3906
Film Specialties 3910
How Pictures Are Booking 3912
In the State Rights Field 3913
Live News from the Producers 3919
Among the Exchanges 3935
Just for Fun 3936
Newsy Reports from All Sections (In and Out of Town) 3937
Chicago News and Comment 3938
The East Coast Studios 3939
In and Out of West Coast Studios 3941
Features—Current and Coming 3952
Short Subjects—Current and Coming 3953
State Rights—Current and Coming 3954
Tabloid Reviews 3955

ACCESSORY NEWS SECTION

Editorial 3961
Projection (Union Announcements) 3962
The Camera 3968
Music and the Picture 3971
Building and Furnishing (Directory of New Theatres) 3974

SCREEN EXAMINATIONS

"American—That's All" (Triangle) 3949
"Double Cross, The" (Pathe) 3949
"Duchess of Doubt, The" (Metro) 3945
"Field of Honor, The" (Butterfly-Universal) 3950
"Filling His Own Shoes" (Essanay) 3949
"Final Payment, The" (Fox) 3951
"Fugitive, The" (Kalem) 3949
"Hater of Men" (Triangle-Ince) 3951
"Inner Shrine, The" (Lasky-Paramount) 3946
"Jackaroo, The" (Kalem) 3949
"Love or Justice" (Triangle-Ince) 3948
"Message on the Mirror, The" (Balboa-Pathe) 3948
"Movie Stunts" (Selig Special) 3950
"Parentage" (Frank J. Seng) 3945
"Question, The" (Vitagraph) 3947
"Roadside Impresario, A" (Pallas-Paramount) 3948
"Robespierre" (The Export and Import Film Co.) 3950
"Shackles of Truth" (Mutual-American) 3947
"Silent Lie, The" (Fox) 3946
"Sing a Song of Sixpence" (Art Dramas) 3945
"Slave, The" (Fox) 3947
"Stolen Paradise, The" (World Film) 3946
Two A. Kay Single-Reelers 3951
"Ultus" (Gaumont-Mutual) 3950
"When Baby Forgot" (Lasalida-Pathe) 3948

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Bausch & Lomb Optical Co. 3964

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Menger & Ring 3977
Newman Mfg. Co. 3976

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M. P. Directory Co. 3977
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Berger Mfg. Co. 3978
Exhibitors' Supply Co. 3958
Independent Movie Supply Co. 3958
Montgomery & Co. 3977

MUSIC AND MUSICAL INSTRUMENTS
Bartola Musical Instrument Co. 3972
J. P. Seeburg Co. 3973

PROGRAMS
Cahill Igoe Co. 3978
Kraus Mfg Co. 3976
Water Color Co. 3977

PROJECTION MACHINES
Amusement Supply Co. 3964
Enterprise Optical Mfg. Co. 3959
Nicholas Power Co. 3966
Precision Machine Co., Inc. 3965
Lewis M. Swaab 3964

RENOVATORS
Rex Film Renovator Co. 3958

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Excelsior Illustrating Co. 3964

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— SECTION OF MOTION PICTURE NEWS —

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

A. M-F. L.

THE Anti Mis-Frame League is a co-operative organization for the benefit of the exhibitors and is not intended nor will it in any way relieve the exchanges of their duty in sending out film in good condition.

At the present time complaints are coming in from all over the country from operators stating that the actual condition of the film when it reaches them from various exchanges is so bad that they cannot use it without inspection. This means re-patching, cutting out punch holes and otherwise doing the service work which every exchange should perform, and which every exhibitor should demand. The operator has enough on his hands, without this work being forced on him.

Conditions arise, to be sure, when co-operation is necessary. An exchange has a print which may show in seven towns before it returns to the exchange for renovation. In this case as long as the exchange starts it in good condition responsibility must cease until it returns, and the operators en route must be looked to for co-operation. This is where our League plays an important part.

One of our members from Illinois writes, "I do not see why when a man takes time to patch a film he does it carelessly. It takes just as long to do a bad job as to do a good one." This is a condition which applies to exchanges and operators alike, and one of which any man should be ashamed. Careless work is as bad as no work at all, therefore as members of the Anti Mis-Frame League let us all do our work carefully and well.

I quote a letter from a man 225 miles from his exchange which will give those more fortunate than he an insight into the importance of putting our shoulder to the wheel and helping the industry all we can.

Gentlemen: I have been a reader of the Projection Department for some time and find from time to time things that interest and help me "put it over" better. One of those is the Anti Mis-Frame movement just started and I believe it will work wonders for everyone concerned, especially the man in the "sweatbox."

Operating in this remote country isn't pleasant because we are about 225 miles from our exchanges and repairs are not to be obtained in less than a week, so we have to take the best of care of our machines in order to obtain the required results. The average exchange, I believe, thinks that we are out in the wilds and the film doesn't have to be in as good condition as it would if used in the cities.

Films come to us sometimes not re-wound and with as high as 20 incorrect splices in one reel. I have been taking most of them out, but it seems a never ending job, and was nearly discouraged when the Anti Mis-Frame movement came up, which has given me courage to write you a few lines asking that my name be put in the list.

As to punch marks they are getting very numerous and in some instances I have removed them from some of the reels before showing and spliced them back before shipping such to the exchange.. It is becoming outrageous and absolutely unnecessary. There never has nor never will be a punch in my booth.

Yours for success in this movement,

L. T.

FILMS NOT REWOUND. TWENTY INCORRECT SPLICES, PUNCH MARKS

IT makes no difference how far away or how near the house is to the exchange, here are three conditions which should never have been allowed to exist, and any theatre man would have been perfectly justified in going the limit with the exchange shipping this film. This condition should not be tolerated.

A city theatre the other day reported that he had received direct from the exchange reels of film which should have contained 1,000 feet. Instead of this amount they had but 700, and these in bad condition. The film story was naturally lost and the patrons were driven away. After a fight, cancelation and other troubles, conditions were righted and he is now getting full reels in good condition and the patrons are coming back.

These conditions are up to the A. M-F. L. As members we must insist that they are righted. We must have co-operation from the exchanges and insist on proper treatment, but we must also be willing to do our share.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Hudson County Operators Dine

WHAT was said by those who were in attendance to have been one of the most successful social events was the third annual dinner given by the members of Moving Picture Machine Operators' Union of Hudson County, N. J., Local 384, I. A. T. S. E., at twelve o'clock midnight on Saturday, June 2. This dinner, like the one of last year, was held in New Odd Fellows Hall, 412 Washington street, Hoboken, N. J., but, unlike last year's event, it was found necessary to use the large ball room on the second floor to accommodate the large gathering of members and guests.



Walter A. Bemis, President Local 384

A very signal honor was paid to this local by the attendance of the entire general executive board of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada, headed by International President Charles C. Shay.

Shortly after twelve o'clock, when all had been seated, George Hoffman, chairman of the arrangement committee, introduced the president and secretary-treasurer of Local 384, Brothers Walter A. Bemis and Edward W. Bordmann, respectively, and on behalf of the local presented each with a beautiful silver loving cup as a token of the esteem in which they are held by the members of the local, and as a reward for the faithful performance of their duty. President Bemis welcomed the guests with a few well chosen words and introduced as toastmaster I. G. Sherman, past president of the local and now editor of the Projection Department of the MOTION PICTURE NEWS, who said that as one could do so much better after the wants of the inner man were satisfied, there would be no speeches until the dinner had been partaken of. After a dinner of seven courses had been enjoyed and cigars were lighted, the toastmaster called upon the honorary members of the local for a few remarks. Nicholas Power, the first honorary member, was absent owing to ill health, but was represented by Edward Earl, vice-president of the Nicholas Power Company, who voiced Brother Power's regret at his inability to be present and expressed his own pleasure at again being a guest of Local 384. A telegram was received from Brother F. H. Richardson, who was at that time at Mountain Home, Dak., also an honorary member of the local, which read as follows: "Regret inability to be with you tonight. Many thanks for kind invitation. There is a warm spot in my heart for Local 384, and always will be." Then J. H. Hallberg, the only honorary member present, was introduced and expressed his gratification at again enjoying the hospitality of the local, and said he hoped he would be able to join the members at their festive board again next year. Brother Philip Taylor, president of Local 59, I. S. T. S. E., was introduced and received the thanks of Local 384 through their toastmaster for the sisterly relations which had existed between these two Hudson County organizations. Brother Taylor expressed the hope that the bonds of fraternalism would become more closely united and that Locals 59 and 384 would become a power for great good throughout Hudson County. Brother Will C. Smith, assistant general manager of Nicholas Power Company and member of Local 306, was then introduced and spoke briefly, as did G. C. Edwards and Vincent A. Schauler.

Prominent among the invited guests were Dr. H. Charles Hespe, president of the Hudson County Exhibitors' League, and James Connolly, inspector of combustibles, Jersey City, N. J. Dr. Hespe, when called upon, said: "While I appreciate the invitation extended to me to be present on this occasion, it is taking rather an unfair advantage to call upon me for a speech, and if it had been my intention to launch forth into fiery oratory, such desire would have vanished, flanked as I am by the inspector of combustibles at my right, 'the economizer man' at my left, and the man who gets my money (meaning Edward Earl) to the front of me. I will say, however, there has been a notable improvement in the personnel of the members of the local since the dinner of last year, and I believe that they are earnestly trying to improve in their profession and work for their employers' interest." Dr. Hespe also suggested that some action should be taken toward securing a state license and warned the members that it behooved them to carefully watch any legislation which might affect them that was apt to make its appearance in the Capitol at Trenton.

Mr. Connolly, who has been a very good friend to Local 384, was called away on account of illness in his family before thanks could be tendered him for the many favors he has shown to the local membership in his official capacity as head of the Licensing Board of Jersey City. Fifth International Vice-President Louis Krouse was then introduced and made a few humorous remarks, which were well received, giving way to Richard Green, fourth international vice-president, who expressed his pleasure at being present, as did Charles Malloy, third international vice-president. Brother William F. Canavan, of St. Louis, Mo., second international vice-president, spoke interestingly upon the condition of the operators throughout the country and the improvements that had taken place during the past few years. He also spoke on the license question, which answered the suggestion of Dr. Hespe, in a more expansive way in a few minutes than others could do in several hours. William G. Rusk, first international vice-president, spoke briefly and told a story which convulsed the boys with laughter. James Lempke, general organizer, when introduced and asked about the twenty cents (the additional per capita tax) passed the buck to Organizer Oscar Scheck, who explained to the entire (?) satisfaction of the members why the additional twenty cents was necessary. Frank G. Lemaster, general secretary-treasurer, "the Father of Local 384," he having been the organizer, said that many times he had been tempted to renounce the relationship, but that now they looked like a pretty good bunch, to which the toastmaster replied he hoped the father would always feel proud of his child. Assistant International President C. C. Crickmore, when introduced, admitted that while he was a better speaker than his "boss," one of the conditions imposed upon him before receiving the appointment was that he should not steal any of the "boss's" thunder, and gave way to International President Charles C. Shay, who, owing to the lateness of the hour and the strain he had been under by attending the sessions of the general executive board, which convened at International Headquarters on May 31, was forced to curtail his remarks to some extent. He called particular attention to the fact that "good union men" were those who attended the meetings of their locals and gave their officers all possible support. He also mentioned a fact that will be of great importance to every local union in the Alliance, which we do not care to divulge at this time, as well as explaining more fully the necessity for the increase in per capita tax. The City Commissioners of Hoboken and Jersey City sent letters of regret, as did many others prominent in the industry. E. K. Gillett, secretary of the MOTION PICTURE NEWS, sent the following telegram: "I regret exceedingly my inability to be with you tonight I hope that next year may be as prosperous for your local as the last."



Edw. W. Bordmann, Secretary Local 384

W. H. Rabell, of the Independent Movie Supply Company, and Sam Kaplan, representing the Precision Machine Company, were also among those present. At 6 A.M. Sunday morning, when the guests and members were leaving the hall, all voted the affair a huge success, for which credit is due to the able manner in which the committee handled the arrangements. The following members of the committee are worthy of more than passing mention: George Hoffman, chairman; Edward W. Bordmann, secretary; Walter A. Bemis, Edward Dougherty, Frank Kirschgessner, Harvey Sapp, Anthony Boscarelli and Francis Steiner.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:

Louis Krouse,	Fred Lamar,	Joseph V. Friel,
William Hamilton,	Charles Diehl,	Henry Singer,
Walter Hall,	Benjamin Feldstein,	Robert Bloch,
Albert Lehman,	Jack Rosenthal,	Jesse Able,
Sidney K. Stanley,	I. Plone,	Horace B. Johns,
Samuel Smoger,	John K. Rantz,	Nathan Fierman,
William Weiss,	Bernard Steifel,	Herman Hassenfess
Gus Elm,	Harry Harnish,	Sam Blum,
Louis Kaminer,	Joseph Jordan,	Erwin M. Weisberg,
Samuel J. Perry,	Tony Crisfulli,	Samuel Goldstein,
Harry Blumberg,	A. B. Freeman,	Joseph Tavani,
Rubin Horvitz,	M. B. Hellner,	Albert Dubin,
Jack Singer,	Earl J. Haines,	Frank J. Urban, Jr.,
A. O. Kurtz,	John A. Harris,	Sam Freeman,
Parker Kennedy,	J. F. Adams,	Morris Specter,
H. D. Cherry,	Harry W. Kleiser,	Thomas Feeney,
P. K. Johnston,	Manuel Capelman,	Harry Devlin.
Benjamin F. Bache,		

Joins League and Seeks Information

Edward Hermann, St. Charles, Mo., *writes: "I am a reader of the* Motion Picture News *and have noticed where J. C. P., Gary, Ind., suggested an Anti-Misframe League. Please enter my name on the Roll of Honor for I think the League is one of the best things suggested in some time. (It has been. It is.—*Ed.*) Please answer the following question. In using direct current at the arc with a cored carbon at the top and a solid carbon at the bottom can you get as good service with cored carbons upper and lower as you can with one cored and one solid, or is it just to save on the carbon consumption? Please answer in your next issue. For which I thank you."*

In reply: Your question and use of the word service necessitates a rather lengthy answer. You mention that you have direct current but do not state the amperage used. There is no doubt that cored carbons top and bottom will give you as good service as the combination of cored and solid. Experiments that have been made, however, by various carbon manufacturers have proven that the light is intensified by the use of this latter combination from the fact that when a small diameter hard carbon is used as a negative it allows a greater crater area, and as it is the crater of the arc from which the light is distributed through the condensers you will see the advantage in using small negative carbon. If proper diameter carbons are used for a given amperage the life of the hard will be equally as long as that of the two cored carbons, there being very little difference, if any, in carbon consumption, and the candle power of illumination will be greatly increased.

His Name a Misnomer

Roy M. Shirk, Oskaloosa, Iowa, *says: "As a moving picture operator I am in favor of the movement to obtain better projection results by taking proper care of film and keeping it in good shape, therefore am anxious to become a member of the League. Please send full information at once."*

In reply: Although his surname is Shirk, the brother evidently does not shirk his work, and that is what *taking proper care of film in keeping it in good shape* means. Your name has been added to the Roll of Honor, and you may obtain all information by careful reading of the department, particularly the issue of June 16th.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

ROLL OF HONOR

John C. Pastre, Gary, Indiana.
Walter G. Murray, Philadelphia, Pa.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Glenn Woodbury, Pomeroy, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.
Al Schieble, Ionia, Mich.
Fred E. Baldassari, Hamilton, Ontario, Canada.
Joseph E. Bliven, New London, Conn.
John H. Weidner, New York City.
C. H. Langemann, Westfield, N. J.
Chester H. Potts, Saginaw, Mich.
Oba Messinger, Pittsburg, Kan.
Harry Everhart, Greenville, Ohio.
John M. Theobald, Ida Grove, Iowa.
Albert H. Estes, Orangeburg, S. C.
Maurice D. Gant, Brandon, Manitoba.
Ralph Stanco, Waterbury, Conn.
James Z. Smith, Corning, N. Y.
A. D. Hotaling, De Land, Fla.
Roy M. Shirk, Oskaloosa, Iowa.
A. A. Hughes, Hardin, Mo.
Rex Kilbourn, Bentonville, Ark.
Edward Hermann, St. Charles, Mo.
Seth E. Barnes, Wichita, Kans.
George Karrass, De Kalb, Ill.
Lyman Thompson, Vernal, Utah.

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Notice—Anti-Misframe League Members

In an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Members Name, ...
Home Address, ...
Name of Theatre where employed, ...
Address of Theatre and name of Manager, ...

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled.

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Bausch & Lomb Optical Co.

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Manager with Ideas

GEORGE C. DAVIS, manager of Spooner's theatre, Southern Boulevard, near 163d street, Bronx, N. Y., is one of the few managers who believes in giving his patrons what they want when they want it. The Spooner theatre, seating approximately 2,500 people, is one of the largest in the northern part of our city, and even though the summer season is coming on the management expended several thousand dollars for a new state setting, having purchased that which was formerly used at the Knickerbocker theatre, where Triangle pictures held sway for some length of time. I met Mr. Davis recently while in that part of the city and had a most interesting talk with him, said talk being frequently interrupted by Davis inquiring of the patrons emerging from the theatre: "How did you like the picture? Did you like the music? And what do you think of our new stage setting?" The answers enable the manager to personally feel the pulse of his public, as it were, and get to know their likes and dislikes. Such a plan as this could be followed by other managers to good advantage. Another point for which I admire Mr. Davis was that during my visit he never once intruded or interfered with the work of the operator, Morris J. Rotker, who, located up under the eaves, was with the aid of Power's 6A projectors putting over some picture, even though the machines were placed at an acute angle. In this case there was no perceptible distortion to the picture and the light was very well handled. In answer to my query, How often do you visit the operating room? Mr. Davis replied: "Never! Why should I? I get a good operator and make him responsible, and it's up to him to do the rest." Too many operators are worried to death by managers who live either in the operating room or near a push-button communicating with the operating room, which is, when a good operator is employed, unnecessary. I snapped a few pictures, which unfortunately were not good enough to have cuts made from. After the renovations are completed, which have been planned to make this one of the most up-to-date theatres in the Bronx, I will again do myself the honor to visit and renew my acquaintance with Manager Davis.

He's a Crank

SETH E. BARNES, Wichita, Kans., writes: Have read of the Anti-Misframe League and intended to send in my name sooner, but have been very busy and did not get around to it. I think it is a very good thing, and want to do all I can to help it along. The "pledge" is about what I have been doing for several years. I have always been somewhat of a crank about the condition of the film I run, and *never put a film on the machine until I have looked it over, and taken out all the misframes and bad patches.* I will say that the film always leaves my operating room in better condition than I receive it. I am glad to see such a movement started, and think all the boys should come through and do their part. I have been a reader of the NEWS, and especially *our department*, ever since it began, and have received a lot of help from same. I am at present remodeling my operating room, and when it is completed will send you a description of it. I wish you and the NEWS the best of success.

In Reply: It is quite commendable on your part that the film leaves you in better condition than it reaches you. It sometimes pays to be a "crank," and even though it necessitates a little extra work, you are rewarded (in heaven, my secretary says) by the consciousness that you are doing all in your power to please the theatre patrons. I am glad you find something of value in the department, and trust you will continue one of our readers. Will be pleased to receive the promised description and photographs of your operating room as soon as you get around to it. You say, "and think all the boys should come through and do their part." If you mean this, would suggest that you read Brother Murray's letter to the department, which appeared in June 16 issue of the NEWS, and then go out and do as well, or better. For your kind wishes we thank you.

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His Recovery Welcome News

G. KINGSTON HOWARD, president and business manager of Local 181, Baltimore, Md., who on January 22 was stricken with appendicitis and taken to the Maryland General Hospital on January 25, and immediately operated upon, after spending sixteen weeks and one day has at last been *released*, and is again back at his old job of business agenting for the moving picture operators of the city on the Chesapeake. He has not entirely recovered, and it is expected another operation will have to be undergone before he is himself again. Brother Howard is, however, hoping for the best, optimistically speaking. The editor of this department sincerely hopes that it will not prove necessary for the brother to submit to another operation, possibly at the hands of "non-union" operator, that is, one not affiliated with the American Federation of Labor. Sixteen weeks is some season, and we regret that we cannot announce it was an entirely successful "season."

Answers His Own Question

REX KILBOURN, Bentonville, Ark., says: I have trouble with my lamp leads burning off in the lamphouse near the terminals. Is this because the wire is old, or what is the cause? I have a No. 8 wire running into the theatre from the main line, which is A. C., and I use a compensarc set at 60 amperes. Would it be better for me to use 40 amperes instead of 60 until I get some No. 6 wire? What would you recommend for lamp leads for A. C. drawing 60 amperes, and where can I procure them? We moved into the airdome yesterday and just got out in time for a big rain. Rain does not bother us, however, as we have a balcony at the rear of the airdome which will seat 200. This has a roof, and on rainy nights will hold all our patrons. I have a 65 foot throw and 50 feet is through the rain, when it is raining, but the rain does not harm the picture unless it strikes the screen and runs down it. The design of the emblem for the Anti-Misframe League is a good one. (Thank you very kindly.—ED.)

IN REPLY: As I have said at the head of this article, you answer your own question. The cause of the lamp leads burning is probably due to the wire becoming old and disintegrated, and this latter is hastened by the use of wires too small in diameter to carry 60 amperes of current. It would be better for you to use only 40 amperes until you get wire of larger diameter. I think you must be a little off on your calculations of the supply wires, for I have never heard of a lighting company running a wire as small as No. 8, which, in addition to carrying current for the house lights, was also to furnish current for the projection arc. Any good supply house can furnish you with asbestos covered lamp leads, and I would suggest that you use nothing smaller than a No. 6. A No. 5 would be preferable, but is, I believe, rather difficult to obtain. Many good wire terminals have been placed on the market, and I think that the Bell-Howell Company, Chicago, Ill., manufactures a wire terminal which keeps the lead two to three from the lamp terminal, thus reducing the trouble experienced by many operators of frequent burning off of the leads. I would be pleased to receive from you photographs of the airdome with its unique seating arrangement. They say that anything is liable to happen in Arkansas, and I hope it does not rain there continually. Glad you like the design of the emblem for the League, and hope you will become one of its active members and use every effort to secure new members.

No Strings

A. D. Hotaling, De Land, Fla., *writes: "It would give me great pleasure to join the new organization, the Anti-Misframe League. I am more than willing to stand by the membership pledge which appears in the Projection Department of the* NEWS. *Kindly enroll me as an active member. The way I understand it there are no strings tied to the membership. If there are let me know, and I will remit. I wish you success in your new and worthy undertaking."*

In reply: Your understanding is correct. There are no strings attached to membership in the Anti-Misframe League other than those which appeared in the Projection Department of the June 16th issue of the NEWS under the caption of "Notice Anti-Misframe League Members." Your name has been placed upon the Roll of Honor in compliance with your request. For your kind wishes thanks.

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UNION ANNOUNCEMENTS

Local 306 Elects Officers

THE annual election of officers held by Local 306, Moving Picture Machine Operators of Greater New York at Central Opera House, East Sixty-seventh street, New York, on Wednesday, June 6, was some session.

Meeting was called to order by President George C. Edwards at twelve o'clock midnight, and as soon as counters and tellers had been appointed the members proceeded with their balloting, the result of which was as follows:

Sam Kaplan, of the Precision Machine Company, having no opposition, was unanimously elected president. For vice-president A. Polin was defeated by our old friend, Simon Terr, the vote being 119 to 137, with Terr on the heavy end. For recording secretary H. I. Sherman defeated his running mate, Morris J. Rotker, by 102 votes. Al I. Mackler, who was opposed by L. Weinberger ,for the secretary-treasureship, was elected by 157 votes. Harry Mackler, business agent of the local for several years, and in our estimation an able man for the position, ran way ahead of his ticket, defeating his opponent, F. R. Duryea, by 210 votes against the latter's 43. S. Goldfarb was elected sergeant-at-arms by 112 votes, polling fifty more than his nearest competitor, of which there were three. E. T. Stewart was again elected member of the executive board, with 107 votes. Three trustees, consisting of Brothers J. Daisy, chairman, R. Goldblatt and G. C. Edwards, past-president, were elected with the following number of votes: Daisy, 151; Goldblatt, 146; Edwards, 113. N. H. Hewitt, "Pudgy Wudgy," had a chance of being elected one of the trustees, as did N. Munch, alias Nervy, but their chances were lost owing to the extraordinary decollete haircut of Brother Munch.

This was one of the most tranquil elections ever held by Local 306, as well as one of the most orderly—for 306, two hundred and sixty-two votes being cast out of a possible three hundred, for there were fully that many present, a large number of whom were disqualified from voting owing to the fact that their dues were not paid up to date, and, further, the fact that the secretary-treasurer refused to accept any moneys on their accounts that evening. This should wake those members up who were delinquent so it will not be necessary for such an occurrence to be repeated.

To the newly elected officers the editor of this department wishes all success in their undertaking, and trusts that they will so guide the destinies of Local 306 during the coming year in a manner that will reflect great credit upon themselves and succeed in making Local 306 better, busier and bigger. To the defeated candidates we can only say better luck next time.

Sherman Married

AN event of unusual importance and which is worthy of mention in the "Eastside Society" notes, was the marriage of Harry I. Sherman (no relation of the Projection editor), recording secretary of Local 306, Moving Picture Machine Operators of New York, to Miss Rose Cohen, of 42 Eldridge street, which occurred at the home of the groom, 12 Avenue B, on May 9—Lech Boimer. (Whatever that is. It isn't a new brand of cigarettes, is it, Harry?) The happy young couple have taken up their residence at 2015 Monterey avenue, the Bronx, where all operators who marry from the ranks of this local eventually migrate. Knowing that it has never been done before, I'll quote an original saying of my own, and remark that I hope all their troubles will be little ones, and I feel sure that there will be many years of happiness in store for the newlyweds if Brother Sherman will inform his wife that the telephone number of the local has either been changed or that the instrument has been disconnected. It has been rumored that Al Mackler gave Sherman a hard race before he finally captured the prize, and I think it would be better to take temptation out of their way if complete happiness is to be assured.

Another rumor that was current was that the unusual hardship which Sherman had to undergo while operating at the Criterion theatre, where the great Italian film, "Christus," was being shown, drove him to commit this rash act. Whether there is any truth in this latter or not we are not prepared to say, and will await developments.



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He Who Hesitates Is Lost

A. A. HUGHES, Hardin, Mo., writes: "I have hesitated writing 'our' Projection Department until I read the letter of Mr. H. C. S., of Belmont, Wis., for fear my message would only serve to help fill the waste basket. I do not understand why more country town operators do not write this department unless they too feel as I have that being non-union operators we should not break into the lime-light. I want to raise my voice in favor of the Anti-Misframe League for I feel that it is going to be a great help to us country or last-run operators (many of them like myself, busy through the day, and do not have the time to run the reels through the machine or look them over before the show), and if there is any way open I am anxious to help boost it. If you desire us for members please put me down as a charter member. I have operated a machine for about six years for from three to six nights a week and have had but very little trouble. None with my machine, however, for I *keep my screw driver on a high shelf*. My only trouble (which I have not yet mastered) is my upper carbon sometimes breaks after cooling just below the clamp. I use 50 to 60 amperes through a Bell-Howell compensator, ⅝ upper and ¾ lower soft cored carbon."

In reply: It is indeed a pleasure to receive this letter from Brother Hughes for he is one of those few operators who put their brains to some good use, having, in conjunction with his partner, Mr. C. D. Weakley, designed a device for the conserving of the operator's eyesight, of which mention was made in the department some time ago under the caption of "New Light Shield." Perhaps it is hesitancy on the part of "country town operators" which prevent them from writing our department, for as I have said from time to time, our department is for the motion picture operator whether he be a union man or otherwise, although personally I cannot see why he should be otherwise if there is an organization of operators within a reasonable distance of his place of employment. There are many men whom we might term good union men who are not affiliated with any labor organization, and I believe Brother Hughes is one of this kind. Another reason which might be attributed to the failure on the part of the small town operators in writing the department is that they feel they are weak on letter writing, and fear that if their letters are not well composed they will be open to ridicule. This is a fear not well founded, for while many such letters may be received, I endeavor to put them in readable form before they appear in the department, so if that is their reason they need feel no further hesitancy. I am not here to ridicule, but to lend all assistance in my power to the motion picture operator. All can help boost the Anti-Misframe League, and I do desire all to become members. One point of your letter of more than passing interest is where you say that having operated a machine for six years you have never had any trouble with the machine for the reason you keep your screw-driver out of harm's way. The screw-driver has been, and is one of the greatest detriments to better projection, for many operators have believed when receiving a new machine that with the aid of their screw-driver they could improve upon the adjustments of their machine, which has been made at the factory with mathematical accuracy. The result of the promiscuous use of that small instrument has been that many projection machines have been absolutely ruined and have entailed much expense on the part of the theatre management. Where ruin to the machine *has not* resulted, the enjoyment of the theatre patron has been curtailed by the utterly ruinous projection of the picture upon the screen.

The breaking of your upper carbon might possibly be due to the fact that the inside of the carbon clamps are not perfectly smooth, a burr, or almost invisible knife-like edge having developed on the lower part of the clamp, and when fresh carbons are inserted, and the clamps tightened this edge is forced in through the outer surface of the carbon, and when the arc is struck the heat which naturally expands prevents the carbon from being cut clear through, but when the current is cut off at the arc and the lamp cools, the contraction forces this burr into the carbon with the result that it will in many cases break off where you say. I would suggest that you use a small file and carefully smooth the inner surface of your carbon clamp, rounding off the upper and lower parts of the clamp where this burr is most apt to form. I believe in that way you will find a remedy for your "only trouble." One thing I do not quite understand is the use of a ⅝ inch upper and a ¾ inch lower. Should think that ¾ top and bottom carbon with a B-H compensator would be the proper set for you to use.

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THE CAMERA

Color Sensitizing

(Continued from Last Week)

AS will be appreciated after reading the foregoing translation of König's remarks on the Isocyanines, the chemical aspects of color sensitizing present an interesting field for study; but equally interesting to the scientific student is the investigation, by physical methods, into the action, and properties of photographic color-sensitizers.

Vogel, the originator of orthochromatism and color sensitizing, laid down the rule that a dye sensitized for the color which it absorbed; which at once placed the study of color sensitizing within the realm of the spectroscopist, and all good investigative work upon the color-sensitizers, and upon color sensitizing, has been undertaken with the aid of the spectroscope, the spectrograph and allied instruments.

The extensive literature on color-sensitizing has been freely interspersed with "spectrum curves," more or less properly so-called, which are illustrative of the sensitizing action of the various dyes, and dye combinations, upon various makes and classes of light-sensitive photographic materials; but it will readily be appreciated that the sensitizing effect of a given dye combination upon one particular make of film or plate may not, and frequently will not, be comparable to the sensitizing action of the same solution upon a film or plate of different make or characteristics.

This fact considerably depreciates the value of many excellent published researches on "Color Sensitizing" in so far as their utility to the experimenter in color cinematography is concerned.

Under these circumstances the workers who are desirous of panchromatizing their own negative film stock will, in addition to their empirical tests made by dyeing film in various dye solutions, be inclined to fall back upon Vogel's precepts, and endeavor to acquaint themselves with the sensitizing properties of the various dyes by spectroscopic examination.

While the scientific investigation of their manufacturing problems is highly desirable on the part of color film makers, it will hardly prove necessary for any one to install elaborate spectroscopic apparatus for the examination of the limited number of Isocyanine sensitizing dyes. The absorption-spectra of this group of color sensitizers have been investigated with considerable precision, and quantitative spectroscopic data on the Isocyanines has long been upon record.

The Isocyanines, which, it will be recalled, are the only sensitizers at present under consideration, have been found to follow Vogel's rule very closely, so it appears that a study of their absorption-spectra will yield information of equal if not greater utility than the study of spectrum curves which have been plotted from measurements of color sensitized (and exposed) photographic emulsions.

In the accompanying cut are shown the approximate "absorption-bands" of the various Isocyanine dyes, which have been described and discussed in the course of our article. The "bands," as here shown, do not represent quantitative measurements expressed in exact extinction-coefficients, but will prove about as instructive as the actual examination of the dyestuffs with an ordinary spectroscope. The absorption bands of the Isocyanines (*presumably in aqueous solution*) have been measured with the spectro-photometer by Mees and Sheppard, who have published the curves plotted from their measurements,* while our chart is reproduced from the one published by E. König in his book, "Das Arbeiten mit Farbenempfindlichen Platten"—Schmidt, Berlin, 1909. This chart which has the advantage of showing the absorption-bands of some of the dyes in alcohol, as well as in water, also shows that the absorption spectra of most of the Isocyanines (in common with the Cyanins) are characterized by two pronounced bands; these bands were termed by Von Hubl the "alpha" and "beta" bands.**

* "Investigations on the Theory of the Photographic Process," Part III, Chapter III.

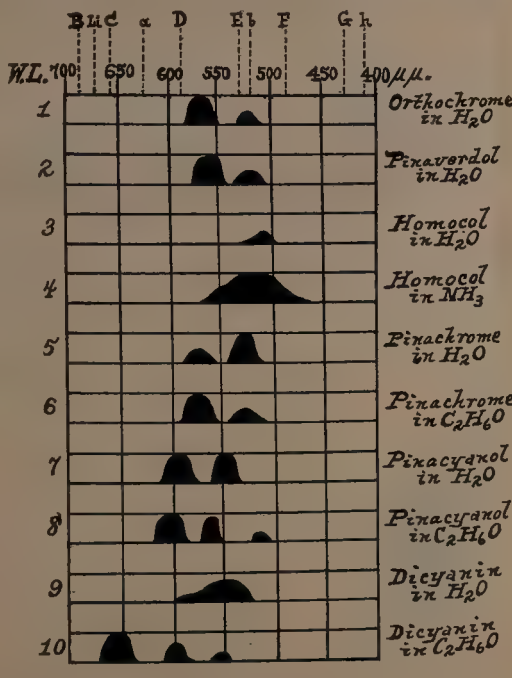
** "Eder's Jahrbuch," 1905, Page 183.

When endeavoring to deduce the sensitizing action of a dye from the study of its absorption band, it is important to note that the results of all important investigations in color-sensitizing show that the region of color-sensitiveness produced in photographic emulsions by bathing in solutions of the Isocyanines, or other sensitizing dyes, is shifted toward the red end of the spectrum to the extent of about 200 tenth-meters (wave-lengths) beyond the maximum of the absorption band. This is in accordance with Kundts' law, which states that the absorption band of a salt (or dye) in solution shifts toward the red as the refractivity (*and dispersivity*) of the solvent increases. In chemical spectroscopic analysis numerous instances have been cited where Kundts' law does not hold, but it appears to be valid without exception in color sensitizing, due, no doubt, to the high refractivity of the silver salts in a photographic emulsion.

The sensitizing action (*to light of longer wave-length than 500*) on Gelatino-bromide of the most frequently used Isocyanines is roughly as follows:

Pinaverdol is best used in dilute alcoholic solution and sensitizes from W. L. 640 in the red-orange through the green of the spectrum, exhibiting maxima at W. L. 590 and W. L. 530.

Homocol is a sensitizer of exceptional value, its action extending from W. L. 546 in the green to W. L. 486 in the blue-green. As is shown by curves 3 and 4 in the diagram, an aqueous solution of Homocol exhibits hardly any sensitizing power, but in conjunction with ammonia this dye will strongly sensitize for blue-green and green. While it is necessary to use Homocol with ammonia, in order to bring out its sensitizing power, this dye is the best sensitizer known for the blue-green of the spectrum and this is the region in which most all panchromatic plates and films are deficient in chromatic sensitiveness. By the additon of Homocol (*and ammonia*) to a sensitizing bath the customary gap in the



Absorpton-spectra of the Isocyanines

blue-green will be closed up in the case of films so sensitized.

Pinachrome sensitizes from the red orange at W. L. 630 through the yellow and yellow-green to about W. L. 550. Its absorption spectrum in alcohol also exhibits a weaker band between W. L. 540 and W. L. 510. By reference to curves 5 and 6 of the diagram it will be noted that the "beta" band is much more intense than the "alpha" band in the absorption spectrum of an aqueous solution of Pinachrome, while an alcoholic solution of this dye shows a strong *a* band and a weak *b* band. Von Hubl pointed this out in his article in "Eder's Jahrbuch" for 1905, previously referred to.

Pinacyanol is the most satisfactory and important color-sensitizer which has yet appeared. It is a powerful sensitizer for the red and its action extends from the B line (W. L. 686) throughout the spectrum, with pronounced maxima between W. L. 686-615 and W. L. 580-527. In common with all other red-sensitizers of the Isocyanine group a Pinacyanol bathed film or plate shows a minimum in the blue-green (*between E and F*). While Pinacyanol yields tolerably good color-sensitiveness when used in aqueous solution, its sensitizing power is increased by the addition of ammonia; but is at its best when this dye is used with alcohol.

Dicyanin, which has been discussed by Dr. König in the preceding installments of this article, sensitizes further into the red than any other dye which we have mentioned. It sensitizes for the extreme visible red, and also the infra-red, but lacks the green sensitizing abilities of the other Isocyanines. It is, moreover, a difficult task to successfully sensitize cine-films with a Dicyanin bath, as the sensitizing power of the solution rapidly disappears after the bath is made up. Upon one or two occasions when we were successful in preparing red-sensitive cine stock with Dicyanin, it was found that the film so treated retained its chromatic sensitivity for a considerable period. Dicyanin cannot, however, be said to be as well suited to the requirements of the color film maker as the other dyes described. It is principally esteemed for scientific photography and spectrographic work. Dicyanin must be used with ammonia or alcohol in order to show appreciable sensitizing power, and when mixed with other dyes it generally causes the total speed of an emulsion thus processed to be noticeably reduced.

Regardless of the sensitiveness to the various regions of the spectrum produced by the Isocyanines, and other dyes, it has been found that all dyes which actually confer color-sensitiveness upon a photographic emulsion must, according to J. M. Eder*, possess the following qualifications:

1. "The dye must stain the silver-haloid grain (*and not only the gelatine*).
2. "Dyes which sensitize vigorously are all so-called substantive dyes—that is to say, they color substances, direct, and probably by molecular attraction. Staining the silver haloid is, however, no proof of color sensitizing.
3. "A dye sensitizes for those rays which it absorbs, or more correctly for those rays which the dyed silver haloid absorbs.
4. "The maximum of sensitiveness lies at about the same position as the maximum absorption of the dye, with a general shift toward the red. More correctly stated, the maximum sensitiveness agrees with the maximum absorption of the dyed haloid.
5. "Dyes with narrow intense absorption-bands generally give narrow intense sensitizing-bands, and those with broad ill-defined bands give broad ill-defined regions of sensitiveness.
6. "The brilliancy of color of the dye has no special influence.
7. "Neither the fugitive character of the dye nor its fluorescence has any action on the color-sensitizing properties."

Considering further the requirement that the dye must be a substantive one, and dye the haloid direct, Wall (*loc. cit.*) remarks as follows:

"A substantive dye is one which is absorbed by a material direct from its solution without the intervention of any third substance, and differs from an adjective dye in that the latter requires a mordant or substance which combines with the dyestuff to produce a staining. It is obvious that the use of a mordant would introduce innumerable difficulties when dealing with sub-

* E. J. Wall in "British Journal of Photography," May 24, 1907, Page 386.

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stances so sensitive to chemical action as the silver haloids. Therefore, if a mordant is excluded, it would be obviously useless to use any but those dyes which would stain direct—that is, substantive dyes."

These conclusions are undoubtedly correct as applied to the ordinary practice of bathing photographic films (*or plates*) in solutions of color-sensitizing dyes, but, as will be seen later, important and valuable results in color-sensitizing may possibly be secured by combining certain chemical ingredients with the sensitizing dye.

(*To be Continued Next Week*)

Pictures for Miners

THE Ringwood Co., Ringwood, N. J., who employ thousands of miners, have solved the problem of holding their employees in these times of scarcity of labor. A social centre has been formed and Rev. A. D. Jennings placed at the head of this organization. Rev. Jennings is an up-to-the-minute man in both preaching the Gospel as well as furnishing entertainment for the workmen.

Recognizing the advantages of the motion picture he suggested to the board that they purchase a projection machine. The United Theatre Equipment Corporation of New York furnished an up-to-date projection machine complete with special lenses, motor driven and of the latest model.

"THE SOUL OF A MAGDALEN"

(Metro Pictures)

Theme: Ave Maria (Dramatic Andante) by J. Ascher

1—"Heloise Intermezzo" by Langey Until—T: "Leland Norton Dilettante etc."
2—"Entr'acte Clarice" (Allegretto) by Loud Until—The "Mother is in great pain."
3—"Heart Wounds" (Dramatic Melody) by Grieg Until—T: "The doctor's diagnosis."
4—Continue pp until—T: Norton keeps his appointment."
5—Theme until—T: "Evening."
6—Short Organ to action until—S: "Young men and girls come out of elevator."
7—"Poor Butterfly" or any other popular hit to action until—S: "Near Switchboard."
8—Continue pp until—T: "Norton's garden of Eden."
9—Piano Solo improvise to action ff during dancing scenes Norton with Heloise until—T: "Well paid more work etc."
10—Piano continue pp until—S: "Norton returns to his company."
11—Select good and popular Broadway hit with orchestra to action until—T: "After a Night of Suffering."
12—Prelude "Du Deluge" (Dramatic Andante) by Saint-Saens until —T: "The problem without a solution."
13—"Told at Twilight" (Andante Moderato) by Huerter until—T: "I will manage to raise the money."
14—Continue to action until—T: "Norton lays his trap."
15—Theme until—T: "So it is entirely up to you, etc."
16—Continue ff until—T: "The day their mother returned."
17—"Longing for Home" (Andante) by Jungman until—T: "Norton's interesting reputation."
18—"Sonato in E minor" (Minuet) by Grieg until—T: "O Barren Cain."
19—Continue to action until—T: "From the pure wholesome air, etc."
20—"Forest Whispers" (A La Govette) by Losey until—T: "To the fetid atmosphere, etc."
21—Piano improvise to action on popular anf vulgar B'way hits until—S: "Norton clapping with his hands."
22—Select good "Hawaiian Hula Dance" with Orch. to action until—S: "Hula Girl Disappears."
23—Piano improvise pp until—T: "When Lil's impertinence, etc."
24—Harmony of Love (Andante Moderato) Romance by Brooks until—T: "Lil makes rapid progress."
25—"Intermezzo" by Pierne to action pp or ff until—T: "Her evidence complete."
26—Organ to action until—T: "One Night."
27—Theme ff until—T: "In honor of Norton's birthday."
28—"Auf Wiedersehen Waltz" by Romberg until—T: "Look in your master's room."
29—"Intermezzo" (Dramatic) from "Goyescas by Granados" to action pp or ff until—T: "Unreckoned hours."
30—"Erotik" (Lento) by Grieg until—T: "Come back upon your work."
31—Continue ff until—T: "A week later."
32—Theme ff until—T: "In Ridgevale."
33—"Valse Suite" by Brahams until—T: "Days that glide, etc."
34—Continue or repeat to action until—T: "The moments she had tried in vain, etc."
35—"Serenade" (Andante) by Drigo until— T: "The following day."
36—Organ to action until—T: "At the Vale Mansion, etc."
37—"Heart to Heart" (Melody) by Trinkaus until—T: "Please—he is so splendid."
38—Theme until—T: "At the breakfast table.
39—Organ to action until—T: "That night."
40—"Awakening of Spring" (Dramatic) by Bach until—T: "Alice Vail is too fine a woman, etc."
41—Continue ff until—T: "How do you know?"
43—Theme until—T: "Well you spoiled my game."
44—Continue ff with ad. lib. Tympany Rolls until—S: "After short struggle."
45—"Bercouse" (Dramatic Lento) by Karganoff until—* * * * * * END.

MUSIC AND THE PICTURE

Musical Suggestions for "Joan the Woman"

IT is with particular pleasure that we note an ever increasing tendency on the part of leaders throughout the country to use a better and higher grade of music wherever opportunity presents itself. Judging from innumerable inquiries which reach our office, we find that the music score issued by the film manufacturer for "Joan the Woman" is a little difficult, especially for small orchestras.

Based on the fact that this picture will be booked for quite some time yet, we have prepared a music cue sheet and leaders who expect to play for this production should preserve same until needed.

"JOAN THE WOMAN"

(Reviewed on page 111)

Attention: Clip your fanfare or trumpet theme, also The Marseillaise on the side of your stand and put a blank in your book to refer you to these themes—this is the only way to catch the change quick enough.

Tympany watch for all effects and follow the action of picture for pp or ff.

1—"Cupids Pleading" (4/4 Andante) Intermezzo by Voelker until—T: "Her name was Joan of Arc."

2—"Marseillaise French Air pp until—W: "Joan alone near cross."

3—Continue ff until—T: "An English Trench."

4—"Private Tommy Atkins March" pp until—T: "I wonder what queer old chap, etc."

5—"Good English March" pp until—T: "We want a volunteer."

6—Continue ppp until—T: "Memory."

7—"Voice of Chimes" (4/4 Melodious Andante) by Luigini until—T: "Into the past."

8—Continue to action until—T: "The shabby court of Charles."

Note: Watch big bell ring produce effect while playing pp.

9—"Siesta" (4/4 Dramatic Lento) by Laurens until—T: "The deserter."

10—Dramatic Andante by Ascher until—T: "Fearing that the people, etc."

11—"At Sunset" (Moderato) by Brewer until—T: "Eric Trent in search for Kettle."

12—Dramatic Tension No. 1 by Ascher pp until—T: "Flee the Burgundians."

13—Continue ff with ad. lib. Tympany Roll until—T: "One of us must stay."

14—Continue or repeat to action until—S: "Joan near church."

15—"Herodias Fantasia" (Maestoso) by Massenet (to be played only until letter F) until—T: "Exterior-soldiers catching chickens, etc."

16—Good Hurry to action until—S: "Joan with Englishman in Cabin."

17—"Sweet Recollections (3/4 Moderato espressivo) by Hoffman until—S: "Soldier strikes Englishman with his sword."

18—Crash followed by the same number as cue No. 17 until—T: "Go and bid, etc."

19—"Ein Maerchen" (4/4 Melodious Maestoso) Fantasia by Bach, until—S: "Fade out of Joan with soldiers glove on."

20—"To Spring" (6/8 Melodious Allegro Appasionato) by Grieg until—T: "Bid thy Englishman depart."

21—Dramatic Maestoso by Ascher until—T: "Exterior street scene near church."

22—Ave Marie (2/4 Dramatic Andante) by J. Ascher until—T: "Exterior scene—woman with goose."

23—Continue to action until—T: "Knowing that her parents, etc."

24—"Largo" (Melodious) by Corelli until—T: "At the Castle of Robert, etc."

25—"Praeludium" (Dramatic) by Chopin (printed together with No. 24) until—S: "Joan breaks the sword."

26—Crash followed by the same number (repeat if too short), until —T: "Charles caught in the spider's golden web."

27—"Spring Flowers—Gavotte di Ballet" by John Gernert until—T: "Sire our soldiers are deserting."

28—Dramatic Tension by Reissiger until—T: "The king at last."

29—"Song without Words" (Allegretto) by Tschaikowsky until—S: "Fanfare blowing."

30—Fanfares or Trumpets until—S: "Joan near king's throne."

31—A musical scene (6/4 Andante) by Ziegler until—T: "So greatly did the French fear, etc."

32—Solemn March (Sacred Maestoso) by Haendel until—S: "Soldier falling down from wall."

33—Tympany Roll followed by

34—"March Loraine" by Ganne pp until—T: "Give me soldiers, etc."

35—Silence until—T: "The herald of England."

36—Fanfare or Trumpet Call to action (repeat if necessary) until—T: "Our merciful English Sovereign."

37—"The Swan" (3/4 Adagio by Saint-Saens until—T: "Take this answer to thy master."

38—"Marseillaise" very slow until—S: "Agitation amongst all."

39—Continue ff until—T: "The English army is at the gates of Orleans."

40—Silence until—T: "Men of France will you follow?"

41—"Marseillaise" pp until—T: "Joan of Arc I create thee, etc."

42—Continue ff until—T: "The spider summons, etc."

43—Piano or Organ improvise to action until—T: "The Blessing of the Standard."

44—Fanfare Military (2/4 Tempo di Marica) by O. Langey until—T: "Change of scene to interior."

45—Piano or organ improvise to action until—T: "This answer will I make."

46—Short Agitato to action until—S: "Joan of Arc near tent."

47—"La Reve" (Dramatic 4/4 until—T: "The call of arms."

48—Fanfare or Trumpet Calls until—S: "Soldier stops blowing the bugle."

49—Repeat March Loraine (same as cue No. 34) Tempo—Allegro until—T: "The departure for Orleans.

50—Continue in Tempo of Marching until—T: "The besieged city of Orleans."

52—Repeat La Reve (same as cue No. 47) until—S: "Joan arrives with soldiers."

52—Repeat Loraine March, begin pp then to tempo of screen until T: "To the gates! To the gates."

53—Continue fff Allegro Tempo until—S: "Young man near table in room."

54—Short Orchestra Rest Piano or Organ improvise to action T: "At day break."

55—"Credo" (Dramatic and heavy Maestoso) from "The St. Cecilie Mass" by Gounod.

Note: Play this number in two—not four to a bar to the adagio movement only—also watch the trumpet call until— T: "The battle of the Towers."

56—Repeat ff with ad. lib. ff battle effects until—T: "In the name of God."

57—Marseillaise fff and very quick first 16 bars only, followed by

58—Very heavy and long battle hurry until—T: "Long live Joan."

59—Marseillaise pp until—End of Act 1.

ACT II

60—"Pere de la Victorie" march by Ganne pp during interior scenes until—S: "Joan with baby—amongst her people."

61—"Last Spring" (4/4 Melodious Andante) by Grieg until—T: "At Rheims the traitorous bishop."

62—"Heart Wounds" (4/4 Allegretto espressivo) by Grieg (printed together with No. 61) until—T: "Drink not, sir, etc."

63—Continue ff until—T: "After many victories Joan, etc."

64—Fanfare or Trumpet Call until—S: "King kneels down."

65—"Marseillaise" pp until—T: "Long live the King."

66—Coronation March (Maestoso) by Meyerbeer ff until—T: "It is our royal pleasure, etc."

67—Short Orch. Rest organ or piano improvise to action until—T: "Englishman our ways lay apart."

68—Repeat Marseillaise pp—once—followed by

69—Piano or organ improvise to action until—T: "The tightening of the web."

70—Short "Mysterioso" pp until—T: "In the tent of the Duke."

71—Repeat ff until—T: "Thou mayest avenge thy capture."

72—"Dramatic Maestoso" by Loraine until—T: "The black horsemen."

73—"Andante Mysterioso" by Becker (in March Tempo) until—T: "Dawn brings on the day, etc."

74—Silence until—S: "Fighting."

75—Short Agitato to action until—S: "After the fight."

76—Continue pp until—T: "The ashes of Love."

77—"Erotik" (4/8 Lento Molto) by Grieg until—T: "The gratitude of Kings."

78—"Simple Aveu" (Melodious Moderato) by Thome until—T: "The auction block."

79—Continue to action until—T: "With England seeking her destruction."

80—Select a very fine funeral march (not Chopin) until—T: "She is a weaver of spells."

81—"Berceuse" (4/4 Lento) by Karganoff until—T: "The travesty of justice."

82—Select fine Andante Mysterioso until—S: "They pull Joan to the fire."

83—Continue ff until—T: "The last move in the game."

84—"Dramatic Adagio" by Kretschumer until—T: "The night guard."

85—Piano or organ improvise to action until—S: "The fight."

86—Select Good Agitato to action until—S: "After the fight."

87—"After Sunset" (4/4 Melodious Moderato) by Pryor until—T: "The witch has relapsed."

88—Continue to action until—T: "The banquet scene."

89—"Sempre Giovanni" (2/4 Allegro) Intermesso by E. Brooks until—S: "Flashback to Joan."

90—"Ave Maria" by Gounod (play it as a violin solo) until—S: "Flashback" to banquet scene."

91—Repeat or continue "Sempre Giovanni" No. 89 until—T: "Exterior scene near houses."

92—"Charfreitagszauher" (3/4 Melodious Maestoso) by Wagner until—T: "Mob scene."

93—Continue ff with ad. lib. Tympany Rolls until—T: "Flashback to banquet scene."

94—Continue pp until—T: "Change of scene to Joan and mob?"

95—Select a good Grandioso Funeral March (not Chopin)—S: "Joan near woodpile."

96—Silence until—T: "Executioner do thy duty."

97—Silence with Tympany Rolls crescendo and decrescendo with flames, until—S: "After the execution scene."

98—"Amo Melody" (3/4 Andante con affettuoso) by Robyn until—S: "Shots"

99—Produce effect followed by

100—Silence until—S: "Explosion."

101—Tympany Rolls ff followed by

102—Short Silence until—T: "Report enemy trench No. II destroyed."

103—"Marseillaise" pp until— * * * * * * END.

"BRINGING HOME FATHER"

(Bluebird Photoplays)

(Reviewed on page 3618)

Theme: Pastel Minuet (3/4 Allegro Giocoso by Purdis

1—"Springtime Overture" by Ziegler until—T: "Whenever the younger set."
2—Popular "Hawaiian One Step" until—S: "Dancing on Lawn."
3—Popular "One Step" until—S: "Interior of House."
4—Continue Popular "Hawaiian One Step" until—T: "May Swazey had not, etc."
5—"Mon Plaisir" (Valse Moderato) by Roberts until—S: "Interior of Barroom."
6—Popular "One Step" until—T: "Jackie was a regular Girl."
7—Theme until—S: "Interior of Saloon."
8—Heavy Dramatic by Ochmler until—T: "I'm going across the street."
9—Dramatic Tension No. 1 by Ascher until—T: "And he looks an."
10—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—T: "Jackie didn't really expect."
11—Theme until—T: "Partners in crime."
12—"Wild Rosebud" (4/4 Moderato) by Tobani until—S: "Suffragettes marching."
13—"Suffragettes March" by Braham until—S: "Horse runs away."
14—"Allegro" by Bach until—T: "That Peter got through, etc."
15—"In Lovers Lane" (Intermezzo) by Pryor until—T: "At ten that night."
16—Piano Solo, improvise to action pp or ff until—T: "No, Sir, you came in."
17—"Home from the Club," Characteristic of drinking songs by L. P. Laurendeau until—T: "Next Morning."
18—"Serenade" (3/4 Allegretto) by Chaminade until—T: "To be or not to be."
19—"Petite Bijoriterie" Valse Intermezzo by C. Bohm until—T: "Miky Strangle kept, etc."
20—Theme until—T: "I'll see you in a couple, etc."
21—"Olympia" (Dramatic Overture by Ascher until—S: "Old man in chair."
22—"Suffragettes March" by Braham until—T: "The following [illegible]"
23—"A La Ballerina" (Valse Lente) by Bendix until—T: "My friends tonight, etc."
24—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "So awful, young pinch."
25—"Dawn of Love" (Allegretto) by Bendix until—T: "Something tells me, etc."
26—Theme until— * * * * * * END.

"THE FIELD OF HONOR"

(Butterfly-Universal)

(Reviewed on page 3950)

Theme: Serenade (4/4 Melodious Moderato)

1—"By the River" (12/8 Andante Sostenute) by Morse until—T: "You know what it means."
2—"Phyllis, Valse Caprice" (3/4 Brillant) by Deppen until—T: "Your regiment has been ordered, etc."
3—"Garden of Love (light Caprice) by Ascher until—T: "The catch of the season."
4—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until—T: "It was ten days before, etc."
5—Theme until—T: "Wanted 75,000 volunteers."
6—"Memories of the war" (Fantasia on war songs) by Laurendeau until—Y: "With a handful of brave men."
7—Dixie Song, until—T: "Would you have me go."
8—Repeat "Memories of the War" until—T: "The new year found Clayton, etc."
9—Continue to action until—T: "Battle scene."
10—Long Battle Hurry until—T: "Flashback to former scene."
11—"Albumleaf" (4/4 Andante) by Kretschmer until—S: "Bugle call."
12—Produce effect followed by
13—Dramatic Tension by Ascher until—T: "Battle scene."
14—Long and heavy Battle Hurry until—T: "And when the fight was won."
15—"After Sunset" (4/4 Dramatic Moderato) by Pryor until—T: "We ofttimes say, etc."
16—Organ improvise to action until—T: "Invalided home."
17—"Cavatine" (Dramatic Melody) by Bohm until—T: "Battle scene."
18—Battle Hurry until—T: "Flashback to former scene."
19—Continue "Cavatine" until—T: "The war ended."
20—Southern Reverie" (Southern Characteristic) by Bendix until—T: "Battle scene."
21—Battle Hurry until—T: "Flashback to former scene."
22—"Admiration" (4/4 Moderato Grazioso) by Jackson until—T: "Wade's Heart had never changed."
23—Theme until—T: "Why it's raining."
24—Furioso pp until—S: "Wade enters his house."
25—Dramatic Tension by Funck with ad. lib. Tympany Rolls, until—S: "Stranger at the door."
26—"Erl King" (Dramatic Agitato) by Schubert until—T: "My boy! is he a good boy."
27—"Heart Wounds" (Heavy Dramatic) by Grieg until—T: "I knew you couldn't do it."
28—Repeat "Erl King" until—T: "It was only a ghost."
29—Theme until— * * * * * * END.

"A ROMANCE OF THE REDWOODS"

(Artcraft Pictures)

(Reviewed on page 3309)

Theme: "La Adieu" (12/8 Andante) by Favarger

1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: Mary Pickford as Jenny Lawrence."
2—Organ Solo—improvise to action, until—T: "Utah."
3—"Ecstasy" (4/4 Allegro passionato) by Zamecnik until—T: "Little Jenny Lawrence."
4—Ave Verum Corpus" (4/4 Andante) by Mozart until—T: "The rush for Gold."
5—Very slow march—in tempo of screen action until—S: "Indians in view."
6—"Indian War Music" by Geo. Smith. Note—begin pp then to action of screen with ad lib. Tympany Rumbles until—S: "Interior of Jennie's Room."
7—"Nocturno in F" (3/4 Andantino) by Kryzanowski until—S: "Uncle on field near house."
8—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "Black Brown feels the Arm of the Law."
9—"Intermezzo (2/4 Presto) by Orenski until—S: "Brown finds body near horse."
10—Pathetic "Andante" by Margis-Berger until—T: "A Month it takes for Jenny."
11—Under the Harvest Moon," Reverie (6/8 Moderato) by Ball until—T: "A Month it takes for Black Brown."
12—Nocturnal Piece (4/4 Andante) by Schumann until—T: "I gave you ten bags."
13—Short Agitato—to action begin pp then crescendo, etc., until—S: "After the short fight."
14—"Admiration" (4/4 Moderato grazioso) by Jackson until—S: "In woods Jenny coming along on Mule, etc."
15—"Phyllis," Valse Caprice (3/4 Brillant) by Deppen until—S: "Brown reading letter."
16—"Adoration" (4/4 Andante Moderato) by Barnard until—S: "Interior of Saloon."
17—Piano Solo—improvise to action of screen until—S: "Brown enters his cabin."
18—"Olympia" (Heavy Dramatic Overture) by Ascher until—T: "You killed him."
19—Continue ff—with ad. lib. Tympany Rolls until—T: "If you'll keep your mouth shut."
20—Short Moderato Agitato—to action until—S: "Interior Saloon."
21—"Noisy Bill" (A Heavy Trombone Rag) by Losey until—S: "Flashback to former scene."
22—Dramatic "Andante" by E. Ascher until—T: "The Hell of Strawberry Flats."
23—"The Booster" (a Heavy Trombone Rag) by M. L. Lake until—T: "Jenny tell them who I am."
24—Continue pp—until—T: "Cold Comfort."
25—"Ein Maerchen," Fantasia (4/4 Mysterioso Maestoso) by Bach with ad. lib. Tympany Rolls—to action until—T: "With the Dawn came primitive hunger."
26—"In Lover's Lane" (fine Moderato Intermezzo) by Pryor until—T: "Bless us O Lord!"
27—Organ improvise to action until—T: "And the Evening and the Morning, etc."
28—"Tulips" (4/4 Moderato grazioso) by Miles until—S: "Near Waterfall."
29—"Characteristic" (for Waterfalls) by Lovenberg until—S: "Flashback to Cabin."
30—"On Wings of Love," Reverie (4/4 Andante sostenuto) by Bendix until—S: "Jenny puts a white flower in her hair."
31—Theme—until—T: "At the Diggings."
32—"Wild Rosebud" (4/4 Moderato) by Tobani until—S: "Flashback to Jenny in Cabin."
33—Continue to action pp or ff until—S: "Brown walking."
34—Short "Mysterioso" until S: "to jenny."
35—Continue ppp until—T: "The Traveling Auction."
36—"Yelva" (Dramatic Overture) by Reissiger until—T: "I done my best."
37—Agitato to action pp or ff until—T: "It don't do no good, etc."
38—"By the River," (12/8 Andante Sostenuto) by Morse until—T: The gulf between."
39—Cavatine" (heavy Dramatic Melody) by Bohm until—T: "I love you—do you understand?"
40—Theme—until—T: "No Luck."
41—Organ—improvise to action—(short scene) until—T: "Under the stern lash of necessity."
42—"After Sunset" (4/4 Dramatic Moderato) by A. Pryor until—T: "The Wash lady."
43—Continue to action—pp, or ff until—T: "Under the Redwoods."
44—"My Dreams" (6/8) Andante Moderato) by Dorothy Lee until—T: "The Overland Stage."
45—"The Case" (6/8 Vivace con spirito by W. G. Smith)
Note—Play pp during interior scenes until S: "The Hold Up."
46—Silence until—T: "The Night Summons," etc."
47—"Heart Wounds" (Dramatic Heavy) by Schumann until—S: "Gun in window."
48—Agitato to action pp or ff until—T: "There is something you don't know."
49—Theme until—T: "Shall we let her say good-bye."
50—Continue to action until—S: "Mob is trying to hang Brown."
51—"Dramatic Tension No. 1" by Reissiger until—S: "Jenny with Doll's Dresses."
52—Continue pp until—T: "As justice of the Peace."
53—Theme—to action—pp or ff until— * * * * * * END.

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BUILDING AND FURNISHING

Old Mill Theatre, Dallas, Brought Up to Minute

OF all the theatres reported in these columns, none is deserving of more favorable notice than the newly rebuilt Old Mill theatre at Dallas, Texas, operated by H. A. Hulsey.

The first novelty that catches the attention is the installation of two enormous "Typhoon" fans as a part of the decorative scheme of the front. It is some jump of the imagination from an old Dutch windmill to these modern air-pushers, but a glance at the twin-tower design of the front actually suggests the "Old Mill."

Stepping into the lobby, every detail from the artistic cards announcing the programs, in place of the gaudy lithograph, to the solid plate glass ticket booth, smart in appearance as a Tiffany display case, is just what one would expect. A few palms and tastily chosen flowers add to a suggestion of luxury and refinement, which continues as one enters the theatre proper.

Once inside, rich draperies and the higher priced loges, with their bentwood individual chairs, flank two solid rows of elegantly upholstered seats, which look and are what they should be, first of all, cool and comfortable. Following the custom of all the newer theatres, wide and spacious aisles at the side and center, not cutting the seats into small sections, but leaving twelve to a row with ample space between rows, lead straight from the center entrance to the orchestra pit.

A feature noted in passing is two large sliding screens, inconspicuous against the rear wall at night, moved forward to give a darkened entrance during the matinee.

Ceiling fans so close together that not a single seat but feels the breeze make the seats under the balcony even more desirable than those nearer the stage. An elaborate paneled decoration forms the under-balcony ceiling.

In the balcony itself, which is reached by wide stairways on either side of the auditorium, in every way as elegant an equipment is provided, and again a battery of ceiling fans keeps every bit of the air moving, so that it would not be an exaggerated claim that on the most crowded occasion the Old Mill patron would be a hundred per cent. cooler and more comfortable than he could possibly be at home.

The stage set is appropriate, ferns, rare orchids and palmettos tastefully arranged as a natural appearing garden, suggesting an effect that will not grow tiresome in its pleasing good taste.

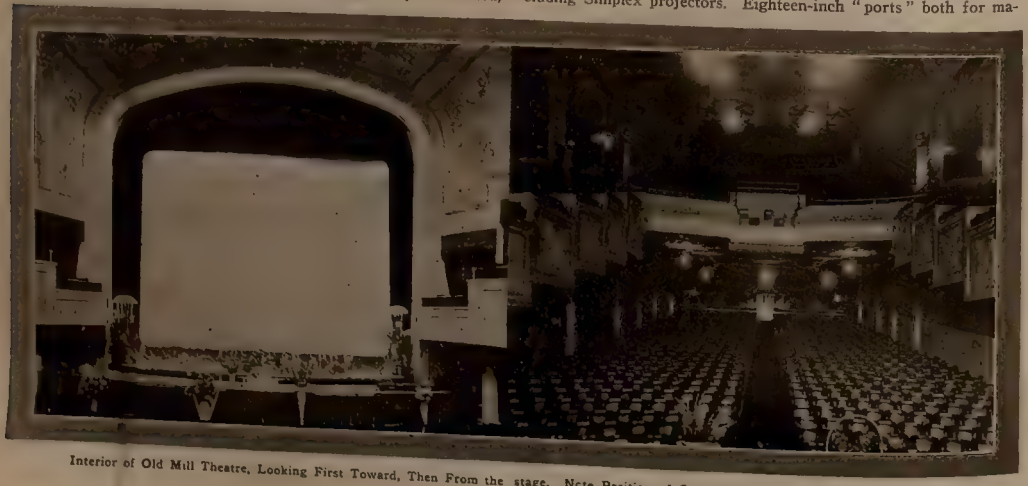
The lighting is a point worth noting. Set-in ceiling lights mark the exits. Brascolite fixtures from the ceiling, evenly distributed, give either semi-direct or indirect lighting over the main auditorium and under the main balcony.



Front of Hulsey's "Old Mill" Theatre, Dallas, Tex.

Loges on either side over the main aisles utilize every foot of available space in this most cleverly designed theatre.

The operating equipment is the last word of perfection, including Simplex projectors. Eighteen-inch "ports" both for ma-



Interior of Old Mill Theatre, Looking First Toward, Then From the stage. Note Position of Operating Room at Mezzanine Elevation



Under the Balcony, a Cozy Place; Dignified Lobby; Old Mill Theatre, Dallas

chines and the equally necessary viewing of the picture on the screen have automatic steel doors. The booth is located under the main balcony, a very advantageous position.

As previously stated, Typhoon fans of ample capacity force the air into the top of the house and out the many exits. In this way no corner offers a dead-air spot.

The electric sign deserves a write-up in itself. A diving Venus is showu, plunging into the old millrace, with the old mill wheel, and its trickling water. The splash of the diving beauty as she strikes the water centers the attention on the illuminated letters below announcing the featured attraction.

Thirty-five cents for boxes, twenty-five cents for lower floor seats, and ten and fifteen cents in the balcony, are prices Mr. Halsey has no difficulty in getting when he takes such care of his patronage. Incidentally five cents is the price for all children under twelve, so that there is no need to leave the children at home.

H. B. Coles Makes New Connections

H. B. COLES, who for some years has been intimately connected with the equipment end of motion pictures, is now engaged in the film end of the industry. He is connected with Edmund Ratisbowne, Room 401, 220 West 42nd street. Coles states that he and Mr. Ratisbowne are planning to handle some unique features, but desires at the present time to make no definite statement as to his plans.

Harrisburg, Pa.'s Greater Victoria Seats 2200

ONE of the many mammoth theatres which have been built in eastern Pennsylvania to meet the increasing demand for the best in picture theatre construction and equipment is the Greater Victoria theatre, at Harrisburg, one of the most beautiful houses in the eastern Pennsylvania section. A fifty-foot lobby, most elaborately decorated, with Menger and Ring specially designed display frames, leads into a spacious foyer and well arranged auditorium. Simplex machines furnish the projection heading the last word in operating equipment. A great pipe organ is under the direction of James George.

The seats are of the most approved, comfortable style, with plenty of space between, and considerable care has been exercised in regard to heating and ventilating. Rest rooms, smoke rooms, lavatories and other conveniences have been installed; in short, this Greater Victoria, with a seating capacity of 2,200 leaves nothing to be desired, from the viewpoint of exhibitor and fan alike.



Left, Window Display on Washington's Birthday in Lewis A. Swaab's Theatre Equipment Store, 1327 Vine Ave., Philadelphia; Right, Interior View of Store; Center, Lewis A. Swaab, Owner



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Feeley Theatre "De Luxe" Eastern Pa. House

IN the Feeley theatre, Hazleton, Pa., has one of the best appointed houses in the eastern section of that state. This theatre has only been in operation a few months, adopting from the start a combination policy of pictures and vaudeville, with, however, a special effort to make the picture part of the program equal to a house showing pictures only. To Keith vaudeville, booked through the U. B. O., New York, Artcraft, Selznick, Triangle, World, Vitagraph and Pathe pictures have been added. Comedy or news pictures, as well as the feature and five vaudeville acts, are always provided.

The musical support of the entertainment is furnished by an orchestra of five pieces, special stress being given to the quality of this part of the entertainment also.

The Feeley theatre seats 1,330 persons, with comfortable standing room for three hundred more. Steel and concrete construction makes this a thoroughly fire-proof building and exits and entrances are conveniently arranged and ample for the handling of the large audiences which nightly patronize the liberal entertainment offered.

From the first entrance into the lobby, which is decorated in green, gold and ivory, with Menger and Ring frames and cases of latest special design, to the projection room, equipment is of the highest order.

Old Rose velours hangings, portiers and box decorations soften the entranceways and windows in a most artistic and harmonious decorative scheme which shows good taste and careful planning throughout.

A gentlemen's smoking room, ladies' rest parlors, cloak rooms and a special promenade, are among the indications of completeness with which this theatre has been furnished and equipped. An elaborate heating and ventilating system insures the comfort of patrons in Winter or Summer.

In the projection room two Simplex projectors, with motor-driven rewinders supplement the usual theatre spotlight and other equipment. Large vents make this room up-to-date.

Not satisfied with furnishing such a well appointed theatre to the people of Hazleton, however, Mr. A. J. Feeley, the owner of the building, has provided stores and offices and a dance pavilion with 5,000 feet of floor space.

Manager M. H. Goodman has had many years of theatrical experience in New York City, Buffalo, and the Southern states of Mississippi, Louisiana and Texas. He takes great pains to see that his equipment is maintained in perfect order, and the house service such as would be considered first class in a city many times the size of Hazleton.

DIRECTORY OF NEW THEATRES

CALIFORNIA

G. S. Bell, who has managed Los Angeles theatres for the past five years, will on June 20th open a new 400-seat house at Inglewood, a town of 4,000 population, a short distance from Los Angeles. The theatre occupies a fire-proof building 30 x 120 feet. The seating, carpeting and draperies were furnished by Barker Bros., Los Angeles' largest furniture house. The projecting equipment will consist of Hertner Transverter, two 1917 Motiographs, and a Mirroroid screen sold by J. Slipper & Company.

IDAHO

Work has been begun on a $25,000 theatre at Gooding. This house is being built by A. J. Schubert. Gooding at present has but 1,500 population, but it is one of the rapidly growing towns of that section.

Frank George recently opened his new house of 700 seats at Rexburg.

S. J. Osika of Burley is erecting a $30,000 theatre, and construction is now well under way.

ILLINOIS

W. A. Edwards, manager of the Wildey theatre, Edwardsville, the past four years, announces that he has purchased the Capitol building on the south side of the court square. It was the property of Mrs. Anna Wolf, widow of the late F. W. Wolf, who has been residing in the East for some time. Mr. Edwards did not reveal all of his plans but admitted the place might be changed into a motion picture house. The consideration was said to be $13,000.

He was asked pointblank if the building was to be used for a motion picture house. He evaded the answer in saying, "I intend to make this side of the square the best looking around the court house."

The building has previously been considered for a picture show proposition by others but the plans were given up.

Mr. Edwards has a lease on the Wildey for another year. Albert Schiber, who occupies one portion of the Capitol building has a lease for several months. The other store room has been vacant for some time.

Ross Barricklow, of Oakland, opened his airdrome last week. He has three complete moving picture outfits and will leave the Grand theatre intact when he goes to the airdrome, so in case of stormy, wet weather he can give his regular programs there. His third outfit will be used in giving free street shows on Wednesday nights.

INDIANA

A new theatre was opened June 9 at Indianapolis, hereafter to be known as the Lenwood, located at 131 South Illinois street. The house is under new management and entirely different policy, and will cater especially to ladies and children. A large exhaust fan has been installed, so patrons can rest assured the house will be at all times properly ventilated. The house is being decorated with beautiful vines and a soft green lighting system, giving the interior a cooling effect. The opening program was a melodrama of the South, entitled "The Princess of Patches." The Rialto Trio entertained during the afternoon and evening with the late popular songs. An entire change of program will be given daily.

Positive assurance that a new theatre will be erected at the corner of Eighth street and Wabash avenue, Terre Haute, was furnished last week when papers were drawn up showing that John McFall, owner of the ground upon which the Varieties stood, had come forward with the sum of $35,000, more than two-thirds of the amount the new picture and vaudeville house is to cost.

The framework that has been obscuring the view of the front of the new Princess theater on North Meridian street, Portland, was removed a few days ago and for the first time the general public was given a glimpse of the new front of the play house which will shortly be opened to the public. Manager Charles B. Wilson is now engaged in installing the upholstered chairs—286 in number—with which the theatre is being equipped, but so far not all of the chairs have been received, which has served to delay announcement of the opening date. Not until the chairs are received and the last detail of the new equipment has been looked after will the show be opened. It is modernly equipped throughout.

The second story portion of the H. F. Kidder part of the Irwin Opera House at Goshen, is being demolished, and if negotiations now being conducted by John Stahlnecker of Coldwater, Mich., for the purchase of the Kidder property are consummated, a theatre will be built on the site. Mr. Stahlnecker was here a few days ago and went over the proposition in detail, returning to Coldwater by motor and saying he would make a decision very soon.

"If I decide to return to Goshen and build a theatre it will be a fireproof structure," Mr. Stahlnecker stated, "and will be given over to motion pictures. My idea would be to set the chairs on a concrete floor and cut several exits along the alley wall. Until I go over the situation more carefully I cannot say positively whether I shall return to Goshen."

Mr. Stahlnecker at one time had the Irwin Opera House here and was unusually successful. Since leaving Goshen he has been on a motor trip to California and into Old Mexico.

KENTUCKY

The management of the Princess theatre of Henderson, has just announced that this beautiful little theatre will again be open on Sundays. Though this house has been closed for several weeks the requests have continuously been coming in that they open on Sunday.

An excellent program has been arranged for next Sunday's show, consisting of a five-reel feature, "Pathe's Weekly News" picture and a good comedy picture.

But special attention should be called to the feature picture, which is entitled "Twin Kiddies," featuring Baby Marie Osborne. It will no doubt be remembered that this is the little actress who pleased the large audience at the Gem some time ago under the auspices of one of the local schools. It is a picture that will appeal to the children in particular, and adults cannot fail to enjoy it.

NEW YORK

The Grand theatre of Olean, operated by the Olean Amusement Co., intend to make alterations with a new elaborate front, with offices above the entrance. The policy will remain the same under the management of Chas. W. Denzinger, with vaudeville and pictures.

The new management of the Bijou theatre, Corning, is planning to remodel and redecorate during the coming summer, and also to install a ventilating system of the latest type.

QUEBEC

The New Holman theatre, opened at Montreal recently with seating capacity of 1,032, charging 10c. and 20c.; Paramount pictures.

TENNESSEE

Work is progressing rapidly on Memphis's two new theatres for exclusive colored patronage, both located on Beale street. The Pastime theatre is owned by Sam Zerilla; the Daisy theatre is being built by Joe Maceri. When complete these theatres will be two of the finest in the South devoted to colored patronage.

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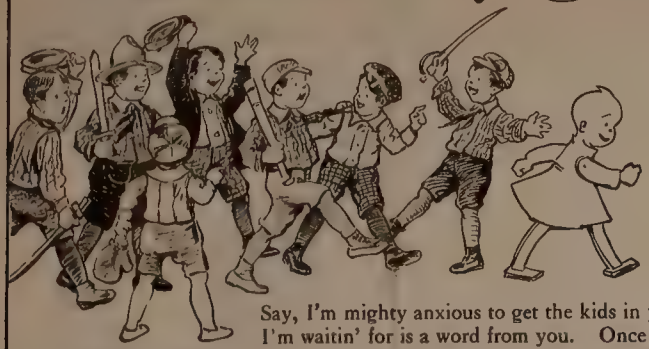
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Paramount Productions Are Created



They are born in the warmth of sunlight that bathes the *greatest studios* in America.

The joy of enthusiasm is indelibly recorded on every foot of film.

Their very name—*Paramount*—reflects their quality.

Hundreds participate in the making. *Thirty-two* separate and distinct departments contribute—unitedly—to their perfection.



Executives and their staffs; *authors* and their *scenario writers;* stars and their supporting casts; directors and their hundreds of unscreened assistants, synchronize their effort in making Paramount Pictures the public's most popular choice of the world's amusements.

Five years of consistently successful picture-making stand *back of* every *Paramount Picture.*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK, N.Y.

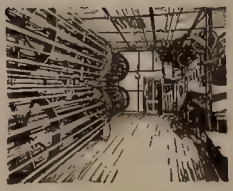
Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Productions

Commencing August 5th, 1917

Paramount Pictures will be distributed under the *proved* and *tested* plan of "Star Series" selective booking.



Paramount's great exchange system with offices in more than a score of the country's leading cities, is tuned-up to meet the demands of the *progressive* exhibitor.

The choice of selection of productions based on the *known* popularity of the Paramount stars offers opportunities of theatre profits heretofore undreamed of. Some of the stars who appear in Paramount Pictures are:

Mme. Petrova	Jack Pickford and Louise Huff	Vivian Martin
Fannie Ward	George Beban	Wallace Reid
Ann Pennington	Pauline Frederick	Sessue Hayakawa
Billie Burke	and Marguerite Clark.	Julian Eltinge



The time to make arrangements for the "Star Series" booking is NOW. Write, wire or *call* on the nearest **Paramount exchange** for information.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

VICTOR MOORE "IN COMMUTING"



Want to Laugh?

Don't let anybody talk you into commuting—there's no reason why *you* should *suffer* too. If you want *trouble*, try the trenches.

Released June 18th

Ask to see it—at all Paramount exchanges



Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by Regal Films, Limited, 47 Yonge St., Toronto, Canada

KK

LIBRARY

WILLIAM FOX
130 WEST FORTY-SIXTH STREET
NEW YORK CITY

June 15

AN OPEN LETTER TO EXHIBITORS

I will greatly appreciate your views with reference to the policy of release and contract for Feature pictures beginning Sunday, September 2nd.

To recite a little history of the motion picture business I believe is always a good thing, for the whole industrial world is built on precedent.

When I legally, financially and personally fought the motion picture Monopoly or Trust a few years ago, I did so believing that it was for the best interest of the exhibitor. You will remember with me that the Motion Picture Patents Combine had for its policy the strangulation of competition and to continue producing inferior one and two-reel pictures, instead of progressing with the times, and permitting great brains to be drafted into the industry and great pictures to be made.

I fought in the United States Courts and won.

The motion picture is a free industry today and competition exists. Greater productions are staged that are drawing additional money to the box office.

When I engaged actively in opposing the proposed ten per cent War tax on admissions to the motion picture theatres, I felt that it was the proper move in the best interests of the exhibitor. I wish to thank the various Exhibitors Leagues of the United States for their telegrams and letters of thanks for my efforts.

Now we are on the threshold of a new era. Still further progress must be made in the motion picture field.

We, in New York, cannot judge what is best for your theatre and your box office. We want to get a concensus of expression. We know that whatever may be our new policy it cannot satisfy every exhibitor. Nor will we receive a unanimous opinion. However, we aim to fix a policy that will satisfy the great majority.

In inviting your views, I have in mind foremost the question of what policy of release and contract will be most acceptable to you. What policy will permit you to make the greatest profit during the next year, and give a fair return to the Fox Film Corporation as producers?

Are you in favor of a booking system by stars? Or, do you prefer a program policy?

Fox Film Corporation will release a number of Special De Luxe pictures, from seven to ten reels, after September 2nd. It is our belief that these Special pictures are of exceptional merit and box office drawing power, and will prove exceedingly profitable to exhibitors who book them. Under what policy should these special pictures be released?

What policy of release and contract best fits your theatre and circumstances relative to two-reel comedy pictures?

Fox Film Corporation is built on a solid financial foundation, and we know that on the success of the exhibitor depends our success.

I would be pleased to have your letter reach me before July 1st, so that when our policy is announced (to take effect September 2nd), we will be absolutely certain that we are dealing fairly and squarely and in the best interests of the trade. Our new policy will be announced July 15th.

Please think this matter over *Now*, then sit down, dictate your comment, place it in an envelope, and address it to me marked *Personal*. I thank you in advance for the courtesy of your expression.

WILLIAM FOX, President,
FOX FILM CORPORATION,
130 West 46th Street, New York.

Many a packed house is directly traceable to an advertisement in the "News."



"STRAIGHT TO THE HEART OF THE AMERICAN PEOPLE"



DOUGLAS FAIRBANKS

in his latest sure-fire hit

"WILD AND WOOLLY"

By Anita Loos

Directed by John Emerson

RELEASED JUNE 24th BY

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

MARY PICKFORD

In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By

CECIL B. DeMILLE



Released by July 2, 1917

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

EVERY VITAGRAPH A "SPECIAL"

IN DRAWING POWER AND QUALITY

"I want to say to you that the Greater Vitagraph pictures which I have been using are giving wonderful satisfaction. My patrons are well pleased, and I unhesitatingly assert that the regular Vitagraph releases equal and in many instances exceed the so-called Super Features which I have seen."

M. C. CRUTCHFIELD. Mgr.
Colonial Theatre, Grinnel, Iowa



GREATER VITAGRAPH

J. STUART BLACKTON *and* ALBERT E. SMITH *Present*

ANTONIO MORENO *and* BELLE BRUCE

IN

"A SON of the HILLS"

A Five Part Blue Ribbon Feature, from the widely read novel of the same title by Harriet T. Comstock

A Love Idyl of the Great Outdoors and Two of Nature's Children—An Ideal Summer Offering



The highest ideal in the world is to deserve and live up to the endorsement of our friends— these

Current Blue Ribbon Features

have been inspired by this ideal

EARLE WILLIAMS with DOROTHY KELLY
in
"The Maelstrom"

ALICE JOYCE and HARRY MOREY
in
"The Question"

MARY ANDERSON and ANTONIO MORENO
in
"The Magnificent Meddler"

EARLE WILLIAMS
in
"The Soul Master"

ANITA STEWART
in
"Clover's Rebellion"

PEGGY HYLAND and MARC MacDERMOTT
in
"The Sixteenth Wife?"

EDITH STOREY and ANTONIO MORENO
in
"The Captain of the Grey Horse Troop"

ALICE JOYCE and HARRY MOREY
in
"Her Secret"

A MIGHTY POWER FOR PATRIOTISM AND PROFITS!

Thomas Dixon's Master Spectacle

"The FALL OF A NATION"

In Seven Tremendous Parts

MUSIC *by* VICTOR HERBERT

From the Firing Line

"'The Fall of a Nation,' which we ran yesterday, proved a big success in spite of the worst weather of the year. It certainly is a great production, and it is interesting and full of thrills.

"Exhibitors who have not booked it ought to do so at once as it is the picture of the hour and a big money maker. As we are requested for a return date, can you re-book us this production?"

CONRAD BATES, Mgr.
New Grand Theatre
Jasper, Ind.

GREATER VITAGRAPH



Goldwyn Pictures

Apply the "Egg Test" to Goldwyn

ANY housekeeper has a hard time detecting doubtful eggs merely by looking at them. But when she holds them up against candle or gas-light, she knows in an instant whether they are good or bad.

Goldwyn's application of this method to the film business is that exhibitors can see our pictures in advance of booking.

We invite you to *test the power of the Goldwyn productions* under an honest system of open bookings.

We have spent a fortune and taken ten months' time in which to produce a powerful and artistic new type of motion picture and *we are ready to sell them honestly.*

Again we say to exhibitors: You will not have to book a series of pictures of any one Goldwyn star to obtain the one particular picture of that star you desire for your audiences.

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Goldwyn Pictures

Goldwyn Does Not "Hire" Its Brains

GOLDWYN PICTURES are the product of a group of great specialists giving everything at their command to the exhibitors of America. In charge of the many departments of Goldwyn you find *the actual owners* of this organization.

The producers of Goldwyn Pictures have not merely engaged themselves to Goldwyn. They, as owners, are doing the things they want to do as great artists to win new honors for themselves, and for their own and *your* profit.

Men and women who work for themselves are always the ones who win *the most distinctive successes.*

The hearts and brains of these talented, successful men and women have been given without reserve to Goldwyn Pictures. Their tremendous achievements will be instantly apparent to audiences throughout the world.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
Telephone: Vanderbilt 11



WILLIAM A. BRADY
Director-General.
WORLD-PICTURES
present

ETHEL CLAYTON
in
"The Stolen Paradise"

Cast including EDWARD LANGFORD
Directed by HARLEY KNOLES Story by FRANCES MARION

Miss Clayton scores 100%.
"The Stolen Paradise" will rank
as one of our biggest money getters
for the exhibitor
William A Brady.



WILLIAM A. BRADY
Director-General,
BRADY-INTERNATIONAL SERVICE
WORLD-PICTURES
present

SUSAN GRANDAISE
in "A Naked Soul"

Directed by LOUIS MERCANTON

"An artistic triumph for director and cast .....Susan Grandaise is one of the most sympathetic actresses ever seen in the films."—*Morning Telegraph.*

"'A Naked Soul' is a better picture than three-fourths of the State Right releases."—*Variety.*

"'A Naked Soul' sounds a clarion note in vividly acted, quality entertainment. Those who see the afternoon performance will see to it that the evening performance witnesses a capacity house."—*Motography.*

"To the few who still remember Modjeska and Adelaide Neilson, the statement that in Susan Grandaise are united the artistic perception of the one and the physical and mental qualities of the other is to best convey the merits of this brilliant young actress."—*Moving Picture World.*

"The exhibitor who books 'A Naked Soul' may rest assured that he will obtain full value and something over for his investment."—*Exhibitor's Trade Review.*

TRIANGLE

An Army *of* Triangle Players

There's an army of Triangle Players. Every man and woman—and child in it is recruited because of definite, pronounced ability. To suit the wide range of characters required, there is not *one*, but the *pick* of a hundred for each. All types are represented—big manly heroes, beautiful dainty heroines, old men and women, dancers, comedians, villains.

That is why Triangle plays are so true to life. That's why they hold and thrill an audience. The players fit their parts and the parts fit the players. There is always *the* man or *the* woman who can actually *become* the character assumed, and *live* it for the time. It takes earnest study, conscientious effort and a keen knowledge of human nature to pick players for

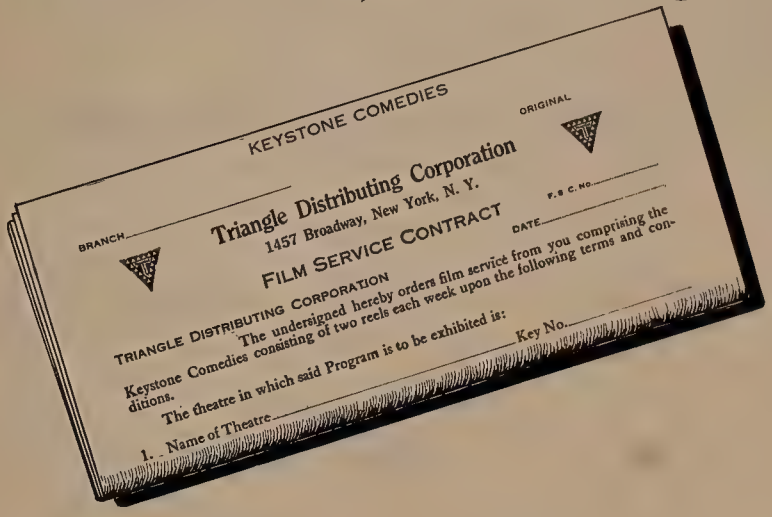
TRIANGLE PLAYS

TRADE MARK *The Foremost Productions in Motion Pictures*

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

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A price for all ages.

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George Loane Tucker

WHO PRODUCED **"The Manxman"**

announces

THE FIRST PRIVATE PRESENTATION

of

His Most Important Production

(The title is withheld until the presentation)

At the Rialto Theatre

THURSDAY MORNING JUNE 21st at 10 A. M.

PRESENTATION ARRANGED BY

S. L. Rothapfel

The story is based on a problem that every man and woman has faced at least once; a problem over which every man and woman has thought and thought deeply.

IT IS NOT A SEX PROBLEM

THE PRODUCTION, DIRECTION AND SCENARIO

by

George Loane Tucker

Candler Building, 220 West 42nd St.

Cosmofotofilm Co INC.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 30, 1917

"RAILROAD RAIDERS" PROCLAIMED A BIG BOX OFFICE ASSET

EXHIBITORS everywhere are loud in their praise of the newest Helen Holmes chapterplay — "The Railroad Raiders." It is generally conceded to be the last word in the way of thrillers.

Exhibitors Unite in Praise.

From all over the country come reports of its tremendous drawing power. "Seventeen hundred seats — the full capacity of the Whitehouse Theatre—and we held them out—that's what 'The Railroad Raiders' is doing for us," writes O. L. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis. "I showed the first chapter of 'The Railroad Raiders' and did an excellent business on it—one of the best Mondays I have had in a long time. The picture starts out fine, and no doubt will hold up well to the end, as Helen Holmes never falls down," says R. W. Davis, manager of the Palace Theater, Trinidad, Col. "'The Railroad Raiders' is going big and is certainly a knockout. I packed them in at the matinee and had my house crammed full at starting time in the evening," writes George Laenhardt, manager of the Varsity Theatre at Campaign, Ill. "We feel qualified to testify that 'The Railroad Raiders' comes up to expectations from the box-office angle as well as every other angle. The story is great and the photography far above the average," reports C. W. Brill, manager of the Norka Theatre, Akron, Ohio. "I will say without fear of contradiction that 'The Railroad Raiders' is Helen Holmes best production to date. The business she draws in this city is wonderful," declares Ollie A. Savin, manager Piedmont Amusement Co., Winston-Salem, N. C. A host of similar testimony could be offered if space permitted.

Two Other Holmes Serials.

At any Mutual Exchange you can now obtain bookings on not only "The Railroad Raiders," but also on two other big Helen Holmes successes—"A Lass of the Lumberlands" and "The Girl and the Game."

"Betty Be Good," Next Jackie Saunders Film

"Betty Be Good" is the title of the next Jackie Saunders Mutual Picture, the release date of which has been set for July 16th. It is the fourth five reeler of the series. "Sunny Jane," "The Wildcat" and "The Checkmate" have been already released and are playing to capacity business all over the country. You can book them all at your nearest Mutual Exchange.

Star Productions for June

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
Shackles of Truth	William Russell
Periwinkle	Mary Miles Minter
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
The Upper Crust	Gail Kane

ALL EXHIBITORS HAVE UNUSUAL OPPORTUNITIES WITH "HEROIC FRANCE

Unusual indeed is the opportunity offered exhibitors of the country now to pack their theatres with patriotic film attractions. Of all the subjects that could be selected probably none has a more vital appeal right at the present time that "Heroic France," the big eight-reel feature attraction now available at all Mutual Exchanges. This remarkable feature was photographed at the actual front in France. It is real warfare depicted in all its grim reality. Every man, woman and child will find it interesting because it shows them the kind of fighting our own troops will soon be experiencing. Merl La Voy, the intrepid cameraman who took "Heroic France," was able to secure scenes that have never before been possible. The city of Verdun was actually under bombardment by the Germans when it was photographed. Shells were exploding all about his camera as he exposed hundreds of feet of negative. Close-up views of generals, kings, and other notables are frequent. There are some wonderful views of the famous American aviator—Raoul Lufbery, whose name appears in the dispatches every few days. You can actually show your patrons this man, of whom they have read so much, in action on your screen. Parts of the film were taken from an airplane and you can thrill your patrons as never before by giving them bird's-eye views of the struggling hosts. "Heroic France" is a box-office attraction second to none. Some idea of its drawing power can be obtained when it is recalled that it ran for weeks and weeks at the Strand and Bandbox Theatres in Chicago at advanced admission prices. Bookings may be made now at Mutual Exchanges.

"THE UPPER CRUST" IS THIRD OFFERING OF GAIL KANE SERIES

GAIL KANE, graceful and accomplished actress, is the featured star in the Mutual Picture released the week of June 25th "The Upper Crust" is its title. It is in five acts. Rollin Sturgeon directed it. It was produced at the American studios in Santa Barbara, California.

Adapted From Novel.

"The Upper Crust" is an adaptation of Charles Sherman's novel, "The Indiscretions of Molly," which has been read by hundreds of thousands. Miss Kane is cast in the role of Molly O'Toole, a bewitchingly pretty village girl, who meets with reverses and seeks employment in the city. She obtains a situation as caretaker of a wealthy home, the mistress of which has gone to Honolulu for a long sojourn. Molly becomes so infatuated with the surroundings of wealth that she feels certain she can never be satisfied to resume her normal station in life. She is mistaken for the mistress of the splendid mansion and just to see how it feels to be wealthy, honored and respected, she allows the mistaken impression to last and poses as the real mistress of the house. In due time she sees an opportunity to perpetuate her position by marrying a wealthy neighbor, though her heart tells her that she does not love him. In the meanwhile the son of the real mistress, disguised as a chauffeur, seeks employment from Molly, and the latter, never suspecting his real identity, condescends to put him to work. As the weeks pass Molly finds her "ideal man" in the chauffeur, but cannot believe happiness lies there for her, since he is but an humble mechanic. The battle between love and riches goes on—and then one day Molly chooses love and happiness instead of wealth, only to discover that she has after all chosen riches as well, for the chauffeur reveals himself in his true identity.

Released the Week of June 25th.

The week of June 25th is set as the release date for "The Upper Crust." Exhibitors can make reservations now at any Mutual Exchange for both this feature and the two other Kane releases—"Whose Wife?" and "The Serpent's Tooth," both of which are now playing to capacity business everywhere.

Marie Van Vorst Story For Marjorie Rambeau

"Mary Moreland," adapted from a Marie Van Vorst story in Harper's Bazaar, will be the next film offering of Marjorie Rambeau, the popular Powell-Mutual star.

AMERICAN FILM COMPANY, Inc.

Presents

GAIL KANE

IN

"THE UPPER CRUST"

OR

"THE INDESCRETIONS OF MOLLY"

Novelization by Charles Sherman. In five acts. Directed by Rollin Sturgeon. Released the week of June 25th.

"Miss Kane justifies her reputation for versatility in this play which makes demands on her for emotional acting of a high order and finds her splendidly equipped for the task," says *The American Drama* in reviewing "Whose Wife?" a recent ***Gail Kane-American Picture.***

Beautiful—graceful—an accomplished actress of unquestioned ability, Miss Kane is the idol of picture-goers the world over. Her drawing power is steadily increasing. Theatres presenting Gail Kane productions are assured capacity business. Get *your* share of these successes. Go to your nearest Mutual Exchange TODAY and arrange to play all the Mutual Pictures in which Gail Kane is starred.



Now Playing—"Whose Wife?" "The Serpent's Tooth" and "The Upper Crust."

Coming—"The Woman In Black," "The Unafraid."

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL



Jimmie Dale Alias The Grey Seal

"The Mutual Featurette, 'Jimmie Dale, Alias "The Grey Seal"', is proving by its bookings to be meeting the demand of the public for short featurettes. Exhibitors everywhere report crowded houses on Jimmie Dale Night," says Motography.



Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in Peoples Magazine. Sixteen episodes—a new two-reel episode each week.

Featuring
E·K·LINCOLN
DORIS MITCHELL EDNA HUNTER PAUL PANZER

Produced by Monmouth Film Corporation
HARRY M'RAE WEBSTER, President JULES BURNSTEIN, Gen'l Manager Directed by HARRY M'RAE WEBSTER

Booking NOW At All Mutual Exchanges

MUTUAL

By Special Arrangement with

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America's Leading Magazine of Wit and Satire

there will appear in the great

Gaumont Magazine in Film

"Reel Life"

Animated drawings of humorous "Life" illustrations that have made all America laugh. They are a thousand times funnier in film. See "A Saving Grace" and "Hands Up!" in "Reel Life" No. 62. This new section is better than a comedy. Ask your Mutual Branch Manager to furnish you "Reel Life" every week.

Gaumont

Gaumont Co.

Gaumont

LONDON FLUSHING, N. Y. PARIS

We claim

That Cub Comedies will put your patrons in a happy frame of mind and cause them to remark to one another as they leave your theatre: "Fine, wasn't it?"

Which is what we believe every exhibitor wants to hear his patrons say.

If you are looking for such subjects and if you are not already running Cub Comedies begin with

Jerry's Hopeless Tangle

featuring

George Ovey

Released June 28th

This is a one reel subject in which Jerry gets things mixed. But after a great deal of trouble gets everything satisfactorily adjusted.

Book through any Exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

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Educational Films Corporation of America.
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Minnesota, North and South Dakota, Northern Wisconsin.
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Are the

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Scene from "Dinkling of The Circus"

PETER PAN FILM CORPORATION

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SELZNICK PICTURES

HELLO

A NEW STAR

AND IT MUST BE A

SELZNICK STAR

OR IT WOULDN'T BE

SO BRIGHT





CONSTANCE TALMADGE

(The Mountain Girl in Griffith's "Intolerance")

in "THE LESSON" FROM A STORY by VIRGINIA TERHUME VAN DE WATER

Direction of

CHARLES GIBLYN

SELZNICK PICTURES

FIVE GOLD MINES

NORMA TALMADGE in **"POPPY."** The picture that made Marcus Loew wish his theatres were twice as big.

HERBERT BRENON'S **"THE LONE WOLF."** A melodrama without a pause between the terrific punches.

ROBERT WARWICK in **"THE SILENT MASTER."** Mystery, romance, adventure, love, all in a de luxe setting.

CLARA KIMBALL YOUNG in **"THE EASIEST WAY."** A drama that broke records on the stage and is repeating on the screen.

"THE BARRIER" by **REX BEACH.** A story of fighting men by a man who knows the breed from experience.

SELZNICK PICTURES

CONGRATULATIONS!

I congratulate the National Exhibitors' Circuit upon the selection of its first picture,

ON TRIAL

A smashing success at the Rialto, New York, last week.

I HAVE SECURED THIS PICTURE

for my New York and Chicago exchanges, in accordance with my announcement that MY DOOR IS OPEN for the distribution of high-class pictures from any producer. through my unsurpassed OPEN BOOKING system.

AFTER JULY 1

ALL my exchanges, covering the entire continent, will be thrown open to photoplays of this and similar money-getting caliber.

LEWIS J. SELZNICK

First National

CO-OPERATION PRESENTATION STANDARDIZATION PROGRESSION

E. V. RICHARDS, JR. SAENGER AMUS. CO. New Orleans Miss., La.

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S. L. ROTHAPFEL Rialto Theatre, New York New York

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JAKE WELLS, Inc. 610 Dickson Bldg., Bir'g'm Ala., Fla., Ga., Va., N. & S. Car.

TURNER & DAHNKEN 942 Market St., San Francisco N. Cal., Nevada and Hawaii

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PEERLESS FEATURE FILM EXCHANGE Philadelphia Eastern Pa.



"ON TRIAL"

Essanay Production supervised by Geo. K. Spoor
J. L. Young, Director; E. L. Reizenstein, Author

The Choice of America's Largest Exhibitors

BOOK IT NOW

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

The State Rights' Sensation That Will Make You a Fortune!



HERBERT BRENON

Presents

THE FALL of the ROMANOFFS

with

ILIODOR

The Famed "Mad Monk" of Russia

And an all-Star cast including

NANCE O'NEIL - EKATERINA GALANTA

ALFRED HICKMAN - CONWAY TEARLE

and a Score of others

Herbert Brenon's Screen Masterpiece Tells the Amazing Story of Rasputin and the Russian Court, of Social and Religious Intrigues and of a Nation's Dramatic Stroke for Liberty.

Personal Direction of Herbert Brenon

We Are Swamped With Inquiries For The Picture That Will Smash All Existing State Rights' Records

ILIODOR PICTURE CORPORATION

729 Seventh Ave - New York — Telephone Bryant 7340

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WHY I CHOSE THE RIALTO!




The Rialto has a managing director who is conscientious and particular.

So called "runs" in legitimate theatres in New York have lost their significance. The excessive overhead expense, the small seating capacity, and only two shows a day, have made "runs" for feature films on Broadway a certain financial loss except in the case of one or two spectacles which were worth the $2.00 admission charged.




However, this method of exploiting a feature impressed the buyer and the exhibitor, until in the past year so many mediocre and even poor films were given forced "runs" at heavy financial loss. The result has been that buyers and exhibitors do not today consider a "run" a mark of quality. At least the intelligent ones do not. I expect to do business with the intelligent ones.

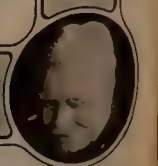
The public has never been fooled by these runs. The millions of fans judge a film on its merits, as has been proved in scores of instances.



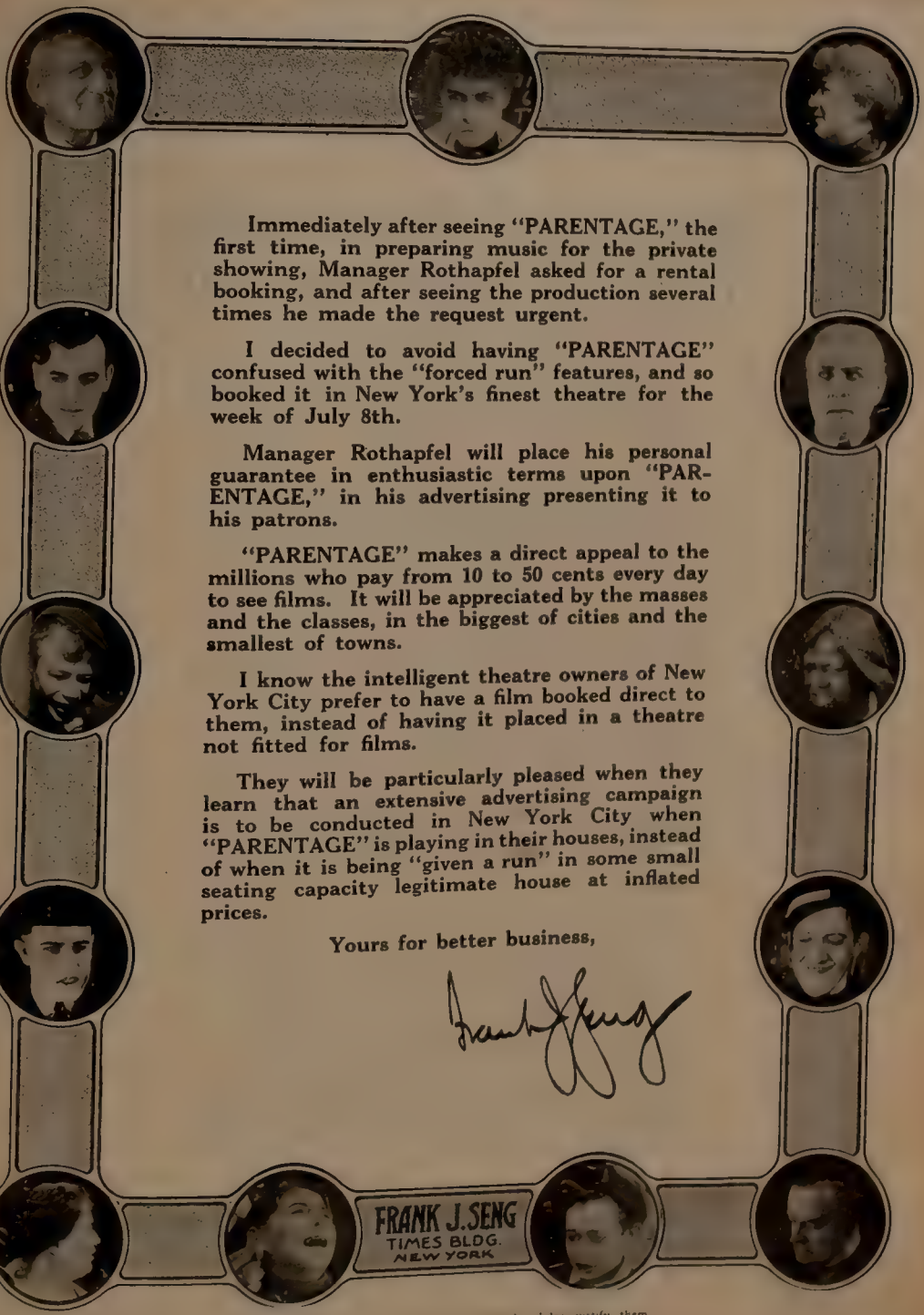

"PARENTAGE" is not a $2.00 film. New York City folk should not be asked to pay $2.00 to see it, when it is to be afterwards shown all over the United States at from 10 to 50 cents. At those prices, "PARENTAGE" is in a class by itself.

I consider the Rialto the finest theatre in New York City. I believe the hall-mark of a Rialto showing is better than any "run," because of the recent abuse of that method of presenting special productions. Many of the films which have been exploited for "runs" were offered to Mr. Rothapfel of the Rialto rent free, and refused.



FRANK J. SENG
TIMES BLDG.
NEW YORK



Immediately after seeing "PARENTAGE," the first time, in preparing music for the private showing, Manager Rothapfel asked for a rental booking, and after seeing the production several times he made the request urgent.

I decided to avoid having "PARENTAGE" confused with the "forced run" features, and so booked it in New York's finest theatre for the week of July 8th.

Manager Rothapfel will place his personal guarantee in enthusiastic terms upon "PARENTAGE," in his advertising presenting it to his patrons.

"PARENTAGE" makes a direct appeal to the millions who pay from 10 to 50 cents every day to see films. It will be appreciated by the masses and the classes, in the biggest of cities and the smallest of towns.

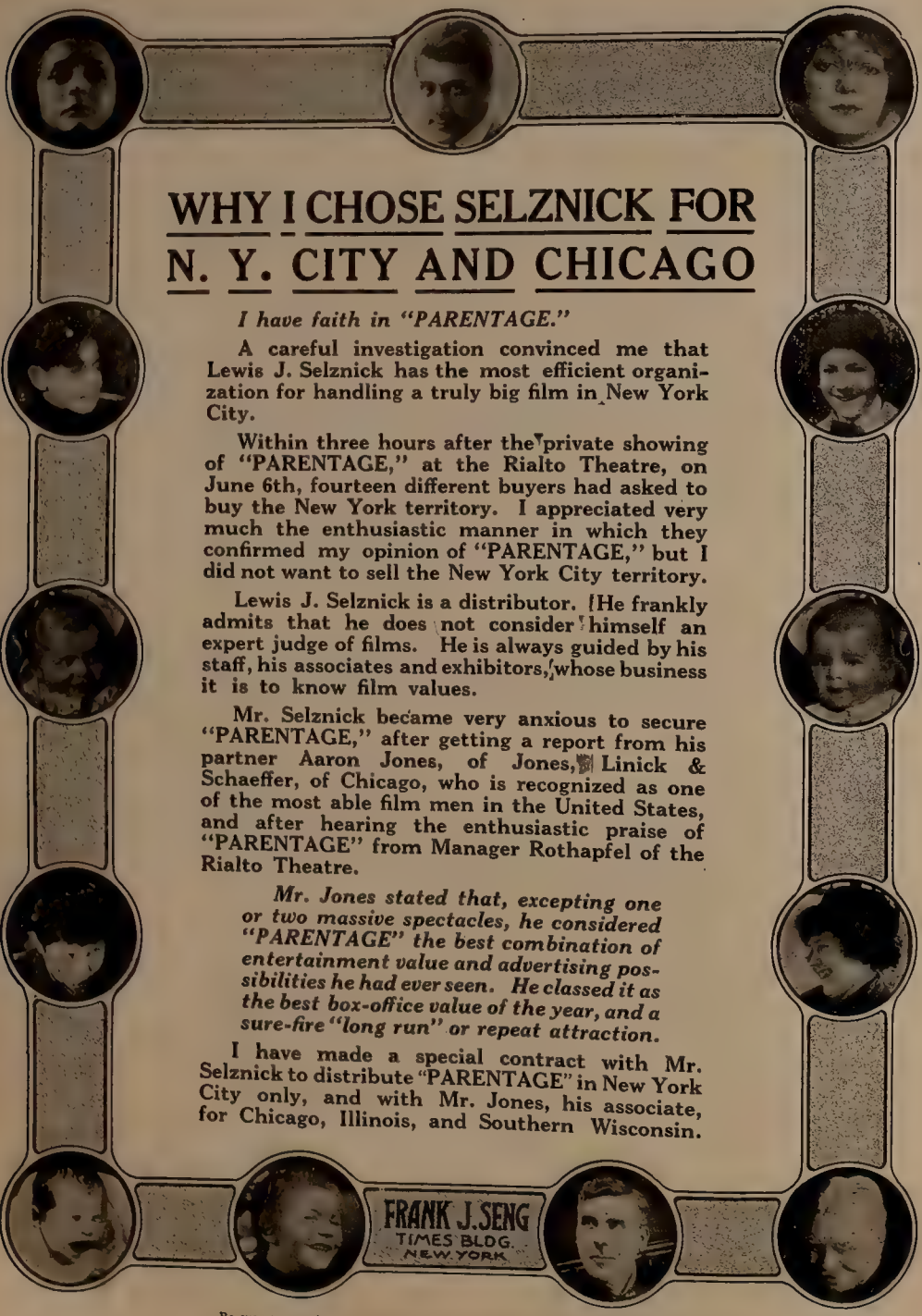
I know the intelligent theatre owners of New York City prefer to have a film booked direct to them, instead of having it placed in a theatre not fitted for films.

They will be particularly pleased when they learn that an extensive advertising campaign is to be conducted in New York City when "PARENTAGE" is playing in their houses, instead of when it is being "given a run" in some small seating capacity legitimate house at inflated prices.

Yours for better business,

Frank J. Seng

FRANK J. SENG
TIMES BLDG.
NEW YORK



WHY I CHOSE SELZNICK FOR N. Y. CITY AND CHICAGO

I have faith in "PARENTAGE."

A careful investigation convinced me that Lewis J. Selznick has the most efficient organization for handling a truly big film in New York City.

Within three hours after the private showing of "PARENTAGE," at the Rialto Theatre, on June 6th, fourteen different buyers had asked to buy the New York territory. I appreciated very much the enthusiastic manner in which they confirmed my opinion of "PARENTAGE," but I did not want to sell the New York City territory.

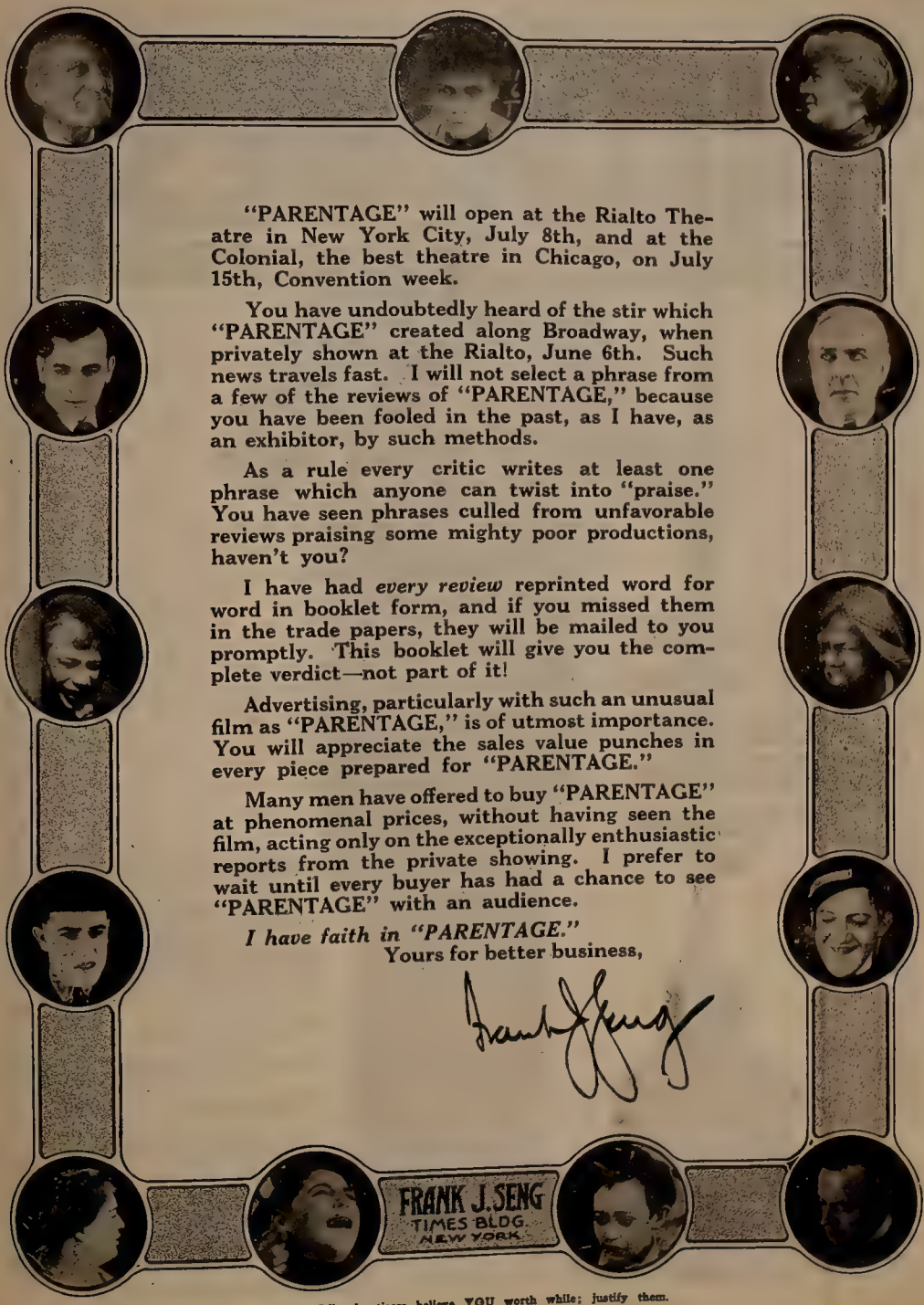
Lewis J. Selznick is a distributor. He frankly admits that he does not consider himself an expert judge of films. He is always guided by his staff, his associates and exhibitors, whose business it is to know film values.

Mr. Selznick became very anxious to secure "PARENTAGE," after getting a report from his partner Aaron Jones, of Jones, Linick & Schaeffer, of Chicago, who is recognized as one of the most able film men in the United States, and after hearing the enthusiastic praise of "PARENTAGE" from Manager Rothapfel of the Rialto Theatre.

> *Mr. Jones stated that, excepting one or two massive spectacles, he considered "PARENTAGE" the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the year, and a sure-fire "long run" or repeat attraction.*

I have made a special contract with Mr. Selznick to distribute "PARENTAGE" in New York City only, and with Mr. Jones, his associate, for Chicago, Illinois, and Southern Wisconsin.

FRANK J. SENG
TIMES BLDG.
NEW YORK



"PARENTAGE" will open at the Rialto Theatre in New York City, July 8th, and at the Colonial, the best theatre in Chicago, on July 15th, Convention week.

You have undoubtedly heard of the stir which "PARENTAGE" created along Broadway, when privately shown at the Rialto, June 6th. Such news travels fast. I will not select a phrase from a few of the reviews of "PARENTAGE," because you have been fooled in the past, as I have, as an exhibitor, by such methods.

As a rule every critic writes at least one phrase which anyone can twist into "praise." You have seen phrases culled from unfavorable reviews praising some mighty poor productions, haven't you?

I have had *every review* reprinted word for word in booklet form, and if you missed them in the trade papers, they will be mailed to you promptly. This booklet will give you the complete verdict—not part of it!

Advertising, particularly with such an unusual film as "PARENTAGE," is of utmost importance. You will appreciate the sales value punches in every piece prepared for "PARENTAGE."

Many men have offered to buy "PARENTAGE" at phenomenal prices, without having seen the film, acting only on the exceptionally enthusiastic reports from the private showing. I prefer to wait until every buyer has had a chance to see "PARENTAGE" with an audience.

I have faith in "PARENTAGE."

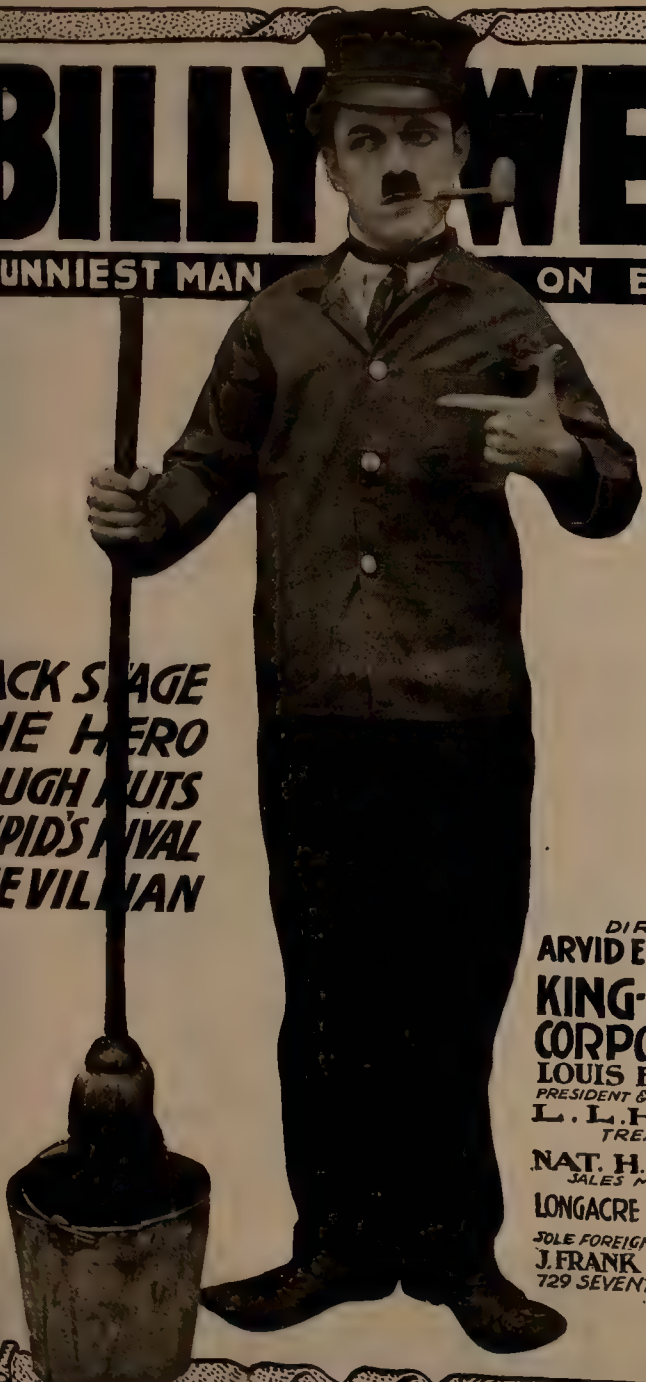
Yours for better business,

Frank J. Seng

FRANK J. SENG
TIMES BLDG.
NEW YORK

BILLY WEST

"FUNNIEST MAN ON EARTH"



BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLAIN

DIRECTION
ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION
LOUIS BURSTEIN
PRESIDENT & GENERAL MANAGER
L. L. HILLER
TREASURER
NAT. H. SPITZER
SALES MANAGER
LONGACRE BL'D'G. NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

KING BEE

KING BEE

THIS IS THE WAY "THE SUBMARINE EYE" IMPRESSED THE DAILY NEWSPAPER CRITICS

EVENING POST
It is an excellent photoplay.

N. Y. TIMES.
A thrilling sea tale. An interest-compelling picture. Beautiful photography.

N. Y. WORLD
This new submarine photoplay may be ranked among the best pictures yet produced. . . . The film is certainly well worth seeing.

EVENING SUN.
Combines very happily entertainment and instruction of a unique variety.

EVENING GLOBE
A fine and timely picture coupled with a real entertaining story.

N. Y. AMERICAN
As full of glamour as "Treasure Island." Clever, unusual, intensely interesting picture.

EVENING MAIL
The picture aroused enthusiasm. Easily the motion picture novelty of the Summer season.

ZIT in the EVENING JOURNAL
If you like thrills and heart-throbbing moments you are going to get them in bunches. Needless to say, I am going to ask you to go and see it.

EVENING WORLD
One of the most thrilling spectacles shown in motion pictures. Ranks with the super-features previously played at the Liberty.

TRIBUNE
This new submarine story is so far ahead of anything which has gone before it that there is no comparison.

MORNING SUN
"The Submarine Eye" packs a big punch. Worthy of individual investigation. The audience was stirred fathoms deep.

BROOKLYN EAGLE
The story is gripping in its tensest moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

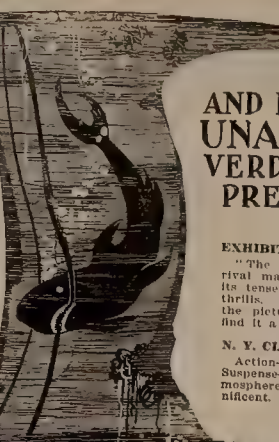
ROB REEL, CHICAGO AMERICAN
Goes one better than "20,000 Leagues"—It's a Daredevil Thriller.

W. K. HOLLANDER, CHICAGO DAILY NEWS
Romantic blending of Stevenson and Verne—Photography a joy.

MAE TINEE, CHICAGO TRIBUNE
If you are not fascinated I miss my guess—an intricate piece of work beautifully done.

KITTY KELLY, CHICAGO EXAMINER.
A regular grown-up fairy tale—warmly recommended for a refreshing two hours.

LOUELLA O. PARSONS, CHICAGO HERALD
Forget you are a grown-up and go see it.



IT'S NOW OR NEVER
STATE RIGHTS BUYERS—
YOU OUGHT TO REALIZE
THAT NOW IS THE OPPORTUNE
TIME TO MAKE MONEY WITH
THE SUBMARINE EYE
FOURTH WEEK AT THE
LIBERTY THEATRE
NEW YORK CITY
NOW PLAYING AT THE
STUDEBAKER THEATRE
CHICAGO
READ! THINK! ACT!

AND HERE IS THE UNANIMOUS PRAISE-VERDICT OF THE TRADE PRESS REVIEWERS

EXHIBITORS' TRADE REVIEW
"The Submarine Eye" will undoubtedly rival many of the present day output in its tense dramatic action and well defined thrills. Will receive hearty support from the picture going public. Exhibitors will find it a meritorious release.

N. Y. CLIPPER
Action—plentiful. Continuity—excellent. Suspense—intense. Detail—superb. Atmosphere—excellent. Photography—magnificent. Box office value—the full run.

BILLBOARD
Without a flaw; it grips and thrills, it pleases and satisfies. It should prove a box-office magnet of the highest calibre. Exhibitors who fail to book it are not playing fair with themselves or their patrons.

MOTOGRAPHY
Has about all that is required to keep its audiences in a perpetually interested state. It ought to make a great State rights proposition.

VARIETY
Very effectively visualized in "atmosphere." Certain to attract interest no matter in what part of the world it is shown.

JOSEPH L. KELLEY in MOTION PICTURE NEWS
Its action is strong but simple—simple because the simple has been made impressive without the "blare of trumpets." Its continuity reaches the nth power of perfection. Dull moments are conspicuous because of their absence.

N. Y. DRAMATIC NEWS
Held audience completely under its spell.

ADAM HULL SHIRK IN N. Y. DRAMATIC MIRROR
The story is plausible. Will constitute one of the most profitable State right pictures that has been produced in a long time.

EXHIBITORS' HERALD
A scientific, entertaining, money-making hit.

N. Y. REVIEW
The story is one of the most fascinating and dramatic ever conceived.

N. Y. MORNING TELEGRAPH
These wizards of the picture industry, have produced the eighth wonder of the world. . . . Timely, a big drawing card, a genuine novelty in theme and photography.

WILLIAMSON BROTHERS

EXECUTIVE OFFICES: LONGACRE BLDG., NEW YORK CITY

MEANS FOUR



IN ONE

CHICAGO, 1917

NATIONAL ASSOCIATION OF M.P. INDUSTRY
M.P. EXHIBITORS LEAGUE OF AMERICA
F·I·L·M CLUB OF AMERICA
SOCIETY OF M.P. ENGINEERS
ALL CONVENED UNDER ONE ROOF
THE COLISEUM, JULY 12 TO 22

MEANS FOUR



IN ONE

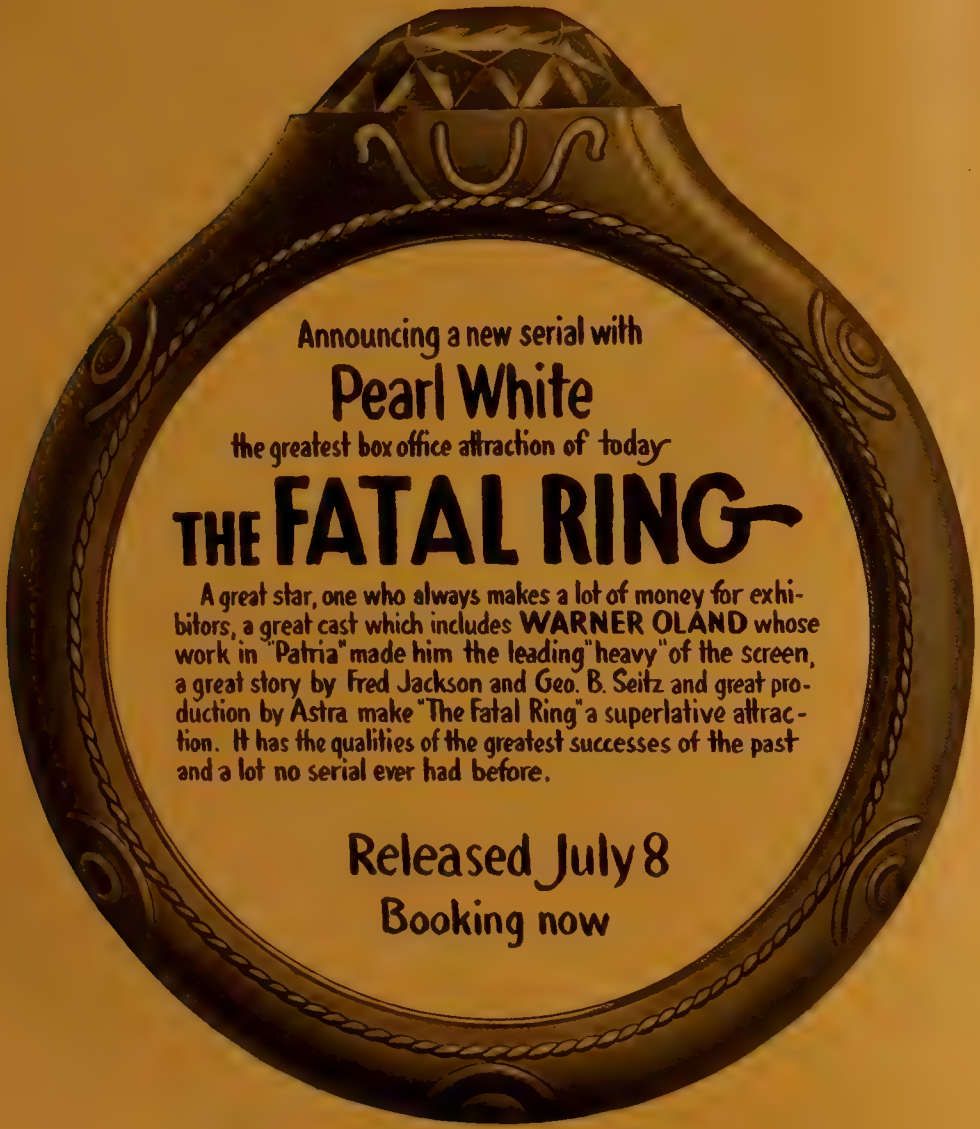
THANHOUSER, 1917

FREDERICK WARDE
FLORENCE LA BADIE
GLADYS LESLIE
JEANNE EAGELS
ALL CONVENED IN ONE ALL-STAR BRAND
THANHOUSER-PATHÉ GOLD ROOSTER PLAYS

See Your Pathe Exchange


Pathé
Mystery of the Double Cross
Starring
Mollie King
Everywhere, in thousands of theatres, audiences are asking the true identity of the girl of the "Double Cross." Everywhere they are puzzling over the "Mysterious Stranger." It is this element of mystery, combined with rapid action, sensational incidents, feature production, excellent casts, and real box office stars that makes Pathé serials the best box office attractions for every theatre large or small. Book them and see your receipts increase!
Produced by Astra
under the direction of Wm. Parke

Pathé



Announcing a new serial with

Pearl White

the greatest box office attraction of today

THE FATAL RING

A great star, one who always makes a lot of money for exhibitors, a great cast which includes **WARNER OLAND** whose work in "Patria" made him the leading "heavy" of the screen, a great story by Fred Jackson and Geo. B. Seitz and great production by Astra make "The Fatal Ring" a superlative attraction. It has the qualities of the greatest successes of the past and a lot no serial ever had before.

Released July 8

Booking now

Pathé



Pathé



The Wife



The Husband

Pantages books

The Neglected Wife

for full week runs in Portland, Seattle, San Francisco and Los Angeles.

You will find that the most successful exhibitors everywhere show Pathé serials. That's the reason why many of them are successful.

Produced by Balboa



The Crooked Promoter



The Magazine Editor

Pathé



The Other Woman and the Wife

Pathé

The best in every state, photographed in the best way and a treat for every class of audience – The Pathé-Combitone Series

Know America

These pictures are a revelation to those who only know the old style scenics. Toned by the F.W. Hochstetter process.

One reel three times a month.



Harry Myers and Rosemary Theby

favorites with all who love refined, legitimate comedy, are the featured players in the

Myers-Theby Comedies

One reel every week. Ask the nearest Pathé office to show you one.





Pathé

No organization in the country has as many famous cartoonists as the Hearst. Their work is syndicated among newspapers all over the country. In consequence "Jerry", "Krazy Kat", "Bringing up Father", "Happy Hooligan", "Joys and Glooms" and the original "Katzenjammers" are known and liked by millions of persons all over the country. That means that the

International Animated Cartoons

by the Hearst Cartoonists are real box office attractions.

Split with a first class scenic one reel every week.



Cartoonist No. 2

Walt Hoban
Creator of "Jerry"

An average of 10 exhibitors a day are writing to our Omaha office for information concerning

Our Fighting Forces

Los Angeles, Seattle, Boston, Atlanta - every section of the country reports the same interest in this patriotic, timely, truthful and instructive two reel picture. Every branch of the army and navy that will soon be fighting for Democracy is shown. A great attraction –

Book It.



Pathé



Announcing
Gladys Hulette
the youthful and engaging star who is climbing faster than any player in the business in the Gold Rooster Play

The Cigarette Girl

Exhibitors, critics and theatre patrons have been unanimously enthusiastic over Miss Hulette. She has given the screen something new, something of rare charm, something of the very spirit of youth. In this latest play there are thrills and dramatic action a-plenty but sweet innocence and charm as well.

Produced by Astra
Directed by Wm Parke

"Miss Hulette is a very youthful star who is coming to the front very rapidly. Her parts are deep in human interest and humor and the bring-tears-to-your-eyes brand of appeal."

St. Louis Globe-Democrat

Announcing
Florence La Badie
in the Gold Rooster Play

The Woman in White

adapted from the famous book by Wilkie Collins, celebrated for his ability to write ultra-dramatic stories. "The Woman in White" is a fast moving story of love and villainy, of faithful friendship and unspeakable treachery. Beautifully produced by Thanhouser.



GOLD ROOSTER PLAY

The World's Greatest Feature

THE FAMOUS "TANK" PICTURE

At the request of Official Government Pictures, Inc.

NOW SELLING ON STATES RIGHTS!



The Sensational, All Record Breaking, Smashing Box Office Success

THE TANKS AT THE BATTLE OF THE ANCRE ON STATES RIGHTS!

Positively there has never been a picture made that will draw the crowds and at such high prices as will this phenomenally interesting and instructive picture. Over 90,000 persons paid to see it in one week at New York's famous Strand Theatre, with thousands turned away, thus breaking the Strand's house record. At Carnegie Hall, N. Y. the picture played to $50,000.00 for one performance and the nation's most famous men and women thronged to see it. A big New York Theatre man said he would have paid $10,000.00 for one week's rental had he realized the big drawing power of this five-reel feature

As a States Rights Proposition It Is Beyond Competition

Quick Action Is Necessary

Address Official Government Pictures Department

PATHE EXCHANGE, Inc., 25 W. 45th ST., NEW YORK

The "NEWS" advertisers believe YOU worth while; justify them.

THE DEMANDS FOR THE **TERRY HUMAN INTEREST REEL** FORCED US TO MAKE A RELEASE EVERY OTHER WEEK INSTEAD OF ONCE A MONTH AS HERETOFORE.

Timeliness
Interest
Humor
Novelty

All in the **Terry Human Interest Reel.** A one thousand foot subject that can boast of as much prestige with an audience as a popular star.

Shown at THE STRAND THEATRE, New York, and at all theatres whose managers appreciate something exceptional.

Booked Through Following Exchanges

Sidney B. Lust, Inc., 903 "E" St., N. W., Washington, D. C. Maryland, Dist. of Columbia, Virginia, North Carolina.

Griever & Herz, Consumers Building, Chicago, Ill. Indiana, Illinois, Southern Wisconsin.

L. J. Schlaifer Attractions, 216 Central Bldg., Seattle, Wash. Idaho, Montana, Washington, Oregon.

Consolidated Film Corporation, 114 Golden Gate Ave., San Francisco, Cal. California, Nevada, Arizona.

Short Features Exchange, 729 7th Ave., New York City, N. Y. Greater New York.

C. W. Film Service, Vinney Building, Syracuse, N. Y. Upper New York State.

Peerless Feature Film Exchange, 1139 Vine Street, Philadelphia, Pa. Eastern Pennsylvania, Southern N. J., Delaware.

New Jersey Metro Film Service, 71 West 23rd Street, N. Y. Northern New Jersey.

Standard Film Service, Columbia Bldg., Cleveland, Ohio. Ohio.

Standard Film Service, Detroit, Mich. Michigan.

Southwestern Art Dramas, 1818 Main Street, Dallas, Texas. Texas, Oklahoma, Arkansas.

Eastern Feature Film Co., 59 Church Street, Boston, Mass. New England States.

Territories Still Open

SOUTHERN STATES
Colorado
New Mexico
Wyoming
Utah

Minnesota
North and South Dakota
Northern Wisconsin
Iowa

Missouri
Nebraska
Kansas
Eastern Pennsylvania
West Virginia

A. KAY COMPANY, 729--7th Ave., New York

Specializing in Exceptional Short Subjects



KALEM TRADE MARK



See that trade-mark?

It stands for **QUALITY** *in short length*

Series Pictures

"The Further Adventures of Stingaree"

A SERIES
featuring
True Boardman

written by
E. W. Hornung
Author of
"Raffles"

Now Booking Exclusively through the GENERAL FILM COMPANY



"The American Girl"

A SERIES
featuring
Marin Sais

written by
Frederick R. Bechdolt
Famous Author
of Western Stories



"Ham" Comedies

featuring

"Ham" and "Bud"

in

A SERIES

of uproarious one-reel laugh fests



KALEM COMPANY

235 West 23rd St. New York City

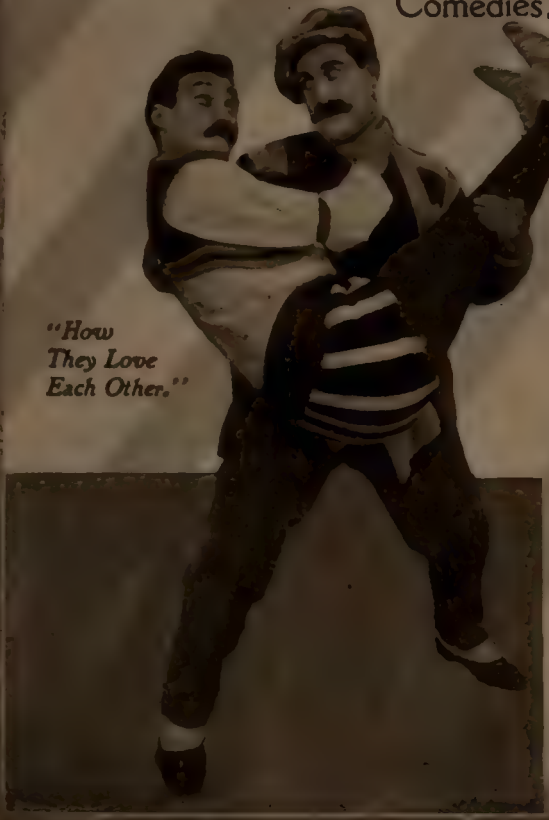
GENERAL FILM COMPANY, (INC.)

Greetings,

POKES AND JABS!

They're Back Again, the Laugh Commissioners, Burns and Stull as "POKES and JABS," with a Fresh Budget of Box-Office Popularity.

New Releases of "POKES and JABS" the One-Reel Comedies, Famous for Consistent Excellence, Have Just Begun.



"How They Love Each Other."

FIRST SERIES OF SIX RELEASES READY.

Book This Series Now.

"ARE ACTORS PEOPLE?"
"A RIDE FOR LIFE"
"MILITARY MADNESS"
"THE REST CURE"
"THE PEARLS OF PAULINE"
"PLOUGHING THE CLOUDS"

PRODUCED BY

JAXON FILM CO.

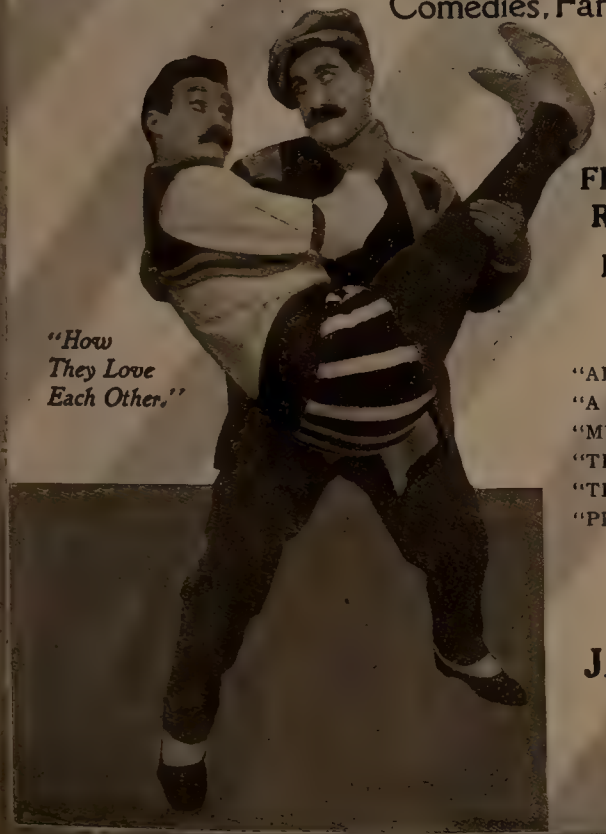
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"MILITARY MADNESS"
"THE REST CURE"
"THE PEARLS OF PAULINE"
"PLOUGHING THE CLOUDS"

PRODUCED BY

JAXON FILM CO.

GENERAL FILM COMPANY (Inc)



Mildred Manning and Walter McGrail in "A Service of Love"

By O. HENRY

"SERVICE OF LOVE" IS A GREAT PICTURE
2-column headline in *Los Angeles Tribune.*

HAPPY SENTIMENT IN "SERVICE OF LOVE"
4-column headline in *Los Angeles Express.*

And that is how they talk about General Film's O. HENRY PICTURES. Two-reelers, we mind you. The sort, however, that smothers the ostentatious five-reeler.

Listen further, to this:

MAITLAND DAVIES in a column review in the "Tribune."—"This is not a criticism, but a eulogy... If you want to see one of the most attractive and thoroughly enjoyable photoplays that has ever been flashed upon the screen, go to the Alhambra Theatre this week... I mean 'The Service of Love'... There is a tenderness, pathos and humor in the picture that will go straight to your heart and hold you surely and completely under its thrall... It is the kind of humor that makes one chuckle and chortle, gives way to beautiful, tender sentiment and pathos that brings a lump to the throat, and then branches out into fun again in a manner that makes one's eyes sparkle with combined tears and laughter... The man who staged it and the people who play it must know their O. Henry and love him... **If I had a motion picture theatre I would rather show a photoplay like 'The Service of Love' than a dozen hectic features."**

And to this:

GEORGE ST. GEORGE in a half-column review in the "Express":—"A photoplay which demonstrates effectively that **it is not the length but the quality of the film that makes it a feature...** It tells a story of strong human interest, and tells it in such a manner that it will appeal to all classes. Simple, straightforward, and without fuss or feathers. **It has more to recommend it than any photoplay I have seen in a very long time...** Instead of wishing it were over, one finds one self wondering if it will be possible to find time to sit through it again. It leaves a good taste in one's mouth that creates a strong desire for more.

Produced by BROADWAY STAR FEATURE COMPANY.

GENERAL FILM COMPANY (INC.)

"Coughing Higgins," the first Johnny and Emma Ray comedy release went big.

Confirming the popularity of

Johnny and Emma Ray



Twenty years of cumulative stage prominence is behind the stars in the Johnny and Emma Ray Comedies.

Little Johnny Ray is a comedian of individuality. He has the funniest face now in the pictures, and a way all his own.

Emma Ray is a personality never to be forgotten.

There is a new single reel comedy every week, directed by Tom McEvoy.

CURRENT RELEASES:

"Coughing Higgins"
"Casey the Bandmaster"
"Casey the Fireman"
"Muggsy in Society"
"The Candy Jag"
"Counterfeit Courage"

PRODUCED BY THE
CLEVELAND COMEDY COMPANY

GENERAL FILM COMPANY (INC.)



Roderick LaRock, Grace Walsh and Mark Ellison in "Would You Believe It?"

"BLACK CAT" Routs General Apathy

A comedy-drama of light-heartedness in the stern business of life is positively invincible.

Do you find your patrons dropping off with the approach of midsummer? You can hold them by booking the right kind of plays. You want something breezy, human, cheerful. The "Black Cat" 25-minute features are just this, ideal for summer. The latest ones are:

"A Corner in Smiths" June 30

"Would You Believe It?" June 23

"The Rainbow Box" June 16

"Mr. Pringle and Success" June 9

IS MARRIAGE SACRED?

Here is a startling series of 16 independent features to remember. A consistent attraction. A vital home topic. Clean, wholesome, fascinating.



TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



TRADEMARK Reg. U. S. Pat. 1907

William A. Mooney & Robert Bolling

Present

The most enthralling photo drama of to-day

HATE

By J. Walter Meade



A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by

Walter Richard Stahl

STATE RIGHT BUYERS

HATE

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

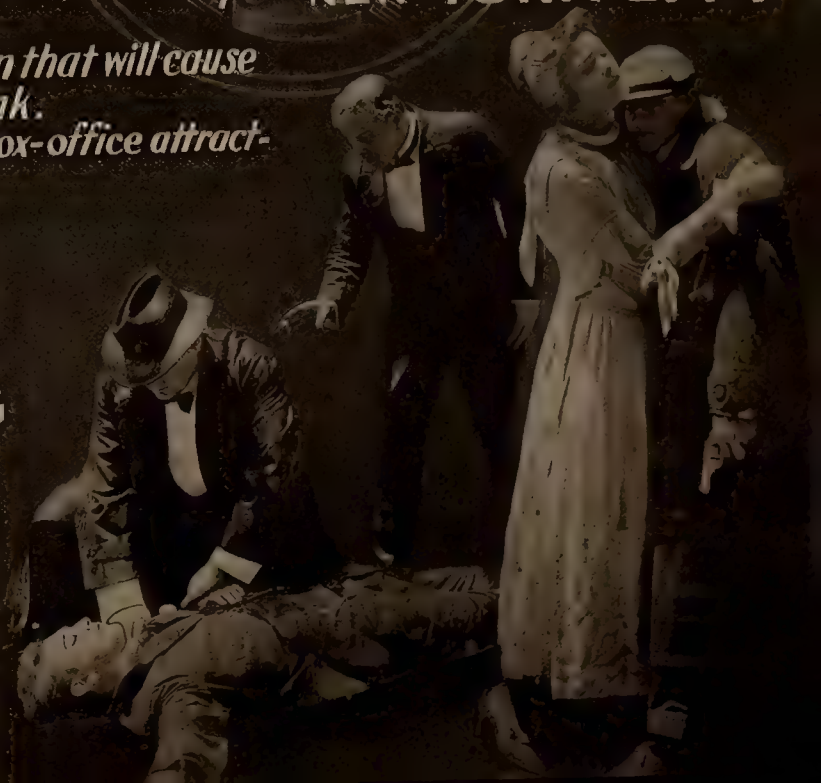
A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

BIG ADVERTISING CAMPAIGN

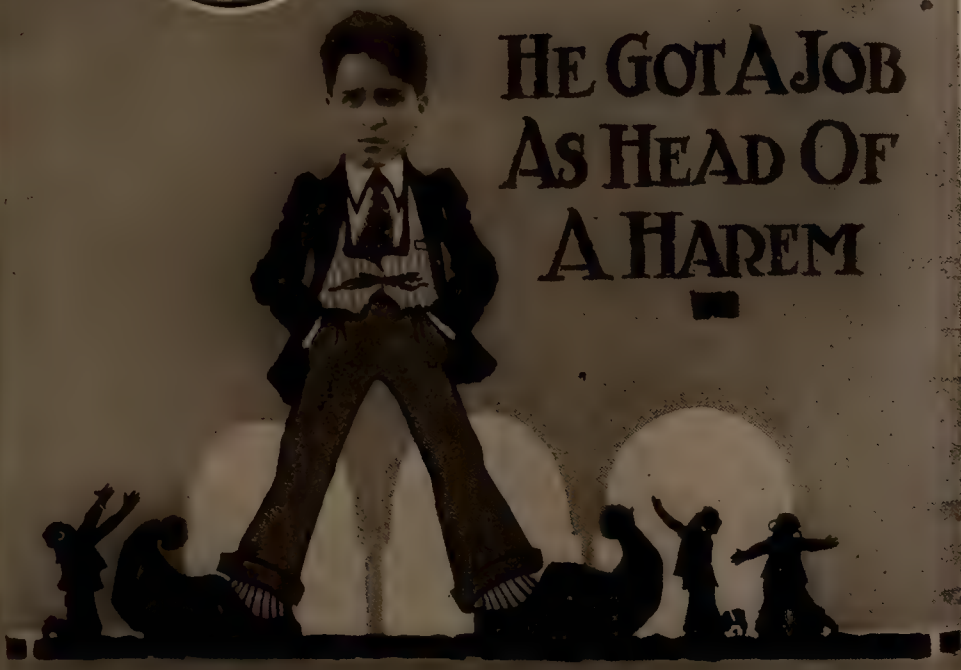
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NEW YORK CITY



TATE RIGHT BUYERS
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Special Representative
IOGRAPH STUDIOS
726 East 176th St.
New York City

KLEINE EDISON SELIG ESSANAY



HE GOT A JOB AS HEAD OF A HAREM

"FILLING HIS OWN SHOES"

WITH

BRYANT WASHBURN

Some men are born with harems, others achieve them, but this one had a harem thrust upon him. Of course all the fair haremettes fell in love with the young American salesman and he had the doggondest time getting them properly married off to other fellows and winning for himself his boss' daughter. From Henry C. Rowland's novelette in Ainslee's. Screen time 65 minutes.

Arranged and directed by Harry Beaumont

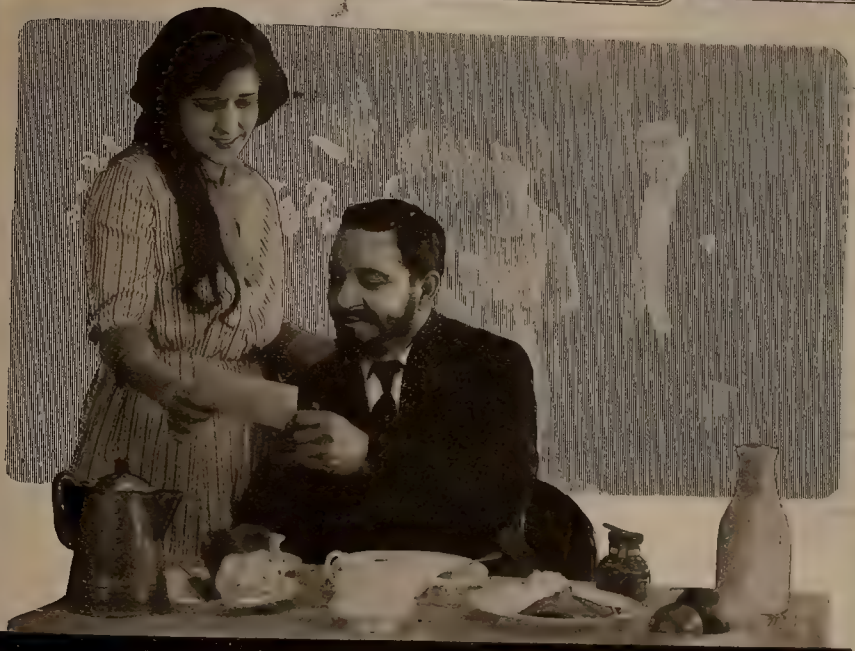
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Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

ART DRAMAS



HERBERT BLACHÉ
PRESENTS
THE CELEBRATED CHARACTER ACTOR

JOE WELCH

IN HAL REID'S STERLING MELODRAMA OF AMERICAN LIFE

"THE PEDDLER"

WITH AN ALL STAR CAST INCLUDING CATHERINE CALVERT, SALLY CRUTE AND SIDNEY MASON

Adapted by FREDERIC CHAPIN

Directed by HERBERT BLACHÉ

Produced by U. S. AMUSEMENT CORPORATION

ART DRAMAS PROGRAM

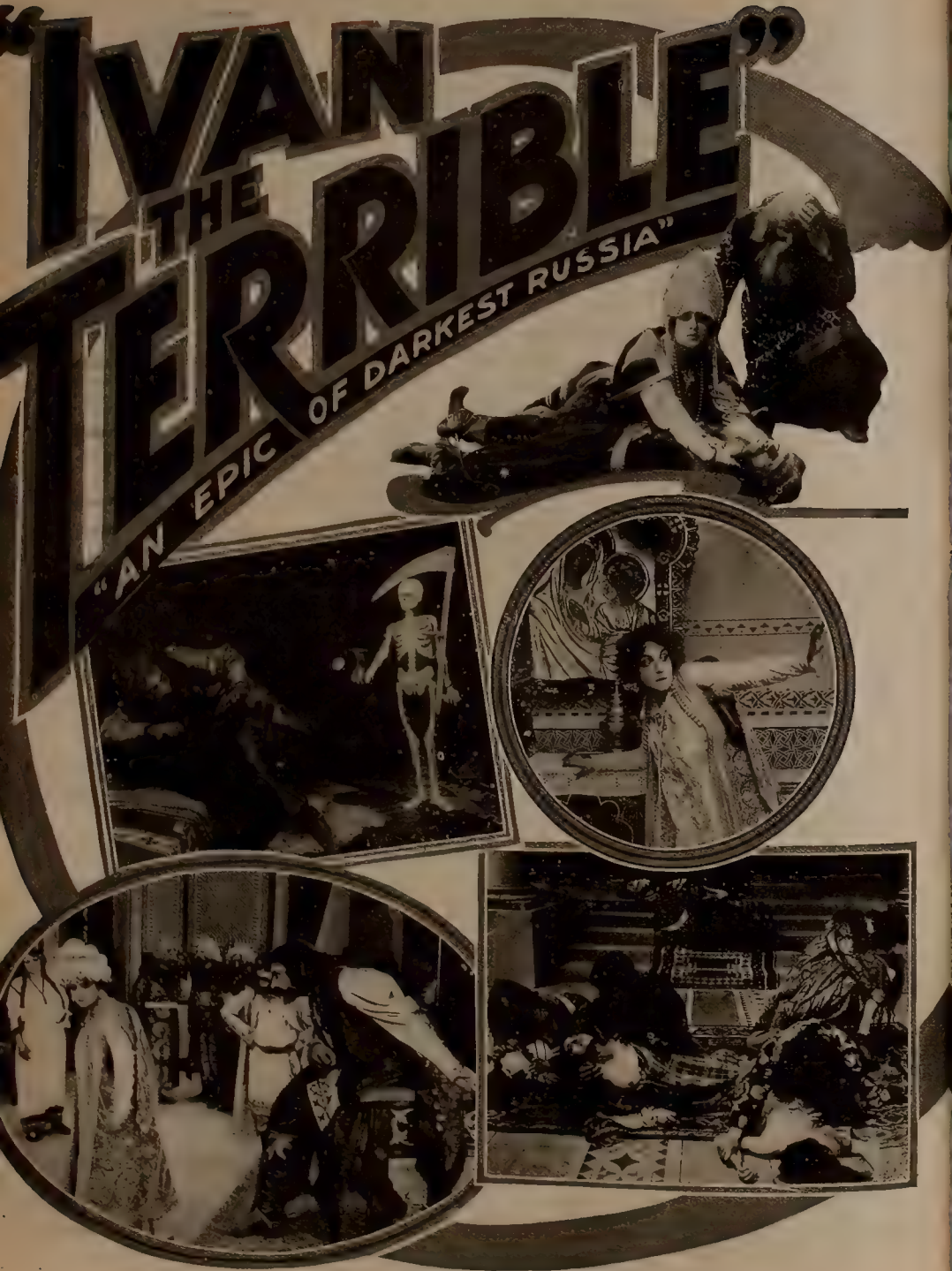
For bookings communicate with the nearest Art Dramas Exchange

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1210 Main Street.
NEW ORLEANS—JOSIAH PEARCE & SONS, 610 Canal Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 384 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Street.
MINNEAPOLIS—STANDARD FILM CORPORATION, 406 Film Exchange Building.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
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CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

1400 BROADWAY, NEW YORK


"ROBESPIERRE"
"THE DOOM OF DESPOTISM"


A production of tremendous magnitude-unfolding with terrific dramatic power, a story that will ring the Liberty Bell in every corner of the land.
Export & Import Film Co
729 Seventh Ave.
New York


"IVAN THE TERRIBLE"
"AN EPIC OF DARKEST RUSSIA"


There is not a production in the market that furnishes this striking combination of such mighty world-wide interest coupled with sensational artistic surprises.
Export & Import Film Co.
729-7th Ave.
New York

STATE RIGHTS SELLING AND BOOKING ON

MADAME SHERRY

A distinctly new, unusual State Right picture that will carry any audience away with its spirit of love, laughter, joy and music—backed by the tremendous publicity achieved by the stage play of the same name, the famous score, and Gertrude McCoy's vivid personality as a star, "MADAME SHERRY" is most certainly not a gamble but a certain success. Bookings also being taken for New York State. Apply for prices and terms to address below.

BAR SINISTER

Edgar Lewis's new famous picture is open for bookings in New York State—"THE BAR SINISTER" is the byword of the continent, and the people are clamoring to see the picture they have heard so much about. Cash in now on the merit of the picture and the thousands spent on it, now ending three weeks' Broadway run. Apply for booking prices and dates.

SHOULD SHE OBEY?

Another big drama of live, pulsating interest, a picture dealing with the tremendous question of marriage and divorce that every man and woman is vitally interested in—a "clean up" anywhere. All-star cast. Prices and dates upon application.

SIN WOMAN

The photoplay of a hundred advertising angles—startling title—wonderful story of human emotions and passions—a tri-star cast—Irene Fenwick, Reine Davies, Clifford Bruce. Exhibitors enthusiastic over results. Bookings now being taken in New York State.

M. H. HOFFMAN Inc.
Foursquare Pictures
729 Seventh Avenue
New York City


PARALTA PLAYS INC.
J. WARREN KERRIGAN
in
"A MAN'S MAN"
PETER B. KYNE'S play of romance staged in the unknown places where civilization and savagery lock in the death struggle; where men of iron hearts are moulded by a woman's tenderness; where Knave and Knight cross the barrier to confront each other in the great reckoning; where nobility and courage throw down the gage to evil and intrigue and the gun-brand leaves its seared and indelible impress upon the brow of a scoundrel.
HERE'S A PLAY OF LOVE AND LIFE, DANGER AND DARING

THE PARALTA PLAN

INSURANCE and Assurance—pledge of certainty against loss—is on sale at a fixed rate per thousand dollars by great corporations formed for that purpose.

The Paralta Plan will pledge you certainty against some forms of loss in your business as an exhibitor, but will not charge you one red cent for it.

"Something for Nothing"! You are naturally suspicious. There is no sentiment in business and you know it. You therefore think "Something for Nothing" really means "Nothing for Something."

The Paralta Plan will furnish all Paralta Exhibiting Franchise holders with Paralta Plays at fixed and unalterable, living prices. We want you to live as an exhibitor that we may live; so we furnish you REAL LIFE INSURANCE—

BUT our principal and positive assurance to you is 24 Paralta Plays each year without change in price—Barriscale or Kerrigan Capacity Plan Productions which you can bank on for real box office results.

And you are assured in your Paralta Exhibiting Franchise that you control these plays absolutely in your own exhibiting territory and can show them all as many times as you please without extra cost.

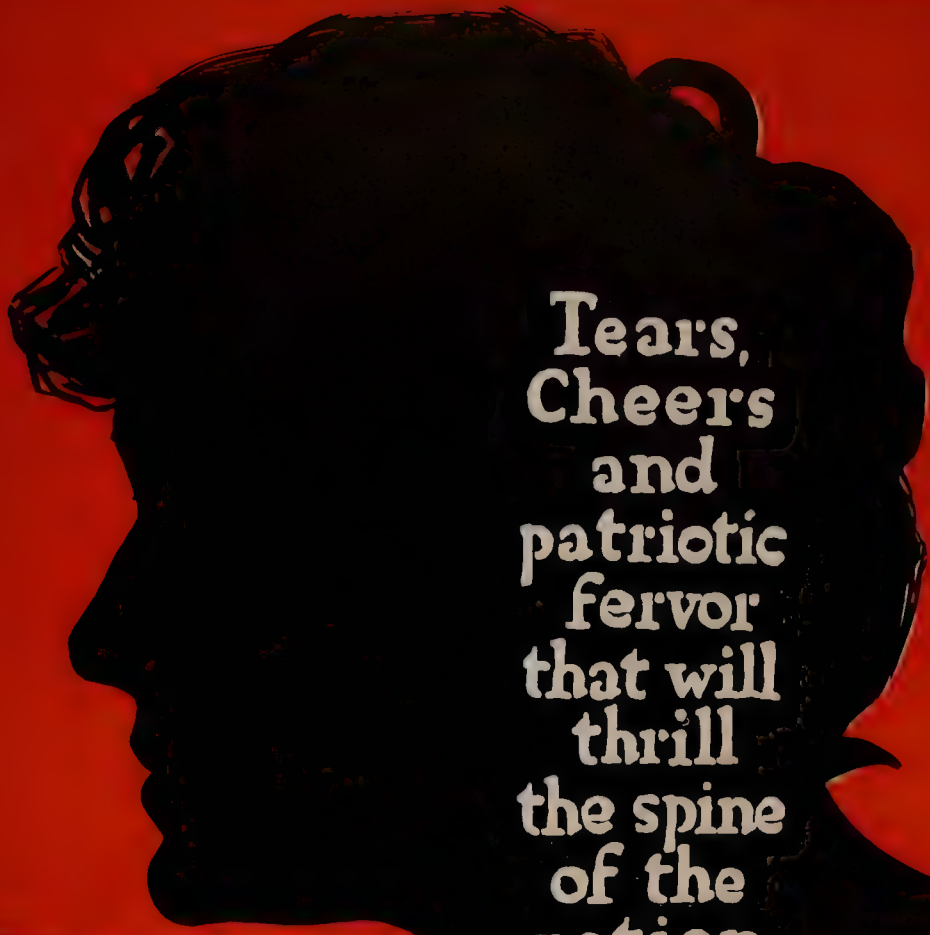
The Paralta Plan is the only distributing plan that gives the exhibitor any assurance of certainty in bookings or charges.

"BUY THE PLAY, NOT THE DAY." Why do business in doubt. Real money is not made that way.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -



Tears, Cheers and patriotic fervor that will thrill the spine of the nation

The Slacker

Written and Produced by Wm. Christy Cabanne with

Emily Stevens

Surpassing all her wonderful successes of screen and stage

METRO

Booking Announcemen will be made later



B. A. ROLFE *presents*

The Exquisite

EMMY WEHLEN

IN

The TRAIL *of the* SHADOW

5 Acts of METRO wonderplay directed by Edwin Carewe forming a New Triumph for the fastest rising star in pictureland

RELEASED ON THE METRO PROGRAM - JULY 2.

MACK SENNETT

presents

Mabel Normand

and her own company in

MICKEY

"The Little Girl You Will Never Forget"

Date and method of release announced later





Mabel Normand Feature Film Co.

Longacre Bldg., New York City

We have secured good advertisers to talk to YOU. Listen to them!

ASK ANY

Where they would
What far off land they

NINE OUT OF TEN

NOW EVERYBODY CAN VISIT JAPAN

IN THE

TEN EPISODE FILM-TRIP

THE LAND OF

THE EPISODES

1. First Impressions
2. A Night in a Japanese Inn
3. Odd Fishing Methods
4. Jap Kiddies
5. Ancient Industries Rice, Tea and Silk
6. Geisha Girls
7. Japs at Worship
8. Pearl Culture
9. Korea
10. A Fairy Tale of Old Japan

AMUSING! FASCINATING! DELIGHTFUL!

A GENUINE NOVELTY!

THE SERIAL THAT IS REALLY DIFFERENT!

JAPAN—THE WONDER-COUNTRY
ITS QUAINTNESS—ITS BEAUTY
ITS CHARM—ITS MYSTERY

HUMAN—APPEALING—REMARKABLE

NOW RUNNING WITH GREAT SUCCESS at the

RIALTO THEATRE, N.Y.

TEN PEOPLE

most like to go -
want most to visit -
WILL SAY JAPAN



Territorial Rights To Be Sold

EVERYTHING TO MAKE IT
A BOX OFFICE SUCCESS!

Special Lobby Displays
Japanese Advertising Novelties
Catchy Press Matter

Advertising Cuts for Local Use
Spectacular Lithographs
Beautiful Glass Transparencies

WONDERFUL
COLORED
PHOTOGRAPHS

THE RISING SUN

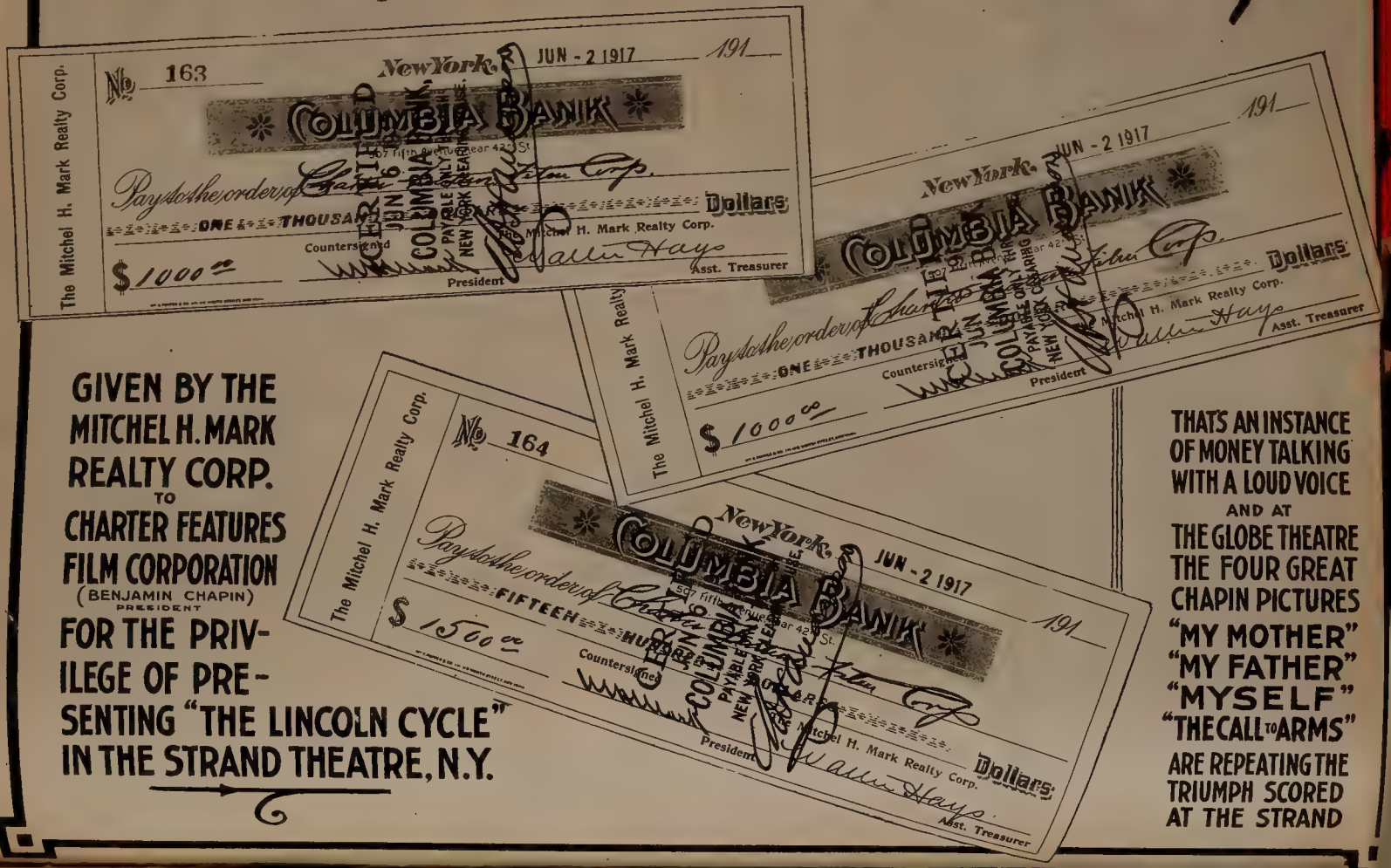
AMERICA-JAPAN PICTURES CO.

PHONE BROAD 6035

15 WILLIAM ST., N.Y.C.

Hesser Publicity Bureau

$3500 for One Week's Showing



GIVEN BY THE MITCHEL H. MARK REALTY CORP. TO CHARTER FEATURES FILM CORPORATION (BENJAMIN CHAPIN PRESIDENT) FOR THE PRIVILEGE OF PRESENTING "THE LINCOLN CYCLE" IN THE STRAND THEATRE, N.Y.

THAT'S AN INSTANCE OF MONEY TALKING WITH A LOUD VOICE AND AT THE GLOBE THEATRE THE FOUR GREAT CHAPIN PICTURES "MY MOTHER" "MY FATHER" "MYSELF" "THE CALL TO ARMS" ARE REPEATING THE TRIUMPH SCORED AT THE STRAND

A TRADE ANNUAL

To Our Advertisers :—

Advertise heavily once a year in *a year book*

To New Advertisers :—

You can afford to advertise at least once a year in a *year-around-number*

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

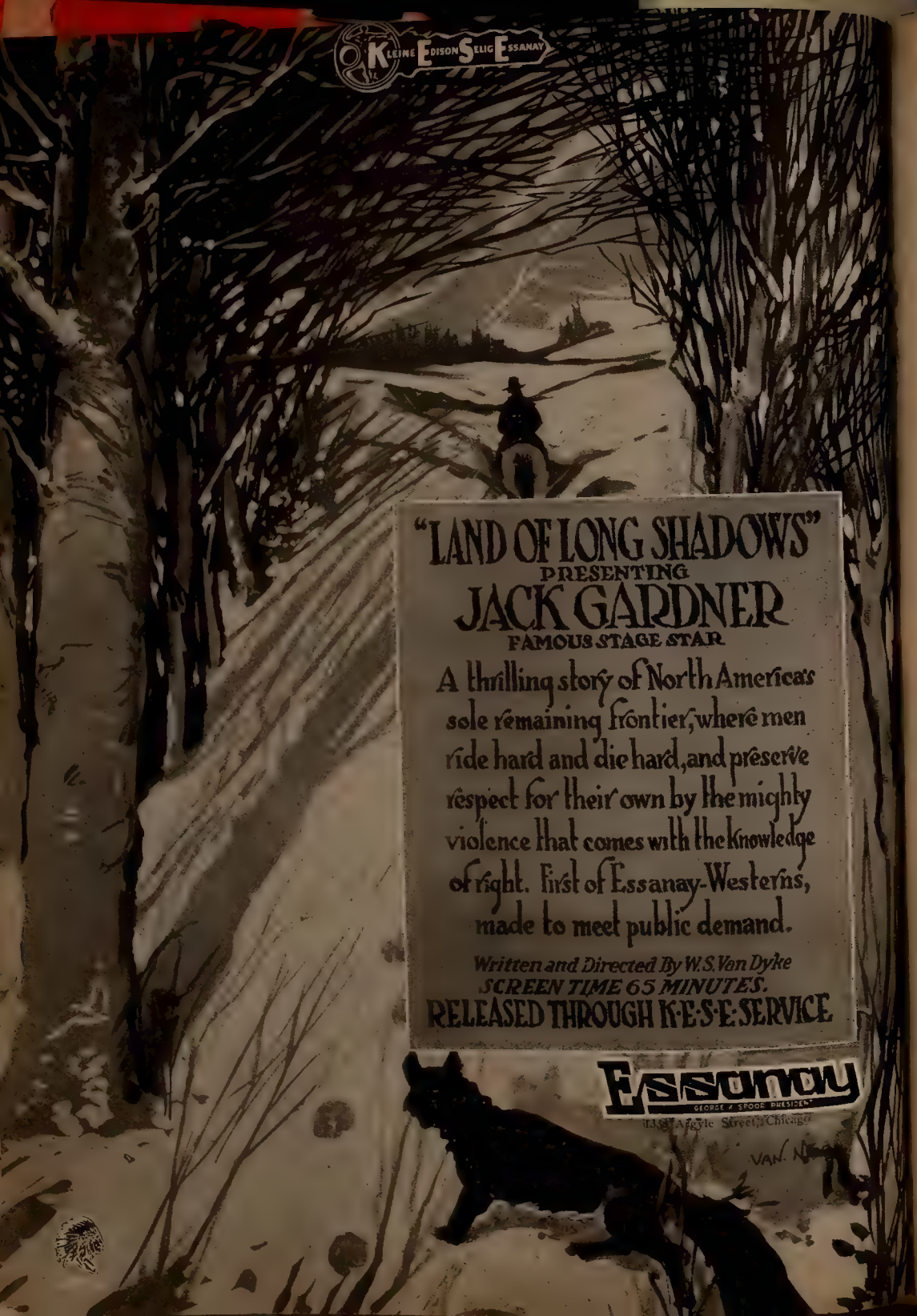
This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
MOTION PICTURE NEWS,
729 7th Ave., New York City.


K LEINE EDISON SELIG ESSANAY
"LAND OF LONG SHADOWS"
PRESENTING
JACK GARDNER
FAMOUS STAGE STAR
A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay-Westerns, made to meet public demand.
Written and Directed By W. S. Van Dyke
SCREEN TIME 65 MINUTES.
RELEASED THROUGH K·E·S·E SERVICE
Essanay
GEORGE K. SPOOR PRESIDENT
VAN

JUN 20 1917
©CIB391043

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 15 No. 26 JUNE 30, 1917

The Eye on the Box-office

THE talks we have with exhibitors lead us to believe that their most common business fault, at this moment, lies in keeping the eye glued to the box-office sheet.

Organizer Herrington says that exhibitors watch their competitors too closely. Probably true; but so also remains our contention. For in this case they are watching their competitor's box-office.

Keeping an eye on the box-office sheet is of course good business in itself. It is one highly necessary part of the day's work. But a part only. To keep the eye there all the time is to miss looking into and under things—understandingly, and into the future—profitably.

* * * *

PRACTICALLY every discussion we have with an exhibitor—arguments on pictures, their rental prices and booking policies, their advertising, etc.—ends abruptly with the exhibitor pulling out his box-office sheet.

"Well, anyhow," he says, "the picture made money for me. I'm satisfied."

"Or," he says, "you may be right but I lost money on that picture."

In any event the argument ends then and there so far as the exhibitor is concerned—with the say-so of the box-office tally.

This is business by the day, but by the day only; and the exhibitor of today is in business to stick. His investment often is heavy. His business obligations are of a large and permanent character. It behooves him to think of next year and of the next—and the next.

* * * *

THE box-office tally tells only of the day's success or failure. There its say-so ends. As a prophet it may say nothing or it may speak falsely.

The picture that made money for the exhibitor may have done so at the sacrifice of the house's reputation—a huge loss, if that be true; or its rental policy may be fundamentally all wrong; or its advertising may hurt present and future business.

Again the losing picture may have been poorly advertised; perhaps it was cheated out of its due share of advertising by the amount spent upon the successful picture. Or it may have lost money because its rental price was too high; or there may have been unseen local conditions which made attendance fall off.

The box-office sheet says that the picture was wrong; yet this may be just the kind of picture the exhibitor wants most and the kind which he should encourage the producer to make.

And by the same token the apparently successful picture—successful for the day only—may be just the kind of picture the exhibitor does not want for his permanent success.

* * * *

THE box-office sheet does not tell the true story.

Its figures are often used as an argument, for instance, against longer runs, whereas the factor that is really militating against longer runs may be an unseen one—such as excessive cost of distribution, or something that does not show at all in the box-office figures.

The exhibitor will have to get down under the superficial figures and do some clear and foresighted thinking if he is ever to arrive at the true solution of his problem, if he is ever to help correct the injustices of the business which he now claims burden so heavily his shoulders, if he is to be sure that he will be in business successfully several years from today.

We have an idea that many pictures are not so bad as the box-office sheet paints them. We believe that the exhibitor is often over-pessimistic about their quality and drawing power. His pessimism ought to be vented against the bad business policies attending the booking of the pictures or upon his own inability to advertise them properly.

Don't put all the blame upon the picture.

* * * *

TAKE a look at your own house and your own method of presenting and of advertising pictures. Take this look from the clear standpoint of your patrons. Are you constantly alert to take advantage of every opportunity for playing up your pictures and your house. Does your service to the patron meet in every way the very critical viewpoint of the large and educated public now attending picture theatres?

Then do some figuring yourself upon present methods

(*Continued on following page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Exhibitors, Take Notice

THE Vaudeville Theatres of the United States raise annually a fund of two hundred and fifty thousand dollars. They raise this fund out of their own box-offices, with no outside help. The assessment, we believe, is five dollars per week for each theatre member of the Association.

Exhibitors please take serious notice!

It would seem that the picture theatres of the country, more than ten times as many, ought to raise at least one-tenth of this sum.

Such an amount will pay the expenses of an active, permanent organization. It will provide headquarters and pay the salaries of executives able to look after the interests of the exhibitor members. And these executives, in our opinion, should be men, if necessary outside of the exhibiting business, fully able through training and experience to cope with the legal and business problems of any national organization.

The time has come for exhibitors to declare their financial independence. The time has also come, that is plain as daylight, for the certain and proper financing of an organization worthy of the name, one that will command the respect of the membership and give value received to every worth-while exhibitor in this country.

Surely such an organization is worth the comparatively small individual assessment necessary to its maintenance.

Otherwise, in what way do picture theatres differ so greatly from vaudeville houses? Why are their interests so materially less?

Varner for President

IT was but to be expected that H. B. Varner's vigorous efforts on behalf of exhibitors in the recent Washington tussle, should have brought him to the front as a candidate for the presidency of the National League. With the League in its present woeful state exhibitors have reason to look with longing on the prospect of a leader so well befitted as H. B. Varner.

Southern exhibitors, we are told, are "fighting mad" at the fiasco made by the accredited League officials in Washington. They promise to "clean house" at Chicago in July.

More power to them. They have started well in unfurling the banner of H. B. Varner.

Is Pennsylvania War-Crazed?

PENNSYLVANIA exchanges are now paying a tax on every bit of machinery—the word is abused to include rewinders, etc.—in their establishments. They face corporation and income taxes, Federal and State, of fifty-seven varieties.

And now it seems that the political steam roller will drive through a one cent tax on every foot of film—new and old—in use within the State.

Has the war driven Pennsylvania's legislators tax crazy? Or is the war just a convenient excuse for the rolling of the familiar pork barrel?

Your Competitor

THAT exhibitors are prone to give more thought to their competitor's business than to their own and that this is a mighty poor business policy are foregone conclusions.

"Straight Dope," the Progressive Motion Picture Company's house-organ offers the following sensible advice:

"The first step should be to ascertain, as nearly as possible, what portion of the total motion picture patronage of the community is controlled by your competitor or competitors. Your own is easily determined. Say for instance you have one competitor and you each have 25 per cent., which leaves 50 per cent. that is available for the one who has sufficient showmanship or salesmanship ability to bring it to his theatre. The logical thing to do in this instance is to concentrate your efforts on the remaining 50 per cent. Let your competitor have his 25 per cent.—he is bound to get a certain portion anyhow—your "line of least resistance" is to conduct a campaign among the patronage that is neither yours nor your competitor's. Your opportunities for securing results from this source are far greater than they will be from any scheme you may devise for attracting them away from your competitor.

"Possibly you think this is a difficult problem or that it does not apply to your own particular case, but the fact remains that there is a certain amount of possible patronage in your community divided between you, your competitor and those who do not regularly patronize any theatre. Some theatre will ultimately secure this latter portion. Why not you?"

The Power of Advertising

JUST recently a prominent New York picture theat booked a famous star picture and played to week capacity. The following week the same theatre book a good picture with a lesser star, put the money sav into advertising—and played to the same full capacity.

There are some exhibitors who advertise only wh they have a big star attraction. They skimp on th other pictures to do this.

Why not make the same effort occasionally on the oth pictures? Try it and see what good advertising can do.

The Eye on the Box-Office

(Continued from Preceding Page)

Don't take things at their face value. Don't swallow chatter of the business. Don't be afraid to be revolutio ary in your thoughts.

This business is going to make some mighty big mo and changes within the next few years. It may be t our whole business map will be changed. These chan are bound to involve you and your business interests. you won't see them coming if you never look over the of your box-office sheet.

C. S. Sumner

Launch H. B. Varner's Candidacy at Enthusiastic Rally

Declaring League as Now Conducted "Not Worth Thirty Cents," North Carolina Convention Sets Ball Rolling for Sweeping Clean-up, with H. B. Varner the Standard Bearer—Have Backing of Other States

(*Special to* MOTION PICTURE NEWS)

WRIGHTSVILLE BEACH, N. C.—Henry B. Varner, of Lexington, N. C., Secretary of the North Carolina M. P. E. L., will be presented to the National Convention in Chicago for the office of president of the National League to succeed Lee A. Ochs, backed by solid and strong delegations from North and South Carolina and Virginia, and assurances already in hand of support from six other strongly organized states, according to the action of the North Carolina League in its fourth annual convention which closed here to-day.

Mr. Varner attained national prominence through his various strong fights before Congress during the past two years, first a year ago when he personally and alone, defeated the proposed one-half of one per cent. tax on theatres' gross receipts and more recently when he, Percy W. Wells and A. F. Sams, succeeded in procuring an eleventh hour relief for the popular-priced theatres of the nation in the proposed War Revenue Bill. Since Mr. Varner's recent great victory in Washington, very urgent telegrams and letters, assuring him of support from Maine to California, have been pouring into the office of the North Carolina secretary. It was stated yesterday by the representative of a New York trade paper that many members of New York Local No. 1 favored Mr. Varner for the office, and it is the consensus of opinion where discussed that he is the type of man needed to wriggle in between the conflicting interests of both exhibitor and manufacturer, represent both angles of the industry and create harmony and co-operation between these two bodies. Mr. A. F. Sams, of Winston-Salem, in proposing Mr. Varner's candidacy, declared that the National League, as now composed and handled was "not worth thirty cents" to the exhibitors of the nation; that it was badly in need of rejuvenation, so that it could become the power that was intended for it.

A Campaign Committee was appointed to boost Mr. Varner's campaign, and ample funds will be raised to bring the drive on Chicago to a successful culmination. The North Carolina, South Carolina and Virginia delegations will go to Chicago in a private Pulman, and will carry with them Mr. D. M. Bain, of Wilmington, publicity manager of the Howard-Wells Amusement Company, who will act as secretary and publicity manager to the three delegations while in Chicago.

The North Carolina League transacted much business during its three days' session, and again made history for pioneer achievements, when on the opening day a resolution was adopted requesting every member to contribute one day's receipts each month for the entire duration of the war to the National Red Cross Society for its military work, "in appreciation of the recognition given motion pictures by the Senate Finance Committee as an educational factor in the nation, and entitled to special recognition as such," and to further demonstrate that in fighting the war tax the North Carolina League was not endeavoring to evade doing their "bit" in support of the war, but simply acting in defense of the small exhibitor of the nation which constitutes the backbone of the industry.

The invincible three who stormed the citadels of the mighty at Washington and obtained relief from the war tax measure —Percy W. Wells, Henry B. Varner and A. F. Sams—remain at the helm of the destinies of the North Carolina League, having been unanimously re-elected to the office of president, secretary and attorney, respectively. The former two officers, together with Messrs. S. T. White, of Greenville; R. D. Craver, of Charlotte, and B. H. Stephens, of Wilmington, will constitute the Governing Board of the League for the coming year.

¶ General enthusiasm of the warmest nature, and a resultant impetus toward organization, is reported all along the line in the wake of the visits to mid-Western towns by Fred J. Herrington, National Organizer.

¶ Mr. Herrington, visiting several towns on this, the second lap of his tour, that he had stopped at before, finds the seed of organization previously shown has blossomed forth in most satisfactory manner.

¶ His route now reads: St. Louis, Chicago, Milwaukee, Cleveland and Philadelphia.

W. Stephen Bush, in an address paid high tribute to the work of Messrs. Varner, Wells and Sams at Washington, declaring regarding Mr. Varner, that "he is an unassuming and modest gentleman, but who carried the necessary punch concealed somewhere about his person, and had the knowledge when and where to apply it at the psychological moment," adding that his "work at Washington was a rare mark of genius and statesmanship." Mr. Sam Spegon, representing the Moving Picture World, and Mr. R. M. Savini, of Atlanta, representing the MOTION PICTURE NEWS, reported the proceedings of the convention for their respective publications.

Raleigh was selected as the place for the mid-winter convention of the League, to be held in December or January.

Among the representatives of the film industry present were: Carl F. Sening, Fox Film Corporation, Washington; Geo. F. Lenehan, Vitagraph, Washington; R. M. Savini, United, Atlanta; Doc Koch, Paramount, Atlanta; T. F. McTyer, Paramount, Atlanta; W. Conn, K-E-S-E, Atlanta; R. V. Anderson, Geo. V. Atkison, and A. M. Livesky, Pathe Exchange, Charlotte; E. F. Dardine, Universal, Charlotte; R. D. Craver, Craver Supply Company, Charlotte; Fred W. Young and A. R. Davis, Mutual, Atlanta; Joe Spiegelberg, Virginia-Carolina Managers' Circuit, Atlanta; V. C. Whitaker, Artcraft, Washington; Marx S. Nathan, Great Atlantic Feature Film Company, Wilmington; Joe Young, K-E-S-E, Washington; Mr. Pennington, Craver Supply Company, Charlotte.

Vitagraph Officials Re-elected—Bigger Production Plans

Albert E. Smith was re-elected president and treasurer of the Vitagraph Company of America at a meeting held on June 14. Commodore J. Stuart Blackton was re-elected vice-president and secretary. Former Postmaster General Frank H. Hitchcock was elected chairman of the Board of Directors and general council of the company.

Prior to the election of officers a meeting of stockholders was held, at which those selected as directors were Albert E. Smith, J. Stuart Blackton, Walter W. Irwin, Clendennin J. Ryan, H. H. Vreeland and Frank H. Hitchcock.

Immediately following the selection of directors, Messrs. Smith and Blackton were re-elected by the unanimous vote of the board.

The Board of Directors were in session for several hours, at which production plans were discussed for the forthcoming year.

While everything appeared to have been going at top speed at the V studios in Brooklyn and at Hollywod, Cal., upon leaving the meeting Walter W. Irwin, general manager of V. L. S. E., the sales organization for Greater Vitagraph, predicted that within seventy-two hours the two big studios would be far outstripping any previous effort.

Clara Kimball Young to Produce Own Pictures

Clara Kimball Young, it is announced, has formed her own company which will be known as Clara Kimball Young (Her Own) Company. Feature pictures will be made and released on state rights basis. The first picture will be released on or about August 15. The details of the organization have not been given. Miss Young will have complete control of the company. A well known director, it is stated, will be engaged.

Miss Young is now on a business trip through the West and South West. She will visit Chicago, Denver, St. Louis, Dallas, Des Moines and other large cities. The purpose of the trip is in the interest of her first production, the title of which will be announced soon.

Exhibitor Must Dictate, Says William Fox

Head of Film Corporation Calls on Theatre Owners for Opinions to Aid in Forming Coming Year's Booking Policies—Praised for Aid in Tax Fight

"AN Open Letter to Exhibitors," issued this week by William Fox, president of the Fox Film Corporation, is expected to create considerable stir in the film world. The film magnate places squarely before the theatre owners of the country the matter of forming the release and contract policies to guide the activities of the Fox Film Corporation during the coming year.

"We are waiting on the exhibitor," declared Mr. Fox in discussing the open letter with an interviewer. "With all our sources of information and the exhaustive investigation we are continually conducting, we still feel that here in New York it is difficult to judge what is best for a majority of the theatres of the country. Through the responses to our open letter we feel certain that we will secure a consensus of opinion enabling us to plan for the greatest profit to the greatest number of theatres.

"I am proud of being able to write such an open letter, and still more proud of the fact that the Fox Film Corporation is in such a state of preparedness as to be able to meet successfully whatever the verdict of the country's exhibitors may be. Our productions are charted and planned, our distribution geared to a state of readiness that makes it possible for us to thus place the dictation of our policies in the hands of the exhibitor."

The policies determined by the responses to the open letter, which appears on page 3987 of this issue of MOTION PICTURE NEWS, will go into effect September 2.

The interviewer sought to secure from Mr. Fox a statement of his activities in fighting the Federal proposal for an exhibitor's tax. But on this point Mr. Fox could not be induced to speak, preferring to rest satisfied with the results achieved and the numerous letters and telegrams of congratulations received from exhibitors. In fact, it was only through the letter that any publicity was given to Mr. Fox's efforts.

Later in the publicity department the MOTION PICTURE NEWS representative was shown a stack of congratulatory messages, headed by a wire from Louis A. Buettner, of Cohoes, president of the New York State Branch of the Motion Picture Exhibitors League of America.

To Fight Daylight Saving in Canadian Province

D. G. Walkley, president of the Film Exchange Managers' Association of Alberta, Canada, has announced that the association is going to strenuously fight the proposed Daylight Saving Bill for their territory, and has enlisted the aid of exchange associations of Canada for a Dominion-wide campaign of protest against the measure.

The association points out that it not only shortens the dark hours of the evening, which tends to keep patrons away from the show, but also confuses the time table for shipping the film, and quite often holds the show up.

Making Progress on Filming of Barriscale Picture

Bessie Barriscale, who is busily engaged in making her first independent production, a screen version of Grace Miller White's novel, "Rose o' Paradise," is confident that she will have it ready for release in August. James Young is directing the dramatic action. During the past week important railroad scenes were completed, and the remainder of the production will be photographed at Miss Barriscale's studio in Hollywood.

Lois Weber, in Own Studio, Begins Production

LOIS WEBER last week began work on the first picture to be produced under her new contract.

Miss Weber is to have her own studio, occupied only by a single company, in which she will direct a series of pictures to be known as Lois Weber Productions. For years, in fact, since the inception of the motion picture industry, the names of Lois Weber and her husband, Phillips Smalley, have been synonymous with pictures. Now in a studio of her own design, Miss Weber hopes and expects to make more attractive and engrossing pictures than ever before.

This new studio is to be unique among the many in Southern California. Feeling that the average plant in which pictures are filmed is too much the merely barren workshop, Miss Weber has leased a private residence in Hollywood, with its surrounding grounds and gardens. Here stages are being built, lights installed, and when completed there will result a modern and perfectly equipped studio set in surroundings more stimulating and far pleasanter than those enclosed by the customary high board fence.

Miss Weber is done with the purely propaganda picture with which she has been associated in great part in the past, though she does not intend to produce a story unless it is founded on a vital idea of permanent interest.

Allenbaugh Process Increases Life of Film 100 Per Cent.

W. K. Hedwig, technical expert and who is head of the Hedwig Laboratories, as a result of exhaustive experiments, definitely stated last week that through the invention of the Allenbaugh Process, perfected by Major O. J. Allenbaugh, the loss to exchanges and irritation to exhibitors through hazy, scratched and marred film was a condition of the past.

"Complaint made for years that chemicals and acids used on film destroyed the picture after the first few runs is ridiculous" he stated. "All new film contains a certain amount of moisture which cannot be eliminated. When run on machines not specially equipped, emulsion accumulates in the tension springs. Sprocket holes are cut almost through in the first and second runs. For years a hardening process has been sought to overcome this.

Universal and Bluebird in Detroit Shift

Henry Fried, formerly at the Mecca branch of the Universal Company, in New York, has succeeded George W. Weeks as manager of the Detroit territory. Mr. Fried will have under his supervision the entire lower peninsula of Michigan, as well as Northern Ohio.

Mr. Weeks has purchased the Michigan and Northern Ohio rights to all Bluebird productions, past and future. He has already taken possession of the previous releases, and has opened a Bluebird Exchange on the sixth floor of the building at 75 Broadway, Detroit

War Co-operation Committee of Industry Formed

Biggest Film Men Active— Purpose Is to Further Aid Government and Act with Committee on Public Information—Meeting July 22

TO the end that the Government may be assured of further hearty co-operation from the motion picture industry, such as was extended in furthering the Liberty Loan, William A. Brady, as president of the National Association of the Motion Picture industry has appointed a War Co-operation Committee.

The personnel of this body is: D. W. Griffith, chairman; William L. Sherrill, vice-chairman; Arthur S. Friend, Richard A. Rowland, P. A. Powers, John R. Freuler, Ricord Gradwell, J. A. Berst, Walter W. Irwin, W. R. Rothacker, J. E. Brulatour, J. H. Hallberg, Walter J. Moore, Arthur James, Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Louis L. Levine and S. A. Lynch.

This committee is to act in connection with the Committee on Public Information recently appointed by President Wilson, of which George Creel is chairman

The purpose of the men selected is to devise working plans and to be prepared to furnish whatever aid the motion picture interests of the country can put forth to meet such emergencies as the war will bring out, and to organize the picture interests of the country in whatever work the Federal authorities think will be useful. The committee is to remain in force as long as the war situation makes it necessary.

The first meeting of the committee, scheduled for June 15, was postponed until eleven o'clock of the morning of June 22. At this time George Creel will present an outline of the purposes of the Committee on Public Information, and will set forth the various ways in which the co-operation of the industry is desired. The meeting will be held at the offices of the National Association, Times Building, New York City.

Pennsylvania Film Tax Bill May Be Railroaded Through

Republican Steam Roller Will, It Is Believed, Succeed in Having Measure Passed Despite Stern Opposition Presented—Short Session Affects Other Bills

DESPITE powerful opposition and forceful arguments advanced by the picture interests at a hearing on the measure pending before the Pennsylvania Legislature which would impose a tax on each foot of film passed by the State Board of Censors, the opinion is prevalent that the bill will be steam rollered through when the house reconvenes June 18.

The hearing on the measure was before a sub-committee of the legislators in Philadelphia on June 11. Maurice J. Speiser, of Philadelphia, counsel for the exhibitors and producers; Harry Irwin Miller, representing the Pittsburgh Film Club, and lawyers representing the Fox Film Company and other motion picture interests, addressed the committeemen.

Mr. Speiser declared the bill unconstitutional, unfair and against public policy. He said the state would have no need for the additional revenue if it expended its present revenues properly. He pointed out further that such a tax would compel the motion picture theatres to raise their prices of admittance and that in some cases the prices would have to go to half a dollar, thus requiring the public to pay more for its most popular amusement.

Mr. Miller said the motion picture business is not such a big money-maker as some persons suppose, declaring that there are only three producing companies that now pay more than five per cent dividends. The argument was advanced that the motion picture is largely an educational medium, rather than a source of amusement, and that it has generally been regarded as against public policy to tax educational facilities in this and other states.

The chances of several of the other bills, affecting the picture industry, passing this session of the legislature are said to have been materially diminished by the decision just reached by the members of both Houses to adjourn the biennial session on June 28, considerably sooner than had generally been anticipated. If early adjournment does result in the defeat of all of these measures—for they not unlikely will be sidetracked for bills that the political interests regard as of greater importance—it will be more to the benefit than to the disadvantage of the picture interests, for about the only pending bill that they are eager to see passed is that substituting "regulation" for censorship of films, and this bill, even if it were to pass, would likely be vetoed by the Governor because it was introduced by his political opponents and would deprive him of the power of appointing the proposed Commissioner of Amusements who would replace the present board of censors.

THE GREATEST SCREEN DAILY SPEAKS OF THE GREATEST TRADE JOURNAL

Live-Wire Jessen recently visited Seattle. Here is what the Seattle Times, the pioneer daily in covering film news, says of his visit:

"J. C. Jessen, Western manager of Motion Picture News, the leading trade journal of the industry, is in the city. Jessen is one of the best known film men in the West to-day and knows every phase of the business.

"Early in the game Motion Picture News saw the advisability of establishing an office in the center of things. The Los Angeles office helps to account for the success of this magazine."

We thank you!

Lewis Starts Work on Picture Up State

Armed with a new story by Anthony P. Kelly and accompanied by many of the same actors and actresses who appeared in "The Barrier" and "The Bar Sinister," Edgar Lewis left Broadway a few days ago, and is now staging the first scenes of his next special production among the hills of Ticonderoga.

Before beginning the actual making of the picture Mr. Lewis spent several weeks working upon the script and selecting the cast and locations. At the same time his first success under his own management, "The Bar Sinister," was enjoying an extended run at the Broadway theatre, and his time was divided between the launching of "The Bar Sinister" in conjunction with Frank Hall, who controls the world rights, and preliminary work on his next production. He was also forced to allow time for the building of a village street called for by his new script and playing an important part in the action.

Baltimore Exhibitor Turns to Picture Making

Harry Lewy, manager of the Wizard theatre, Baltimore, lately combined forces with J Aler Barry, formerly assistant director with the Fine Arts Company, and the immediate result is a picture entitled "Fighting at Home," with a cast composed of a company of "The Vagabond Players," who have risen to considerable prominence in Baltimore. The story goes to show that the man left at home can be just as much of a hero as the one who goes to war.

Canadian Manager Changes

M. Davis, formerly Montreal manager of Famous Players Company, has been appointed road man for the General Film Company, Quebec territory, and H. Jordoin, formerly manager of the Electra theatre of Montreal, has been appointed city salesman.

Legislative Bureau a Stern Necessity in N. Y.

Grant Anson Warns of Future Dangers Besetting Industry Suggests National Legislative Bureau—Sunday Opening Bill Probable Next Year

A FUTURE fraught with danger despite the defeat of the Wheeler license bureau bill, is predicted for the motion picture industry of New York state by Grant Anson, chairman of the Legislative and Judiciary Committee of the M. P. League of New York, who for weeks fought the harmful measures that were up before the New York Legislature.

Mr. Anson told last week of the battle in Albany for the Sunday Opening bill, and against the Wheeler measure. He is confident that the way is paved for a Sunday motion picture bill at next year's session, but thinks it possible this may take the form of a local option bill.

Full credit for the defeat of the Wheeler bill is given by Mr. Anson to the National Association, William Brandt, Louis Levine, Arthur Friend of the Famous Players-Lasky Company, Mr. McCarthy of D. W. Griffith's office, and Frederick Elliott who according to Anson rendered invaluable aid.

Speaking of the future Mr. Anson said:

"The exhibitors and manufacturers must be made to realize that the support of a legislative bureau should be part of the regular routine of their business, the same as paying rent, exhibiting pictures, producing pictures, etc. Every senator and assemblyman knows what salary Charles Chaplin draws and what Mary Pickford gets, and then his knowledge of our business stops. He doesn't know of the struggling exhibitors, of the companies which have ceased to pay dividends, and of the companies which have fallen by the wayside.

"I wish to issue this note of warning to both exhibitors and manufacturers. If this legislative bureau is not established so that competent men can deal with future situations as they arise—men who know what to do and how to do it—I venture this prediction: that the motion picture industry will get hit on the back in New York State alone with a 'big bat' which cost the industry of New York State alone hundreds of thousands of dollars per year. In the rising tide of increased legislative expense all over the country, new fields must be found to tax, and it is only natural

Lyman Howe Co. Open New York Offices

New Organization Divided Into Producing and Traveling Companies—Ounc Function Will Be to Inspect All Films—Best Will Be Purchased

LYMAN H. HOWE, pioneer exhibitor, in conjunction with several other film men, has opened a suite of offices in the Godfrey Building, New York, to handle the affairs of two corporations of his organization, one of which will produce scenic travel and educational subjects. Another function of the officers will be to inspect all films on the market and to buy those of exceptional merit.

S. M. Walkinshaw, vice-president and general manager of the Howe organization and his assistant R. E. Gillaum will devote their time to the management of the offices.

The producing company is to be known as the Lyman H. Howe Films Company. A staff of photographers will be employed to seek out distinctive and unusual scenes all over the country.

The company also erected its laboratory and studios at Wilkes-Barre, Pa., and many American as well as foreign producers who have inspected them, declare the Howe laboratory and studios, models of perfection and efficiency. It is manned by a staff of specialists and expert technicians.

The other Howe organization is known as The Lyman Howe Attractions, Inc., and operates traveling companies which have been playing the leading theatres of over 500 cities twice each season for over twenty years.

It is the boast of the Howe organization that the programs of educational films given in the past were selected and arranged with skill, art, and judgment. It is the announced aim of the new company to base their policy fundamentally on the same plan, and endeavor to make each production and program better than the preceding one.

Paramount and Artcraft Offices Combine in Some Cities

In Washington, Boston, Pittsburgh, Atlanta and other large cities, the offices of the Paramount and Artcraft corporations have recently been combined under the same roofs.

The explanation of the combination of interests lies in part in the fact that there is a feeling that closer efficiency and service can be given subscribers to Paramount and Artcraft productions in this fashion. The move will serve to nullify "crossed" dates, and at the same time will be of convenience to the exhibitor. The fact that on August 5 the new Paramount booking plan goes into effect, which will make close co-operation on release dates necessary between Paramount and Artcraft, is stated as another reason for the close co-operation.

There has been no set procedure in the combination of offices in the various cities. The move of the Paramount offices to Artcraft, or vice versa, has been dictated by circumstances such as location, size of offices, etc.

In Pittsburgh the combined offices are in charge of Joseph Klein. E. T. Gerrish, who has been in charge of the Paramount office, was transferred to Cleveland to open a new branch.

In Atlanta W. C. Brandon, Artcraft manager, severed his connection with that corporation.

Motoys Are Popular

"The Motoy Comedies are being received with enthusiasm in the larger cities as well as the small towns," report the Peter Pan Film Corporation, who are releasing these novelty doll comedies through independent exchanges. A letter received from the Lea Bel Company in Chicago states that they are playing Motoy Comedies in twenty largest theatres in Chicago. The Convent Garden which is said to be the largest theatre in this city is one of the houses using these novel and interesting comedies regularly on their program.

Netter Opens Office in Cleveland

Leon D. Netter, head of the Masterpiece Film Attractions, announces the opening of his new offices at Suite 404, Sincere Building, Cleveland, Ohio, from which he will operate through the Ohio territory.

In addition to "The Garden of Allah," which is meeting with unprecedented success in Ohio, Mr. Netter will exploit such features as "Beware of Strangers," Audrey Munson in "Purity," "The Libertine," with John Mason and Rex Beach's the "Ne'er-Do-Well," in conjunction with a number of other feature productions. Mr. Netter will continue to add to his present extensive list productions of such merit as the Masterpiece Company has been identified with in the past.

Western Exhibitors Welcome Open Booking

"All through the Middle West and down into Texas, wherever I went, exhibitors all spoke of Lewis J. Selznick in terms of gratitude, as the father of open booking," says Sol. J. Berman, manager of the New York exchange of the Selznick Enterprises. Mr. Berman has just returned from a business trip in the course of which he visited the principal cities of the Middle West and eastern Texas.

"It is impossible to overstate the enthusiasm with which exhibitors welcome the acceptance of the open booking method of distribution by one after another of the companies which have been holding out against it," says Mr. Berman. "It was the invariable comment whenever I met an exhibitor and was introduced as a representative of the Selznick enterprises. The advantage of not being bound by long time contracts, of not having to take the poor with the good, of being able to select their own attractions from week to week, were subjects of incessant comment.

"Another important point is that I find exhibitors are discovering how foolish it is to pick out pictures which they can get cheap.

Herrington Arouses Spirit of Oklahoma Exhibitors

One of the most enthusiastic meetings yet attended by National Organizer Fred J. Herrington was held in Oklahoma City, June 12. A. B. Momand, president of the local organization, introduced Mr. Herrington to the gathering of representative film men from all over the state.

Resolutions were adopted thanking the members of the United States Senate, also Mr. Verner, Mr. Sams and Mr. Wells, of North Carolina, in appreciation of their untiring efforts as put forth defending the exhibitors against the war tax.

Delegates were elected to the national convention as follows: A. B. Momand, L. W. Brophy, T. H. Boland, John Slocum, J. S. Olive, A. H. Jones and William Finney.

It was also recommended that in future meetings be held quarterly rather than once a year as in the past.

A rising vote of thanks was tendered Mr. Herrington at conclusion of the meeting, following which the national organizer left for Little Rock and thence to Memphis.

Group Secede from Iowa Branch —Form New Body

Advices received early this week from N. C. Rice, assistant secretary of the recently organized Exhibitors League of Iowa, indicate that the League has been upset, and Wilbur Ingledue, who in April was elected temporary chairman, has with a number of other exhibitors completed what they term The Motion Picture Industrial League.

In the meeting, held June 13, for the formation of this new body, there are reported to have been sixteen exchange men and road men and ten exhibitors. Those really interested in the Exhibitors League are said to be deaf to the entreaties to join the new organization.

It was only on April 26 and 27 that the Iowa Branch of the National League was called in Des Moines with the understanding that it was to be an Exhibitors League, pure and simple, organized for the purpose of making it possible for a better understanding between the film men and the exhibitors. The film men were to enjoy an associate membership.

Ingledue at this time was intrusted with the temporary chairmanship, H. F. Lego of Fort Dodge with the secretaryship, and N. C. Lego of Fort Dodge with the assistant secretaryship.

First Scenes of "A Man's Man" Are Taken

J. Warren Kerrigan finished his five months' tour of the moving picture theatres of the entire country on his return to Los Angeles on June 5.

The next day he made his first visit to his studio, where he met Robert T. Kane, vice-president of Paralta Plays, and Robert Brunton, art and technical director. A thorough inspection was made of them and then Kerrigan began arrangements for the screening of Peter B. Kyne's "A Man's Man."

Sennett Probably Out of Triangle: Radical Future Plans

Charles Ray Also Resigns with Hart—H. O. Davis Outlines Impressive Ideas—110 Per Cent Amusement Service Basic Foundation—Six New Directors—Companies Firmly Welded

CONFIRMATION of the reorganization plans of Triangle, outlined in an exclusive article in MOTION PICTURE NEWS in its issue of June 23, was given last week by General Manager H. O. Davis.

New and far-reaching developments of the past seven days, are, briefly, as follows:

Probable withdrawal of Mack and Sennett, following similar action by Thomas H. Ince.

Changes in the personnel of the business and producing staffs in the "T" Western studios, including the addition of many of H. O. Davis' former Universal associates.

Specific policies and plans to be followed in production and service in the future, announced by H. O. Davis.

The resignation of William S. Hart is also reported from the Coast, but it may possibly not be final. It is understood Hart bases his act on the fact that his contract specified his pictures were to be made under the personal supervision of Ince, and that the withdrawal of the director from Triangle automatically nullifies the agreement. Several phases of the matter were presented in a new light to the player late last week, though Triangle in no manner is attempting to bring pressure to bear on the star to change his decision. What the result will be, if any, only the future can tell.

Ray, according to advices from the West, bases his resignation on the same grounds as Hart, having a similar clause in his contract. An unconfirmed report has it that he will, on completion of his present picture, sign with Ince.

The fact that Mack Sennett, Keystone director, was to leave the Triangle organization, has been rumored for several weeks, but final papers in the dissolution were not signed on Monday.

Many rumors, and as many semi-official statements concerning the future activities of Ince and Sennett are abroad, but as yet no definite word has been had from either regarding their plans.

The Culver City, Inceville, Keystone, Fine Arts and Eastern Studios will all henceforth be known only as Triangle Studios. Eugene H. Allen, who has been business manager since the first company came to California under Fred Balshoffer, tendered his resignation last Wednesday, and E. H. Paterson, formerly secretary at Universal City under H. O. Davis, has been placed in charge of what was known as the Culver City Studio.

Paterson announced no other changes are anticipated. C. Gardner Sullivan will remain as scenario editor. The studio formerly known as the Fine Arts, opened Monday with one company working under direction of Jack Conway, late of Universal. O. L. Sellers, formerly manager of production at Universal City, will be manager of the studio, where from four to six companies will in future be working.

Overshadowing in importance any other event in the Triangle reorganization, is the announcement by H. O. Davis of plans for the future of his organization. Radical and revolutionary as the outline of these policies may appear to be, yet comprehensive and logical are they in the bud, and so carefully has each big and small detail been worked out, that it remains only for the hand of Mr. Davis to press the button and institute what well-informed men in the industry feel will be a new and successful era in production and distribution.

110 *per cent. Service.*

Such, in his own words, is the foundation on which Mr. Davis intends to rear the future Triangle. Every thought, plan and detail is to be a side issue—a tributary to feed the main stream of Service.

"We are going to take every exhibitor into partnership—into bonds with us as it were. We will see that he gets the dollars. Our chance of money making will be in getting part of his net. Hence we must assure him the net." Such is the fashion in which the general manager of the new Triangle expresses the purpose of his organization.

"The best sales organization in the world can't sell unless they have a suitable, high-class product," he continued. "So first we will perfect the product, will deliver consistently good pictures. Then is built the organization to deliver this picture service to the public—not the exhibitor.

"As conditions now are the product of a manufacturing company is sent to the home office. This in turn hands over the film to the exchange, and washes its hands of it for the future. The exchange, in turn, passes the buck to the exhibitor, and the exhibitor to the public.

"What Triangle intends to do is to follow its pictures through to the ultimate consumer.

"Only by this method can the longer runs be gotten.

"We are going to provide the theatre owner with an AMUSEMENT SERVICE. Then we will tell the public that the owner has the pictures that it wants.

"No producer can arbitrarily dictate to the picture fans the nature of entertainment they shall have. It is up to us, and it is our aim to satisfy the particular clientele of the particular theatre owner.

"That means that we must play hand-in-hand with the exhibitor, know him, and know his class of audience. The service we might supply a house on New York's East Side, for example, and which might draw well, would be valueless to an owner on the West Side. Hence the productions making up our amusement services, must be of most varied nature."

From this latter remark of Mr. Davis may be seen the gigantic nature of the task Triangle has set out to do—a policy which will necessitate the closest of personal relations with every last exhibitor, which makes impossible a "one-man" organization, and which if found imperative by the different stratums of society played to, may cause a production by Triangle of six or seven features a week alone.

Six directors will very shortly be added to the organization as a first step to enlarged service. So far as is known, there will be no present changes in the personnel of directors or players with Triangle. Mr. Davis is to personally supervise production.

The sales and service departments of the company are to remain strictly separated—the sales department aiming to show financial results, the service organization to satisfy each exhibitor.

Open booking is not thought of. There will be a basic charge to the exhibitor for his weekly service.

The Paramount aim is to educate the public that in future wherever it sees a Triangle sign over a theatre, there it may be assured of the very highest class of entertainment.

The modus operandi is—
110 *per cent. Service.*

"THE RED BOOK THAT IS READ"

¶ *J. W. Jackson, assistant manager of the Laemmle Film Service, Omaha, has just completed a trip through the territory surrounding that city.*

¶ "The red backs of Motion *Picture News were everywhere," he says. "I am quite a reader of the NEWS myself, and in several instances I started talking about various things I had read in it. I found that the exhibitors do not let a single inch of their favorite paper go unread. They do not skim hurriedly through it to see who is being 'knocked' in this issue. They read it, apparently, for the real news of interest to them, and they have learned that explicit faith in it is worth while.*

"I find the NEWS is worth while not only to exhibitors, but it helps people like me to keep in touch with what exhibitors are doing and thinking. I find the leading exhibitors are the reading exhibitors, and invariably they are readers of the red-backed NEWS."

Warns to Safeguard Film Against Alien Enemies

Irwin of V-L-S-E Sees Plot in Arrest in East Cleveland of Man Suspected of Placing Matches in Case Containing "Womanhood" Reels

CIRCUMSTANCES so suspicious that they resulted in the arrest of George Hann, operator at the Windameer theatre, East Cleveland, Ohio, on the belief that he was instrumental in placing matches in the shipping case containing reels of "Womanhood, the Glory of a Nation," last week drew from Walter W. Irwin, general manager of V-L-S-E a general warning to the trade to safeguard all films against alien enemies.

Hann is being held under ten thousand dollars bail. Approximately two hundred matches are reported to have been found in the case containing the Vitagraph film. They are said to have been arranged between the box containing the bottom reel and the next above, and between the box containing the top reel and the next below. A musical score was in such a position that it must almost certainly ignite should friction light the matches, according to the Cleveland authorities.

According to the story told by the Cleveland police, the "Womanhood" print after playing two days at the Windameer was to be sent to Newark, O. The assistant shipping clerk of V-L-S-E called for the reels. According to his testimony Hann rode in the automobile with him part way, sitting on a back seat on which reposed the shipping cast containing the film.

On the arrival of the cast in Newark, Manager Fenberg, of the Auditorium theatre, looking for the musical score he had ordered, is reported to have discovered the dangerous matches packed in the case.

The details were reported immediately to the State Fire Marshal's office at Columbus, O., and an investigation begun which resulted in the arrest of Hann. Later a statement, said to emanate from the Fire Marshal's office, was issued to the effect that Hann had placed the matches in the case while it was in his possession on the rear seat of the automobile.

Immediately afterward officials of the office arrested five Austrians, all of whom with Hann, are being held by the Federal authorities as alien enemies.

It is felt by Mr. Irwin and other motion picture men, that the ruling spirits in Germany are aware of the wide influence wielded in the United States by motion pictures designed to arouse the spirit of preparation for war, and little surprise is occasioned at any move which might tend to check this influence.

Russian Actors Always Choose Their Own Rules

System Is Said to Result in Exceptional Artistic Presentations—Greatest Slav Players Will Be Seen in Russian Films

ONE marked innovation which may be recognized by the audiences who witness the presentation of Russian art films with the leading actors of Moscow and Petrograd in the principal roles, is the fact that these stars direct their own plays.

Not only do they accept or reject with absolute finality the parts they deem congenial or unsuitable to them, as the case may be; not merely do they study the roles for months, with the same attention, in fact, as in the "legitimate"; but furthermore, they rule the proceedings in the picture studio and retain entire freedom of action as to expression of their individualities.

I. I. Mozjukhin, heralded as Russia's leading actor, is said to possess a resourcefulness of ideas, a broad method and a sweeping attack that cause him to dominate to a large extent. Some notion of Mozjukhin's versatility is conveyed by the fact that he will be presented as Kmita in Sienkiewicz's "The Deluge," as Nicholas Stavrogin in Dostoevsky's "The Possessed," as Hermann in Pushkin's "The Queen of Spades," and likewise in the leading male role of Tolstoy's "War and Peace."

With Mozjukhin in the film plays are associated the women stars who have worked with him in the "legitimate" national theatres of Moscow and Petrograd. The other big men of these theatres are likewise associated with him in films. A cast made up of one star and a lot of nonentities is said to be unheard of. In Russia a number of stars collaborate in all the important works. For example, in Leonid Andrieff's "The Dagger Woman" are presented Mozjukhin as the artist, Gzovskaia in the title role, Panoff as the father and Karabanova as the sweetheart—all leading exponents of dramatic art.

The three greatest dramatic names among the women are Mmes. Olga Gzovskaia, Nadia Lisenko and Vera Kholodnaia. The first-named is the Sarah Bernhardt of Russia, but in the prime of youth and beauty and crowned with the laurels of a wonderful career at the Theatre of Arts, Moscow, where Maeterlinck's "The Blue Bird" and many other masterpieces were first produced. Whenever Mme. Gzovskaia is announced to play in Petrograd, the seat bookings of her entire season are sold out months in advance, so keen is the desire to see her.

Motoy Comedies Sold in Two More Territories

The Peter Pan Film Corporation who are releasing on a state rights basis the Motoy Comedies, announce that they have closed additional territory during the past week. Mr. Day of the Metro Film Service Company, Washington, D. C., while in New York bought the state rights on these novelty comedies for the States of Virginia, Maryland, North Carolina, District of Columbia, and Delaware.

After screening several Motoy Comedies for Edward Klein of the Metropolitan Film Service, he did not hesitate in closing for the New England States.

Delegates to National Convention Elected by Oklahoma Branch

The Oklahoma state branch of the M. P. E. L. A. held its semi-annual meeting on June 12 for the purpose of electing delegates to the National Convention.

Originally the meeting was scheduled for June 5, and was postponed because that date was registration day. This resulted in an error being made in the notification to National Organizer Fred J. Herrington, with the result that he arrived in Oklahoma City the day of the originally scheduled meeting. He was met by A. B. Momand, president of the Oklahoma branch, however, and by other exhibitors, and warmly greeted. Regret was expressed that the mix-up in dates precluded the possibility of Mr. Herrington's being at the meeting on June 12, he having made other arrangements.

Officers of the Oklahoma state branch are A. B. Momand, president; S. H. Jones, vice-president; H. W. McCall, second vice-president, and C. D. Jackson, treasurer.

Many Copyrighted Novels for Frieder Subjects

The Frieder Film Corporation of Chicago, which is now marketing its first state rights feature, "A Bit o' Heaven," founded on Kate Douglas Wiggin's celebrated story, "The Birds' Christmas Carol," announces that a long list of copyrighted novels will soon be filmed at the Lankershim, Cal., studio.

This, it is understood, is due to the success which its first feature is having throughout the country. Contracts have been signed with three different Eastern publishing houses calling for film rights to a number of widely known stories similar to "The Birds' Christmas Carol." Activities are now under way in the Lankershim studio looking toward the completion of the first of the new stories.

Ohio Governor Endorses "How About You?"

The Standard Film Service, Cleveland, is being overwhelmed with requests for the Billy West two-reel comedies, the rights, for which they have purchased for Ohio, Michigan and Kentucky. These laugh provokers are to be released bi-monthly, beginning with "Backstage," June 15, to be followed by "The Hero," "Doughnuts," and others to be announced later.

Only the largest first-run houses are to get these comedies. Another short-reel feature handled by the same firm is "How About You?" a picture relating to the present war conditions. "How About You?" has been endorsed over the signature of Gov. James M. Cox, of Ohio, in the following letter which has been reproduced in a one sheet and is used for poster advertising.

State of Ohio,
Executive Department,
To Whom It May Concern:

I can heartily recommend the picture "How About You?" as a highly patriotic production which can be of utmost aid in the stimulation of loyalty and service to the country in this time of need.

Yours very truly,
JAMES M. COX.

Final Drive for Liberty Loan Marked by Big Results

Rough Estimate Places Industry's Subscriptions Above $2,500,000 Mark—Secretary McAdoo Lauds Industry for Excellent Showing

A MORE fitting climax could not be conceived than the one which resulted from the concerted efforts of the motion picture industry during the government's campaign for the Liberty Loan, which was brought to a close last Friday. The climax was reached when Secretary of the Treasury William G. McAdoo, at a meeting in Cincinnati last Tuesday, asked that a message be sent to the motion picture industry of the United States praising it for its remarkable efforts in floating the bond issue. A fac-simile of Secretary McAdoo's message appears on this page.

"Your wonderful industry," the Secretary said, "reaches millions of loyal Americans each day. It will be a genuine service of patriotism," he concludes in his message, after asking that the message, "Help win the war—buy a United States Liberty Bond," be flashed on the "screen of every theatre in America."

This message was delivered to the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce. It tells in a few words the wonderful assistance the industry has rendered the government in the exploitation of the Liberty Loan bonds and leaves no doubt in the minds of the American public that the motion picture industry has accomplished in a comparatively few days what other organizations would have found next to impossible. Every nook and corner of the United States was reached by the arm of the industry. Millions of people were brought face to face with the great necessity of their co-operation, and thousands responded in a substantial manner.

The publicity branch of the industry was, no doubt, the greatest and most potent factor in furthering the plans of the government. But the industry did not rest content with rendering this assistance alone. We learn that it has subscribed more than $2,500,000, and in all probability this amount will be greatly exceeded after the final results are made known.

The National Association of the Motion Picture Industry in inaugurating the final drive for the Liberty Loan had speakers of national prominence appear under its auspices at the Strand theatre, one of New York's largest picture houses, and exhort the audiences to greater efforts during the remaining days of the loan's exploitation, which closed on Friday last. Among the speakers who were invited to address the Strand audiences were Mrs. Henry O. Havemeyer, William A. Brady, Marcus M. Marks, president of the Borough of Manhattan; Mrs. August Belmont, Frank A. Vanderlip, president of the National City Bank; J. Henry Walters, New York State Senator; George W. Perkins, Gordon Knox Hall, and Edward Schoeneck, Lieutenant Governor of New York State.

William Wright, secretary and treasurer of the Kalem Company, received a letter of thanks from R. W. Woolley, director of publicity for the Liberty Loan. "I thank you," wrote Mr. Woolley, "for your patriotic interest in the Liberty Loan. Your trailer is excellent." The trailer used by Kalem showed the American flag, under which the words "Stand by the flag and subscribe for the Liberty Loan" were written. It was particularly appropriate, attached to Kalem's "American Girl" series, which is now running. Before the government enlisted the aid of the motion picture industry Kalem had shown trailers exploiting the Liberty Loan bond issue, and this company was one of the first to respond to the government's call.

Last reports from the West Coast studios and members of the industry working for the success of the loan issue are encouraging. Executives, directors, writers and players—all did their best, and the results obtained speak well for the efforts which they put forth.

Charlie Chaplin, the screen's greatest comedian, is reported to have subscribed $100,000 toward the Liberty Loan issue. It is also interesting to note that the comedian had previously purchased $150,000 worth of Canadian bonds. The largest subscription reported was that from the Lasky Studio in Hollywood, Cal. The amount totals $75,000. Universal City's inhabitants are said to have subscribed $50,000 worth of bonds, and the first day's sales at the Ince Culver City studio amounted to more than $10,000. On Film Row in Los Angeles practically every exhibitor and exchange man wears the Liberty bond button. Men affiliated in every branch of the industry in California worked with every effort to bring the total to the maximum amount possible.

Big Rush for National Association Memberships

Since June 1 Six Film Concerns and Two Lithographing Companies Join—90 Per Cent. of Companies of Country Expected to Be Represented by July 1

ADVANCE indications resultant on the rush of applications the first half of June indicate that the month will establish new membership records for the National Association.

Not only the film companies, but other companies dependent on the industry to a large extent for their business, have seen the wisdom and advantage of affiliating with and doing their share to support the work of the national body.

The companies which have joined the National Association since the first of June are as follows: Triangle Distributing Company, to be represented by S. A. Lynch; Metro Pictures Corporation, as a producer member to be represented by Joseph W. Engel, Metro having been one of the founders of the National Association as a distributor member; Louis J. Selznick Enterprises, represented by Louis J. Selznick; Astra Film Corporation, represented by L. J. Gasnier and Balboa Amusement Producing Co., represented by H. M. Horkheimer.

Two lithographing companies were added to the supply and equipment class through the receipt of applications from the Otis Lithographing Co. of Cleveland, which will be represented by its president, W. N. Brewer, and the Alpha Lithographic Co. of New York, represented by George L. Cooke. These companies, together with the H. C. Miner Lithographing Co., and the Acme Lithographing Co. will form the nucleus of a Poster and Lithographers Division, of which Walter J. Moore, vice-president of the former is chairman, with L. P. Weber of the Acme as secretary.

Among the prospective applications from producers are the Star Film and Rolin Film Companies, Lasalida Films, Inc., and the Myers-Theby Comedy Corporation, all releasing through Pathe Exchange, Inc.; Bray Studios and the Klever Komedies releasing through Paramount; L-KO releasing through Universal, Norma Talmadge Film Corporation and Triangle Film Corporation. The Goldwyn Pictures Corporation's application is promised as a distributor, which will make a total of 12 companies comprising the distributors' branch. Goldwyn has been a producer member of the association for some time.

Upon the closing of the books, June 15, there were 35 producing concerns in the National Association representing 75 per cent of the big companies, and with the applications assured before July 1 it is confidentially expected that the producers' branch will have a membership totaling upwards of 40, representing 90 per cent of the film companies in this country.

New Ruling Provides Carriage of Films by Steamers

A new ruling from the Bureau of Explosives, providing that motion picture films may be transported by steamers carrying passengers under the same laws which apply to shipping of films as are laid down by the Interstate Commerce Commission, has been secured by the Transportation Committee of the National Association of the Motion Picture Industry.

The official ruling is as follows:

"Referring to the ruling of August 27, 1915, file No. 57250-2, at which time the bureau stated that moving picture films may be transported on steamers carrying passengers under the same condition as celluloid, it may now be stated that, after further consideration of the subject, the bureau has ruled that moving picture films may be transported on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission with reference to packing and labelling of the same."

This announcement was made at a meeting of the Transportation Committee Wednesday, presided over by Chairman William L. Sherrill, president of the Frohman Amusement Corporation.

Unusual Interest Attracted by "Robespierre"

Seven-Reel Export and Import Film Spectacle Said to Be Replete with Big Scenes—Many Territorial Deals Under Way

INTRODUCED with little blaring of trumpets and less than a week on the market, unusual interest is already being attracted to the Export and Import Film Company's spectacle entitled "Robespierre." Although there has been no trade showing of this seven-reel offering, it is announced by Mr. Ben Blumenthal that his "perpetual trade show" innovation, conducted at the concern's own projection rooms in the Godfrey Building, will make a trade showing unnecessary.

With a little over a week of introduction on the market, the news seems to have travelled fast that there's another new big one, and deals are already said to be under way for dispositions of territory.

For the special purpose of the state rights department of this publication, a correspondent was sent up to view the production and report on it from a commercial standpoint. In magnitude of staging and number of characters engaged "Robespierre" ranks easily among the biggest productions. In settings it is prodigious, one great set after another furnishing continual surprise both for magnitude and beauty; and the climax is never really reached until the very last few feet of the picture, where an assemblage numbering thousands of people witnesses the execution of Robespierre, the fallen dictator. Until this last of the very big scenes the spectator is kept in doubt as to whether he has seen the richest portions of the film. It might also be mentioned here that the very first few hundred feet, too, begin to unfold surprises in surpassingly beautiful pastorals as well as battle scenes.

The story is the historic one of the fall of autocracy in France, beginning with a survey of conditions before the Bastille was taken, and leading the spectator intelligently through the stirring events that followed the fall of that infamous fortress-prison. How the aristocrats, deprived of their long-enjoyed rights, became the prey of the guillotine in appalling numbers, and how the peoples' Committee of Public Safety became oppressive even to the populace that created it, is told in a way striking for its fidelity and utter disregard for expense. Robespierre becomes the dictator, and the Reign of Terror prevails. The story goes on through the succeeding events with historical precision, showing the government raiding the rebels, and great ensembles carry out the effects on every occasion. The great central climax of the film may be located as the trial scene, in which Robespierre is overthrown by the conspirators who appeal to the public's toleration of his blood-red administration. This scene of the Assembly of France, built with remarkable detail, is a rare treat in setting and acting. Every one of the hundreds of actors seems to have a particular thing to do for each second. With the excited debate Robespierre's fate sways this way and that, but in the end he meets an ignoble downfall, and death on the guillotine in a stirring scene.

As a special feature "Robespierre" stands out strongly not only from its spectacular standpoint, but also in its individual effort, for the wonderful Lyda Borelli takes the leading role supported by a cast which numbers Novelli in its personnel. Mr. Blumenthal has done some work on "Robespierre" which enhances its value as a patriotic document by bringing the story right up to the present time.

Advance Agent for Pathe Stars Attending Convention

J. A. Berst and C. R. Seelye of the Pathe Exchange, Inc., have instituted a new departure in the way of convention efficiency in the creation of what will be known as a Motion Picture Advance Agent. Tom North holds the position.

It will be the duty of this agent, representing the Pathe Exchange, its stars and collaborators, to make arrangements for hotel accommodations for players attending the National Convention; arrange social events, take care of proper transportation, plan special nights at the large roof gardens, arrange with hotel chefs to name some dish after the stars, persuade the different clubs to extend their courtesies, and other such plans.

Warm Greeting in Boston to "The Crisis"

William N. Selig's production of "The Crisis," screen version of the novel of the same name by Winston Churchill, began a Boston run at the Majestic theatre, evening of May 14, under the management of the Sherman Film Releasing Company.

All the orchestra seats were sold by the preceeding Saturday at $1, 75 cents and 50 cents. The balcony sold at 75 and 50 cents; and the gallery at 25 cents. At the daily matinees the prices are halved. A symphony orchestra of twenty-five plays the musical score. Mrs. Rose Gerber sings special solos. Mayor James M. Curley made a speech the opening night between the two halves of the entertainment. The newspapers were uniformly favorable in their reviews, most of them giving half a column or more space.

Group Booking for "Pokes and Jabs" Comedies

In presenting the new "Pokes and Jabs" one-reel comedies, General Film, their distributor, inaugurates a service calculated to be of value to the exhibitor. These comedies, with Burns and Stull as stars, are being marketed in groups of six fresh subjects at a time, so that the exhibitor can know definitely in advance just what and how much he is going to get.

The first group of six comedies, prepared by the Jaxon Film company is now ready. The subjects are "Are Actors People?" "A Ride for Life," "Military Madness," "The Rest Cure," "The Perils of Pauline" and "Ploughing the Clouds."

Chaplin Quits Mutual?—Said to Have Offer of Over Million

Announcement came from the Lone Star Studio this week, given out as a definite fact, that Charles Chaplin would organize his own company, make eight pictures during the year, and that his brother, Sid Chaplin, is now on his way East to complete negotiations for the release.

It is definitely stated that Mr. Chaplin has received better than a million offer, and the purpose of the brother's trip at this time is to complete contract. No definite information would be given as to the firm making Mr. Chaplin the latest offer.

It is understood the intentions are to continue production at the studio, now occupied by the Lone Star Film Corporation, where eleven of the twelve pictures contracted for by the Mutual have been filmed.

Charles Chaplin is now taking a ten-day vacation, spending the time at San Francisco and other points on the west coast. Upon his return he will make the twelfth and last release under the Mutual contract.

Sid Chaplin was not heard of either in Chicago or New York up to early this week.

Mastbaum Circumventing Ruling of Censors

To nullify the ruling of the Pennsylvania State Board of Censors, Stanley V. Mastbaum, big Philadelphia exhibitor, is planning to have a competent actor speak the titles in "On Trial" which the censors deleted.

According to Mr. Mastbaum, the most important titles in the picture have been cut out, weakening the film beyond measure were it presented in its present shape. Hence his idea, novel to Philadelphia, to have the lines spoken during each presentation of the play at the Stanley theatre this week.

For the opening performance invitations were extended to big city officials and publishers and editors of the local newspapers.

Nation's Press Humorists to Be Goldwyn's Guests

The American Press Humorists, who will hold their annual meeting in New York City during the week of June 25, have set aside one day on their program which is to be known as Goldwyn Pictures Day. On the morning of Wednesday, June 27, the members of this newspaper and magazine organization, with their wives, will depart for a day's outing at the Fort Lee Studios, where they will be the guests of the Goldwyn officers, authors, stars and technical staff. They will be entertained at luncheon by Mae Marsh, Jane Cowl and Madge Kennedy, Goldwyn stars, who at that time will be working upon three separate productions.

Among the honorary members of the association who have said they expect to accompany the columnists and cartoonists upon this excursion are John D. Rockefeller, an enthusiastic member of the American Press Humorists, and John Purroy Mitchel, Mayor of Greater New York, who is to be taken into the organization on the opening day of the meeting.

Horsley's London Agent Tells of Foreign Conditions

C. W. Russell, London representative of David Horsley's productions, is in Los Angeles for a stay of two weeks to become familiar with the new productions to be made at this studio. Upon the culmination of his stay here, he will return to New York and later from there will go to London to supervise the distribution of the Horsley pictures.

Mr. Russell, in speaking of the conditions in the foreign market, stated that in England practically all theatres are booked for from eight to nine months in advance, with an average program of nine reels. Conditions with the exhibitors, he reports, are exceptionally good, and the exhibitor is enjoying an era of prosperity but facing the possibility of the government shortening the hours during which the theatres can secure power or light. There is considerable talk in London of insisting that motion pictures cut their programs to approximately two-fifths of the present length in order to economize on fuel and power. If this is done it is prophesied there will be a return to the shorter subjects, those of two or three reels.

American films fare exceptionally well in England, he stated. About ninety per cent of the pictures shown there being from the American studios. Fully seventy-five per cent of the American subjects made are sold for English showing.

Concerning the future Mr. Russell prophesied that most of the continental buyers would purchase American films through representatives who will be permanently located in New York and that in all probability the same plan will be followed by the English film buyers.

Foreign Fox Representative Here from London

The liner St. Paul, which brought Lord Northcliffe, special envoy from Great Britain to the United States, also had as a passenger William Alexander, who has been one of Fox Film Corporation's general representatives abroad for the last few years.

Mr. Alexander served in a supervisory capacity in England, Ireland and Wales during the past year. Previous to that he opened several branches for Fox Film Corporation in South America. He will be at the home office for some time now. He reports that "A Daughter of the Gods" is doing a record business at the London Opera House.

Strand Employes to Front

The management of the Strand theater is beginning to feel the country's call to arms. Several of the military looking ushers have already left to join the colors and others have given notice that they will do so in the near future. Manager Edel has issued a statement to the employes of the theatre to the effect that any young man, now in the employ of the Strand theatre, who wishes to join the Army or Navy will be given his position back after the war if he so desires.

Goldwyn Locations Throughout U. S. Announced

First Meeting of Corporation Held—Officers Elected and Branch Locations and Managers in This Country and Canada Are Settled On

THE first meeting of the Goldwyn Distributing Corporation recently chartered in Albany with a capital stock of $1,000,000, was held last week. The following officers were elected: President, Samuel Goldfish; vice-president, Archibald Selwyn; vice-president, Alfred Weiss; vice-president, F. B. Warren; treasurer, Gabriel L. Hess.

At this meeting, announcement was made that branch offices had been opened in the following cities in charge of the men named below:

Atlanta, Arthur Lucas; Boston, Harry F. Campbell, 40-44 Piedmont street; Buffalo, George A. Hickey, 200 Pearl street; Chicago, F. M. Brockell, 110 South State street; Cincinnati, C. C. Hite, 215 East Fifth street; Cleveland, H. A. Bandy; Dallas, Louis B. Remy; Denver, Walter S. Rand, 1440 Welton street; Detroit, Abraham I. Shapiro, Peter Smith Building Griswold and State streets; Kansas City, Richard Robertson; Los Angeles, G. C. Parsons; Minneapolis, R. E. Bradford; New York, Samuel Eckman, 509 Fifth avenue; Philadelphia, George T. Ames; Pittsburgh, C. C. McKibbin, 1201 Liberty avenue; San Francisco, Charles M. Simmons; St. Louis, Floyd Lewis, 3312 Lindell avenue; Seattle, C. F. Hill.

The street locations of the offices listed without addresses are soon to be announced. A branch will also be opened in Washington, D. C., within a fortnight.

Goldwyn Pictures, Ltd., of Canada, with head offices in Toronto, has opened the following branches in the Dominion:

Toronto, W. J. Reid, 37 Yonge street; Calgary, H. L. Nathanson, 315 MacLean street; Montreal, E. English, 337 Bleury street; St. John, I. Sourkes, 19 Market square; Vancouver, William Hansher, 304 Orpheum Block; Winnipeg, L. Kaufman, 48 Aiken Block.

Mr. Goldfish will be the active head of the Goldwyn distributing system. Incidentally, for what is claimed to be the first time in the history of the motion picture industry, Goldwyn will establish a simultaneous release of its productions around the world; the same pictures appearing on the same days in the United States, Canada, Australia, Great Britain and many other lands.

In the management and operation of the distributing corporation, Mr. Goldfish will be actively assisted by Alfred Weiss and F. B. Warren, the two vice-presidents, who are specializing in establishing the closest possible relations with the exhibitors of the country. Mr. Weiss has been an important factor in both the Mutual and Triangle organizations, and Mr. Warren has been publisher and editor of important newspapers in Chicago, St. Louis, New York and elsewhere.

FROM EAST AND WEST THE SAME CHORUS!

¶ *J. E. Milligan, of the Liberty Theatre, Schuylerville, N. Y., writes: "I consider Motion Picture News the best trade paper published—and I've seen them all."*

¶ *Tom Norman, of the Rex Theatre, Racine, Wis., echoes the sentiment: "Motion Picture News is the best and only real trade paper for all concerned. It covers everything."*

These words were written in the box-office!

Universal President on Way East

Carl Laemmle, president of the Universal Film Manufacturing Company, who has been visiting the coast studios of the company at Universal City, left for the East June 15. He gave a farewell dance and supper, which proved to be the largest attended of any recent affair. Mr. and Mrs. Laemmle led the grand march. Many film notables from other studios were present.

Urge Greater Fire Precaution

An appeal to the owners and managers of motion picture theatres in the metropolitan district, urging the immediate adoption of greater safety precautions in the handling of film in projection booths and rooms was issued last week by the committee on fire prevention of the National Association of the Motion Picture Industry.

The appeal includes warnings to enforce the "no smoking" rule, to keep film in tin cans and other containers, to keep booths free from rubbish, to attend carefully to wiring and electrical equipment, and to keep pails of water and sand in the projection booth.

Thanhouser Offers Correction

A trade paper review of the current production of Ibsen's "Doll's House," states that this is the first time the particular play has been produced in motion pictures.

This statement is inaccurate, according to Edwin Thanhouser, who says:

"Reference to the files of any trade paper journal for July, 1911, will show that the Thanhouser Company made a film production of this play then. Furthermore, besides 'Doll's House,' we produced adaptations of the same author's 'Pillars of Society' and 'Lady from the Sea' the same year."

Institutes Photoplay Section

The Salt Lake (Utah) Evening Telegram has started a moving picture department and on every Saturday evening devotes several columns to reviews of productions playing the local houses as well as personal items about the managers. It also reviews in advance pictures that are booked or might be booked at the local theatres. Joseph S. Rogers is in charge of the department.

Nebraska Exhibitors Organize—Call Convention

Charter of New Branch Received and Officers Appointed—Local State Branches Will Be Organized During Convention, June 19

NEBRASKA exhibitors have organized a branch of the Motion Picture Exhibitors' League of America, and have called a convention to be held at the Fontenelle Hotel in Omaha, on June 19. The charter for the new national branch has been received. Following are the officers: H. M. Thomas, of the Strand, Omaha, president; W. Ledoux, of the Empress, Omaha, first vice-president; J. M. Eager, of the Acme Amusement Company, Lincoln, head of the Orpheum, and several other theatres there, second vice-president; R. D. Shirley, of the Muse, Omaha, secretary-treasurer.

At the convention, June 19, local branches throughout the state will be organized. There will be brief educational papers from newspaper advertising men, from exchangemen, exhibitors, club women, operators and perhaps others. President Thomas is now completing the program. Vigorous resolutions against the deposit system, now practised widely in Nebraska, likely will be passed.

"At our previous sessions we discussed the deposit system thoroughly," said Vice-President Ledoux. "We agreed there is no reason the exhibitors should finance the film companies with our own money. The exhibitors, however, would not mind a reasonable arrangement. They realize some exhibitors are not financially responsible, but they believe some arrangement could be made to provide for this class without inflicting financial hardship upon all exhibitors."

Others of the exhibitors said they hoped the Nebraska motion picture men, when they passed such a resolution, would let it stop there and continue peacefully to pay abnormal deposits, but would insist upon recognition until some relief was found.

A number from the Nebraska branch will attend the national convention to be held in Chicago. President Thomas, Vice-President Ledoux and Secretary Shirley have already announced their intention to attend the convention. The importance of the national convention and the benefits to be derived from it by the motion picture exhibitors of Nebraska, will be pointed out at the meeting to be held in Omaha, June 19.

Tax Met by Raising Price of Admissions Five Cents

Exhibitors of Halifax, N. S., have dealt with the question of a tax on theatres or tickets by adding five cents to the price of every ticket sold for the theatre. In that fashion the Government tax of one cent per ticket is paid, and the remainder accrues to the theatre owner.

It is claimed by the exhibitors that the raise in price was necessary as the higher cost of films, labor, etc., made it impossible to continue at the old prices. The tax calls for two cents on tickets costing over twenty-five cents, and on these pasteboards the price is also raised five cents.

The scheme is said to be working out well, the patrons recognizing the justice of the price increase.

Bach Leaves Hoffman

W. A. Bach, sales and advertising manager of M. H. Hoffman, Inc., since its inception, announced his resignation today, to take effect on June 16.

Mr. Bach, who formerly was in charge of the publicity service department in Canada for the Universal Company, was at the time he resigned to join the M. H. Hoffman, Inc., about to leave on a extended trip throughout the United States, installing service departments, similar to the one he originated in Canada, in all the main offices of the Universal Company.

The Universal Company made a very promising offer to Mr. Bach to come back and carry out the service department organization for them as previously entertained. This he will do, but first intends to take a short holiday in Canada, and while there will speed up the organization of the department which he left to come to New York.

Mr. Bach's headquarters will be in New York City, and the first service department to be organized will be in the New York Universal office.

It is the intention of the company to use the New York department as a model, and bring men in from all over the country, training them in the work and then sending them into various offices to carry out the service work.

Theatre Owner Protests to Public on Pennsylvania Censorship

The Mastbaum interests in Philadelphia, in pursuance of their crusade against censorship as now existing in Pennsylvania last week inserted long advertisements in all the newspapers, appealing to the public to see fair play done. The situation was reviewed briefly, and the efforts made to have the Governor take cognizance of the situation dilated upon. The ads are said to have created quite a furor in Pennsylvania.

It was reported that practically all the picture running in the Mastbaum theatres last week were so badly cut or changed as to be rendered almost unintelligible.

Stahl to Take Space for Fairmount at Chicago

Robert Bolling and Walter R. Stahl, representing the Fairmount Film Corporation, are making arrangements to have the company represented at the Chicago convention. Mr. Stahl, the managing director, will probably leave for Chicago some time during the week to secure space for exploiting before buyers and exhibitors the initial seven-reel feature, "Hate," which has just been put on the market.

Mr. Stahl has been in communication with the directors of the exposition, and it is certain that the Fairmount feature will be given wide publicity.

News Weekly Committee of N. A. M. P. I. Formed

A news weekly committee of the National Association of the Motion Picture Industry has been organized by the election of Jack Cohn, chairman; E. B. Hatrick, vice-chairman, and Pell Mitchell, secretary. The following companies were represented at the meeting: Universal Film Manufacturing Company, "Current Events" and "Animated Weekly" by Jack Cohn and H. E. Culbertson; Gaumont-Mutual Company, "Mutual Weekly," and "Reel Life" by Pell Mitchell and Paul M. Bryan; Hearst-Pathe by E. B. Hatrick and Emanuel Cohen.

The meeting was arranged by Frederick H. Elliott, executive secretary of the National Association, who directed the organization work and has received President William A. Brady's approval to appoint the above named as members of the committee. This will be one of the most important committees to work in conjunction with the new War Co-operation Committee appointed by President Brady on Monday, and which held its first meeting Friday.

It is the purpose of the news weekly committee to recognize the National Association as a clearing house through which all matters pertaining to the committee will be handled. Meetings will be held, whenever necessary upon call of the chairman.

Weeks Back from Coast

Charles A. Weeks, of the Rex Beach Pictures Company, has returned to New York after eight months spent on the Pacific Coast in the interest of "The Barrier." Mr. Weeks reports he succeeded in closing up a big business for the Beach feature on the Coast, including run bookings in Los Angeles and San Francisco which are said to have established a record for prices. He states that business on the Coast is in excellent shape and really good features are cleaning up.

Mr. Weeks has been negotiating with the owners of a big feature now playing a Broadway theatre, and will probably announce the purchase of the world rights to this picture within a few days.

Long Island Theatre Taken Over by Sam Trigger

Sam H. Trigger, president of Manhattan Local No. 1, Motion Picture Exhibitors League has just taken a long lease on the Park theatre at Corona, Long Island. This is a six hundred seat house and will open July 1st, with Harold W. Rosenthal, as manager. This makes the fourth local theatre in which Mr. Trigger is interested and we are told that it is Mr. Trigger's intention to establish a chain of about twenty motion picture theatres in Greater New York, New Jersey and Long Island.

Compliment to Young Author

"Advertising by Motion Pictures," the latest book of Ernest A. Dench, who though but twenty-two is recognized as an authority on motion pictures, has been accorded the honor of being entered in the American Library Association's Booklist.

WITH THE EXHIBITOR

ON THE FIRING LINE

Three thousand admissions during an evening, in the exclusive Philadelphia suburb of Ardmore, were recorded at a Red Cross benefit catering to a society clientele by S. E. Bleyer, who got his training with B. F. Keith's theatres in New York. Children's matinee Saturday afternoon, and vaudeville Saturday night also draws business. House seats 700.

The De Luxe theatre, Utica, N. Y., makes a specialty of "week runs," recently playing "The Crisis," "The Honor System," "Joan the Woman," and "Poor Little Rich Girl." Business is good.

B. W. Gilchrist, at Bentley, Kan., uses Universal service for his once-a-week run. Bentley has a population of less than two hundred people, and statistics has not caused him to raise admission prices yet. Business is fair. "No kick coming."

"Business on the drag just now," reports J. M. Cobb, manager of the Dixie theatre, at England, Ark. However, he is anticipating good business in the fall, and material is already on the ground for a new building. He is opposed to deposits on contracts, and says films should always be routed on circuit, express charges being too much when the exhibitor has to pay both ways.

Clara Williams, in "A Gamble in Souls," recently made a big hit with patrons of the Colonial theatre, Bluefield, W. Va., Russell S. Wehrle, manager. Triangle, Paramount, and Fox Pictures furnish daily change. Mr. Wehrle goes in for kid matinees, and business is satisfactory. He is building a new 1,500-seat house, to open early in the fall.

"Infernal" war tax, says the management of the Mystic theatre, Bainbridge, Ind., which operates only two days a week, with Universal short program Wednesday and Pathe-Gold Rooster Pictures Saturday. "The Shine Girl," with Gladys Hulette, made a big hit in Bainbridge.

W. B. Brunjes, proprietor Brazilton Hall, Brazilton, Kan., does not find pictures strong enough to draw the people in from the surounding country; but everybody likes vaudeville.

"Mothers of France" gave J. S. Evans the best day's business the West Allegheny theatre, Philadelphia, has ever known. When Mr. Evans cannot see a picture locally before booking, he has even been known to make a special trip to New York for this purpose. He will run no picture without first seeing it.

Director of Big Theatre Advances Suggestions

John Zanft of Academy of Music, New York, Largest Exclusive Photoplay House, Tells of Methods of Attractive Presentation

"IT'S a wise exhibitor that pays as much attention to the arrangement of the program for his photo-playhouse, and to the staging of pictures as he does to their booking," said John Zanft recently.

Mr. Zanft is known throughout the theatrical world and the realm of the silent drama as managing director of the Academy of Music, New York, said to be the largest theatre in existence which is devoted exclusively to the projection of screen plays.

Mr. Zanft also supervises the presentation of the programs throughout the entire circuit of William Fox theatres, in his capacity as general representative.

"The same importance attaches to the arrangement of a bill in motion picture houses as to vaudeville," Mr. Zanft continued. "The exhibitor who takes pride in his work will be surprised at the attractiveness added to his program by careful staging. For the man who shows first run features, scrupulous attention to lighting, lobby display, picture projection, musical accompaniment and a score of other details, is imperative to effective screening."

Mr. Zanft's knowledge of conditions in this field is the product of the long experience at the Academy of Music, which has made him an expert.

"The booking of a photoplay," Mr. Zanft declares, "is, or should be, only the beginning of the exhibitor's efforts—not the end of them. The voiceless stage is today as important from an art standpoint, and far more important from the commercial standpoint, than the spoken stage. It should follow, therefore, that the same pains be taken with the staging of a picture as of a legitimate drama.

"When we showed Fox's 'The Honor System' at the Academy, I put into effect plans for its presentation which had been the result of days of thought and experiment. The manager or owner of a theatre who does not give the best that is in him to the staging of such a classic is guilty of gross neglect."

All Co-operate to Make Pennsylvania Convention Success

THE last lap of convention preparedness finds all Philadelphia Exhibitors' League committees and their assistants among exchangemen and salesmen still making every effort to make the Pennsylvania Convention on June 25-27 the biggest State affair yet scheduled. In addition to the Exchangemen's Committee the president of which is George F. Dembow, manager of the Fox Philadelphia Exchange, there is a committee from the Philadelphia Motion Picture salesmen Association, composed of L. L. Berman, David Starkman and George Malland, who were appointed to especially look after the wants of visiting exhibitors and give them a Quaker City welcome.

The Salesmen's Association have taken space at the convention, and will have official representation at the banquet, where one of their number will reply to a toast.

In one respect this convention holds a record that of promptly paying back advance loans paid by exhibitors to get things started. Already every cent of this has been returned.

The convention is being largely advertised by slides at every League theatre. The city is being bill-boarded by three eight sheets, five hundred three sheets and one thousand one sheets, in addition to one thousand tack cards. Advertisements in every daily paper will be run all next week.

Tickets are being sold at all the League theatres. This advance sale is having a big boost through the bonus that is being offered, every exhibitor getting a per cent. of the proceeds when his sales exceed ten dollars.

FOR THE EHIBITOR

¶ MOTION PICTURE NEWS is ready to help you in getting information concerning State Rights Pictures.

¶ When you want to know who handles a certain subject in your territory, write the "News."

¶ When you desire to find out what kind of a picture it is, write the "News." The "News" will tell you everything you want to know—the buyer's name and address; it will send you a review of the subject, the cast, and other necessary information by return mail upon the receipt of a postal card.

Four Broadway Managers After King-Bees

According to the Selznick office, four Broadway picture house managers are bidding for the King Bee comedies starring Billy West. Mr. Selznick holds the New York state rights to these pictures, and states that he expects big results.

Children's Performances Successful in Phila.

Irene Page Solomon Conducts Lengthy Experiments with Shows for Children Cooperation with Theatre Managers Makes Results Sure

IRENE PAGE SOLOMON, a Philadelphia exhibitor, has had unusually good luck with children's performances.

Of several managers approached on the subject, Columbus Stamper was the first to lend a willing ear to the plan.

As Mr. Stamper is managing director of four theatres and was disposed to extend the policy to all, if a success could be made of the first, a good field was at once opened for the project.

The first theatre chosen for the children's program was the Frankford, a large house in the outlying part of the city. This neighborhood has both advantages and disadvantages for new ideas.

It is a community in itself with pride in its aloofness from the city proper. The people are very conservative and slow to take up with the new. There are many "cliques" who religiously keep apart from each other. Hardest of all there are several competing houses who have always had five-cent matinees, while the Frankford would not lower its matinee price of ten cents to all, hence had not had many children at any time.

On the other hand, being a community, Frankford has its own newspapers, clubs and associations through which news can be circulated. There is pride in upholding things begun in Frankford. There was already a friendly spirit between the theatre and the people.

H. R. McKenna, the resident manager, lives in the community, and is always ready to help any worthy enterprise by giving benefits, running slides free of charge, etc. Again, when certain pictures were advertised that Frankford people thought they ought not to see, by request of some of the "best people," they were at once withdrawn by Mr. Stamper and Mr. McKenna.

Mrs. Solomon interviewed heads of Mothers' Club, Fathers' Association and Home and School League, teachers, editors of local papers, and other prominent people. All welcomed the idea and promised support. Several preliminary circulars explaining the plan were sent broadcast. A letter was addressed and read to the Mothers' Club, Fathers' Association and Home and School League, and the matter was discussed at these meetings as being a good departure.

The honor pupils and teachers in one of the local schools were invited as guests at the first performance. It had been planned to make this a permanent feature, but the proper permission could not be gained from the school authorities.

The performances are not called children's matinees, but are advertised as "Saturday Specials, something new for the Youngsters and Grown-ups, too."

They are given at 2.15 Saturday afternoon, a different program being substituted from the usual Saturday matinee, a new departure in Philadelphia. Other features besides pictures are introduced. Mrs. Solomon dubbed herself the "Movie Mother," and is present at every performance, always giving a little talk to the children before the pictures start. There are songs accompanied by Mr. Richard Bach on the big organ. Prizes are being given for essays on subjects relating to the pictures. Sometimes souvenirs are given. Right now there is a contest with a prize for the one getting the most words out of the caption, "Frankford Theatre," which is proving more popular than the essays.

As to the ultimate success of the experiment, it is too early to judge, as only four performances have already been given with, however, an increased attendance each week, the last nearly doubling the previous week. The first cost of advertising, etc., is more heavy than later on. In this particular case, however, this expense has been offset by the kindness of the Philadelphia exchanges, several of whom have generously loaned films for the first few performances to get things started.

Any amount of publicity has been given the theatre through the local Frankford weekly papers, and it has also been noticed in some of the daily Philadelphia papers.

EXHIBITOR PERSONALS

ARIZONA.—Flagstaff: Manager J. A. Barncord, who has the Orpheum theatre at Flagstaff and the Lamere at Phoenix, Arizona, spent the past week in Los Angeles arranging service for his houses.

ARKANSAS.—El Dorado: The Grand theatre, which has been owned and operated by L. B. Clark, was bought last week by E. C. Robertson.

Forth Smith: The Lyric theatre was closed for a time for the purpose of removing a portion of the roof, thus converting the house into a semi-airdrome.

Searcy: Frank Headley, manager of the local motion picture house for the past two years, has sold out to D. E. Fitton, the latter taking charge June 2.

CALIFORNIA.—Santa Ana: Mort Nathan, formerly affiliated with the Strand theatre at San Francisco, has been selected as manager of the Clune theatre at Santa Ana, a house of 900 seats, and has gone to the southern city to take up his new work.

San Diego: The Plaza theatre has been sold by R. E. Hicks to H. Hoyt, who takes possession at an early date.

CONNECTICUT.—Danielson: A. L. Reeves operates and manages several small theatres in this vicinity and reports good business.

DISTRICT OF COLUMBIA.—Washington: Harvey S. Byrd has leased the Truxton theatre, and appointed A. M. Waters manager.

IDAHO.—Pocatello: Messrs. Archibald and Carruthers, managers of the Orpheum, a 1000 seat house here, have installed a Hope Jones Wurlitzer organ, and increased the price from ten to fifteen cents for the general admission.

ILLINOIS.—Atwood: W. H. Barnhart has purchased the Globe moving picture theatre of T. Casper Smith and took possession a few days ago. Mr. Smith purchased the theatre of Herman Moon last fall and put on good shows and has enjoyed a liberal patronage, but he intends to engage in farming next year and so decided to sell. The Globe is one of the nicest little movie play houses to be found in central Illinois and always plays to full houses.

INDIANA.—Indianapolis: Barton & Olson, owners of the Isis and other motion picture theatres here, pleased their patrons recently by having William S. Hart appear in person at several shows.

S. Barrett McCormick, manager of the Circle, entertained a thousand newsboys, carriers of the Indiana Daily Times, at a morning show recently. "The Sacrifice" and "Friends in San Rosario" were shown.

Motion pictures of the French mission's recent visit to Indianapolis were shown four hours after the distinguished visitors' arrival in the city, at the Circle.

Gary: The Northern Indiana Investment Company has recalled the lease on the Gary theatre and is now negotiating with several persons in regard to the new management. The theatre will be conducted on a more elaborate scale in the future.

Warsaw: W. R. Deaton has closed his Royal-Grand theatre and retired from active business after a number of successful years in the motion picture business here.

Elwood: J. A. Squires sold the Lyric motion picture theatre to C. A. Wagner.

IOWA.—Cedar Rapids: Clarence A. Kyle has leased the Ideal theatre for a long term, and opened recently to good business.

KENTUCKY.—Campbellsburg: S. D. Ward, manager of the Enterprise Amusement Co., operates the only theatre here, which has a seating capacity of 250. He reports business fairly good.

Lexington: Charles Scott, for many years manager of the Lexington Opera House, previous to its consolidation with the Haggin interests, resigned a few days ago as manager of the Ben Ali theatre, one of the properties consolidated under the partnership arrangement. The Ben Ali, which was named for James Ben Ali Haggin, its head at that time, did not prove successful as an opera house, and was changed into a moving picture theatre soon after the consolidation. It proved a success from the start in its new work. Mr. Scott's plans have not been announced, but it is said that he will continue in charge of the opera house as manager.

MICHIGAN.—Ann Arbor: The management of the Arcade theatre is having plans prepared for the enlargement of this popular play house. The alterations will approximately double the seating capacity. S. A. Moran is manager.

Escanaba: A. T. Campbell, manager of the Strand theatre of this city, is playing a double role since the departure of his brother, "Jack" Campbell, who has been ordered by the Government to report at Newport News, Va., to join the navy.

Calumet: The workmen who are making the alterations at the New Vogel theatre are making considerable progress and the management is confident that it will be opened on the date set aside, which will be about the middle of June.

MONTANA.—Belt: The Anderson Brothers have closed their old theatre in Belt, and opened their new house, the Pythian, which has a seating capacity of 350.

Dillon: A new theatre was recently opened here by W. B. Hartwig. The house was built at a cost of $75,000, and is one of the finest in any city of 4,000 population in the west.

Billings: The Star theatre at Billings has been sold by Fred Jones to the owners of the Babcock theatre, who will conduct the two houses jointly.

American Falls: The Auditorium theatre at American Falls, which was recently destroyed by fire, is being rebuilt and remodeled by Will Beardsley, who is also manager.

NEBRASKA.—Omaha: Oscar Rohlff, owner of the Rohlff theatre, has assumed personal management.

NOVA SCOTIA.—Halifax: The Orpheus theatre company have recently purchased property at the corner of Blower and Granville streets, which will give them another entrance to their theatre, making the site an ideal one.

Mr. W. M. Black, proprietor and manager of Wolfville Opera House died suddenly last week. Mr. Black was a successful exhibitor, a valued member of the Maritime League, City Clerk and prominent in Masonic circles.

PENNSYLVANIA.—Philadelphia: W. J. Clark, assistant booker at the Stanley Company, is now in France, having gone over with Hospital Unit No. 10 of Philadelphia as an ambulance driver. Young Clark is said to be one of the most skillful and daring motor drivers in the film colony.

Jack Delmar, former manager of the Jefferson and Park theatres here, and more recently connected with the Stanley Co., has acquired the Amman theatre in Pottsville, Pa., which he will personally manage.

UTAH.—Salt Lake City: The Liberty theatre Co., a new organization, has leased from W. H. Swanson the Liberty theatre, for a period of three years.

WISCONSIN.—Neenah: A deal, which has been pending for some time past, was recently completed whereby A. A. Green, who has been part manager of the Neenah theatre, sold his half interest to Miss Clara Neubauer, who has been associated with him for a year and a half.

Hartford: Arthur Klug, who recently took over the old Crystal moving picture show house, has disposed of his lease to the management of the Hartford Opera House and left last week with his wife for Billings, Mont., where, if things suit him, he will acquire an interest in a large lumber yard, partly owned by his brother, Ben, who located there over a year ago.

Opposition to Deposit by Kansas Exhibitors More Marked

The Kansas Exhibitors' League, which at its Hutchinson meeting in April rejected the surety bond suggestion of the Triangle Film Corporation and gave an ultimatum to exchanges of date May 15 against the deposit system, met at Wichita June 4 and 5 and again declared their opposition to that system. Between the two meetings an extension of time on the canceling of contracts with houses that require deposits had been granted to June 1. It is said that many of the members of the league have now canceled contracts and are insisting that they will do business only with houses that do not require a deposit or a bond.

It is reported that some of the exchanges in the Kansas City district which formerly required deposit are not now doing so. It is reported also that exchanges are "using their judgment," and when the "risk" is good in their estimation, they are extending credit just as any other wholesale house does.

Artcraft Co-operation Praised

Artcraft's policy of co-operation with the exhibitor in the exploitation of its productions is praised by John Atchison, one of the livest small town exhibitors in the country, whose Palace theatre is constantly playing to capacity business in Skiatook, Okla. Mr. Atchison writes: "I was assistant manager at the Lyric theatre, Tulsa, Okla., for almost four years, and have been running this theatre for the past three years and I can truthfully say that I have never had the pleasure of dealing with an organization that took as much interest in and tried to help the exhibitor as much as you do."

Small House Beats Record for Big Spread

Five Hundred Seat Paramount Theatre in Lewiston, Idaho, Fills Six-Page Supplement with Descriptions of Fine New Equipment

WE stand in genuine awe of manager A. H. Hilton, of Lewiston, Idaho, for the biggest small-town stunt ever brought to our notice; a six-page entire "section" of his local morning paper with column after column of elaborate description of the wonderful equipment of his five hundred-seat house, which provides everything, seemingly, that its bigger and more pretentious rivals in the large metropolises of the country have to offer, from marquise over the walk to special orchestra of six.

We are told how every detail is as near perfection as can be imagined, and Mr. Hilton's descriptions compare favorably with any of the big announcements of other "openings." None of the usual points covered in such write-ups is omitted, from the progressive citizenship of the owner, to the ordering of a specially constructed Minusa screen from St. Louis.

Two columns of description are devoted to the operating booth alone. We are told that the lobby of the theatre serves the same purpose as "the display windows of other lines of business," and so is one of its most sumptuously fitted features.

The noticeable thing about this "stunt" is that a real live newspaper expert, who knew his business, attended to the make-up and made it as interesting and newsy a "section" as if the announcement covered the opening of a million dollar civic center.

Frankly, it is a more complete and better piece of work than any we have seen even from the "big burgs," and their is no odium in this comparison. The fact that space was cheaper in the small-town medium was taken advantage of, not to pad and splurge, but to achieve a completeness of exploitation that shows consummate skill.

Vita Official Finds Optimistic Spirit Through Country

ALBERT W. GOFF, assistant general manager of V-L-S-E, after having been on his trip inspecting the numerous branch offices of the company for just eight days, has reported to Walter W. Irwin, general manager of the company, that the feeling of optimism over future business, so strong in the home office, is justified by actual conditions in the exhibiting end of the business.

For several months Mr. Irwin, assisted by Mr. Goff, has been placing V-L-S-E on a war footing, preparing for every eventuality in so far as they were able basing their labors on detailed reports from the branch managers all over the country.

This war footing, instead of a curtailment of Vitagraph output as outlined by some of the motion picture producers, provides for a large increase in the Vitagraph output, increasing the weekly footage to be released through V-L-S-E exchanges from seven thousand to approximately twelve thousand reels weekly. In commenting on this increased output, Mr. Goff writes:

"My personal investigation tends to prove the correctness of your diagnosis of conditions in the exhibiting end of the business. Judging from exhibiting conditions in the Middle West Vitagraph, as one of the oldest established producing companies, will have to work to absolute capacity to supply the demands of the exhibitors in the next few months. Preparations for increasing our output immediately is the wisest step that could have been taken.

"I have talked to several exhibitors and find them almost a unit in the belief that we probably even will miss the usual Summer slump in business owing to the warm weather. Of course, there are exceptions but they are few."



In a small community a float is a good advertising medium. Manager Charles Decker of the Majestic theatre, Grand Junction, Colo., took advantage of that fact when Norma Talmadge in the Selznick Picture, "Panthea" came to his theatre. Mr. Decker capitalized the Russian revolt by costuming the occupants of the float as Russians.

Combining with Local Merchants to Put Over Stunts

Essanay points out some interesting ways for the exhibitor to become a live wire by what they call "Community Ads." Skinner's Dress Suit has probably caused more combinations to be worked out between local tailors and clothing stores and theatres than any picture out to date. The "Hip" theater, Phoenix, Ariz., engineered a two page spread, with great headlines "Good Clothes Made Skinner a Millionaire." We don't have to point out how this interested everybody and jammed the "Hip" for days. A new Essanay release "Do Children Count" has a suggestion sheet full of similar stunts. The producer who helps the exhibitor see how he can literally "get something for nothing" (for he gladly pays a higher rental for a film he can be guaranteed will "get over") deserves attention called to such service in these columns.

LIVE WIRE EXHIBITORS

Cardboard and Canned Meat

A cheap and effective lobby display was used by Manager Bostick, of the Merrill theatre, Milwaukee, Wis., in announcing Fatty Arbuckle in "The Butcher Boy."

A cardboard reproduction of the comedian posing on a butcher's block was made in colors. It was placed in the lobby, surrounded by an assortment of packed meat loaned by the Plankington Packing Company, of Milwaukee.

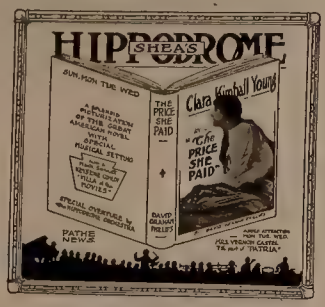
Mr. Bostick has eliminated all so-called lobby display with the exception of wall frames, relying upon a corner of his foyer, away from the crowd, for such enterprising exhibitions as that which drew crowds to see "The Butcher Boy."

Code Visits Seattle

William Code, who has the Dream theatre at Nome, Alaska, arrived in Seattle on his semi-annual pilgrimage to make arrangements for new subjects at his theatre. Incidentally he brought with him several hundred billikens made from the ivory of walrus tusks by the Eskimo Indians in Alaska. This has become an annual habit for Code, as in the past he has brought a great many of these billikens to Seattle. It was learned upon his arrival this time that the Indians ran out of money during the winter months, and he accepted the ivory billikens at the price of admission which is twenty-five cents. Code states that a potato matinee in Alaska is unknown, but a billiken one is an every day occurrence.



Dolly Spurr, who conducts the Royal Grand theatre in Marion, Ind., believes firmly in the dollar value of a monthly program. The programs are neat, cheap and are supposed to be hung up where they can be seen by the household.



Several weeks ago we reproduced a two column newspaper advertisement used by Shea's Hippodrome, Buffalo. Here is another sample ad from that wide awake theatre. Doesn't it strike you as being just a little bit different?

Does Silence Reign Supreme?

The motion picture editor of the Philadelphia North American wrote an editorial in a recent issue of his paper, good enough to reprint in your program. It follows:

"After all the spoken objections and written objections and slides to the same effect that have been presented to the public with reference to silence in moving picture theatres, it hardly seems credible that people still have the nerve to continue long discussions during the presentation of photoplays, with sublime disregard to the enjoyment of every one else. But these are only one class of 'pests,' among whom are also the people who insist upon leaving their places at the most exciting moment of the play; the people who hum the accompanying tunes in their monotonous, desultory droning; the people who jab their knees into the back of the seat in front; the women who are continually spilling the contents of their bags and other paraphernalia for an area of three or four rows around them; the people who eat candy without a let-up all during the show, and the people who simply can't sit in a theatre for over fifteen minutes without fighting with the usher or, worse, trying to make a hit with her."

Dolly Spurr, Exhibitress

The spirit of the suffragette seems to be abroad in the land of exhibitors. Some of the most successful theatres in the country are managed by women, and invariably the show is good, clean and entertaining. One of the most alert of these feminine exhibitors (is the proper word "exhibitress" or "exhibatrice"?) is Miss Dolly Spurr, who conducts the Royal Grand theatre, Marion, Ind.

Cooperate with Your Store

The management of the Colisseum theatre, at Seattle, is giving a bi-weekly fashion show, which is carried on by the assistance of one of the larger department stores. A trained model supervises the show, working in connection with the managers of the several department stores. More than a dozen girls are used in these, and they are gowned with the latest creations received by the store.

Every style of women's wearing apparel is shown, and each frock is fitted out with the proper shoes, millinery, hand-bag, etc. Considerable attention has been given golf, riding, tennis and bathing costumes.

The management has had a removable platform built, which is erected on the evening of fashion shows, and extends from the stage to the lodge seats in the rear of the house.

The models parade across the stage and back through the audience, making possible a very close view for every one.

While on the parade through the audience, the gowns and model are lighted from two sides by a spotlight.

The management has been careful to remove every taint of advertising from the fashion show, and the only reference made to the department store furnishing the gowns is the mere mention of the firm name following the words, "gown furnished by the courtesy of."

The management of the store reports they have from one to twelve calls for every article shown in the theatre.

An attempt has been made to give a men's fashion show one night each month, but it has only met with a fair success.



This was originally a two column advertisement appearing in Triangle's house organ. The exhibitor is supposed to clip out the ad and have it reproduced any size he desires for program or newspaper advertising. It is a neat, clean ad and a splendid idea.

First Impression From Lobby All Important Factor

Getting the Passer-by Through Suggestion of Magnetic Lobby Display Far More Important Than Generally Thought—This Kind of Impression Sticks

There is a psychology to the "front of the house" little realized by many managers, points out an authority on this subject to readers of MOTION PICTURE NEWS:

By M. Kashin

AMONG the many articles which have been published dealing with the manifold advantages to exhibitors of advertising their pictures fully in so far as their lobbies are concerned—and when I say "advertising" I mean really magnetic publicity, and not dummy, expressionless, please-look-me-over posters stuck in a frame or pinned on a wall—one great illustration has been overlooked. It is that of two pictures with leading stars of equal merit.

We can imagine, for example, two houses in competition, each having a picture of equal relative merit, featuring a player who, in popular favor, ranks on the same level with the other. There is no need to mention any star in particular—so many can be paired off in their relative drawing powers.

One of these exhibitors decides to stand pat. He will let his posters, stills, or maybe a plain banner, announce the name of the star, and then let the drawing power of the actor, or actress, do the rest.

The other exhibitor, however, believing in the old maxim of striking when the iron is hot, is not content to stand pat. With a strong hand he is going to play it for all he is worth. He reasons with himself in this fashion. "My competitor has a star of equal drawing power to mine. How can I, at the very start, get quicker off the mark. How can I get the inside track, and keep it." And then he naturally thinks of adding to the drawing power of his star.

How can that be done? First and last by good publicity. The public mind is influenced by its first impressions; almost entirely so in the case of a motion picture, because the decision is taken before the leaven of a second impression has any time to begin to work.

Two Van Dykes are on a wall. One is in a frame of perfect setting, with the light so arranged that the marvellous coloring is displayed to the full at the first sight—the other is neglected. The frame is a makeshift one, and the true value of a proper light is ignored. Which one gets the first attention, and the first word of praise? The second and longer impression may entirely reverse the critic's decision.

The neglected one may really be the finer one. But there is no second impression so far as a motion picture is concerned. No one, unless he or she wishes to attract the attention of a policeman, walks from one house to the other and back again deliberating as to the better picture.

First impression always does the trick. I can cite many other illustrations besides the Van Dykes. Take the case of a silk display in rival departmental stores. Each



Synchronizing Lobby Display with the Spirit of the Times

is taffeta, each is of the same color, and of the same quality, but one is thrown into the window higgledy-piggledy, with no attempt to bring out the beautiful shade, while the other is made a regular feast for the eye in color, and artistic draping. Which store sells the most taffeta?

And so ad infinitum. It is thus the progressive exhibitor goes to work.

He helps the star. He seizes hold of the theme of the picture. He places his star in a setting worthy of the player's reputation. His lobby blazes with a hypnotic suggestion of a wonderful play acted by an international star.

He does not say it, but he suggests to the public that this one particular play is the great masterpiece of this particular star. In fact another case of "Tess of Storm Country" over again—everything culminating into one great smashing triumph. While in the instance of the other exhibitor, it is simply a star with a mediocre play. Who gets the business? Why, the second star is handicapped from the very first. There can be but one answer.

While I am writing on the power of magnetic publicity, I would like to refer to the many references we have had lately to the service given to exhibitors. Are the exhibitors getting service? Or rather, are they getting real, valuable, 100 per cent service? I am afraid not. Let me take the poster service. Are the posters what they should be. Do they crystalize the vital theme of the play, do they synchronize with contemporary events, do they seize hold of the one central idea which will arrest, with compelling force, the somewhat will-o-the-wisp attitude of a passerby, and attract him into the theatre. I am afraid not.

Let me give but one instance—Mme. Petrova in "Bridges Burned." Here we have a star, a Russian one, and a play about an independent woman and the war. Do the posters synchronize with the times? Do they even bring out the main theme of the play? One, for instance, simply shows two people, presumably the hero and heroine, the one holding a fox, and the other, I take it, admiring its tail, for that is all there is to admire about the animal. The idea is I suppose to tell the passerby that there is a hunting scene or incidents in the story. But there is nothing uncommon about hunting incidents in picture plays, they are rather very common. Neither is the exhibitor given a good picture of Petrova herself. But think of the magnificent line of suggestion those posters could have given.

Petrova, a Russian. For over a year Russia in a number of ways has given the whole world cause to think. She is a topic of conversation daily. With Petrova a Russian, and billed as a Russian star, here is a superb opportunity of bringing in a current line of thought. Even a one-sheet poster of Petrova draped with the Russian flags would be effective. Then the war atmosphere is entirely neglected. "Bridges Burned" might be a kind of "John Peel" story for all the posters tell us.

These posters, and many others I could mention are about as much service to the exhibitor seeking for original matter, and matter which he can incorporate in his display, as a dried up tube of color is to an artist.

The exhibitor who knows his business will have a magnetic lobby showing that gets to the man on the street before his competitor; that stops him surely and quickly, and does not let him pass on to the other house.

READY-MADE AD-TALKS

A "Widow," a Pretty Girl and a Press Agent—George Walsh in "Some Boy"

(Fox, Five Reel Production)

At the fashionable Coronado Hotel, in California, Marjorie Milbank is stopping. She is pretty, full of business, and happens that she has a romantic spirit running beneath her business-like demeanor. At any rate, she is pretty, which is very essential to this story, and she is stopping at a fashionable hotel, and she is incidentally trying to dispose of a ranch to a wealthy Easterner, William Johnson. William has a son, Joyous Johnson, who leaves college because he has been invited to do so by the faculty. He feels sure that he will make a good publicity agent for some large establishment, and succeeds in allying himself, in that capacity, with the Coronado Hotel. He determines that the only manner in which the Hotel can get the proper publicity is through notoriety of a questionable sort. He finds also that if he is to obtain this notoriety for the Hotel he will have to become a "she." Soon thereafter a fashionable young widow is seen strolling about the lobby of the hotel, and simultaneously with her appearance there is reported missing a valuable necklace, the property of the pretty, business-like, romantic person. The "widow" is "Smiling George" Walsh, and the pretty girl, Doris Pawn. These two, with the assistance of a capable cast, enact a comedy-drama which you all will enjoy. Only an inkling of the interest is given in these few lines. Don't forget to be at the ——— theatre on ——— of ——— week, when George Walsh appears as the "widow" in "Some Boy."

Baby Marie Osborne in "When Baby Forgot"—Pathe's Gifted Child Actress

(Pathe, Five Reel Production)

There are few experienced actors who can work before the camera with more naturalness and a better conception of acting than Baby Marie Osborne. This little tot has played before millions and interpreted roles which required all the emotions expressed by a seasoned actress. She trips through five reels of pictures, her engaging, childish mannerisms always predominant, but under it all there is evidence of thoughtfulness for the part she is interpreting. "When Baby Forgot" is her latest picture. Her father and mother, because of the business interest of the one and the society craze of the other, have forgotten their child, and she is left alone to work out her own happiness. The father and mother are separated, the father taking the child. Regardless of how neglectful the mother of a child may be, she is always missed if for any reason she be taken from the life of the child. It is so in the case of Baby Marie. The mother has taught the child a prayer, and she vainly tries to remember it. The butler is her close friend, and when she becomes ill he firmly believes that if the prayer were recalled to the baby's mind the child would grow well. He seeks out the mother, and not only brings about a better understanding between her and the child but the reunion also reunites the husband and wife. "When Baby Forgot" reveals a condition that very often exists in the homes of some. It is a human story told in a human way and acted by a very human and gifted child.

Baby Marie Osborne, Pathe's child actress, will be seen on the screen of the ——— theatre on ——— of ——— week.

Rehearse the Dreams of Your Childhood with Viola Dana in "Aladdin's Other Lamp"

(Metro, Five-Reel Production)

Viola Dana is to interpret another of her inimitable roles of the waif. She is "Patsy" Smith, this time, employed in a boarding house for sailors. The grocer boy becomes her only friend. Patsy finds an Oriental lamp, and having heard the story concerning Aladdin's wonderful lamp, she wonders if this is it. She has a dream in which she is transported to a world of gorgeousness and finery. Years before her mother and father had parted. Her father died and her mother disappeared. Within the lamp she finds a note bearing the address of her mother. With this as a clue she finds her mother. Her butcher boy friend is placed in a law office through the influence of her mother and everything turns out happily. Miss Dana's pleasing personality and her ability to interpret the natural instincts of a girl give to this picture a certain touch of girlishness which is seldom seen in a screen presentation. "Aladdin's Other Lamp" is the title of the picture. It is adapted from Willard Mack's playlet, "The Dream Girl." With Miss Dana in the supporting cast are Robert Walker, Augustus Phillips, Henry Hallam, Ricca Allen, Edward Elkus, Nellie Grant and Louis B. Foley.

"Aladdin's Other Lamp," with Viola Dana in the featured role, will be seen at the ——— theatre on ——— week. The dreams of your childhood can be rehearsed with Miss Dana at the ——— theatre.

LET'S HEAR FROM YOU, MR. OTHER EXHIBITOR!

Motion Picture News,
New York City.

Gentlemen:

Just a line to let you know that I think your new feature, "Ready-Made Ad-Talks," is the greatest help and the best feature that has ever been given us by any motion picture magazine. It has certainly relieved me of many hours of hard work.

Most truly yours,
Charles Lamb,
Palm Theatre,
Rockford, Illinois.

F. Hopkinson Smith's Most Human Story, "A Kentucky Cinderella," with Ruth Clifford

(Bluebird, Five-Reel Production)

F. Hopkinson Smith's most human story, "A Kentucky Cinderella," has been adapted to the screen by E. J. Clawson for Bluebird Photo-Plays. Rupert Julian and Ruth Clifford are in the featured roles. Many of you have read this heart-interest novel. It remains for you to see it picturized. The opportunity will be given you by the ——— theatre. For those who have not read the story, it is hardly necessary for us to go further than to mention F. Hopkinson Smith and the fact that Bluebird has adapted his most human story to the screen The scenes are laid in the wide, expansive West and the Sunny South. Scenes in the Blue Grass country, a realistic street duel, the beauties of the Sierra Nevadas, the girlish propensities of Ruth Clifford as she portrays the little waif who finds happiness through the efforts of John Silverwood (Rupert Julian). One of the most human of stories is told in the showing of "A Kentucky Cinderella." There is no pretense at the spectacular, but there is beauty in every foot of the multiple reelage which goes to make up Bluebird's latest offering. With Miss Clifford and Rupert Julian in the cast are Gretchen Lederer, Little Zoe Rae, Eddie Polo, Harry Carter and others comprising the pick of Bluebird's artists.

At the ——— theatre on ——— of ———week, Rupert Julian and Ruth Clifford in "A Kentucky Cinderella," adapted from F. Hopkinson Smith's novel of that name.

More Fascinating Story Was Never Told Than "A Son of the Hills," with Antonio Moreno

(Vitagraph, Five-Reel Production)

To do something big in this life is the ambition of most of us, but it is one that is seldom realized. The something big does not necessarily mean that a fortune is to be made, but it does mean that something is done which spells betterment for your fellow men. The story of how a poor boy raises from poverty and wretched condition his fellows and eventually makes an ideal neighborhood of one that was wretched, is told in Greater Vitagraph's feature, "A Son of the Hills." Antonio Moreno has the featured role of Sandy Morley, who starts life as an errand boy, works his way through college and returns to the village of his childhood and does good. This picture throbs with a vital interest for all. The action moves swiftly, and every event chronicled in the picture is a link in a chain which holds together the lives of two persons whose childhood days were spent together, but who upon reaching maturity have drifted apart. The time comes when the one can render assistance to the other. The events leading up to the admirably conceived climax are all true to life, and weave a story on the screen which holds from start to finish.

Greater Vitagraph presents Antonio Moreno and Belle Bruce in "A Son of the Hills," a picturized drama with a strong heart appeal. It will be seen at the ——— theatre on ———

Does Wealth Bring Happiness? We Ask the Question of You. "The Golden God" Answers

(Art-Dramas, Five Reel Production)

Does wealth bring happiness? This question is often asked, but a satisfactory answer is seldom given. It is best answered by following the events in the lives of those who have been reared in humble circumstances, but who have been forced into the maelstrom of high finance with the result that there all is subjugated to money. Real happiness is forgotten, the home becomes a business institution, and its most intimate members become estranged from one another. "The Golden God," Art Dramas late release, will expound the question for you in the concrete. A young man with his wife and child is found in a small town doing a good business. He is persuaded to go to the city, and there is led into the money-mad rush. Although he accumulated dollars in the millions, he finds that even with all material possessions at his command, there is lacking that one vital quality, happiness. He cannot buy this with his gold. He wonders why. When you see this remarkable picture run its course you will not wonder why he is not happy, but you will wonder why he ever left happiness for gold. Alma Hanlon presents the leading feminine role, with Charles Hutchinson in support. "The Golden God" was written by Robert Hage, and adapted to the screen by Frederick Rath, who has given this story a screen presentation actually alive with all that is vital in the lives of those who place money above happiness and then wonder "Why?"

Does wealth bring happiness? Let the ———. ——— theatre answer this important question for you on ——— of ———week, when "The Golden God," with Alma Hanlon and Charles Hutchinson in the leading roles, is shown. Adapted to the screen by Frederick Rath.

Alice Brady in Adaptation from Famous Author's Work, "The Divorce Game" ("Mlle. Fifi")

(Peerless-World, Five-Reel Production)

Alice Brady is to appear at the ——— theatre in a screen adaptation of Leo Ditrichstein's famous stage success, "Mlle. Fifi." The screen drama is titled "The Divorce Game." Alice Brady has the role of Florence, Viscountess de Sallure, and John Bowers that of Paul, her husband. Miss Brady is without a doubt at her best in this, her latest picture. The play might have been written especially for her as it offers opportunities which only Miss Brady could grasp and interpret faithfully. "The Divorce Game" has a certain strength in its plot, a fascinating turn to its every scene which holds. It tells the story of two young people recognized by the world of nobility. They are happily married, but as in the case with many of the nobility, they had debts with little money with which to pay. In order that money may be obtained, the wife is led into a scheme whereby she is to get possession of her dowry. This can be done only in the event that she become single or a widow. The mother-in-law is the objective point. The scheme is to compromise the Viscountess in the eyes of her mother. There is an ingenious turn given the story from this point on which in a clever manner brings out not alone the falseness of it all, but places the wife and husband in a position to pay off their accumulated debts and become even more attached to one another.

Alice Brady will be seen at the ——— theatre on ——— of ——— week in "The Divorce Question."

"Periwinkle" Is the Picture—Also Mary Miles Minter Who Is Saved and Saves

(Mutual Five Reel Production)

Mary Miles Minter has the role of a sweet, demure little lass who has spent her childhood under the protection of life guards, in this her latest picture. It is titled "Periwinkle" and she is christened "Periwinkle" by the life guard crew. She isn't named after the picture but the picture is named after her. She has been rescued by the crew when a baby and is cared for by an aged beachcomber. Mary is given an opportunity in this vehicle to ride along through the five reels with all the gayety which one usually enjoys on a "straw ride," only her ride is a "sea ride" until she reaches the age of sixteen when she meets someone whom she learns to love, and then she is wisked away into rounds of society and lives the life of a little queen. But before she reaches this stage she has work before her and this work she accomplishes with all the skill of a good woman's intuition. From a rich idler she transforms her to-be husband to a man worth while. A stormy courtship follows but "Periwinkle" wins her point. With Miss Minter in "Periwinkle" are George Fisher, the man whom she saves and afterwards reforms; Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periclat and others, all of whom can be seen at the ——— theatre on ——— of ——— week. Don't forget Mary Miles Minter is to be here.

Stuart Holmes Characterizes the "Gawk" and the "Sport" in "The Broadway Sport"

(Fox Five Reel Production)

Broadway has been depicted in varied-colored lights and by divers processes but never with quite the realism as it is portrayed in this Fox picture, "The Broadway Sport," with Stuart Holmes as the "sport" and the small-town gawk. The "lights" of Broadway are at their brightest in this picture. Stuart Holmes is at his best. While a clerk in a flour mill in a small town he dreams of the big city. He detects two safe-blowers at work in the office of the flour mill, locks them in and the money which was in the safe gives him an inspiration, a desire to "hit" the big city and "hit" it hard. He does just this. We can not follow him here but we promise that if you will follow him from the little country town in Jersey to the greatest of cities you will not experience a dull minute of seventy-five which it takes this "villain" of the screen to free himself from the confinement of a small town and "do" Broadway from cover to cover. He has assisting him in this delightful task, Wanda Petit, the golden-haired girl who delighted you in "The Derelict" in which picture Mr. Holmes starred. Dan Mason, Mabel Rutter, W. H. Green, Mario Majeronie are others in the cast who have surprises in store for you in "The Broadway Sport" when it is thrown on the screen of the ——— theatre on ——— of ——— week.

"Love or Justice"—Is It One or Both—Louise Glaum Will Decide for You

(Triangle Five Reel Production)

"Love or Justice"—which one has predominated in your life? It is hard to decide until you are brought face to face with the crucial point in both. Louise Glaum, one of Triangle's most appealing stars, as Nan Bishop in "Love or Justice," loves with all the fire of youth. Nan also appreciates the deep set meaning of justice. She favors neither but displays a marked consideration for both. A brilliant legal mind has been shadowed in Jack Dunn, whose drug-invested person is presented by Charles Gunn with all the vividness of reality. The drug fiend meets Nan in the underworld and she, pitying him for the wonderful chances he has thrown away for the drug, brings all her persuasive powers to bear and brings him to reason. He again meets with success in the legal world and becomes district attorney in his home city. Nan has not given up her ways and is brought before the tribunal of justice of which Dunn is prosecuting attorney. It is then that these two are brought face to face with the problem "Love or Justice." The climax is reached in a novel manner—not with thrills but through the channels of a true soul implanted in a woman who is held before the world as worthless. She establishes her true nature and the question is not "Love or Justice" but "Love and Justice."

"Love or Justice," with Louise Glaum and Charles Gunn featured, will be seen at the ——— theatre on ——— of ——— week.

A Pretty Girl, a Chauffeur and Riches Romance—Gail Kane in "The Upper Crust"

(Mutual, Five-Reel Production)

Once in a while you read in the society columns of the daily papers of Miss So-and-So, daughter of Mrs. So-and-So, leader in society, marrying her chauffeur. Such news usually excites much comment and more interest. The chauffeur is invariably a wage-earner, with nothing in common with the society bud he marries excepting "good looks." Gail Kane, in her latest picture, "The Upper Crust," as Molly O'Toole, has everything a pretty girl could wish for excepting money. She is engaged by Mrs. Van Rensellaer Todd as housekeeper for her California home. What follows differs a bit from the usual newspaper story of the society girl and the chauffeur, but only in so far as the parties are concerned financially. This fact makes a big difference sometimes, but in this particular instance the lack of money and social standing on the part of the girl leaves space for an ideal romance. Mollie O'Toole, as stated above, is pretty. Mrs. Van Rensellaer Todd's son, Algernon, knows a pretty girl when he sees her. He leaves his mother in the East and goes to the Coast, where he engages himself as chauffeur for the pretty housekeeper, and the villagers are led to believe that Molly is the rich Mrs. Todd. A few weeks later the newspaper carried a nice bit of society news announcing the marriage of a rich chauffeur and a pretty housekeeper.

The ——— theatre will present Gail Kane in "The Upper Crust" on ——— of ——— week. A picture that is different, a star who will please.

Olive Thomas, Beauty of Ziegfeld Follies, in Comedy-Drama, "Madcap Madge"

(Triangle, Five-Reel Production)

You have all heard of "Ziegfeld's Follies and Midnight Frolics." Many of you on your visit to New York have seen the "wonders" atop the New Amsterdam theatre, "The Follies of 1916," for instance. How many of you saw this revue. Those of you who did remember Olive Thomas, who was pronounced by a well-known artist to be the most beautiful girl in America. Miss Thomas is to be seen at the ——— theatre in "Madcap Madge," produced under the supervision of Thomas H. Ince. This is Miss Thomas's first starring vehicle in motion pictures. She presents the part of Madge Flower, of a socially ambitious family with little capital. She is at boarding school, but her vivacious nature is not in conformity with the regulations concerning discipline, and she is invited to leave. She joins her mother and sister at Palm Beach, where they have gone to suggest marriage to an Earl, who is traveling incognito and incidentally seeking a wife. Madge's father is in financial difficulties with Denham & Co., having borrowed heavily from the head of the firm. The son is visiting at Palm Beach, and is mistaken for the Earl. Madge elopes with him, and her father upon learning that the stalwart young man whom his daughter Madge married is the junior partner of the firm to which he is indebted, is delighted. The Earl, it is learned later, is a feeble old gentleman.

Olive Thomas in the comedy-drama, "Madcap Madge," will be seen at the ——— on ——— of ——— week.

Bryant Washburn Enacts War Drama of Timely Interest—"Man Who Was Afraid"

(K-E-S-E, Five-Reel Production)

Bryant Washburn has enlisted. That is, he has in his latest picture. No doubt he will be at the front later as himself, but in his latest picture he goes as Benton Clune, but not until he has defied his mother, whose motherly love prompts her to persuade him not to enlist. He is branded as a coward by his companions, but young Clune is far from being one, which fact he proves to the satisfacton of all. He has been a member of the New York National Guard, but his mother influences him to resign when the President calls for volunteers. He does so. Then it is that his companions brand him as a coward. Unable to withstand their taunts longer he enlists and goes without his mother's consent. He joins his company at the front. The Colonel of the regiment calls for volunteers to execute a bit of strategy. Young Clune is the only one to answer. The ones who had accused him of being a "slacker" were not willing to take the chance. The chance that Clune took forms the "punch" of one of the most timely and dramatic screen dramas which has yet been seen. Bryant Washburn is known to every lover of pictures. He has appeared in many of the best successes. This, his latest picture, is not the best he has ever been seen in, but he has never been seen in one better. The story gives rise to events which call upon Mr. Washburn to exercise his wide knowledge of dramatics and he does so.

"The Man Who Was Afraid," with Bryant Washburn in the title role, will be seen at the ——— theatre on ——— of ——— week.

George Beban in Another Italian Characterization, "A Roadside Impresario"

(Paramount Five-Reel Production)

George Beban is again seen in an Italian role. Bruno, a black bear has the chief supporting role. "A Roadside Impresario" is the title of his latest picture. Mr. Beban wrote the scenario. Giuseppe Franchini lives on the shores of Italy with his wife, a baby girl and a pet bear. He is a fisherman. While attempting to save the life of a fellow fisherman he loses his own fishing boat and is rescued by another, which takes him far away from his home. Months later he returns and finds his wife and baby girl gone. With his pet bear he starts for America. He and the bear, accompanied by a flute, give street performances and a daily wage is realized. From town to town they travel, finally arriving at a town where politics is the main feature at the time. Bruno escapes in this town and raises trouble for his owner. Giuseppe saves a young girl from danger and meets the adopted daughter of a wealthy resident. Slade, the editor of a newspaper, is seeking to compromise the reform candidate for mayor. Giuseppe learns of the trick and makes it known to the girl. Now, what becomes of Bruno? Who is the girl and who is Slade? The ——— theatre will answer these questions on ——— of ——— week, when George Beban is seen in "A Roadside Impresario." Mr. Beban has never been seen in a more likable role.

SERIALS

"Red" Warren Meets His Fate in Crucial Chapter of "Voice on Wire"

(Universal Serial, Two Reels)

Important steps are taken by the "Hand" in this, the fourteenth episode of the "Voice on the Wire." "Red" Warren is shot and dies. Polly and Shirley are again called by the "Voice" and Shirley is notified that he shall learn the truth at twilight. The "Hand" appears in a room next to where Shirley is watching over Polly and the "Voice" calls them to witness the revelation the "Hand" is about to make. They go into the next room and the "Hand" is seen to designate a pile of papers lying on the desk. The "Voice" notifies them that the "Hand" is about to write and reveal matters of importance. This is truly an exciting episode and forges an important link in the chain of mystery, which has so securely enshrouded the identity of the "Voice" and the "Hand." The incident marking the death of "Red" Warren is brought out with all the realism of a gangster's death.

The fourteenth episode of "The Voice on the Wire," titled "The Light of Dawn" is to be shown on the screen of the ——— theatre on ——— of ——— week. To those who have followed this interesting mystery story, it is important not alone from the interest of its individual chapter but it marks an important event.

"The Watery Grave," Late Chapter of "Railroad Raiders," a Thriller from Start to Finish

(Mutual Serial, Two Reels)

"A Watery Grave" is the title of the tenth late chapter of the "Railroad Raiders," with Helen Holmes giving thrill after thrill as she continues her relentless search for the "Raiders." In the chapter shown last week, the "daughter of thrills" was shown swimming to shore from the barge which was blown up shortly after she had left with Wilson on an improvised raft. Reaching shore Helen changes her wet clothing for a laborer's outfit and hurries to a telephone. She sees one of the "Raiders" enter the office and leave an order for a telephone to be repaired. She in the guise of a workman, offers her services as an assistant, and accompanies the workmen to the den of the raiders and overhears a plot to rob the freight, which is to be taken across the river that evening on a ferry. She cuts in on the wire and sends a message to Webb. Her disguise is penetrated, and she is obliged to leave the den of the "Raiders." She is followed, jumps a freight, and hides on the brake-beam. She is captured and thrown from the moving freight. She boards the ferry, and is again taken by the "Raiders," thrown into an empty freight, and the freight is set in motion, and run into the water. Thrill after thrill is registered in this late chapter of the "Railroad Raiders."

The Girl of the "Double Cross" Is Found in Late Chapter of "Double Cross" Mystery

(Pathe Serial, Two Reels)

Peter Hale, who has never given up hope of finding the girl of the "Double Cross," is rewarded in this the late chapter of the "Double Cross" mystery. Many exciting events take shape in this episode. Bridgey Bentley is dying of a bullet wound, and attempts to involve Peter in the mystery surrounding the shooting of Jack Dunn. On his death bed he tells the police that Peter is the guilty party, having shot Dunn in a quarrel. Peter is arrested, and bail is given by Hurbert Brewster, father of Philippa. Annesley, who has worked to solve the mystery, is in this episode amply rewarded for his assistance. This late chapter is titled "The Double Cross," for now it is that identity of the girl with the mark of the "Double Cross" on her arm is ascertained. The Masked Stranger assists in acquitting Peter of the charge for which he is arrested, and the concluding scenes of this chapter show Peter in the arms of the girl for whom he has looked—the girl of the "Double Cross."

The late chapter of the "Mystery of the Double Cross," entitled "The Double Cross," will be seen on the screen of the ——— theatre on ——— of ———week.

(*Continued on page* 4118)

ADVANCE OFFERINGS OF THE PROGRAMS

"The Peddler" With Joe Welch, an Art Drama

Announcement That Picture Would Be Released Independently Is Recalled on Demand of Exhibitors Well-Known Cast Supports Star

ALTHOUGH the U. S. Amusement Corporation production of "The Peddler," with Joe Welch in the leading role, was originally intended to be a special for independent release, the reported demand from exhibitors using the program has caused the producers to announce it as a regular Art Dramas feature.

The production of this play will be in six reels. It is of special interest in that it marks the return to the screen of the Jewish comedian, Joe Welch. In "The Peddler," which was his most famous play, he toured the world, drawing audiences of all classes. Of the character of the "old clothes man," there have been numerous imitators.

It was only after long negotiation on the part of the U. S. Amusement Corporation that Mr. Welch finally consented to return to the screen.

The adaptation of the play was made by Frederic Chapin, who wrote the scenarios for "The Easiest Way," "Today," and numerous other productions. Mr. Chapin has transferred the play to the screen with scarcely any changes, although he has slightly modernized the story.

Catharine Calvert, widow of the late Paul Armstrong, is the female lead in "The Peddler." She plays the part of Sarah. The Peddler's son is portrayed by Sidney Mason, who has been leading man for many Bluebird and Universal productions. Mr. Mason was also with Mutual, where he appeared in several pictures supporting Marguerite Courtot.

Sally Crute is Mrs. Morgan, the woman with whom the son falls in love. James O'Neill also has an important part.

Kittens Reichert, the popular child actress, plays the part of Mary, the adopted daughter of the peddler. Kid Broad, well known as an actor and pugilist, takes the part of Muggsie, the crook who is partly responsible for the son's downfall.

"The Peddler" is rapidly assuming shape at the U. S. Amusement studio in Fort Lee, and it will be available to exhibitors sometime in July.

In Circus Drama Bessie Love Appears as Bareback Rider

Bessie Love will soon make her first appearance on the screen as a bareback rider, in the latest Triangle drama, "The Saw-Dust Ring," by L. V. Jefferson, in which she is presented as star. This is a story of the circus; of how a little girl, the daughter of a proprietor of a three-ring outfit and of a mother, long separated from her husband through a misunderstanding, brings about a reconciliation that means happiness for many.

Harold Goodwin plays opposite Miss Love. Jack Richardson, Josephine Headley, Daisy Dean and Alfred Hollingsworth are also in the cast. Paul Powell is director.

Popular Novel Picturized by Thanhouser

Florence La Badie is announced as the star of a six-reel Pathe Gold Rooster Play, produced by Thanhouser from Wilkie Collins' novel, "The Woman in White." The adaptation was made by Lloyd Lonergan and the picture directed by Ernest Warde. The release date is July 1.

Richard R. Neill, Arthur Bower, J. H. Gilmour, Gertrude Dallas, Wayne Arey and Claude Cooper will be among the supporting players seen.

The picture tells of two arch villains who put one girl into the insane asylum because she knows too much about their machinations, and who plan to bring about the death of another whom one has married to gain her fortune.



Albert Capellani, Director General of the C. K. Young Corp.

Hayakawa and Vivian Martin in Initial Co-Starring Effort

"Forbidden Paths," an original story by Eve Unsell, adapted by Beatrice De Mille and Leighton Osmun, presents Vivian Martin and Sessue Hayakawa on the screen together for the first time. For this Paramount picture, Miss Martin was transferred from the Morosco studio to the Lasky studio where the picture was staged under the direction of Robert Thornby. Important members of the cast are Tom Forman, James Neill, Paul Weigel, Ernest Joy and Carmen Phillips.

Hayakawa in this picture reverts to a Japanese role. The story is of a Japanese who sacrifices his own life in order to bring happiness to the American girl with whom he is in love and is said to be replete with deeds of self denial.

Madge Kennedy Finishes First Goldwyn Picture

The steady progress that has been made in the screening of the first of the farce comedies in which Madge Kennedy is to be starred, has added another to the list of Goldwyn Pictures, which have been finished on the pledge of that organization to complete twelve pictures to be ready for exhibition by the first of September.

There has been no hurry in the work which Miss Kennedy and her screen associates have done in the filming of this farce by Margaret Mayo, which will be the medium through which Miss Kennedy makes her first screen appearance.

Miss Kennedy is already at work preparing for the second of her productions which, in all likelihood, will be a comedy by Edgar Selwyn, which enjoyed a long run in New York and a highly successful life on the road extending over three seasons.

Ann Pennington Soon to Appear in "Little Boy Scout"

"The Little Boy Scout," starring Ann Pennington and written by Charles Sarver, has been completed at the Famous Players studio under the direction of Francis J. Grandon and will be released by Paramount on June 28. This production marks the reappearance of Miss Pennington upon the screen after a Winter spent on tour with the Ziegfeld Follies. As in the Summer of 1916, Miss Pennington will divide her time between the New Amsterdam theatre and the Famous Players studio.

In this production Troop No. 100 of the Boy Scouts of America and a full company of U. S. Regulars from Fort Totten play prominent parts.

It is a story of the Mexican border at the time the American troops were stationed there in great numbers, and has to do with the escape of Justina Howland, a little Massachusetts girl, from her Mexican guardian, who endeavors to marry her.

Among the players who appear in support of Miss Pennington are Owen Moore, Harry Lee, Fraunie Fraunholtz and Marcia Harris.

Linder as a Heart-Breaker

"Max the Heart-Breaker," a two-reel comedy never before released, starring Max Linder, is announced by Pathe for the week of July 1, 1917. It is described as one of the best Max Linder comedies ever seen here and one of the best that M. Linder has ever been starred in.

Max the Heart-Breaker, arrives at a mountain summer resort. Without loss of time he makes two conquests. When he shows something of contempt for the two young ladies, they resolve upon a terrible revenge and arrange matters so that when he thinks they are fighting a duel over him, each in reality is preparing to fire at him. The result can be imagined.



A Group of Characteristic Poses Showing William Russell in "My Fighting Gentleman"

Chaplin in "The Immigrant" on June 18

Chaplin's latest comedy, "The Immigrant," eleventh of his productions for Mutual, is released June 18.

The entire action of this comedy takes place in two locations—the steerage of an ocean steamer and a cheap restaurant patronized by the foreigners in America.

On shipboard Charlie divides his time between flirting with a pretty immigrant girl, played by Edna Purviance, and playing cards with her gambling father. These card games are literally cutthroat affairs, and lucky are the players if they get through a game without some bloodshed. An old chest is used for a card table, and upturned buckets form the chairs. When Charlie found that the other men "sat in" with revolvers and stilettos, he secured the emergency fire hatchet and placed it across his knees.

In the tawdry surroundings of a restaurant Charlie again meets his sweetheart of the boat, and together they consume beans and black coffee, with Charlie dividing his time between making love and wondering where he is to secure money to pay for the repast.

Russell in "Shackles of Truth"

William Russell has completed his latest American-Mutual play, "Shackles of Truth," released June 4. Francelia Billington is in the leading feminine part. Alfred Vosburgh, Adda Gleason and Lucille Ward are other players in the piece.

Russell has a role calling for quick changes from the reposeful, intellectual type to the angry young college athlete.

Change in K-E-S-E Releases

K-E-S-E announce that instead of releasing "Little Orphan Annie" on July 9 as originally scheduled, Edison's five-reel feature with Shirley Mason in the titular role, "Light in Darkness" will be the release of that date.

Frank Morgan, William Tooker, J. Frank Glendon, George Tremble, Bigelow Cooper and William Wadsworth are in the supporting cast of that picture.

Mutual Announces Third Gail Kane Production

"The Upper Crust," Adapted from Novel of Same Name, Leading Feature of Program for Week of June 25—Other Films Scheduled

GAIL KANE occupies the leading position on the Mutual schedule for June 25 in her third production for Mutual, "The Upper Crust." This photoplay is an adaptation of Charles Sherman's "best seller" of the same title. Miss Kane appears as Molly O'Toole, a girl whose love of wealth, luxury and position leads her into a series of indiscretions which lead to dramatic situations and some wholesome comedy.

The twelfth chapter of the serial, "The Railroad Raiders," entitled "A Fight for a Franchise," is scheduled for June 25. In this chapter advance reports are that the suspense is not sustained through "thrillers" but by tense situations and strong dramatic action. Helen Holmes invades the house of Desmond, steals the contract for a franchise, and on his typewriter types in the name of the K. & W. Railroad instead of the Eastern, while Wilson stands guard to see that no one hears or disturbs her. The action centers around the effort to get this changed contract signed without the deception being discovered.

The fifteenth chapter of the "Jimmie Dale Alias the Grey Seal" series, "The Tapped Wires," is scheduled for June 29. In this story the Grey Seal is defeated at his own game.

"Discords in 'A' Flat" is the La Salle comedy for June 26. Jean Otto is featured in this play which deals with a composer competing for a prize of $10,000 offered for the best opera score.

The Cub comedy, ready June 28, is "Jerry's Hopeless Tangle." George Ovey as Jerry resents father's interference to his love-making, and so puts him in the water barrel on the roof, where father is forced to stay while Jerry and daughter have a fine time.

"Mutual Weekly" No. 130 will come to the screen on June 27. "Mutual Tours Around the World," ready June 26, shows Naples, the largest city of Italy, and Buenos Aires, the capital of Argentine. "Reel Life" is scheduled for June 28, and is made up of five good live subjects.

Russell Writes Own Play and Stars as Pugilist

William Russell is not only the star, but also the author of "Pride and the Man," his next production now being filmed at the American Studio for release through Mutual. In "Pride and the Man" Mr. Russell appears as Handsome Jack Bronson, the champion heavyweight and idol of the ring. The greater part of the story is founded on incidents in the life of Mr. Russell during the several years he held the Eastern championship as gentleman boxer.

Francelia Billington will support Mr. Russell as the society girl who is willing to suffer social ostracism through her love for Jack. She finally persuades him, however, to give up his ring fighting entirely. The supporting cast is made up of Clarence Burton, George Fisher, Paul Weigil and Antrim Short.

Big Farnum Picture Coming

William Fox announces as a future release, "When A Man Sees Red," with William Farnum in the leading role. This is declared to be a $200,000 production from the novel, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post. There are scenes in Honolulu, San Francisco and the South Sea Islands.

Pickford-Huff Co-Star in First Tellegen Play

The first production directed by Lou-Tellegen will be an adaptation of George Broadhurst's famous play, "What Money Can't Buy," starring Jack Pickford and Louise Huff.

The story, one of the adventure and romance type, is completely at variance with the sort of pictures in which Pickford and Miss Huff have previously appeared in together.



Scenes from Bryant Washburn's Next Production from Essanay, "The Man Who Was Afraid"

Two Features and Arbuckle Comedy by Paramount

June 25 Program Presents Fannie Ward and Ann Pennington in Five-Part Productions—"Fatty" in Third Comedy Titled "A Rough House"

TWO five-reel features, starring Fannie Ward and Ann Pennington, and the third of the Arbuckle comedies liven the Paramount Program for the week of June 25.

"Her Strange Wedding" is Fannie Ward's vehicle, written by Charles Maigne from George Middleton's story of the same name. It has to do with a wealthy young society girls who is in love with a doctor, whose brother appears after having committed a theft in the East and steals the affections of the girl. How they are married and the bridegroom caught in another theft are situations bringing out the interest of the story. The production is said to have been made on a lavish scale.

The supporting cast includes Jack Dean, Tom Forman and Billy Elmer. Lasky made the play which was directed by George Melford.

The opening scenes of Ann Pennington's picture, "The Little Boy Scout," occur in Mexico, just across the border at the time the National Guard was on duty at the Rio Grande. Owen Moore plays the leading male role. Fraunie Fraunholtz, Marcia Harris, George Burton and Harry Lee, are other players.

"A Rough House" is the third of the series of Paramount-Arbuckle Comedies, in which "Fatty" will appear, and which will be released this week. In this production, Paramount says, "Fatty" has left nothing undone to make it the most screamingly hilarious and intensely humorous picture that he ever appeared in.

The seventy-second edition of the Paramount-Bray Pictographs, the seventy-third of Burton Holmes' weekly trips, and a Black Diamond comedy, entitled "Auto Intoxication," telling of a girl who inherits money and becomes literally intoxicated with the idea of having an automobile, and her troubles when she gets it, are other features of the program.

Unusual Role Allotted Louise Glaum in Ince Film

Louise Glaum, the Ince-Triangle vampire, will soon be seen in a part distinctly different from the usual vampire roles when she is presented by Thomas H. Ince in "A Strange Transgressor," by John Lynch.

This is the story of a woman who becomes the mistress of a man through love—and love alone. Her life, with the exception of this one unforgivable sin, is without blemish. Then comes the time when the man tires of his plaything. He tells her of his desire to marry a good woman, who will exert the proper influence over his son, who is falling into evil ways. The woman begs him to marry her, but he insists that he must not darken his son's future. She then confesses that she, too, has a son—a little boy who is being protected amidst the cloistered surroundings of a religious institution. But even this has no effect. From here the play is said to present many exciting situations.

J. Barney Sherry is in the leading male role, that of a man of the world. Others in the cast include Colin Chase, Dorcas Matthews, May Giraci, J. Frank Burke and William H. Bray. Reginald Barker is director.

New York Now Center of Victor Moore's Activities

Victor Moore, the Klever Komedy star, has returned to New York from his motion picture studio in Jacksonville, Fla., to establish another studio in the metropolis, and to make his plans for the producing of his future single reel Klever Komedies which are released by Paramount Pictures Corporation to all exhibitors.

Mr. Moore will add another director to his staff and is also picking a number of new players to appear in support with him in his future pictures. Thomas J. Gray has also been added to the scenario department and is now preparing a number of scripts which Mr. Moore will produce in his new studio this Summer.

Picturized Novel Feature of Pathe July 1 Program

Features of Pathe's program for the week of July 1 are the photodramatization of a well-known novel, a new Max Linder two-reel comedy, and the fact that the program contains but one serial episode, "Neglected Wife," No. 8, the reason for this being that "Mystery of the Double Cross" ends on June 24, and Pearl White's new serial, "The Fatal Ring," begins on July 8.

Florence LaBadie is starred in "The Woman in White," a six-reel Gold Rooster play, produced by Thanhouser, under the direction of Ernest Warde, and adapted by Lloyd Lonergan from Wilkie Collins's novel.

Ruth Roland is starred in "The Neglected Wife," No. 8, entitled "A Relentless Fate." This episode shows Horace Kennedy's campaign for Congress and ends with Norwood's discovery of the secret relations between Kennedy and Margaret Warner, the girl Norwood loves.

Max Linder appears for the first time in "Max the Heart Breaker," a splendid two-reel comedy, never before released.

A Combination release, and an International cartoon and scenic split reel release, with Hearst-Pathe News, Nos. 54 and 55 complete the program.

"Son of the Hills" Vita Subject for July 25

In "A Son of the Hills," Greater Vitagraph's Blue Ribbon release of July 25, Antonio Moreno, the star, portrays a type of character never before essayed by him. As Sandy Morley, an impoverished scion of peonage, he is seen as a youth of seventeen whose only worldly possessions are a genial disposition, a ragged suit of clothes, and a glowing ambition to resurrect the downtrodden mountaineers, among whom he lives.

There are many strong situations according to Vitagraph advance notices before Sandy rises to a position of prominence in the business world, overcome conspiracies directed at him, and marries the girl of his heart.

Belle Bruce, Julia Swayne Gordon, Robert Gaillard, Florence Radinoff and William Balfour are in the surrounding cast.

Drew and Figman Comedies Early Metro Releases

Two Metro comedies are announced for early release, "Monomania," with Max Figman as star, on June 18, and "The Hypochondriac," with Mr. and Mrs. Sidney Drew, on June 25.

The Figman vehicle is based on the complications resultant from a maiden aunt wanting her nephew, Dicky, to marry a plain, old-fashioned girl when he is in love with a pretty and up-to-date maiden. The girl finally makes up as an ugly nurse, to care for Dicky, who has faked illness. Auntie gives permission for the wedding.

"The Hypochondriac" is described as a typical Drew offering. Mrs. Brooks is a woman who craves sympathy, is continually "ill," in short a hypochondriac. She declares she could die happy, if she knew her husband was provided with a second wife who could make him happy, and sends for three of her most unattractive friends for him to choose between. Hubby, however, brings in a very pretty girl, tells his wife she will be nurse in order to get accustomed to being around the house, with the inevitable result that Mrs. Brooks decides to get well, making up her mind to ask for no more sympathy.

Francis Ford Screening Stage Play in Seven Parts

"John Ermine, of the Yellowstone," which for two years was a successful stage play, is being screened by Francis Ford at Universal City as a seven-reel feature. The original stage play was dramatized from the book of Frederic Remington, and the screen version gives every promise of greater dramatic tensity and interest than the production of the stage.

Ford plays the featured lead, with Mae Gaston opposite, and with a cast including Duke Worne, William Carroll, Marc Fenton, Little Burwell Hamerick, John Darkcloud, Joe Flores and Elsie Ford.

Fairbanks' Leading Lady

Eileen Percy, the stage player who makes her motion picture debut in the Douglas Fairbanks-Artcraft picture "Wild and Woolly," has been signed as permanent leading lady for the athletic star.

Half Dozen Bluebirds Awaiting Release Dates

Two Stories by Waldemar Young Included in Batch—Regular Schedule Complete Up to August 13—Many Stars in Summer Entertainments

EXHIBITORS of Bluebirds have their attractions definitely scheduled until week starting Aug. 13, and there are six additional features completed and ready to be assigned to dates. Dorothy Phillips, Violet Mersereau, Franklyn Farnum, Brownie Vernon, Myrtle Gonzalez and George Hernandez are included among the stars who will provide mid-Summer entertainment on the Bluebird program. Features ready to be scheduled carry, as stars, all of these players with Ella Hall, Louise Lovely and Rupert Julian and Ruth Clifford as well.

"The Little Terror," set for July 23, is the Violet Mersereau feature. Rex Ingram made the production at Bluebird's Leonia (N. J.) Studio, where work has already begun on another Mersereau issue for subsequent distribution. In "The Little Terror," Miss Mersereau plays the role of a circus rider who comes unexpectedly into fortune and happiness.

Dorothy Phillips, on July 30, will be seen in "The Rescue," based on Hugh Kahler's story, and directed by Ida May Park who, with Joseph De Grasse, alternates in supervising this favorite star. Lon Chaney and William Stowell will, as usual, head the supporting company of which Gretchen Lederer, Gertrude Aster, Molly Malone and Clair De Bray will be leading members.

"The Clean Up," set for Aug. 6, will present Franklyn Farnum and Brownie Vernon in another comedy-drama, of the sort in which they have been specializing of late. Waldemar Young furnished the story and scenario from which Wm. Worthington directed. Claire McDowell, Mae Talbot, Martha Maddox, Albert McQuarrie, Clyde Benson and Mark Fenton will be principals in the supporting cast.

Lynn F. Reynolds furnishes one of his "nature studies" as the Aug. 13 attraction. Mr. Reynolds and Waldemar Young worked out the scenario. "The Show Down" is the title selected for a feature that has been previously referred to as "Back to the Primitive." The stars will be Myrtle Gonzalez and George Hernandez with Arthur Hoyt, Geo. Cheseboro, Edwin Cecil and Jean Hersholt in support. Palm Canyon, Cal., and Santa Cruz Island, in the Pacific Ocean, furnished the locations for action that kept the players out-of-doors during practically all of the scenes employed in reflecting the story.

There is another Lynn Reynolds feature, made from Alice Heagan Rice's story, "Mr. Opp," ready for release, with Neva Gerber and Mr. Hernandez starring; Rupert Julian and Ruth Clifford have completed Mr. Julian's production of "My Mother;" Louise Lovely will be star in "Sirens of the Sea," created by Allen Holubar from Grace Helen Bailey's story; Joseph De Grasse has finished Samuel H. Adams' story, "Triumph," with Dorothy Phillips the star; Franklyn Farnum and Brownie Vernon, under their new director, Elmer Clifton, have completed "The Fourth Glove" and Ella Hall, with Jack Conway directing, will star in "Little Miss Fix It."

Gail Kane in Roguish Part

Gail Kane has an excellent medium for display of her in "The Upper Crust," her latest American-Mutual production, with a strong dramatic plot and a vein of comedy, "The Upper Crust" is released June 25.

There are complications through which Miss Kane, as the pretty Molly O'Toole, the the young Irish housekeeper, makes her way with dash and good humor, landing, in the finale, just as she always does, completely vindicated and victorious.

"Rag Baby" Next Hoyt

"A Rag Baby" is the title of the Hoyt comedy to be released by the Selig Polyscope Company in K. E. S. E. service on July 9. Wm. Fables, James Harris and Amy Dennis star in the production.

The Selig Company points to the fact that these comedies are devoid of comedy policemen, automobile chases and pincushions. The K. E. S. E. reports that the Hoyt comedies are being received everywhere with favor.







Lewis J. Selznick's New Star, Constance Talmadge, is Directed by Charles Giblyn in "The Lesson"

Film Specialties

Gaumont Will Animate Jokes from "Life" in "Reel Life"

THAT Gaumont cartoonists, in "Reel Life," will animate the jokes in "Life" is the important announcement from the Gaumont offices this week. A contract arrangement with America's most widely read fun book gives the exclusive right for this novel "stunt."

The second half year starts the usual three-a-week Gaumont releases through Mutual—practically half the "single reel" output through that releasing company—with "Tours Around the World," No. 35, July 3. Bizerta, Tunis and Sydney, Australia, capital city of New South Wales, are visited. Bizerta is the second largest French naval port on the Mediterranean.

Gaumont has not forgotten what Fourth of July this year will mean to American patriots, and Mutual Weekly of this date will be a special "patriotic number."

"Reel Life" Number 62, July 5, besides a "Life" cartoon will show "Making Jewelry at home"; "Berry Pickers of the South"; "Toys of Wartime," and pictures of government disciplinary barracks under the title "Making Real Men."

Scope of Bray-Picto 73 Reaches from Mexico to Japan

THE Bray Studios, Inc., have gone far afield for the subjects making up the seventy-third release of their screen magazine, Paramount-Bray Pictographs reaching from a factory town in Ohio to Japan with a stop on the way in southern Texas, including a jump across the border to Mexico.

The first subject, "American Match Making" is an exposition of the wonders of modern manufacturing methods. The methods that have made possible the almost negligible cost of a box of matches. This picture starts in the great forests of Canada with the felling of a tree and shows all the processes up to the finished article, neatly packed in boxes and ready for use. A railroad, the oldest doing a regular pasenger business in the United States, makes interesting and amusing material for the second subject. The venerable locomotive that pulls the only train the road can boast of, was put in commission in 1877 and sports a smoke-stack almost as big as itself. The switches are turned with a crowbar and the brakes set by hand. The newest thing on the road is a pair of goggles just acquired by the engineer.

"Fencing in Japan," the third subject, is highly spectacular as the fencers use great two-handed swords more than six feet long and slash at one another apparently with no regard for their limbs or lives. The remarkable dexterity exhibited by the combatants in handling their weapons and in avoiding the blows of their adversary, makes this picture one of exceptional merit.

The second cartoon of Wallace Carlson, on the adventure of the ill-starred "Otto Luck" furnishes the humorous feature. In this cartoon, Otto, who has secured a job in the movies is cast for a regular "Bill Hart" part and is called upon to rescue the fair Lotta who is held in durance vile by a Mexican bandit. Otto makes the rescue right enough, but not before he gets everybody concerned including himself in more hot water than the famed hot springs of Arkansas pour out in a generation.

American Deer from Educational More "Alaska Wonders"

American Deer leads Educational Film Corporation's releases this week, with many types of these beautiful creatures which have such curious habits. The majestic stag and the startled fawn serve to illustrate the contrast of subjects in this issue of Ditmars' Living Book of Nature.

Herds are caught flying over brooks and hedges; a number are shown on a lake of gleaming ice; the long-eared "mule-deer" and the dainty Florida type are seen in succession. The fawns, some only a few days old, are the most interesting part of the picture.

Alaska "wonders in motion" this week gives us an additional view of glaciers forming great icebergs, and some of the native "Kenais" or Esquimaux in their log villages.

Russian Pictures in Pathe News

Pictures from the Eastern War Front, views of the Russian Cossacks, Russian Cavalry and showing the loyalty of Russia's Navy to the allied cause head the war news in Pathe Weekly Issue of June 9, No. 47.

Washington's Boyhood Days Featured in Selig Library

Scenes in connection with George Washington's boyhood head a list of very interesting subjects making up Number 6 of the new Selig World Library, released Wednesday, June 20, in General Film Service.

Alexandria, Va., the town surveyed by young George when 16 years of age; Christ Church, of which he was one of the first vestrymen, and the old hotel at Alexandria where the Father of His Country made his farewell address to the Continental Army, are pictured.

Human figures on a chess board play an exhibition game in a Chicago boulevarde. The chessboard is twenty-four feet square.

Uncle Sam is the richest individual in the world. Pictures are shown of where he turns gold into legal tender.

Thousands of seals during the mating season frequent the islands of the Pacific. Here are some of the baby seals. They are left to shift for themselves when able to navigate.

Pathe-International Split-Reel

"The Kamo Gowa Canal in Japan" from International is an interesting travelogue, taking the spectator from one end of canal to another, showing long tunnels and the manner in which the boats are run down steep places on railroad tracks. "Down Where the Limburger Blows," a Katenjammer Kid cartoon, is a real funny one, the central figure of which is an animated piece of the cheese.

"Here and There in Texas"

Views of San Antonio including the Alamo and San Jose mission, Medina Lake and Dam, shots of Laredo and Corpus Christi, hog raising, wild animals of Texas, and other Texas "sights" is Pathe's "Combitone" offering this week.



Edward Guetlein, Gaumont Cameraman, Picturing Costa Rican Milk Vendors

HOW PICTURES ARE BOOKING

Takes Bluebirds for Year

Harry White, a former Los Angeles exhibitor, and later manager of the Magnar Film Exchange there, who recently purchased the Plaza theatre at San Diego, one of the popular downtown houses of the Southern city, was in Los Angeles this week contracting attractions for his theatres. He made a yearly contract for Bluebird subjects through Manager C. L. Kheuerkauf. Bluebird subjects are shown first run at the Superba Theatre, Los Angeles, and will go direct from there to Mr. White's house at San Diego before touring other California points.

Orient Sold for Metro Films

Metro Pictures Corporation recently closed a contract with David P. Howells to handle Metro Pictures in Japan, China, the Straits Settlements, Dutch East India, the Philippines and India. Mr. Howells has been handling the Metro Pictures in Australia for some time. He recently returned from a tour of the Orient, where he went to study the wants of the exhibitors and to meet the men who are hard pressed for good photoplays. Mr. Howells called on the show men of Java, Dutch East India, and journeyed to the principal cities of Inland China and Japan before he came to New York.

Paramount Branches Arrange "Pauline Frederick Week"

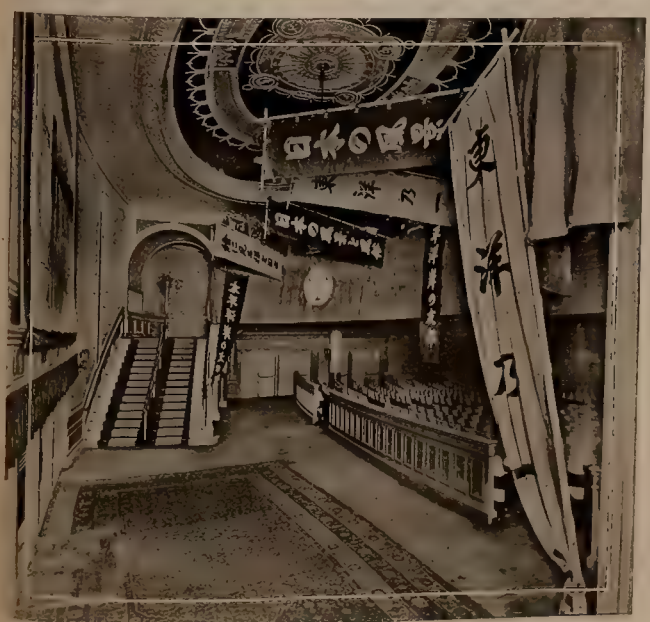
Following the success reported by exhibitors in their Marguerite Clark Repertoire Weeks, during which Miss Clark's best known Paramount Pictures were rebooked, Paramount exchange managers in all sections of the country are arranging for their exhibitors similar weeks for Pauline Frederick.

In connection with these special repertoire weeks for Miss Frederick's pictures, Paramount's exchange managers have arranged special advertising and publicity aids to promote the special occasions.

The pictures from that time in which Pauline Frederick has appeared are: "Zaza," "Bella Donna," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "The Woman in the Case," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sapho," "Sleeping Fires" and "The Love that Lives."

New Re-booking Scheme

Pictures that have made big hits at his theatre will be returned to Omaha, Neb., and shown every Saturday and Sunday evening at the Brandeis theatre, a "legitimate" house closed for the summer, by Manager H. M. Thomas of the Strand.



Rothapel's Display at Rialto Theatre During First Run of "Land of the Rising Sun," Japan Pictures

Popular Trend in Philadelphia Territory

The Palace theatre, Philadelphia, on a whole week of Douglas Fairbanks pictures using some of the first releases and calling it a "Fairbanks Revue" wrote to Manager Given of the local Triangle exchange:

"This was the largest week's business in the history of the Palace theatre. We did more on these repeats than on new shows."

The O'Henry series have met with popular favor in Philadelphia. General Film Manager P. A. Block already holds 76 contracts for all 20 episodes along with others in prospect.

That Philadelphia is taking kindly to the World Pictures-Brady made is proven by the over 200 World contracts that have come to Manager George R. Meeker of the local exchange in the past three weeks.

British Tars Will See All of Chaplin's Pictures

Charlie Chaplin will entertain the sailors of one division of His Majesty's dreadnaughts as they wait impatiently "somewhere in the North Sea" for the German fleet to venture through the Bight of Heligoland. His Royal Highness, Prince George of Battenberg, has placed an order for the entire series of Mutual-Chaplins for the men of his command.

The rental fee for the films has been handed over to Lady Beatty's Fund for wounded soldiers and sailors. Lady Beatty is the wife of the first lord of the British Admiralty and the widow of Marshall Field, 2nd, of Chicago, son of the American merchant prince.

Gives Midnight Matinee of "Garden of Allah"

The new Quinn Rialto theatre on Broadway, Los Angeles, which recently opened using "The Garden of Allah," is continuing to show that film to good attendance. At the end of the second week Manager Quinn introduced a midnight matinee which was attended by almost a house full. The film is now being shown for its third week. This subject is handled in the California territory by the All Star Feature Distributors.

Art Dramas in Los Angeles

Releases of the Art Drama Program handled in the California territory by the All Star Feature Distributors, has been booked for showing by F. Morton Cohn, manager of the Burbank theatre, Los Angeles. The first subject to be shown here is "The Law That Failed," which began a very successful run on Monday of the past week.

The contract for this service was made by Irving Lesser of the All Star Exchange in Los Angeles.

IN THE STATE RIGHTS FIELD

Censorship Affects State Rights in Chicago

Cook County Should Be Separated from Rest of State Because of This Problem, Says Goldburg, on Tour for Frohman Amusement

[*This is the second article on the state rights situation, written exclusively for* MOTION PICTURE NEWS *by Jesse J. Goldburg, exploitation manager of the Frohman Amusement Corporation, now on a transcontinental tour to study market conditions for the furtherance of their announced plan to bring about better co-operation with purchasers. Mr. Goldburg in this article treats of conditions in Illinois, Indiana and Southern Wisconsin.*—ED. NOTE.]

MY visit in Chicago in the course of my transcontinental tour as manager of the service department inaugurated by the Frohman Amusement Company, has been extended into a stay of from three days, as was originally intended, to a period of ten days.

This was occasioned by the complex situation that I found to exist in the state rights field. There has not been that progressive spirit evidenced here that I found to exist in the territories east of Chicago. The state rights buyer heretofore finding a profitable field for open booking, has been driven out of business, or has been forced to the other extreme, building his own theatre downtown in order to have a run which the outlying houses and theatres throughout the State depend upon to establish the worthiness of a production. And since the smaller exchange or those with limited capital could not venture on the larger enterprise they naturally discontinued business.

This state of affairs has resulted in the elimination of all but possibly three responsible state rights buyers in the city of Chicago, the logical distributing center for the States of Illinois, Indiana and southern Wisconsin.

I believe I have laid my finger on the all-controlling cause that has given rise to this unhealthy and unfair situation. In one word, it is *censorship*.

The program house is not affected to the extent that the independent exchanger finds confronting him. The program can fill its contract by a substitution of releases; whereas the exchange exploiting a single production has no alternative when the censors either refuse to allow a production to show at all, or emasculate it beyond recognition, or issue their illogical "Pink Permit." The situation is such that neighborhood houses refuse to play a "Pink Permit" release.

I have seen two masterful productions turned down absolutely within the past two days, and this upon the judgment of a board of five young ladies, but one of whom spoke the English language correctly.

Until there are set rules of sane censorship, the state rights producer is taking a long chance in depending upon this territory for any substantial return on his investment, or even for the conceded percentage of the cost of production.

The geographical lines of demarcation are properly the entire State of Illinois and the State of Indiana, together with southern Wisconsin. The cities or town situated in the southern part of Wisconsin are within a few hours' ride of Chicago.

I do believe, however, that Cook County situated within the city of Chicago, should be made a separate state right territory. This because of the censorship problem which is limited to Cook County, but also because it is of itself a most lucrative field, and in value worth almost as much as the balance of the territory. It can accommodate at least one print, and on an extraordinary production can work two and three prints to advantage.

SHORT BUT SWEET!

¶ *Your State Rights Department is Great Stuff! Keep it up!*

R. L. Coffee,
General Director Standard Exchange, Dallas.

The percentage problem, that is playing on percentage, has been made serious by the fact that independent exchangemen in order to procure a booking have consented to the demands of some exhibitors in that respect. This is creating a dangerous precedent, and should be nipped in the bud at the start. The exchangemen having invested his capital should not be required to gamble on his returns. If a production is worth while playing at all, it is worth while paying for. And furthermore the state rights buyer now insists that the manufacturer take the same chance and place his production with him on a percentage basis.

However, while these evils exist, there is the complement to the story in the fact that theatres are numerous, the population large and devoted patrons of the moving picture theatre.

(*Continued on page* 4094)

First Superlative Franchise Is Sold

The first Superlative franchise has been sold. The Herald Film Corporation, Lee Rosengarten, president, are the buyers. The six pictures to be made by Irving Cummings Pictures, Inc., and the six pictures to be made by Lois Meredith Pictures, Inc., will be handled by the Herald Film Corporation in the following territories: New York City, New York State, northern Jersey.

The Herald Film Corporation will be remembered as having exploited "The Melting Pot," "The Primma Donna's Husband," "Around the World in Eighty Days," and others of equal renown.

"Come Through" Goes Well at New York Theatre

The Universal Film Manufacturing Company is presenting George Bronson Howard's latest work for the screen, as a State Rights' picture, at the Broadway theatre, where it is attracting unusual attention.

It is a seven-reel epic of the underworld, entitled "Come Through," and stars Herbert Rawlinson, supported by Alice Lake and a large cast. Jack Conway is the director.

It is said to introduce many effective dance numbers. Miss Lake, with Franklyn Farnum, Bluebird star, was recently awarded a prize for dancing in a Los Angeles contest, and she is widely known as a dancer here and abroad.

Open Office for Distribution of "Inter-Allied" Films

E. Ratisbonne, delegate of the Photographic and Cinematographic Department of the French War Office, has opened an office at 220 West Forty-second street, New York, where he is distributing under the name of "Inter-Allied Films," all of the French War Office motion pictures and other timely European productions of merit.

Mr. Ratisbonne has been well known in the film business both in the United States and Europe for many years, and still maintains his office and organization in London.

H. B. Coles is associated with Mr. Ratisbonne in "Inter-Allied Films."

Players Arrive at New King-Bee Studio

Headed by Louis Burstein, president and general manager, the members of the King Bee Comedy Campaign arrived in New York from Jacksonville early last week. Billy West, Ethel Clifton, Babe Hardy, Leo White, Ethlyn Gibson, and Bud Ross accompanied their chief.

It is expected that this company will start on its sixth picture in an eastern studio during the next few days.

South Wants Change—North Insists—What is to be Done?

Hoffman Sees No Difficulty in Way of Revision of Territory—A. Dresner, of Washington, Points Out Needed Change in South—Improvement Needed in West, Says Bernstein

M. H. HOFFMAN, who has recently entered the state rights field, but who has had years of experience with program territory, comes forward with a few remarks apropos of the proposed definite division of state rights territory. He says:

"It's a good suggestion and one which I sincerely hope will materialize into crystalized form which can be depended upon and which will stand the exigencies of time. I say exigencies of time advisedly, because I feel assured that the state rights field is one which is going to gradually pass from the playground aspect to one of immense, substantial acreage, and one that is going to feel the pressure of a vast army of producers, buyers, sellers and exhibitors.

"The question of mapping out the territory is not one to be taken with a shudder, as some think. This procedure will be simple and will be greatly expedited if only those concerned will look at it squarely in the face and consider that much of the work which seems to be before them in this task has already been done by the program man. And by this I mean that the state rights man in considering the proper division of territory can simply turn to the territory as handled by the program man and which territory has been recognized since the inception of the motion picture industry by a more or less unanimous opinion.

"This statement, of course, must be restricted to certain territory which in my mind is as near perfect as human ingenuity can make it. There is territory which should be taken in hand and enlarged, in some instances, and subdivided in others.

"Take, for example the New York territory. There are some who take New York State as a unit; some who divide it into two parts and some, in fact, most all, who add northern New Jersey to the Greater New York territory. Now there surely isn't more than one right way to do any one thing. How much more efficient we all could work if we were to get together and apply our efforts in the most expeditious and efficient way to handle one of these divisions as accepted by all concerned. In my opinion, Greater New York and as far up State as Poughkeepsie, the eastern half of Connecticut and northern New Jersey, should be handled as one territory; northern New York and Erie Co., Pennsylvania or northern New York alone. This arrangement, which is the one accepted by most of the program houses in arranging for their central exchanges, is the ideal. It can be handled efficiently, with due consideration being given for all concerned."

Isidore Bernstein, of Bernstein Film Productions, Los Angeles, who was in New York last week, complimented MOTION PICTURE NEWS on its stand for improvement in the state rights field in these words:

"It's a good move and one that will work toward a betterment in conditions, not alone for the one personally interested in the state rights field but to the entire motion picture industry. In the West there is chance for improvement along these lines. Of course, the lines cannot be so sharply drawn as in the East because of wide differences in many respects, such as transportation facilities, but there can be improvement brought about for the good of all."

A. Dresner, general manager of the Exhibitors Film Exchange, Inc., Washington, D. C., comes forward with some pertinent remarks concerning the Southern territory. Mr. Dresner has had varied experience in the picture industry, having been exchange manager in the District of Columbia for Universal, Metro and others. He is intimately acquainted with the territory comprising Delaware, District of Columbia, Maryland and Virginia. Mr. Dresner now has the buying and distributing end of the state rights business for the above company, recently organized and chartered under the laws of Virginia.

"It is now customary for the exhibitor in North Carolina to receive his prints from Birmingham, Ala., or Atlanta, Ga. In my opinion, this territory should be handled from Washington exchanges.

"Let us take, for example, the towns of Hertford or Elizabeth, N. C. It takes practically two days to ship a print from Birmingham, Ala., to either or both of these places. From Washington, D. C., I can express a print at midnight to Wilmington, N. C., way down in the southeast corner of the State and the exhibitor will have it for his matinee run the following day. In other words a print expressed from Washington to this place will be in transit only from ten to twelve hours. Isn't it fair then to urge that conditions change in this territory?

"It must be remembered that the number of theatres in this territory compared to the number in New York or other States is comparatively small. And again the theatres are not only few but they are far between and the overhead expense is tremendous compared to the same in New York or Boston. Take, for example, New York City. It is safe to assume that the seller in Greater New York in selling his picture can travel the entire territory for the nominal expense of a street car-fare. The man in traveling through the southern territory finds that he has to have a small fortune for railroad fares alone. And, again, the jumps are long and comparatively few places can be covered in the

(*Continued on page* 4081)

Eastern Territory Is Closed for "Woman and the Beast"

THE latest Marie Shotwell feature, "The Woman and the Beast," has been sold for all territory East of the Mississippi, with the exception of Pennsylvania. This announcement has been made by the Graphic Features, 220 West Forty-second street, who are distributing the feature.

"Negotiations are also pending for Sweden, Norway, Denmark and Russia. The fact that this is a clean picture, and the added fact that Miss Shotwell's previous features, 'Enlighten Thy Daughter' and 'The Witching Hour,' were huge successes, enabled us to dispose of Eastern territory so fast," quoted a Graphic official.

"Practically one sales trip last week closed up Illinois, Indiana and Wisconsin to Schwartz Films, Inc., Schiller Building, Chicago; Michigan to Warren and Palley Film Company, Campau Building, Detroit, Mich.; Ohio to Exclusive Features Company, Inc., Columbia Building, Cleveland, Ohio, New England to Eastern Feature Film Company, Inc., 57 Church street, Boston.

"We contemplate a western sales campaign very shortly, and are certain that when the western exchanges can see this subject, they will want to sign as rapidly as did the Eastern buyers.

"We would like to remind American buyers again, that while Miss Shotwell's feature is of a sensational order, it has been pronounced by press and censor boards as thoroughly moral. It is simply a stirring but clean entertainment."

Short Features Exchange Gets Rights to "Hans und Fritz"

The Short Features Exchange, 729 Seventh avenue, New York, has closed a contract for the New York rights to the "Hans und Fritz" cartoon pictures, founded on the comic drawings of Rudolph Dirks, appearing every Sunday in the New York World. Because of their wide appeal to the young folks as well as the old, these cartoons are placed on the first page of the Comic Section as the features of that part of the paper. The "Hans und Fritz" pictures have met with great success on the printed page, and the company predicts that the new film version on this popular series will meet with even a far greater degree of success on the screen.

Eastern Adds Five Films

The Eastern Feature Film Company, Boston, has purchased rights to "The Woman and the Beast," featuring Marie Shotwell; "The Marriage Bond," with Nat Goodwin in the chief role; "The Mystery of the Boule Cabinet," in which Sheldon Lewis stars; "The Blackmailers," and "The Golden Rosary," in five reels each.

Strand Film Opens in Atlanta

The Strand Film Company, 73a Walton street, Atlanta, has been opened under the management of J. Hanlon for the exploitation of pictures on a state rights basis in the South. The company has bought rights on Selig's "Ne'er-Do-Well" and will also handle the Ivan productions.



A Few Characteristic Scenes From the State Right's Production, "Parentage"

Klotz Seeks Only Reasonable Profit on Film

Exploiter of "Whither Thou Goest" Declares That Mania to Make Money in a Hurry Is Cause of Many State Rights Failures

JOSEPH S. KLOTZ, of Klotz and Streimer, believes in being satisfied with a reasonable profit from a picture. A buyer, who recently made him an offer for rights to "Whither Thou Goest," remarked that while the picture was well above the average it was not a "million dollar" film.

Mr. Klotz agreed that the feature was not in the "million dollar" class, and said that he did not expect to make a million with it and did not care to make a million dollars on any picture that his company might handle.

"The mania to make a million in a hurry has hurt not only the industry as a whole but has been the main cause of many failures of state rights producers," said Mr. Klotz, "and my company intends to steer clear of this form of business insanity. We intend to sell our features at prices based entirely upon cost, for we believe that the only way to make money and keep on making money is to sell pictures at prices that do not put them in the catagory of gambling ventures, and the state rights buyer in the position of a speculator.

"If the state rights operator makes money he will go back and buy more. He will continue to be a customer, and he will naturally go to the company where he can buy pictures at fair prices.

"This is sane business logic," says Mr. Klotz, "and the reason I say I don't want a million of any picture is because I want to stay in the business.

"That there is a very lively demand in the state rights market for pictures with the requisite amount of dramatic value and artistic finish is evidenced by the sales, in an incomplete condition, of our 'Whither Thou Goest,' featuring Orrin Johnson and Rhea Mitchell, according to Harry A. Samwick and Reginald Ward.

"Purely by accident, Mr. Samwick and Mr. Ward witnessed a screening of 'Whither Thou Goest,' while it was being inspected and edited by Mr. Streimer. Mr. Samwick was so impressed with the possibilities the feature showed, even in the unembellished state, that he immediately made an offer for the New York and Northern New Jersey rights. His opinion was paralleled by the judgment of Mr. Ward, who made an offer for the Australian rights."

Klotz and Streimer were reluctant to make any sale before the production had been shown to the entire trade, but an agreement as to price was finally reached and contracts were immediately closed for these territories.

Kleine Considering Reissue of "Quo Vadis"

"Quo Vadis" is to be reissued if the plans of George Kleine materialize. Mr. Kleine has been requested to republish this super-feature and list it as a state rights release. If this be reissued it will be one of the few productions ever revived on the screen. It is intended that the production will be re-edited and new subtitles added.

Sixth King-Bee in Work

Billy West's Sixth King Bee Comedy is well under way at the Frohman Studios, Flushing, N. Y., where the company is temporarily working. A conference of the directing staff has led to the selection of a story specially written to develop the famous young star's personality.

Lust Buys Motoy Rights

The Peter Pan Corporation, New York, announces that Sidney B. Lust, of Washington, D. C., has bought a weekly release of the Mo-Toy comedies for the states of Maryland, Delaware, North Carolina, Virginia, and for the District of Columbia.

Deals On for "Redemption"

Several big deals for State rights are announced as pending for the Evelyn Nesbit-Russell Thaw picture, "Redemption," now running at Geo. M. Cohan's theatre, New York.

It is understood some of the biggest and best-known State rights buyers in the country are negotiating for the film and it is probable that the deals for the richest territory in the country will soon be closed.

It is Julius Steger's production and Julius Steger and Jos. A. Golden directed it.

Board Passes "Great White Trail"

The National Board of Reviewers has passed "The Great White Trail," made by the Whartons, wth a percentage of one hundred. The reviewers called the picture "excellent" in every one of its salient features, and not a foot was ordered cut from the film, nor were any other changes suggested.

Since the showing of the picture, fully a score of letters have been received at the Wharton plant, at Ithaca, N. Y., complimenting the producers upon the faithfulness of the Klondike scenes, says an official of the company. All these letters have been from men who made the Klondike rush themselves, and who should be in a position to know.

Cummings at Work on His Own Picture

Irving Cummings, who recently formed his own company in association with M. F. Tobias, is in the northern part of New York State, at work on a seven-reeler for release through the Superlative Pictures Corporation.

Mr. Cummings has been before the public on the legitimate stage and on the screen for a number of years. His career began with the Davidson Stock Company in Chicago. Later he returned East, and made a reputation in juvenile and character roles.

Samuel R. Hutchinson, of the North American Film Company, engaged him to play the stellar part in the serial, "The Diamond from the Sky."

Whartons at Work on Film for Red Cross Campaign

Donating their time and energies, and their whole organization, for that matter, the Whartons are now making the film that will be used by the city of Rochester, N. Y., in its effort to raise one million dollars as its part of the national campaign for the Red Cross.

Leopold D. Wharton is directing the picture personally, at the request of George Eastman, of the Eastman Kodak Company, who is interested in the campaign.

In the effort to raise a million dollars as Rochester's donation to the Red Cross fund, Mr. Eastman has turned his entire attention to the work.

The scenario of the picture was written by Leopold D. Wharton, and following its completion he left immediately for Rochester with Levi Bacon, camera man; Marshall Francisco, head of the Wharton developing rooms, and LeRoy Baker, technical expert, to summon his forces and to begin the active filming of the picture, which is to be shown throughout the Rochester vicinity the week of June 25.

Advertising Novelties for Aid of "Rising Sun"

A number of special advertising novelties has been prepared for "The Land of the Rising Sun," released on the state rights plan by the American-Japan Pictures Company, 15 William street, New York. They include unique glass transparencies, besides beautifully colored photographs and Japanese banners.

Special publicity for each episode is planned for the series, which are having a successful run at the Rialto, New York.

Human interest is said to be the keynote of the ten parts, with an abundance of life and action against a background of gorgeous Oriental scenery.

Gainsburg in Charge of Foursquare

Announcement from the office of M. H. Hoffman states that Mr. H. Gainsburg, formerly in charge of the New York Universal Mecca branch, resigned this position to take over the first of the Foursquare exchanges, this being rushed to completion on the seventh floor of the Godfrey Building, 729 Seventh avenue.

Mr. Gainsburg is well known among the exhibitors and is able to render the exhibitors who book Foursquare pictures splendid assistance and co-operation in exploiting their productions.

Mr. Gainsburg is now arranging bookings and dates on "Madame Sherry," "The Sin Woman," "Should She Obey?" and "The Bar Sinister."

War Subjects Draw Crowds

Packed houses are the rule at the Olympia, New Haven, Conn., during the showing of official war pictures, three days a week. Each performance finds people turned away. Recent showing of "The Daughter of the Gods," at Shubert's seemed to have established record attendance for a week of pictures, but Olympia's three-day crowds have been bigger.

Rothapfel Books "Parentage" for Rialto Theatre

Henley Picture Will Be Shown for Week of July 8—Jones Plans to Put Film on in Chicago

MANAGING Director Rothapfel, who has been enthusiastic regarding Hobart Henley's thought film of real life, "Parentage," since he first saw it screened, has booked that feature for his Rialto theatre, for the week of July 8.

This showing will take the place of a "run" on Broadway, as Mr. Seng, who is presenting "Parentage" believes that these so-called "runs," have lost their significance.

"The producers lose money on these forced runs and intelligent buyers and exhibitors no longer consider them a mark of quality," said Mr. Seng.

Mr. Seng has implicit confidence in "Parentage," as a picture for the masses and the classes, for the largest of cities, and the smallest of towns, which can be shown anywhere in the United States, successfully at from ten to fifty cents.

"Mr. Rothapfel frankly stated that he booked 'Parentage,' because he considered it one of the most human character portrayals that he has ever seen screened, and a feature in which the types are the most distinctive and realistic," said Mr. Seng.

He will place his stamp of personal guarantee upon "Parentage," in his own daily newspaper advertising presenting it to his patrons. Supplementing Mr. Rothapfels' own campaign in the greater city, Mr. Seng will depart from the usual custom of marketing state rights by continuing his advertising to the public after the Rialto showing. This publicity will be of great aid to exhibitors who book "Parentage," in and around New York through the Selznick exchange.

Aaron Jones, who is just as enthusiastic about "Parentage," will parallel Mr. Rothapfel's showing, as far as advertising goes, when he opens with a run with "Parentage," at his beautiful Colonial theatre, Chicago, during convention week, July 15.

Mr. Jones stated that, with the exception of one or two massive spectacles, he considered "Parentage," the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the ten to fifty cent class he had ever presented.

Not only have Mr. Rothapfel, Mr. Selznick, and Mr. Jones acclaimed "Parentage," but every review from the trade papers has been just as unanimous in praising the production.

These reviews complete, exactly as published, will be reprinted in booklet form to be distributed to the state right buyers or exhibitors.

Brenon Picks Cast for "The Fall of the Romanoffs"

HERBERT BRENON has almost completed his cast for his state rights picture, "The Fall of the Romanoffs," featuring Iliodor, the "Mad Monk," on which he has been working for five weeks at his studio on Hudson Heights, N. J. The picture will show the conditions that led up to the recent revolution in Russia, and the sensational disclosures of the Monk Iliodor, who, for a year, has been a refugee in New York.



Joseph F. Lee

With Iliodor acting his own role, Nance O'Neil as the Czarina, Alfred Hickman as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin's downfall and death, and Conway Tearle as the young Prince, Herbert Brenon's selection of players is one that will awaken the interest of state rights buyers and the public, while William E. Shay and Mlle. Marcelle complete the cast.

All of these are artists who have proved their worth, and hold a high place in the annals of the screen and dramatic stage, with the exception of Mlle. Galanta, who as yet is little known here, but her career on the other side has been of such calibre as is bound to produce a response here.

Mlle. Galanta is a "find" of Mr. Brenon's. She is a young Russian girl who came to this country two years ago with the Russian Ballet, and appeared in all the ballets both at the Metropolitan and Manhattan Opera Houses. When the company returned to Europe earlier in the season, she remained in this country, and was engaged for the dancing girl in "The Wanderer," where her dancing was quite a feature of the performance. It was during her engagement there that Herbert Brenon first was struck by her talent both as a dancer and actress.

Galanta will have ample opportunity to display her versatility in her first screen role for the part of Anna brings into use both her powers of acting and of dancing. First she is seen as a peasant girl; later as one of the foremost ladies of the land, whither Rasputin's enormous influence at court has placed her.



Rhea Mitchell, Orrin Johnson and Tom Chatterton in "Whither Thou Goest," Klotz and Streimer State Rights Feature

"Deemster" Is Sold for Several Foreign Countries

"THE DEEMSTER," with Derwent Hall Caine, son of the great Manx author, in the title role, has been sold in several foreign countries within the past fortnight. Mr. Jury, of London, bought it for England and the United Kingdom, while J. L. Nerlien, Ltd., of Christiana, Norway, bought the rights to Norway, Sweden and Denmark. The Commonwealth of Australia and New Zealand were the buyers for their countries, and Regal Films, Ltd., of Toronto, Canada, through N. L. Nathanson and A. S. Aronson, managing director and secretary, respectively, secured the rights to Canada.

Negotiations are pending through J. Frank Brockliss and W. E. Shallenberger with buyers for several other countries where Hall Caine's name is a most potent drawing power for any theatre.

During the same period a number of states have been snapped up by state rights buyers in this country. Mention was made last week of Warren & Clarke, the well-known circus people getting the rights to Illinois, Indiana and Wisconsin. Immediately after that sale Walter S. Butterfield, of the State Film Company, Battle Creek, Mich., bought the Michigan state rights. Mr. Butterfield will be remembered as the buyer of "Civilization" for his state.

W. E. Shallenberger, president of the Arrow Film Corporation has allied himself with a number of well-known men in the industry for the distribution of "The Deemster." Lewis J. Selznick has the New York state rights; Louis B. Mayer the New England state rights; F. E. Backer, Mammoth Feature Film Corporation, the New Jersey state rights; Stanley V. Mastbaum and Harry Schwalbe, Eastern Pennsylvania; B. Amsterdam, of the Masterpiece Feature Film Company, Delaware, Maryland, District of Columbia and Virginia; Wilson and Stedman, of the American Maid Film Company, Minneapolis, the Minnesota and North and South Dakota rights; and Charles Klopot, of Exclusive Features, San Francisco, the California, Arizona and Nevada rights.

Every one of these buyers report excellent bookings for "The Deemster" and favorable newspaper reviews wherever the picture has been shown.

"It cannot be denied that 'The Deemster' is one of the strongest dramatic stories ever made into a photoplay," says Mr. Shallenberger, "this fact, coupled with the personality of the star Derwent Hall Caine, and the dainty little leading lady, Marian Swayne, together with a splendid cast, makes a sure fire box-office attraction."

Demand for "Joan" in Ohio Is Big

The Barnett Film Company, 605 Sincere Building, Cleveland, announces big business for "Joan the Woman" and "Twenty Thousand Leagues Under the Sea." Their Western representative, Mr. Eckstein, has just returned from a most successful trip, where he booked these pictures in Minnesota, Wisconsin, North and South Dakota. Of special interest to exhibitors is the announcement made by Mr. Barnett, president of the company, that no booking for "Joan the Woman" will be made in Cleveland, or anywhere in the state of Ohio, until autumn.

All requests for the picture, however, will be placed on file, and when it is released they will be taken care of in the order of their application. Great preparations are being made for the opening of "Joan" in Detroit. Carloads of scenery hangings, pictures and armor, which is useful for lobby display, have been sent to Detroit, where the picture is expected to remain for the entire summer. Mr. Barnett has left Cleveland in order to be present at the formal opening of the Farrar spectacle.

Savini Gets Rights to "Modern Mother Goose"

R. M. Savini, of the United Film Service, Atlanta, Ga., has closed a contract for the rights to "The Modern Mother Goose," in five reels, for Georgia, Louisiana, Mississippi, Alabama, Tennessee, Florida, North Carolina and South Carolina, obtaining the subject from the Lea-Bell Company, Chicago.

The rights have also been obtained by Mr. Savini to "The Woman and the Beast," five parts, from the Graphic Company, for Georgia, Florida, North and South Carolina, Tennessee, Mississippi and Louisiana.

"Bar Sinister" Sold for New York, New England and New Jersey

Frank Hall's first announcement regarding the disposition of domestic territorial rights for "The Bar Sinister" is of unusual interest to the many theatres in the several important territories sold and settles many rumors as to whether Edgar Lewis' successful special production would be available for booking in all theatres immediately, or would first be booked like a stage production.

New York state, for "The Bar Sinister" was purchased by M. H. Hoffman for the Foursquare Pictures, Inc., 729 Seventh avenue, New York. New Jersey was bought by the Civilization Film Corporation, Strand theatre building, Newark, N. J. New England went to the American Feature Film Company, 60 Church street, Boston, Mass.

Mayfair Company at Work Near Niagara Falls

M. A. Schlesinger, president of the Mayfair Film Corporation and his company of Mayfair artists are at present at Niagara Falls, where a number of scenes are being taken depicting "The Honeymoon Trip," that is one of the many episodes portrayed in "Persuasive Peggy."

Mr. Schlesinger is leaving nothing undone in his efforts to make the first of the Mayfair production a success, and one which will insure substantial profits to both state right buyers and exhibitors.

Charles J. Brabin is in charge of the direction of Miss Hyland, supported by a cast, including William Davidson, Mary Cecil Parker, Arthur Housman, Jules Cowles and others. The story, by Maravene Thompson, has appeared serially in McClure's Magazine.

Hatch Buys Smalley Picture

The J. Frank Hatch Film Company, Newark, N. J., is now in control of the rights for New Jersey to "The Hand That Rocks the Cradle," with Lois Weber and Phillips Smalley, and also has acquired the rights to the Biograph six reeler, "Her Condoned Sin," for the same territory.

[Overflow State Rights News of importance will be found on page 4094.]

Here to Exploit Divorce Film, "Should She Obey?"

Lieutenant-Governor Barrett O'Hara, of Illinois, is in New York this week, in the interest of the Arizona Film Company, of which he is the guiding spirit; and especially of the latest production of that company, "Should She Obey?" a feature founded on the divorce question.

Governor O'Hara's work in cleaning up the Red Light districts of the big cities of Illinois is well known. The picture portrays the work of the Vice Commission, headed by Governor O'Hara.

"Next to the social evil in this country," said Governor O'Hara, "is the divorce evil. It legitimatizes vice, cruelty and neglect; and puts a premium on selfishness and indecency. Our picture, 'Should She Obey?' is founded on fact—not imagination, and is designed to be a pronouncement against this legalized crime.

"It is in no possible sense definable as a 'sex picture,' but at the same time we have made a startling and ruthless exposure of the lives of America's spendthrift millionaires."

Governor O'Hara has his headquarters with the Renowned Pictures Corporation, of which Akiba Weinberg is president, at 1600 Broadway. This company is handling the sales of "Should She Obey?" on the states right basis. Already Canada, Greater New York, Indiana and Illinois have been sold.

Distribution Plan for "Hate" Under Way, Says Bolling

Robert Bolling, vice-president of the Fairmount Film Corporation, New York, will shortly make an important announcement concerning the distribution of "Hate," the seven-reel feature being handled by the company.

Shortly after receiving a telegram from William A. Mooney, president of the corporation, last week, Mr. Bolling, accompanied by Walter R. Stahl, director; J. Walter Meade, scenario editor; Sidney Vaughn, studio manager, and George Coudert, cameraman, hurried to Philadelphia. While in Philadelphia "Hate" was given a private showing for the benefit of a group of interested parties who were invited by Mr. Mooney to be his guests at the Columbia Club.

Returning to New York, Mr. Bolling showed the picture to the National Board of Review; it was passed without a single cut or unfavorable criticism. It is reported that the board commented favorably on the exceptional quality of the picture.

The company reports that it has already started arrangements for producing another big feature. All the plans were discussed with Mr. Mooney in Philadelphia at the time of the recent visit. And it is expected that Mr. Meade will go to Philadelphia shortly.

Westcott Gets "Intolerance"

The Westcott Film Corporation, Minneapolis, Minn., of which E. A. Westcott is secretary and general manager, has acquired the rights to the Griffith spectacle, "Intolerance," for Minnesota, North and South Dakota, Iowa and Wisconsin.



Barrett O'Hara

The South's Condition

(*Continued from page 4077*)

course of a day. There are theatre owners in North Carolina who have never seen a representative of a state rights concern unless he has taken it upon himself to look this or that one up. The reason is obvious to the one who has ever traveled through this territory.

"It is therefore imperative that something should be done in regard to this condition. Of course I appreciate, and we all appreciate, the fact that this territory could never be placed upon an efficency basis equal to that existing to more densely populated regions, but it could be rendered 90 per cent. more efficient than it is today. It costs us five times more to operate through this territory than it costs the distributors in the East, not only because of the long jumps but because of the limited number of large theatres.

"My argument isn't that this territory should be placed on the same basis of efficiency as some larger territories. This is impossible unless the nature of things be changed. But I do contend that conditions can be greatly altered and changed for the better and it will all come about if only the ones interested will give careful consideration to the plan as suggested by Motion Picture News and work in co-operation and with a will. It's not only going to benefit the men in the South but in bettering conditions there, the business in general is going to be bettered, and you and I and every one connected with the business will feel the resultant effects—all pointing to betterment.

"Another matter which I should like to mention is the failure of the producer and seller to give proper consideration to the exhibitor in the exploitation of his product. Help the exhibitor advertise. This should be the foreword. It isn't right to the exhibitor to let him paddle his own canoe once the picture has left the producer's hands. A pretty ticket seller is not going to 'put over a picture.' Work with the exhibitor and let the exhibitor work with the producer or seller. Keep the picture before the public—advertise."

Effects of Military Training on Youth Shown in "What of Your Boy?"

The Cameragraph Film Manufacturing Company has arranged to secure for exhibitors booking "What of Your Boy?" the seven-reel subject dealing with military training of the youth of the country, publicity co-operation from leading civic and patriotic organizations.

General Manager Frank R. Abrams is certain that this co-operation and the importance of the question in the public mind are certain to fill any theatre in which it is played. Mr. Abrams is booking the picture in New York State direct from his own offices at 140 West Forty-fourth street, New York City.

State rights for the rest of the country and the rest of the world are being disposed of by the Victoria Feature Films, 220 West Forty-second street, New York City.

Feeling that an answer to all America's query concerning the effect of universal training would make an interesting and compelling picture, the Cameragraph Film Manufacturing Company through Mr. Abrams, requested Col. Sebastian C. Jones, U. S. A., one of the foremost experts in methods of military training for the youth, and now supervising such training at an important military school, to contribute his ideas in picture form. The scheme was to give an answer by an authority. Col. Jones had spent years in the work, and was the logical person to supervise such a film.

According to Mr. Abrams, the producers made it a point to show what happens to the boy under training, caught at every angle.

Schlaifer Takes Winstock in Firm

L. J. Schlaifer, of 216 Central Building, Seattle, Wash., controlling a number of State rights features, has taken into copartnership Melvin G. Winstock, widely and favorably known throughout the northwest, with A. Bloom as office director.

The concern has two prints of "The Unborn" and "Idle Wives" working all the time, as well as a number of one-reel feature fillers. The new combination also has options on several additional features and will be in the field from now on for every attraction that can be handled with profit to Northwest exhibitors.

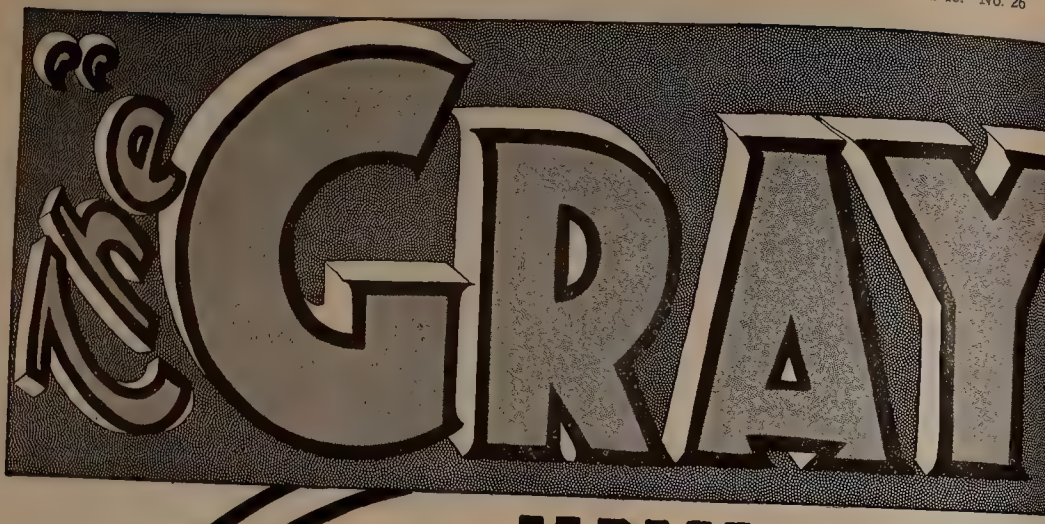
The firm will specialize on each production with carefully prepared publicity and lobby displays of originality.

Sixth King-Bee Nearly Ready

Billy West, the Young King-Bee star, is rapidly adding to the list of impersonations which is making him so popular with exhibitors and fans alike.

In King-Bee's Sixth Comedy now approaching completion at the Flushing Studios, Billy West plays the part of a young millionaire whose health and social position involve him in all sorts of difficulties with all sorts of people.

"The Millionaire" is a comedy of contrasts in which Billy West is splendidly supported by the members of the celebrated King-Bee Company, which includes Babe Hardy, Lee White and Bud Ross.



UNIVERSA EXTRAO Released

Directed by
STUART PATON

On Monday June 25th occurs the release of the Universal Film Mfg. Co's. mighty summer box office attraction serial—"THE GRAY GHOST"—the *first* and *only* Saturday Evening Post Serial ever filmed. Think it over carefully. Think what prestige—what tremendous advertising this serial has already had when we drive home to you the fact that "THE GRAY GHOST" is—

The First and Only Saturday Eve

Ten million (10,000,000) people (figuring as the Sat. Eve. Post figures—five readers to a copy) spread throughout every State in the Union, have noted, heard of or read the thrilling serial story, "LOOT", by Arthur Somers Roche, which has been filmed as "The Gray Ghost" serial—featuring 4 big brilliant Universal Stars.

Priscilla Dean-Emory Johnson

—and a big cast of Universal players who put the "pep"—"action and big punches" into every episode of this big summer box office attraction; that will start the crowds coming and keep them coming all thru the summer season, turning dull days into bright profitable days.

UNIVERSAL FILM

"The Largest Manufacturing

Carl Laemmle, President

GHOST"

L SERIAL
RDINARY
June 25th

Produced at UNIVERSAL CITY

As usual the Universal Advertising Dep't. has issued a big Advertising and Publicity book that tells you everything you wish to know about "THE GRAY GHOST." Shows you the Teaser ads — opening ad — follow up ads — publicity props — stunts and all other big helps to get the top money for you.

ning Post Serial Ever Filmed

Send for a copy of this great book. FREE to exhibitors only. Learn why "THE GRAY GHOST" with its swift action — plots and counter plots, and thrills of America's Metropolis will pack your house for 15 consecutive weeks, without hardly an effort on your part except to follow the plans laid out for you.

-Harry Carter-Eddie Polo

The BIG way to prove the power of "THE GRAY GHOST" is to arrange to see the first few opening episodes at your nearest Universal Exchange. Seeing is believing. Seeing it will make you book it. It's mysterious — speedy — thrilling — gripping — and highly entertaining. Communicate with your nearest Universal Exchange and BOOK IT IMMEDIATELY. 73 Universal Exchanges will serve you promptly.

MANUFACTURING CO.

Film Concern in the Universe"

1600 Broadway, New York

How can an advertiser continue advertising? By giving YOU value.

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

WATCH *for* "The GRAY GHOST"

PICTURING HISTORY

Happenings That Will Be Recorded in History Shown in Current Events

Ten years from now the children will be asking questions about what America did in the World War. How America prepared; what she did to meet the issue. All is shown in Current Events.



Firing Mortars at Fort Totten—Universal Current Events

No important historical event can escape its all-seeing eye. No matter what difficulties must be faced—no matter how dangerous it may be to get the picture, the 200 trained camera news gatherers get the story. Current Events is printed the day preceding release date. Its news is as fresh and interesting as any morning paper. Exhibitors who have booked it see new faces among their patrons who are attracted solely through Current Events.

A POPULAR WEEKLY

Screen Magazine Gains More "Subscribers" Than Any Other Weekly

Someone has said that a picture tells in a glance what would require five thousand words to describe. If this is true, then it would require millions of words to describe the interesting subjects covered in Screen Magazine at every release. This fascinating weekly contains



Making a Baseball—Universal Screen Magazine.

fascinating instruction on the manufacture of products of general interest; it contains cooking lessons; beauty hints; science and art; travel; and animated sculpture by the gifted sculptor, Willie Hopkins. It is not a "fill in," but a feature in itself. If you show it once your patrons will demand that you show it every week. It is popular with the masses of every age and sex. If you don't show it and your competitor does he will get the crowds on the night that Screen Magazine appears. That's straight! Book it through your nearest Universal Exchange or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

FIRST ON THE SCREEN

Animated Weekly Gets the Jump On Its Rivals.

Over and again the Animated Weekly has flashed an occurrence of national interest on the screen several days before its nearest competitor appeared with the same event. Its immense staff of correspondents never miss the dramatic punch of any event. They get it. No matter what the difficulties may be or how many barriers may be put up they never quit until they get what they were sent for. It is this hanging on with a bull-dog grip that has placed the U. A. W. in the lead—and first in the hearts of the fans. They know they are going to see live news—things that they never saw before when U. A. W. appears on the screen. It will pay any Exhibitor to book this feature and advertise it to his patrons. He will make a hit with his crowd and "cash in" as big as he does when showing a popular star.



Nurses for the Front From Johns Hopkins Hospital—Universal Animated Weekly.

SOMETHING DIFFERENT

"Seven Cutey Pups" Make Thousands Laugh 'Till the Tears Come.

Versatility is the true secret of the Universal Company's success. Something different all of the time. One of the latest features is breathing the breath of life into Vincent Colby's pups. Every person in America has seen these pups on post cards and have both sent and received such cards through the mails. They have smiled at their antics; now they actually scream with laughter, as they witness the tricks of the pups. This clever one-reel feature can be booked through any one of the 73 Universal Exchanges.

PULLING POWER OF UNIVERSAL SERIALS

Assure a Steady Weekly Attendance of Patrons.

The serial idea makes big profits for Exhibitors because it keeps the fans coming back each week to see the next episode. They become absorbed in the plot and want to see how the story will end. One of the greatest serial money-makers is the "Voice on the Wire." But "The Gray Ghost," with its intensely gripping plot, will catch the fancy of the fans and play capacity. The indications are that it is going to run away ahead of the big profits made through "The Voice on the Wire." Don't overlook the business building abilities of the serials. Anything that sustains interest in your house week after week is sure money for you to bank. This is what Universal Film serials do.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

"Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

MOVIE FANS DELIGHTED

Universal Program Draws Big Crowds With Its Snappy Variety

Many times people will move from one neighborhood to another just because they have grown deadly tired of traveling the same street and into the same house year in and out. Every progressive human wants change. It is this desire for variety that the Universal Program completely fills. Instead of long drawn features—novels in picture form—the Program shows short stories of drama, melodrama, comedy, and love. It gets under the skin of the crowd every time. It fills their longing for human interest stories, yet, unlike the feature, they can slide into the theatre any time most convenient to them and know that they are not going to break into the middle of a feature and see a story backward. You will get your patrons out more frequently each week through the Program than any other show you can put out.

SPECIALS

BUTTERFLY—"THE REED CASE" (Five-Reel Drama) Allen Holubar and Louise Lovely.
NESTOR—"MINDING THE BABY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"HEARTS AND FLOUR" (Two-Reel Comedy) Bob MacKenzie, Eva Novak, Charles Ryckman.
UNIVERSAL ANIMATED WEEKLY, NO. 80.
REX—"THREE WOMEN OF FRANCE" (Two-Reel Drama) Jack Mulhall and Irene Hunt.
VICTOR—"MEET MY WIFE" (One-Reel Comedy) Neal Hart and Mignon Anderson.
UNIVERSAL SCREEN MAGAZINE No. 27.
BISON—"DOUBLE SUSPICION" (Two-Reel Western Drama) Neal Hart and Janet Eastman.
JOKER—"KITCHENELLA" (One-Reel Comedy) Gale Henry and Milton Sims.
POWERS—"MONKEY LOVE" (Comedy Cartoon) and "IN THE ROCKS OF INDIA" (Dorsey Educational) Split Reel.

The SPECIALS are all bull's-eye hitters. They cost a little more than their pro rated rental at the complete Program price, but they certainly are worth every extra cent they cost. They make a good advertisement for your house, too, because they make your patrons tell your friends what a good show you put out. That's the kind of talk that means increased patronage for you.

REGULARS

GOLD SEAL—"A LIMB OF SATAN" (Three-Reel Drama) Ruth Stonehouse.
VICTOR—"THE PAPER HANGER'S REVENGE" (One-Reel Comedy) Eileen Sedgwick.
VICTOR—"KICKED OUT" (Two-Reel Comedy Drama) Carter De Haven.
IMP—"HATTON OF HEADQUARTERS" (One-Reel Drama) Lee Hill and Chas. Mailes.

The REGULARS are fine, wholesome and powerfully dramatic subjects—brilliant and popular stars—masterly direction—complete and lavish productions. They can be booked separately, if desired. But no matter how you book, be sure to get at least a part of them for your house. Get in touch with the nearest Universal Exchange and ask for full particulars.

Watch for "The Gray Ghost"

DULL CARE DISAPPEARS

Roars of Laughter Burst From Fans at Showing of Universal Comedies.

The clean, wholesome fun in Universal Comedies pulls screams of laughter from the fans. No matter how hardened or grouchy the patron may feel he is bound to chuckle, chortle, and snort with pleasure as he sees the funny antics and humorous situations which each comedy presents.



Rescuing Lovely Damsels from the Lobsters' Claws—Universal Comedies.

There are three kinds of Universal comedies; Nestor, is a very polite brand of humor; it might almost be called subtle. But the big way it gets over and the huge enjoyment the audience gets out of a Nestor leaves no doubt of the fun that is in it. L-KO'S are screams. Folks are so busy laughing that they don't have time to notice just how daring the stunts are that are put over in the L-KO brand. Yet some of the stunts rival in daring the best efforts that are tried in feature plays. Jokers are well named; they are jokers in truth. No one can look at a Joker and keep a straight face. No matter what control he may have over his features he is sure to laugh with uncontrolled mirth over the laff-getters that are packed and pressed down in a Joker. Book them for a Comedy Night through any Universal Exchange.


Butterfly Pictures
present
Allen Holubar
and
Louise Lovely
in
"The Reed Case"
An intense Drama of absorbing Love and pulse-quickening Situations
Directed by Allen Holubar
Produced by the UNIVERSAL Film Mfg. Co.
Carl Laemmle, President
Book thru any UNIVERSAL Exchange

LIVE NEWS FROM THE PRODUCERS

Big Promises Made for Fox "Kiddie Features"

"Jack and the Beanstalk," announced as the first of the Fox "Kiddie Features," is to be but a forerunner of the many interesting children's pictures to come, according to Mr. Fox.

"Beautiful tales by writers who have put joy into children's hearts" is the goal aimed at by the Fox Company in these productions, which it is felt will also be of interest to grown-ups.

C. M. and S. A. Franklin directed this productions which will be released in September, and which it is said will cost over $500,000.

Kipling Story to Be Filmed by Astra Company

Arrangements have been made for the filming by the Astra Company of "The Naulahka," one of Rudyard Kipling's stories. Work on the production, which will be released on Pathe program, will begin shortly.

Antonio Moreno, former Vitagraph star, will have the leading male role. Helene Chadwick will play opposite him. Warner Oland is seen in a villain part, while a well-known dancer will take the role of the Gypsy Queen in the story.

George Fitzmaurice will direct the picture, which will be released as a Gold Rooster feature.

New Director for Vitagraph's Boy Star

"Charley" Seay, formerly director for Edison, Equitable and Moss, and until recently a writer of states rights scenarios, has been engaged by Vitagraph to direct little Bobby Connelly. He succeeds Wesley Ruggles, who has been drafted to direct Blue Ribbon Features.

It has not been decided who Mr. Ruggles will direct among the more mature stars, but it is probable that he will take charge of Mildred Manning.

Mr. Seay began work with Bobby Connelly the latter part of last week, and he will carry him through the last five pictures of the "Bobby Series."

Navy Officer Uses Mutuals to Stimulate Recruiting

To aid in the recruiting, the Pittsburgh branch of the Mutual Film Corporation offered to Lieutenant Oldendorf, of the United States Navy, who has charge of the local recruiting station, the use of the U. S. Defender series of one-reel subjects showing the work of the army and navy. The three subjects which Lieutenant Oldendorf chose as being particularly useful for his work were "Scouts of the Sea and Sky," "Afloat and Ashore" and "Jack Tar in the Making."

Special Metro with Emily Stevens as Star Begun

E. Phillips Oppenheim Novel to Be Filmed—Quality Studios Henceforth Working Ground for Specials Designed Only for Long Runs

THE first of the special productions de luxe to be released by Metro Pictures Corporation will be a picturization of "A Sleeping Memory," E. Phillips Oppenheim's novel, which has been adapted for the screen by Albert Shelby Le Vino. Emily Stevens will be the star in this special release, and her leading man will be Frank Mills.

"A Sleeping Memory" is being photographed at the Quality Studio, which will henceforth be given over to the making of special Metro wonderplays under the general supervision of Maxwell Karger. George D. Baker and Edwin Carewe will be the directors of the special releases. The former, assisted by Charles Hunt, will direct "A Sleeping Memory."

Assisting Mr. Karger in the Quality Studio will be Dave Thompson, who has been for many years floor manager of the Metro Studio at 3 West Sixty-first street. Mr. Thompson will be general manager of the Quality Studio. William H. Stevens will be the technical director, a position he has held at the Quality Studio for some time.

In a short time Francis X. Bushman and Beverly Bayne will also begin work at this studio on a special release. Several stories are being considered for these co-stars, and as yet no definite announcement as to the name of their first special release can be made. Mr. Bushman and Miss Bayne will be directed by Edwin Carewe, who is now directing Emmy Wehlen in "The Trail of the Shadow."

These special productions for the Metro program will be released as super-features. They will be more than five reels, and are being made for runs of a week or more. It is promised well-known stars will appear in these productions, and that their support will be very carefully selected.

Miss Stevens, who is the first star selected for Metro special productions, is still working in "The Slacker," which will be completed within a few days. She will find in the title role of "A Sleeping Memory" a role totally different from any she has hitherto played. George D. Barker, who is directing Miss Stevens, has just completed "The Lifted Veil," in which Ethel Barrymore appears.

The opening of the Quality Studio as the place in which special releases will be produced, means that Wm. Christy Cabanne, who has been using that studio for his productions will move to the Metro Studio on Sixty-first street for his forthcoming production. Just now, Mr. Cabanne is putting the finishing touches on "The Slacker," at Fort Totten.



Irving Cummings

Poland Story for Jean Sothern's Next Picture

George H. Wiley, president of the Van Dyke Film Corporation, announced last week that he had purchased a script from Joseph Franklin Poland, and will star Jean Sothern in it for Art Drama's program.

Mr. Poland's most recent success was "The Auction of Virtue," in which Naomi Childers made her debut on Art Dramas program. He also wrote "The Cloud," an early Art Drama, which was such a favorite that it was later made into a novel and published in book form.

The new story is as yet untitled. It is said to be a drama of a distinctive type, with human interest as the keynote.

Donald Cameron will have the male lead. The picture will be on Art Dramas program sometime in July.

New Vita Policy Approved

Greater Vitagraph's recently inaugurated policy of withdrawing from distribution all of its productions which do not meet with the approval of forty per cent. of the first exhibitors who represent them, has struck a responsive chord in the exhibitors throughout the country judging from letters received from exhibitors. They apparently have come to the conclusion that this institution will exert a powerful influence in securing for them only productions of merit and one's that will be assured box-office attractions, and accordingly are offering their heartiest co-operation.



Earle Williams' Recent Starring Vehicle, "The Soul Master," was Released by Vitagraph V-L-S-E, May 28. Scenes from "The Soul Master" Are Shown at Right and Left. Center—Mary Anderson and Antonio Moreno in "The Meddler," Vitagraph Release of June 4

"Man and Beast" Story of Jungle a U Offering

Eileen Sedgwick Starred in This Story of South Africa—Big New Serial, "The Gray Ghost," Begins During Week of June 25 Also

JUNGLE life is portrayed in the Butterfly five-act drama, "Man and Beast," which tops the Universal program for the week of June 2. The settings for this photodrama are laid in the South African belt and the story tells of the hatred of the Boers for their English neighbors. A love story is interwoven in the plot and opportunities are offered for some excellent animal pictures.

The story was written by Reed Heustis and the production was made under the direction of Henry McRae. The leading roles are played by Eileen Sedgwick and Kingsley Benedict. Others in the cast include L. M. Wells, Harry Clifton, Park Jones and Mrs. Witting.

"Man and Beast" will be released Monday, June 25, on the same day with the Nestor comedy, "The War Bridegroom," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, June 2, is the Gold Seal three-part Western drama, "The Golden Bullet," starring Harry Carey, supported by Fritzie Ridgeway. The story was written by Shelly Sutton and the picture produced by Fred A. Kelsey.

The other Tuesday release is the Victor comedy, "Damaged Goodness," with Ernie Shields in the leading role.

"Her Daring Caring Ways," a two-part L-Ko comedy, with Merta Sterling and Fritzie Ridgeway furnishing most of the fun, is the chief offering for Wednesday, June 27. Issue No. 78 of the Universal Animated Weekly will also appear on this date.

On Thursday, June 28, the Big U two-reel underworld drama, "The Pointed Finger," will be released. This is a story of crime with George Pearce and Gretchen Lederer in the principal roles. On the same day the Victor comedy, "Her City Beau," will appear, with M. K. Wilson and Edith Roberts as the featured players.

A two-part comedy drama is offered under the Victor brand on Friday, June 29, entitled "Swede Hearts," with Neal Hart and Janet Eastman in the leading roles. This photoplay written and produced by George Marshall. Dick La Reno and George Berrill have important roles in the production. Issue No. 25 of the Universal Screen Magazine is the other Friday release.

The Bison two-act Western drama, "Money and Mystery," with Eileen Sedgwick and Kingsley Benedict, is the feature for Saturday, June 30. The Joker comedy, "His Fatal Beauty," with William Franey, and the weekly issue of the Universal Current Events will be released on this date.

On Sunday, July 1, the Imp drama, "The Double Topped Trunk," starring Allen Holubar is presented. The other releases for Sunday are the Powers split reel, "Duke Doolittle's Jungle Fizzle," a comedy cartoon and "In the Land of Many Tamples," a Dorsey educational, and the Big U drama, "Love's Turmoil," featuring Edna Maison.

During the week the first episode of the latest Universal serial, "The Gray Ghost," will be released. This new mystery serial which is a film adaptation of the novel, "Loot," by Arthur Somers Roche, which appeared in serial form in the Saturday Evening Post, was produced by Stuart Paton and the principal roles are played by Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter. The serial will run for fifteen consecutive weeks.

Metro Picture Establishes a Booking Record

For the first time in the history of the Symphony theatre, an 800 downtown house in Los Angeles, a picture has been shown for two consecutive weeks. The subject was that of the Metro program, "The Call of Her People," which stars Ethel Barrymore. During the first week this picture was shown the house could not accommodate the people who wished to attend, and for this reason the film was engaged for a longer run.

"Caleb Conover" Gives Fawcett Big Opportunity

George Fawcett, stage and screen star, believes he has done his finest motion picture acting in the forthcoming Selig drama, founded on the book and play, "Caleb Conover," written by Albert Payson Terhune. The story was produced in motion pictures by Colin Campbell from the scenario by Gilson Willets.

In the drama, Mr. Fawcett has many opportunities for artistic character delineation. In the beginning he is seen as a Section Boss on a railroad. Later he becomes the leader in his ward. How Caleb earned his first million dollars, and of how he won a bride are also interestingly presented and have a strong bearing on future developments. Then there comes a time when the masterful Boss can no longer govern events.

Coleman to Direct Pictures of Lois Meredith

William Robert Coleman, formerly connected with Biograph, Selig and other producing organizations of equal repute, has been engaged to direct the first of six productions, starring Lois Meredith, and bearing the star's name as the brand of release.

Coleman will be remembered as having staged the "Selig Special" in 1915, "The Mariner's Compass" and "The Evangeline." His most recent endeavors have been for the London Features, of London, Eng., where he was centered until war broke out.

The story for Miss Meredith has been selected, and Mr. Coleman co-directing with Mr. Marcel Morhange will start work soon.

Choose Story for Long Lois Meredith Feature

The scenario department of Lois Meredith Pictures, Inc., announce that they have selected a story for the first of six seven-reelers starring Miss Meredith, to be released by Superlative Pictures Corporation.

The story, a timely subject, written by Miss Winnifred Dunn, is now in the hands of the scenario department. Miss Meredith's cast is being rapidly assembled, and will start work shortly.

Harbaugh Will in Future Direct Virginia Pearson

Virginia Pearson's subjects for the William Fox films will be screened henceforth under the direction of Carl Harbaugh, the director who produced the camera version of Hawthorne's American classic, "The Scarlet Letter."

Miss Pearson is already at work on the new feature at the Fox Studios in Fort Lee, N. J., and is enthusiastic over the vehicle which has been chosen for the picture.

The cast has not yet been completed, but the supporting company will include Hardie Kirkland, Carl Eckstrom, Claire Whitney and William Meehan.

First Production for Julian Eltinge Is Chosen

Following the announcement that Julian Eltinge, the feminine impersonator, is to make his motion picture debut as a member of the Famous Players-Lasky stellar forces, Jesse L. Lasky, vice-president of the corporation, announces that the first production in which Mr. Eltinge will star upon the screen will be "Mrs. Raffles' Career."

This story, described as a combination of comedy, mystery and thrills, was written for Mr. Eltinge by Gelett Burgess and Carolyn Wells in collaboration. It will be staged at the Lasky studio in Hollywood, and Mr. Eltinge, who has just closed a season in "Cousin Lucy," will shortly repair to the Lasky studio in Hollywood where the script of this story has already been forwarded in order that preparation for the staging of the production can be begun.

Society Endorses "Vicar"

A private invitational showing of the Thanhouser feature, "The Vicar of Wakefield" brought a capacity audience to the Woman's City Club of Chicago, situated at the Lakeview Building on Michigan Boulevard. Society and club women made up the audience.

The picture was voted a big success and congratulatory telegrams were forwarded to the Pathe Exchange, Edwin Thanhouser and Frederick Warde.

New Production for Leading Artcraft Players

Fairbanks in Original Story, "The Optimist"—Mary Pickford, Elsie Ferguson and Cohan Vehicles—Farrar's Work Delayed by Illness

ANNOUNCEMENT of new productions already commenced here and on the West Coast, and presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar, was made by Artcraft last week.

Following the completion of Mary Pickford's patriotic picture, "The Little American," staged under the direction of Cecil B. De Mille, Miss Pickford will start on her newest vehicle, "Rebecca of Sunnybrook Farm." This adaptation from the book and play will be produced at the Lasky-Hollywood Studio by Marshall Neilan. The cast for this picture is now being assembled, and all preliminary preparations for its actual screening are rapidly nearing completion. After "Rebecca of Sunnybrook Farm," Mary Pickford will appear in an adaptation of Frances Hodgson Burnett's well-known book, "The Little Princess," arrangements for the screening of which were made last week.

As his third Artcraft picture, Douglas Fairbanks will present an original story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson. Eileen Percy, who has just signed a year's contract to appear opposite Douglas, will head the supporting cast. The new Fairbanks story is now being prepared for screening by Anita Loos, and will be ready for the camera when the star returns from his vacation shortly.

George M. Cohan's next picture for Artcraft, "Seven Keys to Baldpate," is now being produced at the Famous Players-New York studio. This adaptation from Mr. Cohan's stage success is under the direction of Hugh Ford. Although originally scheduled for production at a later date, requests from exhibitors for another Cohan picture in the near future prompted Mr. Cohan and Artcraft to do this film immediately.

At the Famous Players-Lasky Studio in Fort Lee, Elsie Ferguson will start her initial photoplay, "Barbary Sheep," from the book by Robert Hichens, as soon as Maurice Tourneur finishes the picture on which he is now working.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Artcraft under the direction of Cecil B. De Mille, has contracted a severe case of tonsilitis, which has delayed her activities at the Lasky Studio. Mr. De Mille, who has just returned from his first vacation in many years, is at present working on the initial Farrar-Artcraft release in collaboration with Jeanie Macpherson, and it is thought that the star will have fully recovered so as to start work the early part of next week.

Circus Series Planned by the Whartons

In the plans which they are making for the future, the Whartons at Ithaca are considering the filming of the Shoestring Charlie stories now running in the Red Book. The stories were written by their scenario editor, Courtney Ryley Cooper.

The stories all have the atmosphere of the circus and in case they are produced, arrangements are to be made with one of the big circuses for the Wharton people to accompany it across the country if necessary that the proper atmosphere and color may be obtained.

Lee Children Hard at Work on Stellar Vehicle

After delays made necessary by bad weather, the Fox feature in which Jane and Katherine Lee will star, and which will be released in July, is well in progress at the Fort Lee, N. J., studios.

The picture is said to exactly fit the personalities of the two young players and to abound both in humor and dramatic situations.

Stuart Sage, Edwin Holt, Sidney D'Albrook, Edna Hunter, Leslie Austen and W. Harvey are members of the cast.



"Wild and Woolly," Douglas Fairbanks' Second Artcraft Picture, Gives Rather Decisive Evidence of Being a Comedy-Drama of the West



J. Searle Dawley Directing Billie Burke in "Mysterious Mrs. Terry" (Paramount)

Burton Holmes Has Narrow Escape Filming Volcano Eruption

CABLE advices last week from Burton Holmes, who is now in Australia making travel pictures for the Paramount Pictures Corporation, told of his having narrowly escaped death in Hawaii, while obtaining some pictures of the enormous eruption of the volcano in Hawaii. The cable states: "Party barely escaped death from eruption. Trip delayed two weeks. Letter follows."

In the party with Mr. Holmes was his wife; Louis Francis Brown, his business manager; Herford Tyne Cowling, formerly chief cinematographer of the Reclamation Service of the United States Government, who is chief of the protographic staff traveling with the Holmes party; Mrs. Brown, and a number of attaches, who are doing special work for the Paramount Pictures Corporation in interest of the future weekly travel pictures that will be issued as Paramount-Burton Holmes Pictures.

Mr. Holmes and his party are spending the whole summer abroad securing travel pictures. Louis Francis Brown and Mr. Cowling left on the tour first, about two months ago, going direct to New Zealand, where they secured pictures of the extreme southerly points of this wonderful country before the cold weather of early May denuded the trees of their foliage and the fields of their grassy green. Working north they returned to the Fiji Islands and then to Hawaii, where the party experienced something that Mr. Holmes says was worth the whole of the trip, "in so far that every one of us came out of it with their lives."

"The Lone Wolf" Opens Indefinite Broadway Run on July 1

THE Herbert Brenon Film Corporation announces that "The Lone Wolf," the production on which Herbert Brenon has been working for so many months will open an indefinite engagement at the Broadway theatre, Sunday, July 1.

"The Lone Wolf" is a picturization of the novel by Louis Joseph Vance, and is Brenon's third Selznick picture.

The cast is headed by Hazel Dawn. Other artists are Ariol Lee, Edward Abeles, Alfred Hickman, William E. Shay, Stephen Grattan, Joseph Chailles, Ben Graham, Edna Chase, William Riley Hatch, Wilfred Lytell, Juliet Brenon, Robert Fischer, Florence Ashebrooke, Cornish Beck and George Edward Hall.

The story ranges from Troyon's hotel in Paris, where Marcel, the tiny lad, who is later to develop into the Lone Wolf, is first revealed; to America, where the lad is taken by a master crook and becomes involved in his first escapade which ends in his being sent to a reformatory for ten years. At the end of that period he is discovered in Paris as Michael Lanyard, supposedly a collector of paintings, but known to the police of Europe as one of the cleverest crooks of the age. From then on many stirring situations are said to occur.

Mr. Brenon wishes it understood that "The Lone Wolf" goes into the Broadway for an indefinite run and will have no advance showing for trade, press or exhibitors.

Baby Marie and New Picture

Work has been started on another Baby Marie Osborne Picture, which is entitled "Baby Pulls the Strings." The scenario was written by Marc Edmund Jones, of the Pathe scenario staff. William Bertram will make the production, and Harrish Ingraham will make the next Baby Marie Picture, the scenario of which is now being prepared.

Firing Line Hospitals Shown in "Heroic France"

Views of field dressing stations, close up to the firing line on the Somme front in France, with hundreds of men being rushed to the emergency operating rooms by stretcher bearers, are among the most interesting of the screens in "Heroic France," the eight-reel war picture released by Mutual.

The field resting stations are established as near as possible to the firing line. They are equipped as thoroughly as possible considering the fact that they are but temporary and wounded soldiers and are carried directly from the battle line to the doctors and nurses, who care for their immediate injuries and pass them on to the rear as rapidly as the ambulances can transport them to the field hospitals.

In this intimate showing of the workings of war, Dr. Alexis Carrel, of the Rockefeller Institute, is shown, and the use of the Dakin solution for asepticising wounds is thoroughly illustrated.

Dramatic Subject Is Chosen for Gail Kane

"For the Family Name" has been chosen as Gail Kane's next vehicle for release through Mutual. This is from a scenario written especially for Miss Kane by the fiction and scenario writer, Dan F. Whitcomb.

The story of "For the Family Name" is based on the efforts of a young wife to keep secret her knowledge of a family murder and the dreadful mental agony and strain which she undergoes until she is rendered temporarily insane. Her actions lead to the belief of her husband and father, as well as the detectives, that she is herself the murderer.

Gail Kane, the star, is the only woman lead in the cast. Five men play the principal roles—Lewis J. Cody, Henry A. Barrows, James Farley, Robert Klein and Ashton Dearholt.

Finish "The Little American"—Released July 2

July 2 has been set as the release date of Mary Pickford's latest picture, "The Little American," which has just been completed at the Lasky California studios.

As Angela Moore, the little American girl who braves the dangers of the war zone, Miss Pickford is said to have a part demanding much histrionic ability. She personally appears in a number of big scenes, one depicting the sinking of the "Veritania" in mid-ocean. This is said to be most realistic.

Hobart Bosworth, Jack Holt, James Neill, Raymond Hatton, Guy Oliver, Edythe Chapman, Lillian Leighton, Walter Long, Dewitt Jennings and Ben Aexander are in the cast.

Future Plans for "Honor System"

There will be a special release of "The Honor System," William Fox's cinemelodrama, beginning in September, covering the entire United States. At present this R. A. Walsh drama is booking only for New York and New Jersey.



Hazel Dawn, Bert Lytell and Master Cornish Beck in "The Lone Wolf"; Brenon-Selznick Production

Planning Ahead for Marine Co. Water Picture

M. Philip Hansen, the general manager of the Marine Film Company of Los Angeles, together with his director, Henry Otto, last week paid a visit to the Santa Barbara Islands to look over locations for the big water feature which has since been started. While the photoplay has not yet been named, it is known that the subject hinges on a modern Lorelei with a mythical parallel. Both Mr. Hansen and Mr. Otto consider that the story is an exceptional one and that it gives opportunities for scenes of the greatest beauty. A bevy of diving beauties will cross the water from San Pedro to the Santa Barbara Islands to take part in the water scenes. Henry Otto states that the new picture will far surpass his "Undine."

Marguerite Bertsch Writes Book on Pictures

"To Writers of Moving Pictures" is the title of a new book just brought out by George A. Doran & Co., and written by Marguerite Bertsch, who for five years was scenario editor of the Vitagraph Company.

After a short introduction the market for scenarios is discussed in some length, a model scenario is then given showing the method of building the story and finally its completed form as it is when it reaches the director.

The remainder of the book is taken up with descriptions of various classes of scenes, each being described in considerable detail. The book is illustrated with actual photographs, giving illustrations of the various scenes described. It is one of the most instructive publications of its kind yet issued and one which is well worth careful perusal.

West Likes "Within the Law"

The Vitagraph subject, "Within the Law," has finished a two weeks' continuous run at T. L. Tally's Broadway theatre in Los Angeles. The attendance was exceptionally good, Mr. Tally states, considering the length of time the picture ran at his theatre. The subject is being sought eagerly by many exhibitors of this territory.

Country-wide Publicity Campaign on "Fatal Ring"

Pathe Plans to Reach Every Picture Fan—Pearl White Said to Have Most Strenuous Role She Ever Enacted—Exhibitors Force Early Date

A PUBLICITY campaign which will reach every picture fan in America, is planned by Pathe on the latest serial "The Fatal Ring" which will be released July 8.

The exploitation is planned with a view of touching every section of the country. The Hearst papers throughout the country with their immense circulation, will carry large display ads on this serial together with news stories and reviews of the various episodes of the serial, in addition to pictures of the stars and a novelization of the serial. Other newspapers in the large cities in the United States and the newspapers in the smaller towns will also carry large display ads and considerable publicity of the stories. Many of them will print the novelization of the film story.

The release date on "The Fatal Ring" was advanced from September to July 8 at the request of exhibitors throughout the country, who hailed Pearl White as "the greatest box-office tonic for the Summer months."

Pearl White in this picture plays the part of Pearl Standish, a rich girl who has so much money she did not appreciate what it could buy for her.

She is bored with life until a demand is made on her at the point of a gun by a man named Nicholas Knox for the violet diamond which he claimed her father had bought after it had been stolen from the Sacred Order of the Violet God. Pearl disclaims any knowledge of the violet diamond, but the followers of the Violet God make life so interesting for her that she has an opportunity to bewail her sad fate of being so rich that she cannot enjoy herself. She is given fifteen days to live in case she did not return the Violet Diamond of Daroon, but before the fifteen days pass she has become so involved in the affairs of the followers of the Violet God in the villainies of Richard Carslake and in the adventures of Tom Carlton, a newspaper man, that her waking and sleeping hours consist of dodging death at the hands of the order of the Violet God and Richard Carslake.

Surrounded by danger for the first time in her existence, Pearl Standish takes an interest in life. She meets Tom Carlton, a reporter on the *New York American*, and the adventures of the two in the search for the diamond and in the fight with Carslake and the followers of the Violet God continue through fifteen thrilling episodes. Pearl meets with "the spider," a power in the underworld who also enlists on her side to fight the Sacred Order of the Violet God and to learn more about the Violet Diamond.

In the supporting cast of "The Fatal Ring" are Warner Oland, Ruby Hoffman, Earle, Fox, and others.

Vivian Martin as Plebeian and Patrician

In a "Kiss for Susie," a Pallas-Paramount adaptation of Paul West's story, Vivian Martin will be seen as Susie Nolan, energetic daughter of Jim Nolan, a bricklayer.

Tom Forman, in the part of Phil Burnham, a wealthy young man who has turned hod carrier in order to learn the contracting business from the ground up meets Susie. The death of an uncle gives the Nolan family opportunity to live "in luxury" and after many complications Phil and Susie are united.

John Burton, Jack Nelson, Pauline Perry and Chris Lynton are among the players.

President Wilson's Double in Essanay Film

A remarkable characterization of President Wilson is said to be given by P. H. Westphal in Bryant Washburn's coming Essanay feature, "The Man Who Was Afraid."

It was found necessary to have a counterpart of the country's executive in this picture, and it is said he was located in the person of Mr. Westphal, a hotel clerk of Lafayette, Ind.

Trade showings of the production are going on now at all branch offices of the K-E-S-E. Release date is July 2.



William Duncan and Carol Holloway, Co-Stars in Greater Vitagraph's New Adventure Serial, "Hearts of Flame"; Mr. Duncan Also Directs

"Creative Minds of Today the Directors of Tomorrow"

By J. C. JESSEN

IT is freely admitted by men, with any comprehensive grasp of the situation, that the motion picture industry is on the verge of a great change. Men of purely mechanical minds are being forced to give way to men with creative minds. In the opening of the industry, the director with a knowledge of the mechanics was all important; today he has dropped back to give place to the creative director, the man who can write the story, as well as direct the working out of the mechanics.

Concerning this important matter, I sought an interview with Hampton Del Ruth, a man who enjoys the reputation of being one of the most successful and thorough picture men of the hour.

"The creative director is the coming man," began Mr. Del Ruth. "The man with the mechanical mind cannot become the creative man, but the creative man, by work and concentration, can master the mechanics. The creative director, the man who not only creates the idea but directs its growth into the perfect picture, will be the man who will reap the big rewards. The photoplaywrights of today will be the great directors of tomorrow. The truly great photoplaywright can in time master the technique of camera, stage production and film cutting, but the director who can only grasp the mechanics will sink into natural obscurity.

"The people who pay their good money to see pictures are becoming educated; they recognize readily the flame of creative genius in a picture, and as readily detect the absence of it. Genius is as necessary in directing the picture as in creating or bringing forth the idea. The same genius that brings forth the idea will show in the picture. No purely mechanical director can fully interpret in film the idea of a genius or an idea from a creative mind. Only creative minds can fully interpret the ideas of creative minds. The mechanical mind does not, never has, and never will, speak the language of the creative mind. The creative mind knows no limitations.

"The mechanics are necessary, but they do not now occupy first place. The blazing idea is the thing."

With view of the rapid changes of the past, and the future adjustment of things, one is forced to see the logic in Mr. Del Ruth's "Periscopic" outlook, as it is quite probable that the great film director of the *coming* day will be the great photoplaywright of the *present* day. This is based upon the fact that the average director can never learn to write a truly great creation, but the truly great photoplaywright of today can and will in time master the technique of camera, stage production and film cutting, hence the deductions of Mr. Del Ruth as above noted.

Second Castle Production Almost Completed by Pathe

MRS. VERNON CASTLE is now finishing her second Pathe feature produced at her special studio.

That newspapers, exhibitors and public are eager for news of her activities can be seen by the great number of inquiries received at the Pathe Executive Offices.

Theatre men from all sections of the United States express their belief in Mrs. Castle's drawing power as a screen star. As indication of her popularity in smaller cities as well as the larger ones, the following brief extracts are of interest:

"I have played Mrs. Castle to the best box-office receipts in the history of both of my theatres and can recommend her as a box-office attraction to any exhibitor," says Benjamin Apple, manager of the Arbor theatre, Albany, N. Y.

"We can highly recommend Mrs. Vernon Castle as a great box-office attraction. Each night our first show has played to capacity with a big crowd waiting outside for the second show. If there is any other star who will draw the business she does, we would like to know of her," write Carlisle and Bedard, of the Belevue theatre, St. Albans, Vt.

Elliott Dexter appears as Mrs. Castle's leading man in her second Pathe Picture. The rest of the cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe and Julia Stewart. Mr. Teden and Mr. Monroe both had important parts in two of the biggest stage successes of the past theatrical season, "Upstairs and Down" and "Cheating Cheaters."

Goldwyn Augments Art Staff—Cotton Engaged

William H. Cotton, noted portrait painter, who has won distinction as well by his decorative drawings and tone-studies, has been added to the Goldwyn producing staff. His services will be along the same lines, broadly considered as those of Hugo Ballin and Everitt Shinn, the artists who have been with Goldwyn the past four months. Mr. Cotton has started work on the first Jane Cowl production.

At the same time the announcement of Cotton was made, it was stated arrangements had been concluded by Goldwyn with the Arden Studios, 599 Fifth avenue, New York, whereby that group of artists and decorators will henceforth lend their skill to the preparation of all Goldwyn Pictures.

The Arden Studios are conducted by Miss Elizabeth Averill and Mrs. John W. Alexander. Both have promised to write a series of practical articles for the owners of theatres exhibiting Goldwyn Pictures, showing them how pictures houses may be beautiful at comparatively trifling expense.

"Stingaree" Gets a Letter

Officials at the Kalem Studio in Glendale, were greatly surprised a few days ago, when, in the midst of their vast pile of daily mail, they came across a letter addressed to "Mr. Stingaree, Kalem Film Company, Glendale, Cal., America." The attention of Phil Lang, scenario editor, was called to the letter, and he immediately turned it over to True Boardman, the star, who created the role of "Stingaree" in Kalem's original series of that title, and who is again the featured player in "The Further Adventures of Stingaree," a series of fifteen new stories written especially for the screen by the famous author, E. W. Hornung, and which are now being released through the General Film Company. Boardman found that the letter was addressed to "Dear Mr. Stingaree," and contained the proverbial request for a photograph.

"Tanks at Ancre" Scoring in All Cities

Actual figures continue to point to Pathe's five-reel official British war picture, "The Tanks at the Battle of the Ancre" as one of the greatest box-office attractions of the year.

After breaking records at the special showings at Carnegie Hall, New York; in Chicago, St. Louis and other cities, and at the Strand Theatre, New York, engagement, during which ninety thousand people saw them, these pictures are to play three weeks solid at Tremont Temple, Boston, beginning June 16.

Other important bookings at big theatres for long runs at high rentals which have come in during the last few days and which have been accepted since they do not interfere with state rights buyers, are the following: Circle theatre, Indianapolis, one week, which may be increased to two; Strand theatre, Birmingham, one week; Shea's Hippodrome, Buffalo, one week; Valentine theatre in Toledo, under the auspices of the Red Cross, one week; Strand theatre, Spokane, one week.



Paralta Star at Work on First Reliance
J. Warren Kerrigan

Real Fight Will Feature Wm. Russell Play

For the Edward Sloman photoplay in which William Russell is starred, the baseball park at Santa Barbara, California, will be used for the big prize-fight scene in which Russell, a noted boxer himself, will oppose Al Kaufman, and no less a personage than Sharkey will be the referee. The stands will be doubled and a huge crowd made up of the residents of Santa Barbara will be on hand to see big Bill administer the knock-out punch to Al, who will be receiver in general towards the end of the scrap. The event is quite being looked forward to in the coast town.

Prominent Players in All Fox's July Releases

June Caprice, Miriam Cooper, Jane and Katherine Lee and Gladys Brockwell Featured in Four Pictures—Themes Said to Be Varied

WILLIAM FOX'S schedule of photoplays for July release, announcement of which has just been made, includes some of the best known of the organization's stars. The films will be issued in this order:

July 1, June Caprice in "Patsy"; July 8, R. A. Walsh's drama, "The Innocent Sinner," with Miriam Cooper; July 15, Jane and Katherine Lee in a surprise drama, "Two Little Imps"; July 22, Gladys Brockwell in "To Honor and Obey?" a screen drama of vigorous action.

Virginia Pearson's present production, which Director Carl Harbaugh now has in work, will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney, and William Meehan. Mr. Meehan will continue to portray the genial crook of "Turn to the Right," the current Broadway comedy success, while appearing before the camera for Miss Pearson's play on the afternoons when there are no matinees of his other vehicle.

In "Patsy," her eighth William Fox picture, Miss Caprice is said to have a story full of charm and sunshine. John G. Adolfi was in charge of the direction.

Harry Hilliard is the leding man. Others in "Patsy" are Ethyle Cooke, who was in "A Small Town Girl"; John Smiley, Fred Hearn, Jane Lee, Alma Muller and Edna Munsey.

Miriam Cooper is said to be ideally cast as a sacrificing heroine in "The Innocent Sinner." Jack Standing, Charles Clary, Rosita Marstini and Johnny Reese are in the cast.

Much is expected of the Lee kiddies picture, "Two Little Imps." Kenean Buel, director, chose Edna Hunter, Edwin Holt, Stuart Sage, W. Harvey and Leslie Austen to fill the chief supporting roles.

The last announced photoplay of the month, "To Honor and Obey?" is heralded as possessing a gripping story and cast of exceptional ability. This is Gladys Brockwell's initial production under direction of Otis Turner. Bertram Grassby plays opposite the star, and Jewel Carmen, stage favorite, has an important part. Also in the cast are Charles Clary, Josef Swickard and Willard Louis.

"Mae Marsh Day" Feature of National Convention Opening

GOLDWYN Pictures Corporation has won the honor of opening the annual exposition of the Motion Picture Exhibitors League, to be held in the Coliseum, Chicago, beginning Saturday, July 14.

The first day of the convention, according to announcement, will be known and advertised as Mae Marsh day and the little star of "The Birth of a Nation," "Intolerance" and other pictures, will arrive in Chicago on the morning of the fourteenth, accompanied by Samuel Goldfish and other officers of the Goldwyn organization. Both Goldwyn and Ludwig Schindler, general manager of the exposition, are working in conjunction with the Goldwyn Chicago offices to make this a most distinctive day of the big show.

Incidentally, this will be the first time during her screen career that Mae Marsh has made a personal appearance in conjunction with any motion picture gathering or presentation.

Hugo Ballin, William H. Cotton, Goldwyn's artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum and will journey to Chicago to erect them. Miss Marsh herself has a big surprise in store for the screen fans of Chicago and all the surrounding territory who will attend the show.

A late cable from Mary Garden, now in Paris, brings the information that she may arrive in America a day or two after the Chicago exposition has opened, but she gives the assurance that she, too, will journey to Chicago to appear at the exposition during the following week, as the closing day comes July 22.

F. M. Brockell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local arrangements for Miss Marsh's appearance.



The Men Responsible for the "Allenbaugh Photographic Process." Left to Right: Major A. J. Allenbaugh, W. K. Hedwig, C. C. Field, G. W. Yates. Rear: H. J. Shepard and H. H. Van Loan

Davenport to Direct Cummings

Arthur Blumenkrohn, business manager for the Superlative Pictures Corporation, was in New York long enough last wek to complete negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.



Scenes from the Export and Import Film Company's Feature, "Robespierre," a Costume Spectacle

Staged in Italy, and Starring Lyda Borelli

Gus Mohme to Handle "Hate" for Fairmount Film

GUS MOHME of the Biograph laboratories has been appointed special representative by the Fairmount Film Corporation, New York, to handle "Hate" on a state rights basis.

The picture has been advertised extensively in New York by the use of a large electric light display sign in Times Square, and 250 of the most prominently situated 24-sheet stands in the metropolis.

In speaking of the production, Gus Mohme said: "In our experience at the laboratory we come in contract with perhaps more productions than any laboratory or studio in the world, and naturally we are in a position to know how one production measures up with the other, and also their chances for success.

"At the first showing we were surprised at the detail of the story, the simple direct appeal it has to the masses. It is a vital problem, broad in its scope, and while the truth hits hard at times, it will make people think; in so doing it is bound to create interest.

"The story, by J. Walter Meade, a successful newspaper man and author, is worthy of success and the treatment it has received at the hands of Walter Richard Stahl, the director, speaks well of his ability to send home facts on the screen.

"We have prepared two styles each of five-color ones, threes and six sheets, a compelling 24-sheet, eight by ten black and white photos, nine by eleven colored photos, twenty by thirty colored photos, three colored window cards, two colored heralds, press sheets, slides, cuts, etc. It is all attractive and convincing matter, sure to serve its purpose for exhibitors and state rights buyers."

Rifkin Buys "One Law for Both" for New England States

NEGOTIATIONS were recently concluded between Herman Rifkin, president of the Eastern Feature Film Company, of Boston, and the Ivan Film Productions for "One Law for Both" for the New England territory, comprising the States of Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut.

Mr. Rifkin has made several trips to New York in the last few weeks in connection with the acquirement of this picture, and remarking upon his purchase of the feature, stated: "It was after very careful consideration and much deliberation that I have secured 'One Law for Both' for the territory in which I operate. Reading the reviews of the various trade paper critics gave me a wrong conception of this production, and only after seeing the audiences at the Lyric theatre, at which the picture is being exhibited, and mingling with the spectators and getting their personal opinion did I realize that this was indeed a big-time feature and worthy of expert exploitation by a showman.

"Coming as it does with the birth of the revolution in Russia and treating of topics, which led to the overthrow of the Romanoff Empire, I feel sure that properly publicized this picture cannot fail to prove the biggest box office sensation oof the year.

"I consider myself very fortunate in acquiring this picture, as the competition was very keen to obtain this successor to 'Enlighten Thy Daughter.'"

Sunshine to Make Ten Subjects for Superlative

M. F. Tobias, of the Superlative Pictures Corporation, has completed arrangements whereby he will control the state rights sale for the entire United States and Canada of ten subjects to be produced in the West by the Sunshine Film Corporation, Chicago. The productions will be of seven-reel length, and will have as their stars well-known artists of both stage and screen. The first of these pictures will be ready for the trade on or about September 15.

Mid-West Conditions

(*Continued from page* 4076)

The average bookings on an extraordinary release will approximate $20,000, and run as high as $40,000, when properly exploited. And in conclusion let this be said: the theatres know how to play up their attractions. They make use of lithographs and artistic novel displays and do not depend altogether upon their exchange to furnish them with advertising matter.

Newspapers are resorted to in advertising, street cars and stores are used to advise the public of the current attraction in the house whether situated downtown or in the residential districts, with the result that this is the only city where picture theatres operate all night and day to advantage. It is a common sight to see a couple coming from a legitimate attraction at night, passing a "movie," and seeing billed their favorite star, or an advertised picture, enter to spend an additional hour or so in amusement.

There is no reason why this territory should not be a profitable state rights field for manufacturer and exchangeman. But the present obstacles must be removed.

Rochester Paper Praises Whartons

The Post-Express, Rochester, N. Y., recently devoted a column to the picture made by Leopold and Theodore Wharton, the Ithaca producers, for use in the Rochester campaign to raise a million dollars for the American Red Cross. The subject was made in record time in Rochester and people living in that city were assembled to take the chief roles and they evidenced such interest in their roles that they may be called upon again to fill such a bill.

The Whartons refused payment for their services and made the picture only on the understanding that it was to be accepted by the city as their donation to the Red Cross cause in Rochester. George Eastman of the Eastman Kodak Company, will appear on the screen when the picture is shown.

Selznick Secures "On Trial" for N. Y. and Chicago Territory

"On Trial," a photodrama made by Essanay from the successful drama that ran a whole year in New York, has been secured by Lewis J. Selznick for the territory covered by his New York and Chicago exchanges. Exhibitors in New York State can book this picture through the Selznick exchanges at 729 Seventh Avenue, New York, and 66-68 Exchange street, Buffalo. Bookings may be made soon.

This picture is the first to be selected by the National Exhibitors Circuit, an organization of exhibitors formed to secure for the exhibitor a certain number of guaranteed box-office attractions. Recognizing the advantage of distributing through the Selznick organization, the Circuit transferred to them the rights for the territory mentioned.

"On Trial," therefore, is offered to the exhibitors of New York State with the double recommendation of the experts of the National Circuit and that of the Selznick forces. S. L. Rothapfel, manager of the Rialto, New York, secured the production for the first showing in that city.

Hirsh Companies Consolidate

The Civilization Feature Company and the Pioneer Feature Film Company, New York, have been consolidated by Nathan Hirsh as the Civilization-Pioneer Film Corporation. Mr. Hirsh, president, and a large stockholder in both companies, is now negotiating for a subject to follow his first release, "Redemption."

Mr. Hirsh's new company will operate in New York State and in northern New Jersey. Associated with Mr. Hirsh are Louis Haas and Morris Rose, who were identified with the Civilization Feature Company.

"The open program booking will be our policy," said Mr. Hirsh. "No exhibitor, big or little, will be compelled to enter into a contract with us to book all our offerings. We, ourselves, are not agreeing to purchase the total output of any one producer; but we retain the privilege of making selections in the open market of such features which come up to our standard of merit. Recognizing the advantage we would derive from this arrangement, we think it but the right and proper course to pursue with our customers. The sooner it is realized that any plan which works to the benefit of one works beneficially to all, much quicker will an equable distribution be made of the profits in the motion picture industry."

Hoffman Buys "Sinister" for New York

M. H. Hoffman has bought the New York State rights to "The Bar Sinister" from Frank Hall, and it is now ready for release through first of the Foursquare Exchanges to be opened in the Godfrey Building, New York.

"The Bar Sinister," with "Madam Sherry," the "Sin Woman," and "Should She Obey?" will form the nucleus of the exchange product to be distributed under the supervision of H. Gainsburg, who is installed at the head of the New York Foursquare Exchange.



Carl Hahn

Selznick Actress Recovers from Painful Injury

Valentine Petit, who has been confined to her home for the past five weeks, due to a broken ankle inflicted while alighting from her automobile, is now convalescent, and with the consent of her physician will soon return to her screen work under the direction of Leonce Peret, the director of Robert Warwick's latest Selznick pictures.

Miss Petit, while comparatively a stranger to cinema patrons of this country, is one of the favorites in Europe, where she is known as the best dressed woman of the screen, which title she aims to earn here and for which she brought to this country many exclusive costumes.

City Officials Speak for Liberty Bonds at "Sinister" Showing

"The Bar Sinister" enjoys the distinction of being "interrupted," in a good sense, by two men who have "interrupted" many pictures permanently in New York - License Commissioner Bell and Assistant District Attorney Dyer.

The interruption came during the intermission, and was only prolonged sufficiently to allow the audiences to enjoy patriotic addresses on the subject of Liberty Bonds.

Councellor Dyer spoke to a crowded house at the Broadway theatre, New York, on Thursday evening of the second week's run of the Edgar Lewis drama, while Commissioner Bell addressed a large audience on Tuesday of the week following. During the Broadway engagement of "The Bar Sinister," Frank Hall arranged the presentation so that a ten-minute intermission occurred during the showing of the picture, and this time was given by Mr. Hall to the Liberty Loan Speakers Bureau.

"Her Fighting Chance" Sold for New Jersey

The New Jersey rights for the latest A. H. Jacobs Photoplays, Inc., production, "Her Fighting Chance," with Jane Grey, have been bought by A. L. Messer, of Newark, New Jersey.

Frank Hall, who controls the world rights for the new Jane Grey feature has also started to dispose of foreign territory.

Norway, Sweden, Denmark and South America have all been taken by Aragon & Carlton through their New York office in the Times Building, while Australia, New Zealand, Java and adjacent islands were bought by William A. Vogel.

The New Jersey territory will be booked by Mr. Messer through his Newark exchange in the Proctor theatre building.

Fairmount Engages Hahn for Score to "Hate"

CARL HAHN, director of three prominent musical societies, has been engaged by the Fairmount Film Corporation to arrange a musical score for "Hate," in seven reels, which will soon be given a New York run at one of the Broadway theatres. Mr. Hahn is one of America's foremost conductors, and at present he is orchestral director for the New York Arion Society, the New York Mozart Society and the Brooklyn Arion.

The decision on the part of the Fairmount Film Corporation to send out a complete orchestration with "Hate" was reached by Mr. Robert Bolling, vice-president, early during the past week. Mr. Hahn was selected because of his recognized ability as a conductor and as a composer.

The score will be so arranged that it will be possible to give it orchestration by the largest as well as the smallest orchestras. Most of the selections will be highly dramatic in their scope, with a wonderfully tender and inspiring motif running throughout the entire script. Mr. Hahn, with Mr. Bolling, Director Walter R. Stahl, and J. Walter Meade, the author, saw the picture run. He was so impressed and inspired by the possibilities that he immediately began work and has already laid the foundation for the entire musical theme.

Mr. Hahn has won signal honors in the musical world. He received his training exclusively in the United States, particularly at the College of Music, where his father, Theodore Hahn, the well-known flutist, has been a member of a faculty since the regime of Theodore Thomas, the first head of the famous institution.

In 1892 Mr. Hahn won a five years' free scholarship at the college. He graduated in 1895, as cellist, when he was awarded a Springer Gold Medal. Post graduation in 1897 brought him the highest honor as cellist, pianist, and in the theory of music; accordingly, he was awarded the post graduate medallion, an artist's medal.

His early life was spent in the atmosphere of famous Cincinnati May festivals. He continued his studies in compositions and orchestrations under Van der Stuken, and to gain his ambition and experience in choral and orchestral conduction he traveled for a number of years with an opera company, as leader.

He is one of the organizers of the San Antonio Symphony Orchestra, which he conducted for a period of eight years.

Constance Talmadge to Star in Series of Selznick Films

CONSTANCE TALMADGE, comparatively unknown except for her vivid playing in D. W. Griffith's spectacle "Intolerance," has been added to the list of Selznick stars and is practically finished with her first production, a drama entitled, "The Lesson," from a story by Virginia Terhune Van De Water.

Constance has been a close observer of her well-known sister Norma's methods, and is taking advantage of the elder's experience.

Norma Talmadge, welcoming the open booking system as the one in which the star would be unhampered by domineering release dates, signed a contract some time ago with Lewis J. Selznick, and Constance has now followed.

Mr. Selznick asked the younger Miss Talmadge if she would care to do one picture for him and here is the way in which he found this much favored plan of his worked out:

"For two weeks I had daily reports upon Miss Constance from her director, and looking them over I find out one unfavorable comment. Mr. Giblyn's favorite word for her is 'plastic.' He says that mentally and physically she is able to adopt any attitude with the greatest ease, one of the most important of all characteristics in a screen artist. So I decided that I was right in my original intention to star Miss Constance Talmadge, and she will appear in a series of productions which will be released on my open booking plan."

There is a great variety of exterior scenes in "The Lesson," and Director Giblyn's company has been hiking all over this section of the country for locations. Everything from bathing to mountain climbing has had a part in the program.

Exhibitors Praise Care Taken in Mutual Star Productions

AS proof of the manner in which its efforts to make Star productions the very best possible, Mutual quotes from hundreds of letters received from exhibitors throughout the country. Following are a few of the messages received:

"Mutual Star productions are the last word in the feature field today."—G. A. Siebanoller, Alhambra Theatre, Newark, O.

"I take this opportunity to drop you a line to inform you that after you sold me the Mutual Star features they have proven to be the best of satisfaction and my patrons appreciate the program you so kindly laid out for me. I hope this will encourage other exhibitors to help their box office receipts."—J. M. Kaufman, Opera House, Gallipolis, O.

"Send me contracts of your entire output of Star productions and I will sign them as I consider what I have already run to be as good as the best on the market and my patrons are more than pleased with them, and as this house is catering to the public's want and they don't hesitate to tell me to book Mutual Star productions, and their word is law. I, myself, am very well satisfied with your productions and think, judging them as a whole, they are the best money-makers that I have on my house program."—Walker Baughman, Grand Theatre, Circleville, O.

"As I have been a Mutual exhibitor for four years, I wish to say that I can recommend any of the stars on the Mutual program to any exhibitor who wishes to build up the trade in his house. I have never had a bad picture from the Mutual Film Corporation—and that is saying a whole lot for the pictures."—D. H. Thompson, Muse Us Theatre, Dayton, O.

Paramount Feeder Company Enlarges Scope of Operations

THE United States Motion Picture Corporation are enlarging their studio in Wilkes-Barre, Pennsylvania, and have engaged a number of new players for the future single-reel Black Diamond Comedies, which will be released by Paramount Pictures Corporation to all exhibitors.

An entire section of the new place will be used solely for this trick photography work.

Additional property has been secured by the company in the vicinity of Wilkes-Barre, where the outdoor material will be made. In this section of Pennsylvania there is every possible location to be secured, and the company has purchased a large tract of land where every phase of outdoor pictures can be "shot."

During the past week additional players have been secured by the company who will surround Miss Latricé Joy, the leading lady of the company. A scenario department was recently established by the company and their offer to pay $5 per word for all ideas of fifty words is reported to have brought to them hundreds of clever suggestions which are rapidly being turned into scripts for the company.

J. O. Walsh, president of the company, in speaking of the future work of his company stated that nothing would be left undone to make these single-reel comedies big features. "We have been keeping our finger on the film publics' pulse during the past six months and we know, without any fear of contradiction that we have struck upon the right ideas that the public want and which will make money for every exhibitor who books the pictures.

Critic Highly Praises "The Garden of Allah"

The reviewer on the staff of the Los Angeles Times pays a tribute to Selig's "The Garden of Allah," which crowded the finest and newest of Los Angeles theatres for three weeks and more. The reviewer say: "'The Garden of Allah' is a story which depends primarily on sustained subjective interest, on atmosphere, on a sense of sinister impending fate, and whereas a stage version is necessarily fragmentary, the screen offers rich and varied opportunity for all these elements.

"Selig has overlooked not one of these in his finely-impressive photoplay rendering of the great story.

"God's Man" Sold for 32 States

It is announced by President William L. Sherrill of the Frohman Amusement Company that negotiations have been completed and contracts entered into for the exclusive rights to "God's Man" in thirty-two states. Among the recent purchasers are Sampel Van Ronkel, a well-known exchange man of Chicago, who has chosen "God's Man" as the leader for his newly organized exchange enterprise. Mr. Van Ronkel acquires the exclusive booking privileges for the states of Illinois, Indiana and Wisconsin. "God's Man" will receive its first presentation for an indefinite run at a leading downtown theatre, with augmented orchestra and musical program and special advertising attention. Simultaneously with the Chicago premiere, Mr. Van Ronkel plans the opening at four other cities within the states controlled by him.

Another important contract entered into by President Sherrill is with George F. Perkins, who, acting for his independent Film and Theatre Supply Company of Montreal, has acquired the exclusive rights to "God's Man" for the entire Dominion of Canada. Mr. Perkins' organization will also exploit this Frohman production as a distinct theatrical attraction, having arranged for the simultaneous presentation with complete travelling company in four Canadian centres. Acting in conjunction with the Frohman advertising and service departments, the Independent Film and Theatre Supply Company has arranged many novel and unusual advertising accessories and aides, which have already received a widespread praise from Canadian theatre proprietors and exhibitors.

Hamilton Novel in Scenario for Moss

Anthony Kelly has completed the scenario of Cosmo Hamilton's novel, "The Sins of the Children" for B. S. Moss.

"The Sins of the Children," which as a novel was written by Mr. Hamilton upon the heels of the success of "The Blindness of Virtue," makes an admirable vehicle for screen production.

The scrip as provided by Mr. Kelly calls for the equal exploitation of a male and female star, and Mr. Moss announces that when he is ready to announce the names of the co-stars in question, he will have a photoplay production that will compel attention.

When "The Sins of the Children" is released, and the production will be rushed post haste, it will have cost at least fifty thousand dollars, it is stated, and the concerted energy of the Moss forces will be brought into immediate action.

As a novel "The Sins of the Children" has broken records as a seller for Little, Brown & Company, of Boston.

Second Essanay Western Will Be "The Range Boss"

"The Range Boss" will be the second of Essanay's series of Westerns.

This series, which was inaugurated with the release of "Land of Long Shadows," June 18, presents an interpretation of red-blooded life in the wilds of the West.

AMONG THE EXCHANGES

New Paramount Branch Manager Has Wide Experience

Joseph Klein, who has just been made manager of the Pittsburg Paramount Exchange, has long been in the theatrical and motion picture business.

For years he was manager of vaudeville booking offices, but for two years he left the field and entered mercantile business. He soon found himself back in New York, however, and handled a number of big picture features, including Helen Gardner in "Cleopatra." Still later in Atlanta he managed the office of Warner's Features for a year, and then went to Detroit, where he became connected with the World Film, afterward holding the Southern branch district managership.

Then came New York again, still with the World Film, after which he shifted to Pathe as business manager and assistant to C. R. Seelye.

On January 1 of this year he joined Artcraft, first in Atlanta, and since February in Pittsburgh. Now he feels he is settled down, and expresses himself as most satisfied with his work in selling Paramounts.

Metro Opening New Office

The Metro Film Corporation, of New York, are opening new offices in St. John, N. B. The offices are at 87 Union street, in a building which already houses the offices of the Famous Players and the Canadian Universal Film Exchange.

Here to open the Metro Exchange is J. J. Ungar, general manager of the Canadian exchanges. Metro has already established offices in both Toronto and Montreal, and under new management expects to give excellent service. H. H. McArthur, who has been manager of the General Film Exchange in St. John for the past seven years has been appointed local manager for Metro.

New Philadelphia Exchange

The Economy Film Company has opened an exchange at 1235 Vine street, Philadelphia, with M. S. Kahnweiler as manager. Large features, regular service and one-reel comedies for open bookings are being handled by this exchange.

Opens Cincinnati Branch

M. A. Lebensburger, secretary and treasurer of the Selznick Productions Company, has returned to Cleveland, after opening offices in Cincinnati. A. M. Miller is the manager for the new office.

Paramount Man Transferred

C. H. Powell, known among film men as "Jerry" Powell, is now covering Michigan for the Paramount Pictures Corporation, having been transferred from the Pittsburgh territory.

General's Branches Discard Worn-Out Traditions

Sales Manager S. R. Kent, Returning from Tour of Exchanges, Tells of Educational Campaign and Policy of Scientific Distribution

AFTER a trip of inspection to various mid-western branches of General Film, including among others Detroit, Chicago and Minneapolis, General Sales Manager Sidney R. Kent returned to New York with this section of his field confirming his expectations in regard to various new merchandising methods.

His tour was devoted not alone to branch managers but to exhibitors in each branch territory. His main purpose, however, was directly to instruct branch managers in the application of modern systems and policies that have been adopted by General Film. His trip was part of the educational campaign waged from headquarters and which includes every member of the vast organization.

"We are requiring that our branch managers discard many of the obsolete policies that seem to be a sort of tradition in the film industry at large," says Mr. Kent. "Many merchandising methods new to this business are being introduced as swiftly as the magnitude of the organization permits. We find that most of these plans not only fit well into the distribution of motion pictures but are badly needed. In fact, the old cry that up-to-date merchandising methods used with conspicuous success by large organizations in other lines of industry cannot be applied to film salesmanship is completely disproved.

"We are insisting that all our branch managers co-operate with the exhibitor in studying out not only the cheapest but the most effective way of getting film and posters to him. What we are successfully approaching is the minimum of delay and expense to the exhibitor and ourselves.

"Among other things of importance we have advised our branches that the arbitrary methods employed in this business so generally in the past must not creep in where we are concerned, and even where they do exist in other organizations our methods must provide a refreshing contrast.

"For example, we are receiving most favorable comments from the exhibitors throughout the country whose complaints have been investigated by the home office and straightened out for them. In fact, we are requiring our branch managers to make a written report to the home office whenever they find it necessary to discontinue the service of any exhibitor as the outcome of a misunderstanding. This is so that headquarters may share any responsibility involved, and if any wrong has been done, right it. We want the branch manager and the exhibitor to feel that the General Film as an organization is directly interested in the welfare of both."

Many West Coast Branch Men Touring Their Territories

GEORGE COOPER, auditor of the Vitagraph Company New York office, was in Los Angeles last week, spending several days with Branch Manager H. M. Lentz. From there Mr. Cooper will go north visiting the other exchanges of Vitagraph.

Charles I. Luntz, salesman for the All Star Feature Distributors at San Francisco, this week made a trip to Los Angeles and return visiting exhibitors on the 500 miles inland route while on his way to Los Angeles and those on the coast route upon his return. Mr. Luntz reports he hears very little complaint from exhibitors and all feel they are getting their share of business.

E. H. Emmick, general manager of the Peerless Film Exchange with branches at San Francisco and Los Angeles, motored from the Bay City to Los Angeles this week calling on exhibitors while enroute. Mr. Emmick plans to spend the entire Summer at Los Angeles, making frequent trips to San Francisco to keep in touch with the conditions there. This exchange has become known as "the house of comedy," a number of the most popular independent brands being bought for this territory by the company.

A. B. Knox, who opened the first exchange in Arizona, the branch of the California Universal, and has served as manager there for a long period, has resigned from that position and will leave in a few days in company with Arthur C. Fox for Alaska. The men will take a number of big attractions to Alaska, and book them through the theatres there during the Summer. Reports from the northern country are to the effect that theatre men are enjoying an era of prosperity there, and Messrs. Knox and Fox anticipate a very successful season.

Joins the Colors

Ray Anderson, who has been connected with the Paramount Pictures Corporation for some time, has gone to Fort Royal, S. C., to take the final examination in the United States Marine Corps.

Mr. Anderson has been serving Paramount as a roadman, out of the Famous Players Film Service, Inc., of Pittsburgh, for some time, and before that, was the special representative of the Paramount organization before the Board of Censors at Philadelphia.

JUST FOR FUN

By LONGACRE

UNDER the staggering heading of "Lois Meredith Denies Birth Rumor," we learn from Milton R. Loewenthal that the actress wishes to deny the unfounded rumors that have been circulating about to the effect that she is French. Furthermore, she is Irish! The audience will now rise and sing "The Star Spangled Banner."

NOW that Los Angeles has passed a law prohibiting children under eighteen years old from entering motion picture theatres unless accompanied by parents or legal guardian, Mary Miles Minter is unable to drop in for a matinee all by her lonesome. Poor Mary!

FOX has renamed Larry Evans' story, "The Painted Lady," in which William Farnum will star, "When a Man Sees Red." Well, that's the color paint most of 'em use.

EDDIE WELCH associated with Bud Fisher is bound to duplicate the artist's elegant apartment and Rolls-Royce some day in behalf of himself. When you do, Eddie, give us a ride or so. Just remember all this publicity.

THE fact that June Mathis owns a potash field ought to help her in writing powerful scenarios.

"WHETHER you like figures or not," publicizes the Fox Film Corporation, "you should be interested to know that it cost William Fox just 114.3 miles of $1 bills to produce "A Daughter of the Gods." The question is "Why *should* we be interested?"

"THE men will like him (George Walsh) because he makes such a pretty girl; the women will adore him as always, because he's such a handsome man," is another squib on the same piece of yellow paper. We won't proceed to argue about the latter half of the assertion, but as to the first! Oo la la! Only more so.

GEORGE PARDY called on Pete Schmid one day last week taking with him his dog, a most intelligent canine, who has learned a number of tricks from his master. Pete displayed great interest in the creature and requested George to put him through the paces. After the four-footed one had shown off to the complete satisfaction of the bard, he complained as follows:

"Funny, I can't teach my dog any tricks at all."

"Well," replied George, "in the first place, of course, you have to know more than the dog."

THE organized attempt of the female reviewers to drive the members of the opposite sex from the "profession" is gaining publicity, which, though the attack in this special instance be cleverly veiled by the author, is nevertheless quite obvious to one possessing any appreciation of that which is subtle. Frances Agnew, Eileen St. John Brenon, Helen Duey, L. Hochstetter, Elaine Ivans, Margaret MacDonald, Agnes Smith and Allison Smith, and any others of their kind may take note that we are, to put it plainly, "on to" them. Here is the propaganda:

"There are three classes of critics, dramatic, music and film. Dramatic and music critics are males and of enormous size. Film critics are female, slender and beautiful. . . .

"Dramatic critics are nocturnal insects. They do not leave their nests until twilight, sometimes remaining under cover for four days at a time. Film critics on the other hand do their foraging in the daytime, usually the first four days of the week. Film critics are neat and methodical. They do not talk much, but what they say is usually very comical. They live on vegetables and candy. . . ."—Ring W. Lardner in the Chicago Tribune.

A FEW "DONT'S" FOR FUTURE FILM STARS (FEMALE)

Don't:

Go into a trance to gain inspiration.

Admit that your salary is larger than the President's.

Insist that the reserves are called out when you go for a walk.

Seek a dark corner in the theatre where you won't be recognized.

Say you're a native of California unless you are.

Receive a thousand letters a day. (It's too hard on the postman.)

Let them name canal boats after you.

Get photographed with a baby Hippo or a flying fish.

Be the reincarnation of a needle or an Aztec soup bowl.

Say you have a hundred namesakes.

Say you were discovered by D. W. Griffith. (He has trouble enough as it is.)

Editor's Note: The above came to hand from D. F. C., now revealed in his full glory as Daniel F. Crilly. He slyly admits that a certain actress whose first name is Marguerite, and whose last name is not Rain or Hail, doesn't commit any of the "dont's" referred to.)

TERRY RAMSAYE'S latest stunt is sending his press matter encased in folders that bear his name in bolder type than that of the Mutual Film Corporation, and elevating his monicker above the name of the company. So, to the novice, it looks as though Terry were employing Mutual.

WALTER HILL says that he is arranging a place in the New York Public Library where Bluejay, beg pardon Bluebird, press sheets may be filed.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., June 23, 1917**

EDITORIAL

The American director who seems to hold the opinion that closeups must be, whether called for or uncalled for, might do himself no end of good if he took a look at a foreign made picture, entitled "The Golden Lotus," which is shortly to be released by World. There are few if any closeups in the picture, the direction of which is credited to Louis Mercanton, and yet there are more powerful scenes in it than there are in the average five reeler where closeups are one of the main if not the main consideration. Mr. Mercanton hasn't gone to the other extreme by any means and used full sets and nothing else, but he has so arranged the action that his characters are most always and always naturally in the foreground.

We don't mean to imply that there is no use for the closeup. On the contrary "The Golden Lotus" might possibly have been even stronger if one had been inserted here and there. But the point is that closeups, as we recollect having remarked several times before, are used altogether too much in present day picture production. So please, Mr. Closeup Director, go and sit through "The Golden Lotus" and realize what can be done without breaking up the continuity with ————s.

LOCAL NEWS

—Aggie Johnston gave a dinner party at the Pepperday Inn of New Rochelle fame, one week ago from date of publication.

—The f. b. was startled last week when Art Dramas, one of the original companies to secede from the projecting room, gave another private showing.

—Many of the f. b. are in the officers' training corps, say we, with approval and waving of the w. k. Stars and Stripes.

—Wilfred Lucas is seen on B'way very often these days accompanied by his cane. Will, as some of his intimates call him, or Luke as other of his intimates term him, is keeping quiet a number of secrets.

—C. K. Young, the w. k. actress is to produce her own pictures, or at least Dame Rumor has it so at the present writing.

—Tom Moore, a contributor tells us, was seen on B'way the other day wearing a cane and the customary conventional clothes.

—Guy Combs and Anna Nilsson will shortly loom up on the w. k. feature horizon again, according to Guy.

—Bennie Zeidman writes at great length from California, or to be exact, Los Angeles, the popular center of the m. p. players.

—H. Reichenbach says he thinks he won't work during the coming (adv.) summer.

—"On Trial" was shown at the Rialto theatre last week to great applause.

—Roy Somerville reports that the great American photodrama which he is preparing is advancing.

—Joe Reddy has been absent from all social gatherings, and it is feared that his associates on the m. or l. Morning Telegraph have completely demolished him.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Exhibitors Up Against Another Possible Drain

J. C. Rosenthal, of New York, attorney for the Society of Composers, Authors and Publishers, is in Chicago to start a campaign to compel owners of theatres, dance halls, cabarets and other places of amusement, to obtain a license to play copyright music. Although the motion picture theatre managers here are dizzy trying to fight off unfair license laws, taxation edicts and censorship bills, they are going to line up in battle array against what they consider the newest attempt to mulct them.

Supply Company Opens Branch in Indianapolis

The Exhibitors' Supply Company, of Chicago, announce that they have opened a branch office and store at Indianapolis, Ind. The branch is occupying suite 203 to 213 in the Stewart Block, right in the center of the theatre and exchange district of that city.

Like their Chicago main office and salesrooms, they will handle a complete line of machines and exhibitor's supplies at the new branch. R. E. Gumm, formerly one of the traveling salesmen of the company, has been placed in charge.

IN AND OUT OF TOWN

The King-Bee-Billy West Comedy Company is located at the Frohman Studio, Flushing, L. I., for the Summer months.

F. G. Spencer, St. John, New Brunswick, owner of a chain of fourteen theatres in Canada, arrived this week on a business trip to the exchanges. He is to buy an organ also.

Nat A. Magner, theatrical and exchange man of San Francisco, was in town last week.

E. E. Oliver, in the accessory supply business in Cleveland, was in New York.

H. M. Wible, of the Westinghouse Electric, Pittsburgh, was in New York last week to attend a meeting of the Committee on Appliances of the Society of Motion Picture Engineers to organize the committee and prepare a report for the Chicago convention.

O. F. Spahr has returned to Chicago. While in New York he studied conditions regarding the marketing of Motiograph machines.

Arthur Blumenkrohn, business manager of the Irving Cummings Pictures, Inc., made the trip to New York from Port Henry, L. I., last week.

LEAKS IN THE LOOP

Lubliner and Trinz added one more to their string of neighborhood houses during last week by taking over the Oak Park theatre.

Cahill-Igoe announce that they are lining up more exhibitors every week for their super-de-luxe program that is being put out from their print shop of West Harrison street.

M. E. Smith, the K-E-S-E general branch manager, visited the local offices last week.

R. A. Ralston, formerly associated with Triangle, is now with the Chicago V-L-S-E forces.

R. C. Cropper, president of the Standard Film Company, of Kansas City, and Phil Ryan, the Standard publicity chief, were guests of Ralph Proctor, the Art Dramas manager here, for three days last week.

George Keating, newly appointed representative for the Fox Films in Australia, stopped off at the Chicago offices for two days last week on his way to the Coast to set sail for Kangarooland.

Betty Shannon, Mutual's "girl press agent," is back in the Chicago headquarters after a trip East to get a whiff of Broadway once again.

Every employee of the Universal Film Company joining the colors has been assured by President Carl Laemmle that his position will be held open for him on his return. This information involved in a letter from Mr. Laemmle has been handed to a number of the Chicago office force who have departed to join the Army and the Navy.

Little Mary McAlister, Essanay's well-known child actress, has been appearing throughout the city at various stores, where Red Cross exhibits and demonstrations were given. Garbed, as a Red Cross nurse, Little Mary kept the crowds around every booth in which she appeared.

Al Lichtman, general manager of Artcraft, visited the local offices on June 9 and talked to the members of the sales force and other heads of Artcraft in this territory in regard to the combination of interests with Paramount.

Charles Pyle, of Bartola, was out of town again for several days last week, landing contracts for Bartola orchestras in Detroit and Cleveland.

S. T. Stephens, branch manager for Mutual at New Orleans, visited the main offices here last week. H. F. Turrill, charge-de-affaires of the poster department of the Mutual offices, has moved his family to Chicago from the East.

A. W. Goff, assistant general manager of V-L-S-E, and H. D. Naugel, Western division manager, visited Sydney Abel, manager of the Chicago V-L-S-E office last week.

New Tax Schedule Drawn Up—Exhibitors Protest

The result of the deliberations and hearings with exhibitors that the sub-committee, of the Revision of Licenses Committee, of Chicago City Councils, have been going through with for the past month, was the drawing up of a schedule for a new rate of taxation for motion picture theatres, and the presentation of it to a committee of exhibitors last Tuesday, June 12. The object of the revision and the new schedule planned to be put in force the coming fiscal year is a determination to increase the city revenue from this direction, the committee stated. The schedule presented by the committee is, however, displeasing to what is known as the "small exhibitor," the one having over three hundred and under one thousand seats in his house.

The schedule as drawn up provides for a graduated tax, based on seating capacity and admission prices. The license fee at present is $200 a year for all houses charging less than twenty cents admission, regardless of seating capacity. It is hoped by the new plan to raise the annual revenue so derived from approximately $84,000 to $100,000.

The committee representing the exhibitors, given until June 16 to come forward with a feasible suggestion for the revision, feel that the issue is being railroaded through, and are striving to delay matters until July 1.

Guernsey Bill Still Alive and Being Reconsidered

The joy that was rife among Chicago exhibitors on Tuesday, June 5, when it was announced that the Guernsey censorship bill for Illinois had been killed in the Lower House at the sessions in Springfield, was suddenly changed to startled surprise, four days later on Saturday, June 9, when word again reached them from the Capital that one of the members of the Lower House had voted to reconsider the action and succeeded in bring the bill to life again.

Late that day it was voted out of the Lower House and placed before the Senate. On Tuesday of last week it had not yet come up before the Senate. The Chicago Exhibitors' League, however, took no chances, and William Sweeney, national secretary and treasurer of the Chicago League, together with Fred Hartman were delegated to go to Springfield and add their effort to the fight to have the bill downed in Senate once and for all.

The word that reached Chicago on Tuesday, June 5, had stated that the bill was killed in the Senate. This was found later to have been erroneous, it merely having been voted down in the Lower House. Thus is allowed the chance for its reconsideration again and the bringing of it before the Senate.

THE EASTERN STUDIOS

LAWRENCE SEMON, comedy director for Greater Vitagraph, is organizing a brand new company for the production of Big V comedies and of his old company, the only members retained are Joseph Simberg and Earl Montgomery. He already has engaged seven of the best acrobats he can find and his new pictures will, he says, contain thrilling stunts. One of these will be the flight of a bed through the roof of a house onto a set of telegraph wires. For this scene, Mr. Semon has had a special set of wires constructed.

DUE to the exigencies of production, Mrs. Vernon Castle has found it necessary to indulge in a progressive sleeping party of late.

Hotel scenes being necessary in the filming of "Sylvia of the Secret Service, the Martinique Hotel, New York, was chosen as a locale, and in order to avoid interference from crowds, the hour of two o'clock in the morning was set for taking the scenes. Mrs. Castle had forty winks while motoring from Englewood to New York about 10 P. M. one day. The nap was resumed at the Martinique after the scenes were shot, and then at 7 A. M. exteriors were taken in Jersey City and Mrs. Castle continued her sleep for two hours in her dressing room.

DISCLAIMING the term "slacker" in the most emphatic manner possible, on announcement that a recruiting station for British and Canadian subjects had been opened at 280 Broadway, New York, Roland Bottomley, the English actor, who has a prominent part in Pathe's serial, "The Neglected Wife," applied on Wednesday, June 6, for enlistment papers.

Mr. Bottomley is not seeking a commission. He says that he wants to be of service and it makes no difference of what kind.

ONE of the features in the forthcoming Metro play, "The Slacker," in which Emily Stevens returns to the screen, is a bathing scene. The scene was photographed at Long Beach, and many of the shapeliest young women on the New York stage were clothed in bathing suits that will probably set the fashion for like costumes from Atlantic to Pacific.

SOME thrilling fire scenes were staged at the Famous Players-Lasky Fort Lee Studios last week for "The Love That Lives," which Robert G. Vignola is directing.

Pauline Frederick, star of the production, is depicted as being burned to death in an office building, while her son, a young fireman, rescues his fiancee from the same room.

As a result of circumstances not originally looked for, Miss Frederick, in the taking of the scene, was nearly asphyxiated; Pat O'Malley, who plays the fireman, was severely burned about the hands and face, and Violet Palmer fainted while being carried down a ladder. Hose and fire extinguishers played on the burning set for some time before the flames were extinguished.



Scene from "Hate" (Fairmount)

SIDNEY VAUGHAN, studio manager of the Fairmount Film Corporation, and who also acted in the capacity of art director during the filming of "Hate," the big seven reel feature now ready for release, arrived in New York on Thursday to join the forces of the corporation. Mr. Vaughan, while in New York, will be in constant conference with Mr. Robert Bolling, vice president. Walter R. Stahl, director, and other executives of the corporation, preparatory to designing a score of elaborate sets which will be necessary in the filming of the next feature, which will be a product of the pen of J. Walter Meade, who wrote the scenario for "Hate," the present release.

"DAVE" THOMPSON, the popular floor manager of the Metro Studio, has been appointed first sergeant of the Elks' Military Unit of New Rochelle, N. Y. This unit, which consists of fifty-four men, its ranking officer being first lieutenant, expects to co-operate with the Home Defense League, but places itself at the service of the government in any way in which it may be needed.

ANOTHER Thanhouser studio event is "My Country," a secret service story that is also a love story. An American girl is regarded by Washington as an enemy spy, but in the end it is proved that sinister interests used her as a decoy. Florence La Badie is the star of this, Ernest C. Warde the director and Philip Lonergan the scenario author. William Zollinger is the photographer.

"Romance and Rubbers" is another "smile story," written for Gladys Leslie by Agnes C. Johnston. Van Dyke Brooke produced it. The picture relates the rather amusing ups and downs of an aspirant for stage honors.

THE town of Flushing, L. I., is now engaged in a great drive to raise money for the Red Cross. The report of the canvassers was most gratifying to the motion picture industry, since it placed it in the front rank of supporters of this great international charity.

The Gaumont company, which has its studios and laboratories at Flushing, was reported as being "100 per cent. Red Cross." This means that every single person on the Gaumont payroll, whether employed in the studios, the laboratories, or the executive department, is a member of the Red Cross. No other Flushing corporation equaled the Gaumont record.

OF the thirty-four men who took part in the big ballroom scene in "Aladdin's Other Lamp," a forthcoming Metro play in which Viola Dana is starred, twenty-six have been enlisted in some branch of service for their country. It is the policy of the Metro Pictures Corporation to encourage in every possible way the enlistment of all able-bodied men, and wherever an opportunity to help those who have already enlisted is presented, the casting director of the Metro company is always glad to seize it.

AFTER all, Maxine Elliott did not go to Europe. With goodbyes said and waved, apartments at the Ritz given up and everything, came the report of her return from an unnamed port either in the United States or Canada—and the reason is shrouded in mystery.

Whether official warning of danger of U-boats or commerce raiders sent her ship back to port is a matter of speculation. The fact remains that the Goldwyn star's trip is off, for the present at least.

IN line with the movement to reduce food consumption to a minimum in view of the war situation, Director William Christy Cabanne, of the Metro-Quality Studios, has eliminated all expensive dishes from the menu at the studios. This move has not been made with the idea of effecting a saving in Metro expenditures, but is wholly for the purpose of setting an example to other studios in war-time economy.

Director Cabanne's change in the studio bill of fares has lopped $100 a week from the commissariat expenses of the studios, and this sum is to be devoted weekly to patriotic purposes.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE third Lasalida-Pathe film, with Baby Marie Osborne as star, is to be directed by William Bertram. The story is by Mark E. Jones, entitled "Baby Pulls the String." Jones is a member of the Pathe scenario staff, and Bertram recently completed the filming of "The Neglected Wife." It is announced at the Horsley Studio, where the Baby Marie pictures are made, that Harrish Ingraham, formerly with the Pathe forces, will direct following pictures, it being the intention of General Manager W. A. S. Douglas to alternate with two directors to insure subjects, will be released on schedule, and more variety be given to each production.

The Gertrude Selby-Neil Burns Comedy Company are nearing the completion of their first subject made at the David Horsley Studio under the new company composed of Mr. Horsley and W. A. S. Douglas. Horace Davey is in charge of directing this which is said to deal with a military situation and contain many comedy punches to insure its unqualified success.

THE first Mary MacLaren Company picture, "A Daughter of the Well-Dressed Poor," from the Henry Warren novel is nearing completion, and all scenes will probably be photographed by the end of the coming week.

Robert A. Turnbull, a cameraman at the Horsley Studio, has been granted leave of absence that he may accept a commission from the Mexican government to make pictures of the great Hemp industry in Yucatan. This will be his fourth trip to Mexico on missions of this nature, and he is assured the pictures he makes will be used in the United States to exploit the land of the Southern republic.

Miss Dalton arrived home this week from a vacation spent at Chicago with her parents. While en route to Los Angeles she attended the Oregon Exhibitors League Ball at Portland, and made several personal appearances at the Liberty theatre at Seattle, and the Portola at San Francisco.

SYLVIA BREMER, who was injured by being hit by a floating log while in the surf at one of the beaches last week, was forced to undergo two minor operations at a local hospital this week. Miss Bremer had just taken a part opposite Charles Ray in "Sudden Jim" at the time of the accident, and production of this subject is delayed until Miss Bremer recovers sufficiently to take up her work.

One of the big enclosed studio stages at the Ince Culver City plant this week contained an interior church setting which required practically all of the space. The church is one of the type to be found in an early Western town, the interior being of rough hewn lumber and benches of a primitive type. Louise Glaum is to be the star of this subject which is being filmed under the direction of Reginald Barker.

The technical department of the Ince Studio has been busy preparing settings and costumes for the Hart subject which will be taken up immediately upon the arrival of William S. Hart from his thirty-day tour of the United States. Mr Hart is expected to be in Los Angeles not later than the eleventh, and at that time a new film will be put in production. The story is by C. Gardner Sullivan.

TWO of the Lasky producing units this week took up the filming of new subjects. One is under the direction of George Melford, and has Fannie Ward as star, supported by Jack Dean, Harrison Ford, James Cruze, James Mason, James Neill, Jane Wolff, Henry Woodworth, Edith Chapman and Lottie Pickford. The company departed early this week for the Mexican border, where a great many of the exterior scenes will be made.

William C. De Mille will next make a film with Sessue Hayakawa as star. This subject is now in production, and working opposite the Japanese actor is Camille Ankowitz. In the supporting cast are some of the best known Lasky players, including Mabel Van Buren, Walter Long, Tom Forman, Raymond Hatton, Ernest Joy and Margaret Loomis.

Geraldine Farrar and husband, Lou-Tellegen were hostess and host at a party given at the Hollywood home of the couple in honor of Miss Farrar's parents who departed the following day for the East. Many of the principals of the Lasky Studio and others well-known in filmdom were guests. In the rear of the Farrar residence there is a beautiful pergola and garden, and in this a buffet luncheon and tea was served.

AT Universal City, four five-reel productions were put in the filming this week. One of these is titled "Triumph," and like all recent Joseph de Grasse directed films, will have Dorothy Phillips with William Stowell and Lon Chaney in the principal parts. Others cast for important roles are Claire DuBrey and William Gower. This film is from a story written by Samuel H. Adams, and prepared for the screen by Fred Myton, of Universal staff.

Jack Mulhall and Louise Lovely are principal players in a story being filmed by Allen Holubar, which is in five reels and titled "Sirens of the Sea." The story is from one by Grace Helen Bailey, with scenario by Holubar. Many of the scenes require coast locations, and the company spent a week or more in the vicinity of Santa Barbara, where ideal scenery can be found.

Jack Ford, a brother of Francis Ford, who has worked with him as co-director is now at the head of a company at Universal City, and is making a Western drama, "Joan of Cattle Land," with Harry Carey and Molly Malone as the leading players. This Western story of the early frontier days has many of the Universal cowboys taking part. The other five-reel subject commenced this week is "The Face of Prentice Tiller." It has Ruth Clifford as leading woman and Rupert Julian playing the opposite lead.



Alice Howell and Scenes from New Century Comedies; Left, "Automaniacs"; Right, "Neptune's Naughty Daughter"



Plenty of Thrills Are Evident in Chapter Ten of "Railroad Raiders."

Mutual Serial Starring Helen Holmes, the Popular Railroad Heroine

SEVERAL other subjects of shorter length were commenced this week. Director George Marshall has in the filming a three-reel Western drama, known as "The Ninth Day." Neal Hart plays the featured role in this Western, with Janet Eastman as leading woman. Joe Rickson is heavy in the subject.

The Universal railroad drama company headed by Helen Gibson is now at work on "Sands on the Rail." This is a two-reel subject, and playing opposite Miss Gibson is Millard K. Wilson, who has been seen in a number of Universal subjects in which he played leads. Miss Gibson faced grave dangers this week when she made a thrilling scene which required that she ride horseback alongside a speeding train and jump from the saddle to the rear platform.

The two Universal serial companies are progressing with their subjects very successfully. Scenes for the fifth and sixth episode of the serial, "The Gray Ghost" were filmed this week. Priscilla Dean, Eddie Polo, Emory Johnson, Harry Carter are the principals of this serial film, adapted from the Roche story "Loot." Director Jacques Jaccard is now on the second release of "The Quest of Virginia," which has Marie Walcamp and Larry Peyton as leads.

CRAIG HUTCHINSON, who was with the Keystone Company as scenario writer for one year, and directed L-Ko Comedies for eighteen months, has been placed under contract to direct comedies at Universal City, and is now at work on his first release for this company. Max Asher has been selected as one of the comedians for this company. One and two-reel subjects will be made.

Eddie Polo, who has appeared in Universal subjects for the past two years, notably in "Broken Coin" and "Liberty" serials, the latter directed by Henry McRae, was placed under contract for a period of two years by President Carl Laemmle, and shortly a series of films featuring this actor-athlete will be filmed. At the present time he is working in "The Gray Ghost" serial.

W. W. Beaudine is directing the filming of a stage comedy, titled "Behind the Footlights," with William Franey and Lillian Peacock as principals. Others in the comedy are Za Su Pitts and Milbourne Moranti.

FRANKLYN FARNUM was the principal of a number of thrilling scenes this week on the boulevard leading to the top of Mount Wilson. The script required some automobile chase scenes down the side of a mountain and provided a high powered racing car to be used. To meet the requirements of the script, Farnum borrowed the racer, a Mercer, owned by Harry Horseman, which was used last fall in the Santa Monica Vanderbilt Cup road races. E. N. Cross, mechanician of the car was also engaged to assist Mr. Farnum. The speedy driving was made down the side of the mountain without accident, and will appear in the forthcoming comedy drama, titled "The Fourth Glove," which is now being filmed by Director Elmer Clifton, and has Brownie Vernon playing opposite Farnum.

Other subjects now in production at Universal City are "Mysterious Egypt" in two reels, featuring Lena Baskette, the child actress-dancer. This story was written by Myrtle Stedman, and is being produced by Marshall Stedman. Betty Schade and Albert MacQuarrie play the principal supporting parts.

"Hearts and Lions" is an animal story being directed by W. B. Pearson in which Eileen Sedgwick and Fred Church play the principal roles. The film consist of two reels.

THE Francis Ford Company is still working on the film version of the stage play "John Ermine of the Yellowstone." This picture will probably run seven reels and will require several weeks before it is completed. Ford plays the featured lead, with Mae Gaston playing opposite. Others in the cast are Duke Worne, William Carroll, Mark Fenton and others. A number of scenes, especially those containing Indian warfare require a great number of extra people, the maximum being approximately 1,000.

Universal City this week entertained royalty in the Prince Vega Ram Sokul Maharaj, nephew of the ruler of a small principality in Himalayas. The prince is twenty-six years old, and has graduated from a half dozen colleges in Europe and America. While at the city he was personally entertained by President Carl Laemmle.

Tom Gibson has written three more comedies. "The Vamp of the Camp," "A Desert Dilemma" and "Her Mistake in Love," which have been produced by Joker Company at Universal City.

HAL REID has furnished the Christie Film Company with a farce comedy, titled "Crazy by Proxy," which has now been filmed under the direction of Al. E. Christie. Betty Compson, Harry Ham and James Harrison play the leading parts, with Eddie Gribbon appearing as the eccentric comedian in the role of an insane asylum superintendent. The story revolves about the pot of a villainous youth who attempts to have his niece held in the asylum in order that he may secure an inheritance. George French and Ethel Lynne also appear as principals.

At this time Director Christie is making a film, with Margaret Gibson and Harry Ham as leads. The story deals with a mix-up at a hotel when a young married couple and a pair of newlyweds secure rooms adjoining on the same floor. Wife and husband have had a quarrel because dinner was not ready the afternoon the bridge club met. At the hotel wife come to think husband is in an adjoining room with another woman, and husband thinks wife is there with another man. Accidentally the true situation is discovered. Supporting the leads are James Harrison, Ethel Lynne, Eddie Gribbon and George French.

THE producing company of the Bernstein organization has deserted its studio this week for location work in the vicinity of Laguna Beach, where exteriors for the third of the Cardinal Virtue "Loyalty" are being made. Many of the scenes for this release require primitive ones of a wild nature, and the players and Director Jack Pratt believe they have in the Laguna Beach region found some exceptional locations for this work. It is expected the company will be away from the studio fully two weeks. While the producing organization is absent from the studio the technical staff is busy in building settings for the next subject of the series

(*Continued on page* 4104)

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

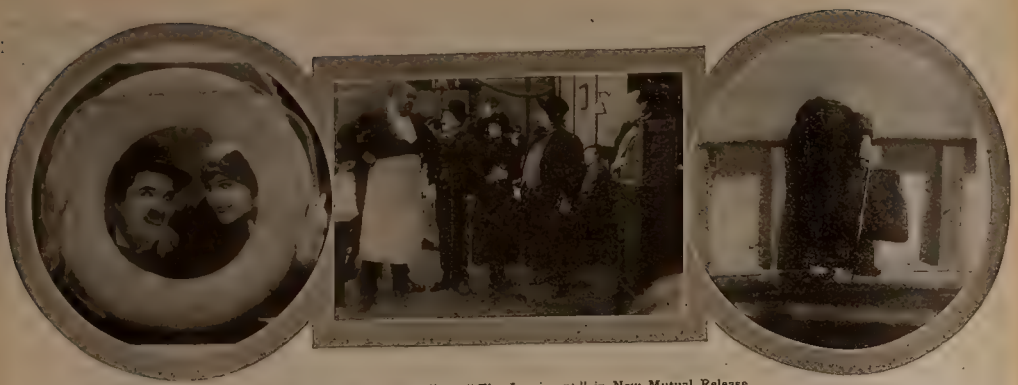
The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Acord, Art	1	Forrest, Alan	10	Nelson, Anna	1
Akers, Jean	1	Foster, Wm. C.	1	Newhart, Robt. S.	1
Alexander, Sara	1	Fouche, Ella May	1	Nichols, Norma	1
Allen, Estelle	1	Fouche, Miriam	1	Nielsen, Karen N.	1
Allen, Winifred	3	Fowler, Henry	1	Niemeyer, B.	1
Altman, William	2	Fox, Julius C.	1	Nires, Al.	1
Anderson, Augusta	1	Foxe, Earle	3	Oakman, Wheeler	1
Anderson, Claire	1	Frances, Eva	1	O'Dental, Marie	1
Angel, R.	1	Frederick, Alma	1	Oland, Warner	1
Apfel, Oscar	2	Frost, W. A.	1	O'Malley, Pat	1
Argot, Lange	1	Furry, Ella	1	Osborne, Marie	1
Barber, G. R.	1	Gail, Mrs.	1	Ostriche, Muriel	6
Barrows, H. A.	1	Gerard, Carl	1	Pagano, Marie	2
Barry, Frank	1	Gibson, Margaret	1	Pagano, G.	1
Bassett, Harry	2	Gilbert, Henrietta	1	Pantill, Robert	2
Bayne, Beverly	1	Gilbert, Maude	2	Pardee, Madeline	3
Beaumont, Grace	1	Gish, Lillian	2	Paul, Fred	1
Behrens, Ben	1	Greenwald, Abe	1	Pease, E. A.	1
Bellen, Cosmos	1	Greeson, Elsie	1	Perry, Fayette	1
Bennet, Enid	1	Grey, Jane	1	Peters, George	1
Bennett, T. W.	1	Griffin, Frank	2	Petite, Wanda	1
Benson, Arthur	1	Griffith, Frank	1	Pettus, Zuleme	1
Benson, Curtis	1	Hakes, Helen T.	1	Pickford, Lottie	1
Black, W. W.	2	Hall, George	3	Pollock, Helen	2
Blair, Ruth	7	Hall, Jane	1	Pollard, Harry	1
Blake, Ben	1	Hart, Wm. J.	1	Prendergast, Betty	1
Blessing, Christine	1	Hart, Betty	2	Quinn, J. W.	1
Blinn, Jack	1	Hawkins, Michael	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Hawks, Wells	4	Rand, Anthony	1
Boyd, Clarence	3	Hawley, Orrin	1	Reach, Emil	1
Boyle, Miss	1	Heywood, Doris	1	Reed, Florence	7
Bracey, Sidney	2	Hines, John	1	Reiff, Helen	1
Buars, Tom	1	Hirsh, Patrick H.	1	Rockwell, Florence	1
Burke, Bud	1	Hodges, Runa	1	Roden, J. B.	1
Burns, Edward J.	2	Holmes, Lulu	1	Roseman, Ed.	1
Burrough, Tom	1	Holt, Edwin	1	Rosher, C. G.	1
Cagerio, Katie	1	Hopkins, Jack	2	Roth, Michael	2
Campbell, Webster	1	Horner, Violet	2	Ruchti, J.	1
Carney, Harry	1	Hoyt, Marion Agnes	1	Salzman, Aaron	1
Carter, Nan	2	Hulette, Gladys	1	Saunders, Earle	1
Caspar, Geo.	1	Hulse, Vaughan	1	Schade, Betty	1
Castle, Mrs. Vernon	2	James, Gladden	1	Schwarz, Charles	1
Cecil, Edward	3	Johnson, C. W.	1	Shields, Ernest W.	1
Chapin, Fred	1	Johnson, T.	1	Shipman, Nell	1
Christians, Marguerite	2	Jolivet, Rita	1	Shirley, William	1
Claflin, A.	1	Jores, E. F.	1	Sibley, Laura D.	1
Clare, Frank	1	Kalich, Bertha	1	Sidney, C.	1
Clark, Jack	1	Kaufman, A. A.	1	Siegel, Mary	1
Coburn, Gladys	1	Keeley, Frank	1	Sissing, J.	1
Cohn, Martha L.	1	Keough, M.	1	Slattery, Nellie	2
Collier, Constance	1	Kingsley, Walter	1	Smith, Cameron	1
Collins, Nick	1	Kingston, Ethel	1	Smith, J. Murray	1
Connolly, William	1	Klaxton, Kale	1	Spencer, Ernest	1
Crocket, Davy	1	Klinger, Yetta	1	Spurgeon, Robert	2
Crowe, Eleanor	1	Knoepfle, Rudolph	2	Standing, Jack	6
Cunard, Grace	1	Laird, Margaret	3	Stark, Leighton I.	1
Curtis, Marion	2	Larkin, George	2	Sterling, Mr.	1
Darling, Grace	3	Laulilard, Edward	3	Stuart, Austin	2
Daryean, Fred R.	1	Laurie, Frieda	1	Sullivan, Daniel	2
Daye, June	1	Leavitt, Harry	1	Sullivan, James R.	1
Dean, Louis	5	Lee, Carle	1	Sutherland, Victor	1
Decker, James	2	Lee, Frank J.	4	Swensen, Albert	2
DeCamp, Frank	1	Leeds, Cecilie	2	Taggart, Ben	2
DeCordoba, Pedro	2	Lehr, Anna	1	Taylor, Walter	1
Deely, Ben	4	Lennon, Alice	2	Tearle, Conway	1
DeForest, Hal	1	Leno, Al.	1	Thomas, H. H.	1
DeLopez, Mme.	1	Leod, John	1	Thompson, Margaret	1
Desmond, William	1	L'Estrange, Julian	1	Thorne, Ruby	1
DeTorre, Calles	1	Lewis, A. Lloyd	2	Thorp, Ruth	4
DeVere, Harry	1	Lieber, Fritz	1	Tarves, James G.	1
Diamond, James R.	3	Linden, Elnar	2	Trent, Viola	1
Diamond, Virginia	1	Loeffler, Velma	1	Tucker, William	1
Dickson, Lydia	1	Love, Bessie	1	Turner, Alice	2
Diggs, Ida May	1	Low, Walter	1	Tyler, Harry Alman	1
Dillon, John Webb	1	Lynch, Jack	1	Ulrich, Lenore	1
Dix, Richard	1	MacGregor, Eugene	1	Van Nosdall, G. J.	5
Doerr, L.	1	McCann, V.	1	Varelu, Louis C.	2
Donnelly, Dorothy	1	McClung, H. C.	1	Vaughn, Arthur	1
Doublier, Mme.	1	McCullough, Walter	1	Vaughn, Robert	1
Drawer, P. O.	1	McDermott, Vincent	1	Vosburgh, Alfred	1
Dwyer, James	2	Machado, Mr. M.	1	Voshell, John M.	1
Ebersley, Miss	1	Marcus, Miss	1	Walcamp, Marie	3
Eckstrom, Carl	1	Marquez, F.	1	Walters, E. J.	3
Fair, J.	1	Martin, Alma	1	Ward, Mr.	1
Farrar, Geraldine	1	Martin, Jack	1	Ward, Carrie C.	1
Faye, Julia	1	May Natalie	1	Warshauer, Joe B.	2
Fenwick, Irene	1	Mayall, Herschell	1	Wayne, Eric	1
Fielding, Margaret	1	Mayfield, Charline	2	White, Charles T.	2
Fineley, Ruth	1	Maynard, Myra	1	White, John J.	1
Fiegelman, L.	1	Merkyl, Wilmuth	3	White, Olive	1
Fleming, Claude	1	Messinger, Walter	1	Willis, Lloyd D.	1
Ford, Charles	1	Miller, Walter	3	Willis, Paul	1
Ford, George	1	Morgan, Thomas	1	Wilson, C. T.	1
Forde, Victoria	1	Murray, J. K.	3	Wise, Moses	2
Forman, Tom	1	Musselbach, Wm.	4	Yarnall, R. B.	1
		Nansen, Betty	1	Young, Fred Grant	1



Charlie Chaplin Immortalizes "The Immigrant" in New Mutual Release

(*Continued from page* 4102)

opportunity for the display of his versatility as a character actor.

THE Yorke-Metro producing company is home from a stay of ten days on a big cattle ranch in Arizona, where Western scenes were made for the coming adaptation from the Jackson Gregory story, "Under Handicap," which will have Harold Lockwood for star. The screen version was prepared by Fred Balshofer and Richard V. Spencer. Anna Little will play lead opposite Lockwood in the subject. Most everyone in the big cast have appeared in Western subjects. This being his first typical Western one for Lockwood in about four years.

Lester Cuneo, who is the heavy, appeared in many Selig subjects made in the Arizona territory, and Jim Youngdeer, who takes the part of Lonesome Pete in this subject, was one of the first producers of Western pictures. William Clifford entered motion pictures in the West at an early date, and Fred Balshofer, the director, Miss Little and Richard V. Spencer, the scenario writer, were with one of the first companies to produce Western subjects in California. A trip to Arizona at this time made possible the filming of a number of big scenes during the stay of the company at the ranch, as cowboys staged a genuine annual roundup. The number of cowboys present is exceptionally large, as five of the biggest ranches in the district sent their best riders. Several of the members of the Yorke Company were injured in scenes. Harold Lockwood, the star, and Pat Dowling, the publicity director were forced to carry their hands in slings as the result of the members being burned by a lariot which was used to rope a wild horse.

THE report that Dustin Farnum is to leave William Fox became current this week, but at the studio it was learned that Mr. Farnum is beginning work in a new subject to be made under the direction of Richard Stanton. This film will have a story based on the great war of today, and it is said will abound in thrills and unexpected situations. Winifred Kingston is to play lead opposite Mr. Farnum and the remainder of the cast will be announced in a few days.

When Theda Bara arrived in Los Angeles everything was in readiness for the filming of the first interior scenes of "Cleopatra," and the company was immediately rehearsed for the making of these. Miss Bara, it is said, has been overwhelmed with invitations to attend a number of patriotic and charitable affairs, but owing to the short stay she anticipates making in Los Angeles, and the number of subjects she will work in while here, it has been found impossible for her to accept any of the many kind invitations. A. L. Selig, Miss Bara's personal representative, is in Los Angeles tending to details of the production together with her director, J. Gordan Edwards.

PADDY MAGUIRE, comedian for the Fox Company, slipped away from the studio Tuesday noon while wearing make-up, and in company with Patricia Hanna, secured a marriage license, and were wedded at the Alhambra Apartments, where a minister waited them. Paddy, with his baggy cotton trousers and down at the heel shoes, was said to have made a very dilapadated looking groom. Miss Hanna has appeared in a number of William Fox subjects made at the Western Studio.

The Tom Mix-Fox Film Company took up the making of a new comedy in the location of Silver Lake. The cast for this besides Mix, who will co-direct, will include Victoria Forde, who returned to play opposite Mix after a vacation of two months. Others supporting the leads are: Billy Mason, Hart Crissman, Sid Jordan, Violet Eddy and Eagle Eye, the Indian.

The Fox Company, headed by George Walsh and directed by Paul Powell, made an ocean trip to and from San Francisco this week for the South American story written by Randolf Lewis. Doris Pawn is playing the feminine lead, and other leading players are: Ralph Lewis, Bert Weisner and Clyde Hopkins.

Director R. A. Walsh is shortly to begin a new production, with Miriam Cooper as star, and the Franklin Brothers are still working on their child subject, "Treasure Island."

IN addition to the three Fox Film Comedy Companies, directed by Hank Mann, Charles Parrott and Tom Mix, the Sunshine Comedies, supervised by Henry Lehrman, now have three producing units at work. Lehrman is directing Billie Ritchie and Mildred Lee; David Kirkland has Dot Farley and Ernie Shields, and Jay Howe and Jack White, are making the finishing scenes for another comedy which has Gertrude Selby as lead.

Announcement will shortly be made concerning the reorganization of the Fox dramatic scenario department which is now composed of Agnes Parsons as editor, Bernard McConville and Chester Clapp. Other writers, formerly affiliated with the department, have severed their connection with the Fox Company.

STUDIO MANAGER J. R. CRONE, of the American Company, at Santa Barbara, was in Los Angeles this week engaging players for coming productions, and also announced the making of a contract with Lloyd Ingraham, who will succeed James Kirkwood as director of future Mary Miles Minter subjects. Mr. Kirkwood has just completed the tenth subject, "Melissa of the Hills," a mountain picture with exteriors made in the Santa Cruz Mountains. When this is completely edited, Mr. Kirkwood will return to New York. Mr. Ingraham will first film "Charity Castle," and in this Allen Forrest will play the lead opposite Miss Minter.

The Gail Kane American Company, under the direction of Henry King, is home from a sea trip to San Francisco, during which they made scenes for "The Unafraid." Lou Cody has been specially engaged to play opposite Miss Kane in this subject.

Rollin S. Sturgeon is in charge of the Juliette Day, first American subject, the title of which is "Betty and the Buccaneer." Joseph King is playing opposite Miss Day.

T. J. and T. L. Dazey, authors of the stage play, "In Old Kentucky" and a number of others as well as "The Sign of the Rose," "Manhattan Madness," "Wolf Lowry," and other film plays, have been engaged to write exclusively for the American Company.

THE second William Russell series of six five-reel subjects has been completed, and plans have been made for another series of like number. Edward Sloman will continue as director, and Francelia Billington will play opposite Mr. Russell in the



Full-Grown Railroad Ties Sent Express, Collect, to Marcus Loew and Other Exhibitors by "R. R." Nehls, American-Mutual Manager, Chicago

coming six. The first of the series is written by Harvy Gates, and as yet is unnamed. This series will be made up of a variety of stories, each differing widely from the other, and the six will consist of drama, melodrama, comedy drama and comedy.

The making of the last scenes for the Signal-Mutual serial, "The Railroad Raiders," brought considerable excitement to the producing plant. A fire scene was staged, and the dry setting occupying a portion of the stage, burned more speedily than the technical staff had anticipated, and before they scarcely realized it, the flames had reached the diffusing system above and was spreading to all portions of the big stage. Bits of burning cloth were carried to a nearby building, and only the speedy action of the players and their effective use of studio fire equipment prevented a serious loss.

PRODUCER McGOWAN has made an enviable record during the eighteen months the Signal Company has been producing, including the last of the Railroad Raiders, the total of film of the finished quality made up to date is 126 reels. This makes an average of one and a half reels of finished negative for each week since the first scenes were made. In the eighteen months, three railroad serials have been filmed, and a number of other subjects including four or five five-reel pictures have been filmed.

Three elaborate settings are nearing completion for use in Signal-Helen Holmes subjects. Two of these consist of five-room office suites, so arranged that views may be taken showing the entire of the five rooms at one time. They will be equipped with the finest office furniture obtainable. The third set is one of the interior of a millionaire's mansion. This will show four rooms on the ground floor with an opening into a court yard.

THE Selig Company has returned to Los Angeles Studio for the making of interiors for "The City of Purple Dreams," after working in Chicago, where the exteriors for many of the scenes were made. This subject is being directed by Colin Campbell, and has Tom Santchi and Bessie Eyton.

During the producing units absence from the studio, sets had been made for this production and the work of filming it will go on without any delay.

Director Al Green is taking up a new subject, and cast for this will be made within a day or two. It is the general belief that only subjects of five reels or more will be made by Director Al Green, his most recent one being "The Lad and the Lion," which has been the cause of the director receiving a great many compliments.

Miss Geraldine Crossman, who handles publicity at the Selig Studio, has been granted a month's vacation, and is spending it at her former home at Seattle, Wash.

THE "Hearts of Flame," Vitagraph Serial Company, was introduced this week to strenuous production work, as every member waas required to put in extra time in order to secure necessary night effects. This story is being made by Wm. Duncan, who is also playing lead, and he was successful in securing fifteen hundred feet in twenty-four hours.

Another Vitagraph Company which has Mary Anderson as star, and Wm. Wolbert as director, broke records one day by working on three different subjects. The first was the making of scenes for "The Girl Sheriff." Later some settings were shot for "The Pretenders," and later still the company worked on scenes for a new Vitagraph feature, title of which has not as yet been announced. Alfred Vosburg will take the part opposite Miss Anderson in the subject now being made.

The first June bride of the Los Angeles film colony is Gloria Payton, Balboa actress, who on June 2 was married to Neil C. Hardin by Episcopal Rector Baker P. Lee. The couple will reside in Long Beach.



That Madge Kennedy Will Make an Instant Hit It Is Presaged By These Stills from Her First Goldwyn Picture



Stirring Scenes from Forthcoming Metro Production With Emmy Wehlen, "The Trail of the Shadow"

Hollywood Hookum

June 23, 1917 NEWS MORE NEWS

CONSCRIPTION Day took many of the leading men and juveniles from local studios to the polls, June 5 being election day in Los Angeles and Registration was conducted in connection. Charles Spencer Chaplin got through the registration questions, and was leaving the polling place before the officers in charge realized he was the world-famed comedian. He stated his age at twenty-seven. Crane Wilbur, Neal Burns, Horace Davey, and Allen Davey represented the David Horsley Studio.

Charles Ray, Charles Gunn, Roy Neill, Victor Schertzinger, Lambert Hillyer, Frank Borzage, and Robert McKim are among those who carry registration cards to the Ince Culver City Studios.

Eddie Lyons, Lee Moran, Alfred Allen, Leo Pearson, Wm. Beaudine, E. J. Clawson, Emory Johnson, Beverly Griffith, Neal Hart, Director Allen Holubar, and many others from Universal City helped swell the list of conscription candidates.

From the Fox Studio, George Walsh, Hank Mann, A. B. Bernd, R. A. Walsh, Bernard McConville, C. M. and S. A. Franklyn, J. J. Glavey, and a number of others from the Fox Studio answered the call of the nation.

Wallace Reid and Marshall Neilan were among the Lasky candidates; Harry Ham and James Harrison, from Christies; Carlyle Robinson, Ray Gamble and L. H. Underwood, Lone Star; Al Santell and Lloyd V. Hamilton, from Kalem; Alfred Vosburg, was one of the few from Vitagraph; Harold Lockwood, Pat Dowling and John Stallings, of Yorke-Metro; J. Warren Kerrigan, Kenneth O'Hara, Clyde De Vinna, from Paralta; and many from other studios.

WINDHAM GETTINS, who has been film editor at Universal City for the past year, has tendered his resignation, and will be affiliated in similar capacity with the producing organization which is being formed and will occupy the Fine Arts Studio. Seven of Mr. Gettins aides at Universal City will be with him at the Fine Arts Studio when work is commenced there. E. G. Patterson and Ollie Sellers, secretary and manager of production, respectively, are also with the new organization, but other engagements will be delayed until further advice is received from H. O. Davis.

HOOKUM

Cloudy and fair—50-50.

I. Bernstein is in New York.

Rumors are thicker than sand fleas.

Bob Kane motored to San Francisco this week.

Maggie Gibson is being supported by a Russian wolf hound.

Charles Swickard was again seen wearing puttees at Ucity this week.

Hookum extends a welcome to J. Gordon Edwards and Threada Bara.

Pathe Lehrmann created a riot and is in hiding. He advertised for Players.

Now that "Railroad Raiders" is filmed the shortage of box cars will be relieved.

Tom Lingham is able to get back to the studio after an encounter with the bees.

Lost: Olive Thomas' Pekinese purp which has strayed from its own fireside. 1 time.

Dal Clawson is daily expecting a call to shoot the Kaiser with his French made camera.

Being a make up artist has its disadvantages George Periolat has found, for the American keeps him working in several productions all at the same time.

Bessie Love puts on her make-up at home and then drives to the Ince studio, but she's not doing it now—her part in the picture requires that she go barefooted.

Gene Crosby gave a victrola bungalow party Saturday night to a bunch of the film colony. To use Wiseacre Milne's favorite expression, "a good time was had by all."

The Farnums—Bill and Dusty—never have quarreled over the use of their 118 ft. sea going launch in Pacific waters. William has been East since it was launched.

Saving has been found unprofitable at the Vitagraph. An old boat took up ninety dollars worth of space in a year in the property room, and sunk the first time they put it in water.

Cupid is flitting about at Long Beach and now that Neil Hardin and Gloria Payton have fallen victims an epidemic may result. Once before almost everyone at Balboa tried to get married all at once.

Business Manager, Gene Allen, gave an ice cream festival on the lawn at the Ince studio this week. 200 kiddies working in Irvin Willat's picture put away the ice cream just like they do red lemonade.

Betty Compson wants all her admirers to know she has no need of a chaise lounge, a leopard skin, or other vampire bric a brac. In other words, she wishes her admirers to know she's not that kind of a vamp—we mean girl.

"Baldy" Belmont greatly appreciates a wig maker, and was forced to resort to a silk skull cap for bathing to insure hiding his nakedness, which a couple of screen struck girls tried to prove by arranging a swimming party.

All employes of the Fox studio, we are told, laid down their work for five minutes following the time of the arrival of the train which brought Theda Bara to our midst—a mute way of observing a silent drama star's coming.

Now that William S. Hart from our town has made a world beater tour of personal appearances, he will no doubt be honored by scores of imitators. And why not, managers, don't you suppose all the boys and girls of filmdom will appreciate a nice trip?

Miss Francelia Billington featured actress of the American William Russell series visited our fair city last week, after seclusion at Santa Barbara, and from across the street it was possible to see the fogs had not taken the natural curl from her tresses. Yes they have fogs at S. B.

Margaret Loomis, the big vaudeville dancer who was named Lehua Waipahu by a P. A., is again to be known by her regular name, for the writer of press copy has found no two newspapers in the country spell it the same, and the name requires more footage in the film to make the patrons of the theatres comprehend its meaning. Yes, she's with Lasky.

Alden Besse has forsook us. She has appeared in scores of thrillers with every known make-up from the time of Columbus to this day. Lovers of the film will never see her glide majestically over the limpid waters of the Pacific in new films, for she is to enter the trade—yes; Alden Besse, that Chinese bark, is to become a coal hulk, her former owners, the Majestic M. P. Co. having sold her to San Francisco men.

The D in William D. Taylor's name stands for "Desmond" but he never played a heavy in his life.

The Lasky-Artcraft studio has a corner on Pickfords. Mary, Jack and Lottie are all there now.

Tom Gibson finds a scenario writer can learn to be a farmer, and he now has a ranch in Glendale.

The gateman wouldn't let Theda Bara in the first time she went to the studio because she didn't have a pass.

J. "Pep" McGowan and Helen Holmes were out footlighting this week at several of the theatres at nearby towns.

The Fox lot is particularly quiet since the departure of the Scotchman with a fog horn voice—Hon. Frank Lloyd.

Jim McGee celebrated his birthday this week, and friends sent him so many presents he's glad he's getting old.

Bill Duncan has gone to farming, having leased the top of an apartment building and put out his radishes and onions.

Tweedles is the name of Kathleen Williams' dog. Besides that, it is a known fact that she found him in a waste paper barrel.

Members of the Dot Farley Club promises to give their odd pennies to the Red Cross instead of dropping them into gum slot machines.

Big Bill Russell, now that he is a married man, has taken up the culture of our old friend the navy bean on a ranch near Fresno.

Bill Smith of the Vitagraph is growing beans at Elsinore. He's one of the Smith brothers, but not the same kin that makes the cough drops.

Mon Randall, who draws wonderful pictures and sub-title illustrations, is home from an atmosphere collecting trip to the other Broadway.

Paddy Maguire got married at noon so the bride couldn't insist that he dress up for the occasion. Paddy only has a half hour off for lunch.

If the price of chewing gum does not leap upwards, Marjorie Daw will soon have saved enough tin foil for the Red Cross to buy a bandage for a soldier.

SCREEN EXAMINATIONS

"On Trial"

(Essanay—First National Exhibitors' Circuit—Seven Reels)
REVIEWED BY PETER MILNE

THE First National Exhibitors' Circuit made a wise choice in selecting Essanay's production of the Cohan & Harris play "On Trial" for its initial picture. "On Trial" as a play was constructed along lines borrowed from the screen by its author, Elmer Reizenstein, and so it was only natural that, transferred to its native element, it should prove highly successful in an entertaining sense. The base of the action is the court-room, a familiar locale to patrons of the silent drama to be sure, but the neat construction of the plot with particular respect to the manner in which the author has maintained an extraordinary degree of suspense until the very last, is something which is seldom seen on the screens of picture theatres. Bared to the bone the material in "On Trial" is composed of certain trivialities often employed by the scenario writer of the studio, but plot treatment and not plot vitals made the play and have again made the picture.

The suspense is instituted through the practice of keeping the spectator totally in the dark at the very outset and only enlightening him on the details of the murder and its causes bit by bit as supplied by the testimony of the various witnesses as they take the stand. The evidence that sends the greatest thrill coursing down the spine is that supplied by Mrs. Strickland when she makes public her past in order to pardon her husband's deed. Little Doris' story is too, revealing to a startling point. But even after Mrs. Strickland's intensifying testimony, the suspense is immediately jacked up again by the fact that the murder charge is still linked strongly with the charge of theft. It is not until the very end that Glover's confession brings Strickland's acquital and ultimate justification.

The fact that the major portion of the action in "On Trial" is told on the witness stand has allowed one fault common with practically all pictures so constructed to creep into it. The witnesses tell of scenes in which they had no undertaking. They describe what transpired in a certain room when they were not in that room. This, of course, is an oversight of the scenario writer who, being a human scenario writer, was unable to keep his action centered in one setting without a break. Perhaps such a repetition of a common occurrence should have no place in a review of a picture so completely powerful as "On Trial" and certainly few if any of a Sunday afternoon Rialto audience noticed it.

James Young, who directed, has made a thorough job of it. Clearly told, judiciously subtitled and with good continuity there seems to be no fault to find with his work in this capacity. He has introduced many valuable bits of comedy deriving it from the routine attendant on the trial, which comes as a welcome relief to the many moments of melodramatic intensity. The photography is beyond criticism.

Of the cast it is difficult to single out any one member over his fellow players. Sidney Ainsworth in his portrayal of Strickland gives an admirably realistic performance and Barbara Castleton as his wife plays with a true feeling for the depth of her role. Little Mary McAlister is wonderfully human, particularly in her scenes when she begins to falter under the examination of the attorney. Mr. Young himself and Patrick Calhoun are responsible for fine performances in prominent roles while the many other players not named in the cast complete a most competent aggregation of talent.

THE STORY AND PLAYERS

The self-confessed murderer of Trask (James Young), Strickland (Sidney Ainsworth), cares little about defending himself His attorney, first by his cross examination of Strickland's daughter, Doris (Little Mary McAlister), brings out a suggestion of an affair between Trask and Mrs. Strickland (Barbara Castleton), and second, in examining Mrs. Strickland brings to light the fact that years before Trask took advantage of her innocence. This is sufficient to call for a verdict of not guilty from eleven of the jury, the twelfth member holding out because money disappeared from Trask's safe on the night of the murder and, with all evidence with the exception of the stories of Mrs. Strickland and Doris pointing to Strickland as both a thief and a murderer, he still believes the prisoner guilty. However, Glover (Patrick Calhoun), reexamined, breaks down and confesses to the robbery, thus clearing the way for Strickland's ultimate acquital and his reunion with his family.

"Today"

(Today Feature Film—Five Reels—State Rights Release)
REVIEWED BY JOSEPH L. KELLEY

RALPH W. INCE has convinced the public or at least that part of it which attended the private showing of "Today" at the Rialto Theatre, that nothing is impossible, that the most delicate subject is capable of visualization on the screen, that it is subject to discussion and that publicly. "Why," this screen version of George Broadhurst and Abraham Schomer's stage success, asks in its every scene, in every foot of its multiple reelage, "why should not the claws of the moral leper be exposed that others might see, avoid the deadly scratch and profit thereby? Why should we be kept in ignorance of the blackness of this 'Stygian' cave when many are entering its blackest compartments, never to return to the light of domestic morality?"

"Today" presents a powerful version of that chapter of the moral code which all are prone to ignore in discussion, whether it be in word or picture. Mr. Ince has shown the falseness of this timidity—its shallowness. The story is told by an artist, visualized on the screen by an artist, presented by artists and photographed by an artist. Its lesson is convincing, its technique, direction and acting, exemplifications of these essential qualities of dramatic art; its story human, its appeal, one that will strike all without injuring one.

Never has a cast been assembled for the presentation of any one photoplay whose individual members have worked to better advantage and with less friction than did the cast of "Today." There are no "extras." There is no "acting." Every move is made with the undisguised grace of naturalness. What is more natural than that Lily Morton should have succumbed to the invitation of her less scrupulous girl friend, to obtain finery and jewels as "some others do?" There was no evil intent. The step was taken to satisfy a woman's vanity.

It can be said that Florence Reed has never been seen either behind the footlights or before the camera in a more entrancing role than that which she presents of Lily Morton, the wife who looses courage and bows to the mock intreaties of an unprincipled woman companion. Her love for the material things in this life outbalances her love for the home only because her will power can not withstand or compete with the influence of a friend. Frank Mills has every consideration for the part he presents of the husband. Gus Weinberg and Alice Gale as the unsuspecting and confiding old couple who are the husband's parents, might have been caught by the camera after years of such a life, so natural were their interpretations of their homely roles. Alice Gale, Lenore Harris, Capt. Harry Lambert, Kate Lesser—all were indispensable to an incomparable cast. "Today" presents a bold step, taken discreetly with the caution of artistry guiding its every advance.

THE STORY AND PLAYERS

Fred Morton (Frank Mills) is a prosperous business man. His wife, Lily Morton (Florence Reed) is fond of pleasure, entertainment, show. Henry Morton (Gus Weinberg) and his wife (Alice Gale), Fred's father and mother, live with them. Morton's business fails. He is declared a bankrupt. He confides in his wife and asks that she give up her jewels and their home that his creditors might be paid in full. She indignantly refuses. He sells the home, takes her jewels and they start anew. The wife becomes dissatisfied because she can not have all that life offers in the way of pleasure. A former friend, Marion Garland (Leonore Harris), visits her in their now humble home. Mrs. Morton complains that she has not fine clothes. Marrion suggests that she obtain them the way some others do. Mrs. Morton dislikes the idea but finally succumbs. She meets a wealthy friend,

Richard Hewlett (Capt. Harry Lambert) of Marion. She is absent several times from home. The husband becomes suspicious. Mrs. Morton meets Mrs. Farrington (Kate Lesser) a woman of base qualities who arranges an appointment for Mrs. Morton. When the appointment is kept Mrs. Morton finds that her husband is the "friend." Enraged, Morton strangles his wife in the apartment of disrepute. Mrs. Morton awakes and finds it all a dream. Happiness and ideal home life results for the Mortons.

"The Neglected Wife"

(Balboa-Pathe—Eighth Episode)
REVIEWED BY PETER MILNE

THE breach between Kennedy and Norwood widens in this number as heated words pass between them concerning Margaret Warner. Another prominent vein of suspense is introduced when Kennedy accepts the nomination of his party to run for Congressman. The key to his past held by Norwood and the animosity of Doyle give promise of many more complications to follow. There are some good mob scenes in "A Relentless Fate" when Doyle and his gang break up Kennedy's campaign meeting.

THE STORY AND PLAYERS

Kennedy (Roland Bottomley) and Norwood (Philo McCullough) become rivals for the graces of Margaret (Ruth Roland). Kennedy, speaking at his first campaign meeting, is winning the applause of the public when the gang headed by Doyle (Neil Hardin) employed by the rival candidate, Bull Brady, breaks up the assembly. A general free-for-all ensues. Kennedy is stunned and carried away by the gang, but they leave him by the roadside when pursued by Norwood and Margaret. Norwood realizes where the girl's affections lie when he sees her tenderly caring for Kennedy's injuries.

"Periwinkle"

(Mutual-American—Five Reels)
REVIEWED BY WILLIAM J. McGRATH

HERE is Mary Miles Minter in one of the best of her screen productions. Here is Mary of the M's in a picture where she is garbed almost throughout the five reels of action in nothing more than oilskins and a middy blouse, and still, without any of the usual frills, furbelows and chapeaux to lend to the charm. she is prettier and more delightful than ever before. No title or story in the many of her past screen plays ever fit her more aptly than does "Periwinkle."

It is a story of the seaside, full of emotion, sustained and balanced interest, and as clean as a new minted gold piece. Never in any other picture previous has the full worth of the charm of Miss Minter's childish face been brought to the fore as here. Never has she radiated such an aura of clean, girlish innocence as here. The story, as said before, has the accompaniment of the sea in most of its scenes, breaking surf and long stretches of sand and dunes. The action centralizes around a life-saving station and the strong hearts and hands of the men who man it.

Miss Minter is in the role of a waif of the sea. Grown up to girlhood after being cast ashore from a wreck as a baby. Adored and fostered by the men of the life-saving station and mothered by a childless woman of the little beach settlement, the story weaves itself through to a climax of love that is brimming with emotional action. Supporting Miss Minter in this photoplay are George Fisher, Ann Schaefer, Arthur Howard, Clarence Burton, Alan Forrest, George Periolat and Harvey Clark.

THE STORY AND PLAYERS

The story opens on a desolate beach near a government life-saving station. The younger member of the life-guard crew, Ira (Alan Forrest), rescues a baby girl from a wreck. The child is cared for at the station and the men christen her "Periwinkle." Living near the station is Ephraim Rawlins and his childless daughter, Ann Scudder (Ann Schaefer). Ann has an aching maternal spot in her bosom that she longs to fill. With every wreck she hopes that fate will favor her with something from it to appease the motherly longing.

Then comes Periwinkle, and her joy knows no bounds. When she has grown up to young girlhood and is the bright spot in the lives of the men at the station, Dick Langdon (George Fisher), a wealthy young New Yorker, is cast ashore from the wreck of his yacht. Periwinkle, aiding the life-savers, helps bring him back to life. Her innocent goodness and faith transforms Langdon during his stay at the station from a blase, carousing society ne'er-do-well to a man of high and noble ambitions. One of these is to marry Periwinkle, which he does after making an accounting to her guardians, the life-savers of the beach.

"House of Cards"

(U. S. Amusement-Art Dramas—Five Reels)
REVIEWED BY PETER MILNE

WRITTEN and directed by Madame Blache this picture advances the preachment that woman's place is in the home before in the office, even though in the latter place she may labor long and hard for the benefit of humanity. Even when a child is born to her, the wife of Madame Blache's story proceeds to absent herself from the fireside, and it is only when after a number of years the little girl is thought dead, that she realizes her neglect.

The merit of the picture lies chiefly in the wealth of kid stuff introduced sometimes for the sake of itself and sometimes for the sake of the development and progress of the story. Kittens Reichert, a remarkably clever little child actress, carries the role of the daughter through to a fine finish. Both comedy and pathos are results of her performance, the former being derived from her many scenes with a little colored boy and the latter from the scenes where she is longing for the attention and companionship of father and mother, blessings which she never had.

The story itself is really slight for the number of reels alotted it. Foreign elements are introduced for the sake of filling up the gaps. The servant comedy which is given so much prominence is more than likely to miss fire with an audience raised on a diet of the average comedy of the day, while the husband's affair with the adventuress and the crooked mill owners seems to lie without the pale of the main plot thread.

Madame Blache's direction is average. Toward the end there is an extensive bit of allegory introduced when the mother becomes delirious and sees her mistaken way of living pictured in a dream. The allegory is not exactly in tune with realities, but it has some good moments and is blended excellently with the action proper. The double exposure work secured in these scenes is very good.

THE STORY AND PLAYERS

Mrs. Manning (Catherine Calvert) is rapt up in a medical career and Manning (Frank Mills), her husband, is equally absorbed in his business. Louise (Kittens Reichert) is neglected so much and left to the care of uncareful servants that she becomes unhappy. Mr. and Mrs. Manning drift apart. When finally Louise runs away with a little negro and is thought drowned, Manning deserts his wife. She suffers a nervous breakdown and it is only when the child is found and restored to her that she recovers. After this husband and wife are reconciled and both determine to pay more attention to Louise in the future

"Madcap Madge"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

"MADCAP MADGE," a comedy by R. Cecil Smith, offers Olive Thomas in her first Ince picture. Miss Thomas makes her debut with a fetching smile, a charming personality and a carefree manner, all of which, combined with her beauty, spells CAPTIVATING in letters quite too large to fit this page. To the tune of boarding school scenes, in which the inevitable pajama feast is prominent, with a lot of pretty summer hotel stuff, romance and an elopement and comedy aplenty "Madcap Madge" will beyond a doubt please even those to whom the names of Olive Thomas and Ziegfeld's Midnight Frolic are alien or alien enemies. For comparison's sake "Madcap Madge" can be likened in its effect to Billie Burke's first picture "Peggy" and there is nothing odious about the comparison.

The picture is most all comedy. There is enough suspense in it to link the chain of light events together and so make them interesting, which remark, though it may seem entirely trivial can not be sincerely applied to a good many five-reel comedies. The plot is decorated throughout with entertaining business, which loses all its effectiveness in the telling. Mistaken identities are rampant but they never confuse. Much fun is derived from the character of Mrs. Flower who, being a climber, must of course desire a title for one of her daughters or both. Aggie Herring does excellently in this role while Gertrude Claire as the boarding school principal is laughable in an outlandishly prudish role.

The rest of the cast including Charles Gunn as the hero handles itself well while Raymond West has given the story an excellent setting.

THE STORY AND PLAYERS

Madge (Olive Thomas), younger daughter of Flower (J. Frank Burke) is expelled from boarding school after the patience of Letitia Jane Adams (Gertrude Claire), the principal, has been exhausted. She makes her way to Palm Beach where Mrs. Flower (Aggie Herring) and her elder daughter, Julia (Dorcas Matthews) are engaged in the pursuit of an Earl to change the name of Julia. The Earl is traveling incognito and Julia believes a young man by the name of Charles Lunkin (Jack Livingston) the doomed party. However, Charles turns out to be a business man, but even so Julia becomes engaged to him. In the meantime Madge has loved and married Earl Denham (Charles Gunn), son of Flower's most powerful creditor and so there is nothing for anyone to complain about.

J. Barney Sherry as the real earl, a rheumatic old gentleman with an eye for the young ladies, completes the cast.

"The Immigrant"

(Mutual-Chaplin—Two Parts)

HERE, with a title that seemed pregnant with possibilities for some more Chaplin laugh spasms, is a Chaplin that may not be said to be up to the Chaplin standard. While it is not a "flivver" in any respect, and will no doubt draw in the regular and multitudinous host to whom Chaplin is their best known prescription for a real laugh fest, the usual sustained and deft comedy punch is lacking.

Every once in a while there flares up in "The Immigrant" a genuine bit of business that brings its spontaneous outburst of risibility. Most of these flares are near the finish, where the best part of the picture shows up in. In the first reel, with its steerage scene aboard an immigrant-loaded liner, it seems as though there has been too much attention paid to the plot, of the sort it is; a seeming earnest attempt to bring emotional action into play where go-as-you-please, whirlwind comedy stunts of the former Chaplin brand is expected.

The second part brings a restaurant scene and Eric Campbell to the aid of Chaplin, and things begin to liven up a bit. But here there are also lapses. However, it is a Chaplin picture to the exhibitors, and that will go a great way.

"The Maelstrom"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

VITAGRAPH has produced here a mystery play of almost too much mystery, yet well directed and clear in all important details. Old favorites make the leading roles particularly enjoyable, with Earle Williams as the gentleman investigator, Dorothy Kelly as the girl consort of crooks, and Julia Swayne Gordon as Gwennie Lyne, the fence.

From the start-off, when the girl places in the hands of Jimmie Hallet a package addressed to an unknown house, where Jimmy immediately on arrival is black-jacked and a murdered old man found with him, the interest is tense.

Jimmie has faith in the girl, in spite of everything seeming to be against the probability of her being on the square with him. That he should take her side against the persecution of the detectives is natural. The trap-door capture of Jimmie, at the address the girl gives him to come a second time further adds to the mystery. In fact the plot is most unusual all the way through, and we consider this one of the best crook stories yet produced.

Miss Gordon as the old woman who guards the crooks' retreat, has a character role that completely covers her usual personality, and we do not see how she could possibly have acquitted herself better.

The photography and staging is even above usual Vitagraph standard. "The Maelstrom" can be accepted as a very high grade of picture in its class—the semi-sensational crook story, a good running mate for its famous predecessor Arsene Lupin.

THE STORY AND PLAYERS

Jimmie Hallet (Earle Williams), millionaire clubman, has suddenly thrust upon him out of the darkness of night a package of papers. He catches a glimpse of the girl in the fog. He goes to the address on the package, and entering a great room is felled from behind by a blackjack. Recovering consciousness the police come and find in the room with him an old man, murdered.

The next day, asked to identify the girl, who is in fact the old man's daughter, he refuses. Jimmie and Peggy (Dorothy Stratton) are shadowed by the detectives, and many adventures follow. Responding to a note from Peggy, Jimmie goes to the house of Gwennie Lyne (Julia Swayne Gordon), and there is dropped two stories through a trap door into a cellar. He is rescued by the detectives. Finally it is found that Cincinnati Red (Gordon Gray) and Dago Sam (Bernard Deigel) were the murderers, and Peggy's brother, whom she has been shielding as the member of a gang of crooks headed by Ling (Denton Vane), is innocent. And of course protecting Peggy has become a necessary habit with Jimmie.

"The Little Orphan"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is one of those plays which attempts neither great heights nor great depths of dramatic fervor, and succeeds admirably along these lines. It depends upon a little different twists to mark it from other plays of like character, and trusts to the personality of the star, Ella Hall, to make it acceptable. It is one of those intimate "personal" stories which amuse but do not leave a strong impression.

The start is novel and puts the audience in a frame of mind to enjoy the unfolding of the details which fill out the middle part of the story. To adopt a Belgian orphan girl and find the responsibility includes the family chickens and goats is mildly humorous, and the most is made of the disgust of the chauffeur at sharing his seat with the hair-shedding beast. So, also, when Rene goes out and seeks a wife for David, by "impressing" as it were the first woman she sees who measures up to her standard, there is a distinctly new touch that reaches the audience.

The final twist, after a well maintained suspense as to how or whether Rene would somehow fill the gap made in her guardian's life by the failure of her plans to provide him a wife, gives a good ending. Audiences generally, and especially admirers of Miss Hall, will like this play as light entertainment, pleasingly handled.

THE STORY AND PLAYERS

Three bachelor friends, David, Dick and Jerry (Jack Conway, Dick La Reno, and George Webb) each adopt a Belgian orphan. David draws a girl in the lottery of selection, and her "baggage" consists of a goat and pet chicken. David almost decides to exchange his charge for a less encumbered one, but her pleading look saves the day and she is taken to his elegant home, where she establishes herself firmly in his heart.

Rene (Ella Hall), the little orphan, resents the attempt of Mrs. Billy Hardwick (Gretchen Lederer), grass widow, to become her foster parent. So she goes out to market and brings home a more suitable candidate for David's wife in Emmeline Warren (Gertrude Aster). But alas! Jerry is an old flame of Emmeline's, and David is still more alone after falling in love with Emmeline and having to give her up. The matter is at last solved, after Rene has returned from boarding school, by her selecting herself for the pleasant duty of providing a home for her ideal man.

"The Golden Lotus"

(Brady-International Service-World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS is the second foreign-made picture featuring Regina Badet and ranks far above its predecessor in every department. Entirely free from the suggestive it presents a skilfully compiled melodrama centering about a woman who aims to lift herself above the evil environment in which she has lived for the greater part of her life. It is not stretching the point at all to say of "The Golden Lotus" that it compares more than favorably with its kindred pictures produced on this side of the ocean. Suspense and excitement are aroused at every turn taken by the story. The power of the situation created by the marriage of Leah and the Marquis is steadily retained until the very finish. And the finish, by the way, in its realism, is decidedly unconventional—for the happy ending is something which "The Golden Lotus'" does not possess.

Louis Mercanton has scored a success in the direction of the picture. The continuity is easy-running, compact to the last degree, the settings are satisfactory and the exteriors are, to say the least, beautiful in a number of instances. Furthermore, Mr. Mercanton has not burdened his footage with closeups. On second thought, we do not recall the insertion of a single one in all the five reels. His action in general is centered on the fore-

ground, yet there is no forced approach of the line limit by any of the players.

The entire cast does creditable work, including Miss Badet, whose emotional performance as Leah is very effective. Guy Favieres deserves high praise for his rendition of the part of Govanni. What would ordinarily be a part of just the average sort has been turned into something of a comedy characterization by the actor, yet at the same time none of its significance is lost.

THE STORY AND PLAYERS

Leah (Regina Badet), mistress of a gambling house, falls in love with Ramsay (Paul Guide), a novelist, who reciprocates her love while unaware of her occupation. When he learns the truth he denounces her and, much broken up, he leaves for Africa with his friend, Verney (Martin Bradford). Leah, determined to live straight, parts company with her partner Govanni (Guy Favieres) and marries the Marquise de Mericourt (Paul Obrey), not knowing he is the father of Ramsay. The latter is erroneously reported killed. When he returns, however, Leah's old love for him also returns and, despite his protestations, she follows him to Paris. There she learns of his engagement to Justine Verney (Louise Sand). The Marquis discovers all the facts from Govanni and is ready to accuse his son of ruining his happiness when Leah herself takes the blame for all the trouble. Realizing that she can no longer be happy with the Marquis, she takes her life.

"Wild and Woolly"

(Artcraft—Five Reels)

REVIEWED BY PETER MILNE

"WILD AND WOOLY," Douglas Fairbanks' latest Artcraft picture, is an immensely clever burlesque on the Western melodrama until it reaches its climax, when it becomes a Western melodrama itself. Of laughs there are an innumerable amount. The original business so well planned and so well executed is, it must be confessed, the *piece de resistance* of the picture. Mr. Fairbanks in his role of Jeff is a son of wealth who has an idea of the Western plains gleaned from the dime novel and the musical comedy and the motion picture. He rigs up his room with all sorts of weirdly comical contraptions. The knocker on his door is a pistol, there is a tent in one corner of the room, a dummy horse, and he periodically vaults into the saddle, lets out a wild whoop (we suppose) and starts to lasso the furniture and the butler.

When the scene shifts to the real West, where the inhabitants of a certain town, having heard of his pre-generation ideas, have allowed themselves to drift back to the crudities of the eighties, the best burlesque is introduced. Various characters long identified with the serious Western melodrama—the bad man, the nonchalant gentleman who stands on the corner shooting at sundry marks, the cowboys, the sheriff, all of them—are burlesqued to an uproarious degree. In between these characteristic scenes are interpolated such subtitles as "You done right by our Nell," "We may take our whisky straight, but we're squar' with our women," "There's a train leaving here at eight tonight, and unless you're on it I'm gunnin' for you," "Say, Pard——" and kindred lines so aptly used that practically every one registers.

Then there comes the real melodrama, allowing Mr. Fairbanks to do some athletic stunts, not the least of which are hanging by a beam and pushing a hole through the ceiling with his feet, swooping down upon a band of drunken redskins and rescuing the heroine from their midst, whisking her to the back of his horse and galloping on and lassoing the real villain, to say nothing of vaulting great distances to his saddle. "Wild and Woolly" is in truth an ideal vehicle for Mr. Fairbanks. It ought to make even such a serious portrayer of Western melodramatic roles as William S. Hart rock in his seat with laughter.

One is easily able to understand why Mr. Fairbanks picked "Wild and Woolly" to star in, even though submitted anonymously. It is, however, extremely difficult to draw any line between the work of Horace B. Carpenter, author of the story, and that of Anita Loos, who did the scenario. So it must be hats off to both of them and another baring of the head to Director John Emerson.

Of course, Mr. Fairbanks reigns supreme in the role of Jeff. He receives fine support from first to last. His new leading lady, Eileen Percy, formerly in "The Century Girl," is as pretty as could be desired, and although she never has a big chance to act, she capably shares several dare-devil feats with the star.

THE STORY AND PLAYERS

Jeff Hillington (Douglas Fairbanks), the young man with ancient ideas of the West, is sent to an Arizona town by his father (Walter Bytell) on business. The townsfolk, in order to appease him, arrange a regular Wild West show for his reception and give him the time of his life. He glories in what he believes to be the real West. And it does turn out to be more real than the townsfolk expected. Steve (Sam de Grasse) and Pedro (Charles Stevens), who have the principal roles in the mock holdup, turn their part of the act into the real thing and kidnap Nell (Eileen Percy) as well. The villagers, caught unawares, are helpless until Jeff, with his theoretical tactics put into practice, defeats the villains and wins the day in the cause of virtue.

Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones and Tom Wilson appear to good advantage in prominent parts.

"A Rough House"

(Paramount-Arbuckle Comedy—Two Reels)

REVIEWED BY GEORGE N. SHOREY

IN the third of the new "Fatty releases we have Al St. John and Bud Keaton again supporting the star, and plenty of action be assured. There is a commendable securing of real humor in this production aside from mere slapstick. Fatty's calm demeanor in the face of threatened conflagration was as funny as this part of the action would have been commonplace had it been the usual style of "comedy." Instead of Fatty getting excited, it is the audience, which sits in anxious suspense to see if Fatty proposes to let the house burn down before he is stirred to action. This is an innovation in slapstick comedy that marks a very wide difference between a well directed production getting real humor that intelligent audiences can appreciate, and the average wild excitement of surprises only.

Fatty's slicing the potatoes in the electric fan is clearly the "piece de resistance" of the offering, in our opinion. Fatty as a kitchen mechanic gets many a laugh. Another touch of unusual and real humor was the police sergeant's ringing a little dinner bell and having the three cops appear instanter like the genii in the fairy tales. Al and Bud, of course, were the cops, and they were animated cops, believe us.

"A Rough House" not only should "get the money," but may be said to to fairly earn it as being in a peculiar class by itself of appealing to intelligent audiences beyond the mere "action" of the slapstick.

THE STORY AND PLAYERS

"A Rough House" tells of Fatty's adventures at the seashore. Mother-in-law butts in. Fatty starts things off by setting fire to his bed with a cigarette; later he takes command of the commissary. More excitement starts when the "house is pinched," and the cops arrive on the job. The climax is Fatty's decision that two is company and three a crowd. Suiting the deed to the thought, mother-in-law takes an involuntary ocean plunge.

"Land of Long Shadows"

(Essanay—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

THIS is the first Essanay's series of Westerns, and it should start them off with a bang. It is a virile, red-blooded story of the Northwest, and it carries all the tang of a Robert Service poem on this part of the country and its people. The theme is an atavistic one of love and self-preservation, with a plot layout that, while not deep, baffles all anticipation as to the finish. Jack Gardner, whom we, as well as many others, were of the opinion needed civilized surroundings, drawing room tete-a-tetes, and nothing wilder than a yacht, to pursue his vocation of a stage and screen hero, is bound to be a surprise to everybody in this pictured story, where he is nothing more than a mackinaw-garbed and moccasin-geared trapper working out his destiny of love and life in the snow-covered and wolf-infested expanses of the Canadian Northwest.

Long vistas of wild, snow-covered country, mining camp scenes, forests primeval and gun play are perennially favored and delighted in by the motion picture votary, and here in this picture there are heaps of it. The settings are letter perfect, seeming to have been laid out with painful care as to detail; the snow scenes are absolutely artistic, almost unreal it seems sometimes, and for all this particular feature of the picture W. S. Van Dyke, who wrote and directed the picture, deserves unstinted credit.

The supporting cast of principals is a small one, but exceed-

ingly capable. Ruth King makes her performance opposite Mr. Gardner stand out nicely to support the whole. Carl Stockdale makes the most genuine looking member of the Canadian Northwest Mounted Police that we have seen in the many attempts at characterizing the type of this famous constabulary.

THE STORY AND PLAYERS

Joe Mauchin (Jack Gardner), fur clad and on a trapping expedition, first meets Jean Verrette (Ruth King) in her father's saloon in the mining town post of Mead's Pocket in the Canadian Northwest. A sly courtship endures for a few days. Then comes an attempt by one of the drunken miners to force his attentions upon Jean in her father's barroom. Joe interferes and is forced to shoot, and shoot to kill, to save himself.

Constable McKenzie of the Northwest Mounted hears the gun play and comes on the run. Jean rushes Joe out a secret door in the barroom and he flees through the wilds from the hand of the law, taking Jean with him. They go into the deepest and wildest part of the timber country of the Northwest. They are married and have almost a year of happiness, when fate brings Constable McKenzie face to face one day with Joe in the forest. Joe gets the "drop" on the policeman and escapes to his cabin. He tells Jean, who, expecting a visit from the stork, is making baby clothes. She sees the danger threatening. The constable makes his way to the house. Putting Jean outside, away from the scene, they match weapons and a bloody hand-to-hand encounter ensues.

During a lull in the fight Joe runs out of the cabin to see how Jean is faring. The constable, determined to get his man, follows and is set upon and killed by a pack of wolves.

"The Cigarette Girl"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"THE Cigarette Girl," Gladys Hulette's first Astra Picture is a fast melodrama, which, however, gives this popular little actress ample opportunity to display her winning personality to a degree quite sufficient to satisfy her followers. The manner in which she, as the cigarette girl of a cabaret show, is led into a marriage for the man's convenience, and how she at length defeats the purposes of a pair of blackmailers, who are after his fortune makes a story that is thoroughly entertaining to the very last. There is a goodly number of scenes in which Miss Hulette registers some pleasing light comedy, while she supplements her work in this line by a convincing performance in the more dramatic scenes.

The picture has been ideally produced under the direction of William Parke, who did such good work with Miss Hulette in the Thanhouser release, "The Shine Girl." The action is concise, rapid and full of intense moments, while the whole is laid in settings of unusual realism. The cabaret stuff is excellent, and affords a lively start to the story. The remaining settings are most appropriate.

Opposite Miss Hulette in the role of Meredith, the juvenile millionaire, is William Parke, Jr., who though somewhat too young for the part in appearance, makes up for this want in his experi- cast is without exception capable of handling every situation that "Patria," works in another heavy role here, and the supporting cast is without exception capably of handling every situation that presents itself.

As a melodrama, "The Cigarette Girl" appears to be an excellent bet.

THE STORY AND PLAYERS

In order to save the funds of Meredith (William Parke, Jr.) from blackmailers, his lawyer arranges a marriage for him with the cigarette girl (Gladys Hulette) of a cabaret. She condescends only with the permission of Trot, a dancer, whom she loves. With Meredith's money under the girl's name the blackmailers (Warner Oland and Florence Hamilton) are ultimately defeated, mainly through her cleverness. Finally Meredith wakes up to the true worth of the girl, and when she discovers that Trot is by no means the gentleman she supposed him to be, her marriage becomes one in love as well as in name.

"The Dazzling Miss Davison"

(Powell-Mutual—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

THE part of a skirted Raffles seems to be Marjorie Rambeau's lot in this screened story, but it isn't. She is a society sleuth in a detective story that is well handled and refreshing. For these reasons it is bound to send everybody who sees it away pleased. To the devotees of Miss Rambeau, and we judge there are quite a few, it will send her stock as a screen favorite soaring to the breaking point.

It has a good title, the story is a hundred per cent. in quality, and nobody on the screen today could fit the role any better than Miss Rambeau. The photography and sets are fine, and add another merit mark to Frank Powell's reputation gained in this respect. The cast is big and capable, and, as said before, the fact that it is a detective story, but of the new and more wholesome kind, with tangent after tangent of mysterious situation, is the big basis for the prediction of its favor.

THE STORY AND PLAYERS

Gerard Buckland (Robert Elliott) is attracted by a pretty girl he meets on the street one day. He learns her name is Rachel, and later is surprised to meet her in his own social set as the dazzling Miss Davison (Marjorie Rambeau). Her mysterious actions, as he has noted them several times, have him puzzled. He suspects her of being a pickpocket preying on society folks. His suspicions are further confirmed upon seeing her meet strange characters on the street and exchange jewels with them.

Later, at a big house party, he again meets Rachel. At a game of cards during the evening a fight ensues among the men, and a man is killed by Harry Van Santen (Bert Starkey), the host. Buckland sees Miss Davison arise in the midst of the excitement and signal across the room to Jones, her friend. Jones holds the Van Santen family at bay with a revolver, and Miss Davison reveals herself as a detective, and exposes the Van Santens as international crooks who have been preying on society for many months. They are brought to justice through the evidence gleaned by Miss Davison, and Buckland changes his opinion of her readily and starts an ardent courtship.

"Her Strange Wedding"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE story itself, and Miss Ward's work in this play, is almost in a class with "The Cheat." Which is another way of saying the story is most remarkable, and that Miss Ward's acting is of the kind she is capable of doing when furnished the best material to work with.

The dramatic development, with the one exception of the improbable planting of the stolen bracelet and the owner's failure to miss it long before she did, is rapid and consecutive. There are many points which make this story far superior to the ordinary run of picture dramas. The dramatist uses for his contrasts the strong and the weak brother; the love of the brother against the love of the woman; the woman's love for the man against her inheritance of honesty; and many little points of care show the painstaking of the author. For example it would have been easier, and usual, just to have had the villain die of heart failure at the first attack. The dramatist provides that the hero, however, shall in good faith and against his heart interest, bring the villain back to health. Then when the villain ungratefully again falls upon his own brother, in a fit of jealous rage, it is a big and natural climax, that a second heart attack should prove fatal.

This foreshadowing of accidental events so that they seem proper when they happen is too rarely considered necessary in our present-day pictures. The support given Miss Ward in this picture is weak, in the sense of not measuring up to the fullest possibilities of the plot material. Yet we would not be misunderstood as implying that an adequate cast was not furnished according to usual picture standards.

"Her Strange Wedding" is an unusually good picture, which will appeal strongly to any audience.

THE STORY AND PLAYERS

Dr. Max Brownell (Jack Dean) is very fond of Coralie Grayson (Fannie Ward), but his weak willed younger brother, Lee (Tom Forman) wins Coralie's affections from Max by his cheerful personality. When, on the eve of their wedding, Lee is threatened with exposure of a thousand dollar theft, by Peters (Billy Elmer), a crooked detective, he steals a diamond bracelet from his fiancee's mother. Max learns of Peters' blackmail, and cows Peter into disappearing empty-handed. But Lee is unable to return the bracelet and it is missed just as the ceremony is to take place. Search is made and the jewel case is planted by Lee in a servant's pocket. The wedding is consummated. At the hotel Coralie accidently finds the bracelet in Lee's pocket,

but he begs her to stand by him. This she does, but "not as his wife" pending his proof to her that he will reform. Instead of reforming he gets so jealous of his brother Max that he finally attempts to murder him, and in doing so brings on himself a heart attack that is fatal. Then true love comes to Coralie.

"The Star Spangled Banner"

(K-E-S-E-Edison—Three Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE Star Spangled Banner," an adaptation by Sumner Williams from the story by Mary Raymond Shipman Andrews, is a light drama with the American flag to hold the attention. It is in three reels. Its action never rises to dramatic heights and it seems apparent that this offering was screened for the one purpose of appealing to our patriotism. It will be received in that spirit, not as a dramatic offering. There is neither strength in its characters or action. The director, E. H. Griffith, handled what material the story offered, capably. Nellie Grant, Herbert Evans and Paul Kelly presented the outstanding roles.

THE STORY AND PLAYERS

Evelyn Shelby (Nellie Grant), an American widow living in England, marries Colonel Barron (Herbert Evans), an officer in the U. S. M. C. Her young son Roger Shelby (Paul Kelly) dislikes all things American, choosing to call himself an Englishman. The Colonel goes to America after the marriage taking his wife and step-son with him. He is placed in command of a Marine Barracks. Roger, visiting the Barracks, refuses to salute the Flag at "Retreat." Later while on a hunting trip he is injured and fails to return home. The Colonel calls for volunteers to search for his step-son. The entire company of Marines respond. Roger is found and rescued. Thereafter he has the greatest respect for Uncle Sam's men and the Flag and expresses his desire to fight for it.

"The Heir of the Ages"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

ONE reel of prologue and four reels of good western melodrama combine in this entertainment an unusual degree of character. The idea is to show how the love of two brothers is similar, the stronger protecting the weaker, whether in prehistoric stone age or present day frontier life.

The cave-man stuff is good, helped greatly by titles which make clear its purpose. Also, which distinctly adds to its merit, the novel touch of atmosphere of the past is just as light and fleeting as can be used and yet complete the effect desired.

In the story proper every inch of the film is worth while. There is the character development of the poor little waif who can neither read nor write, and the arrival of the flashy brother from the East, who seems to have the inside track on the little girl's love. But in the modern era, different from the prehistoric time, the girl does appreciate the love of the stronger man, and does not fall a victim to the frivolous insincerity of the weakling, and so we have a good story with a good moral and the sort of play that all audiences like and see too little of nowadays.

Adele Farrington as "The Duchess," girl of the dance hall, adds an important touch to the building up of atmosphere. Nina Byron as "the girl" is pretty and has a most expressive face. House Peters and Eugene Pallette play with their usual capability in roles well cast for their talents.

We regard this as a far better than average offering from Paramount.

THE STORY AND PLAYERS

When the world was young, two cave men, brothers, lived together. The woman, taken by force, preferred the weaker brother, and the stronger one sacrificed his life to save the weakling from the flood. Then the girl realized, and followed the hero to his death.

Now in the little town of Last Chance, Hugh Payne (House Peters) is the strong man, the manager of the mining interests that support the town. He falls in love with Abby Hope (Nina Byron); but his younger and dissipated brother Larry (Eugene Pallette) comes on, and chooses Abby also. He tells Payne Abby loves him, and Payne believes it until Abby, even in the face of believing Payne untrue, tells Larry she does not love him—when Larry's conscience forces him to set matters right.

"The Broadway Sport"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

STUART HOLMES certainly develops a new character in this play, the chief complaint against which is that it hardly lives up to its name. We first see him as a near-sighted, blurry visioned bookkeeper in a country flour mill. Some comedy is introduced in the use of a vacuum cleaner to recover the flour spilled from the cracks in the floor, this brand being sold for restaurant use.

A little by-play between a very homely old-maid stenographer and her "hero" leads to the real start of the plot when a couple of yegs undertake to rob the safe right under Hezekiah's nose. Hezekiah locks them into the safe and then, overcome by the sight of money scattered on the floor he picks up a big roll and starts for the big city. Here is where the disappointment to the audience comes. For Hezekiah's experience in the big city is not, as the title of the story would indicate, a burning up of the town, but he meets there a crooked lawyer and becomes part of a plan to hoodwink a rich childless old man by posing as a lost relative. This is mildly funny, not greatly exciting, and when after inheriting the big fortune he goes back home and "wakes up" to find it all a dream, the audience is not in our opinion likely to enthuse greatly over the plot that has been laid bare to them.

We enjoyed Mr. Holmes' character work. Of the rest of the cast, there was no role of sufficient importance to be singled out for comment.

THE STORY AND PLAYERS

Hezekiah Dill (Stuart Holmes) has a grind job in old Hector Sweet's (Dan Mason) flour mill. He loves Sadie Sweet (Wanda Petit) the boss' daughter, and is loved by Violet Gaffney (Mabel Rutter) an old maid stenographer. Working late one night, Hezekiah finds two crooks at work on the safe, and shuts them in. On the floor is a bank roll. Hezekiah takes this and going to New York, becomes party to a plot to pose as phony relative of a rich man there. Then he returns home, has an exciting time interrupting a wedding, and—wakes to reality. The safe is opened, Sadie proclaims him a hero, the burglars are captured.

"The Secret of the Night"

(Gaumont-Mutual—Three Reels)

REVIEWED BY F. G. SPENCER

This is the fifth stirring chapter of Ultus, and there are more thrills crowded into this three reels than in any which have gone before, and each of the preceding chapters has been pretty full of exciting episodes.

While hiding from his pursuers, whom he has again evaded, Ultus comes across a haunted house at Milthorne, and being disguised as a club-footed, harmless old man he learns enough to make him curious about the so-called haunted house.

He therefore assumes another disguise and as Lieut. Crome he entertains Sir Miles Fleet, the owner of the haunted house. After a discussion on ghosts and like subjects he disavows all belief in them, and bets Sir Miles £50 that he dare spend a night in the house. The bet is taken, and the caretaker is warned to make things so hideous as to dissuade any further such attempt. Ultus, however, having gained his point, presents himself at the haunted house, with the result that when morning breaks the caretaker and his wife have flown to London with a young girl they had imprisoned there.

Sir Miles, as the child's guardian, was anxious for her death, as he would benefit to the tune of £50,000, and she was being gradually starved to death.

Ultus now starts off to solve this affair and becomes entangled in a free-for-all fight at the Five Buttons Inn, in the east end slums of London. Here he is overpowered, and bound with ropes —his hands being tied behind him. His active mind though soon evolves an escape, so he offers his captives the £50, which he says is in his right shoe. By this time he has frayed the rope around his wrist, and as they go to open his shoe to secure the bill, he pounces upon them and again makes good his escape.

He wends his way to his cottage at Milthorne, whither he has had the child sent, and there he is surrounded and captured by Conway Bass, the detective.

If ever a serial was able to hold an audience in a long grip of expectation and anxiety, this one most surely will. The characters are uniformly good, being correct delineations of everyday

personages, and the photography throughout, exteriors and interiors are genuine reproductions of different parts of London, slums and residential sections.

This serial will prove a strong box-office attraction; exhibitors will surely make good on this, wherever located.

"The Divorce Game"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

AN adaptation of the play of Leo Ditrichstein's, entitled "Mlle. Fifi," "The Divorce Game" is a domestic comedy of manifold complications, a good many of which smack of something that is not American, and which, because of their approach on the risque, are generally described as continental in character. No doubt whatever brilliance shed by "Mlle. Fifi" as an offering on the speaking stage, was caused, for the most part, by its lines. One often gets a touch of subtlety in the spoken subtitles which are borrowed from them, in all probability.

For the rest "The Divorce Game" consists of one misunderstanding after another, mounting finally to serious proportions, but gently smoothed over by the confession from a single character. The spectator has just cause to be amused in the early scenes of the picture, but as the action progresses and nothing further is introduced besides more complications of a similar sort, it becomes a rather tedious affair.

Alice Brady, featured, finds her natural forte as a light comedy actress. In the role of Florence she does exceptional work. The support is up to the customary Brady standard, which has come to stand for general excellence recently, while the direction of Travers Vale is most satisfactory.

THE STORY AND PLAYERS

Through extravagant living Viscount de Sallure (John Bowers) and his wife, Florence (Alice Brady), are heavily in debt. At the suggestion of Mendoza (Jack Drumier), who holds most of their notes, they agree to divorce themselves for a certain period, in which to allow Florence to obtain complete control of her fortune. Complications arise, Florence believes the Viscount really in love with a dancer, Fifi (Marie Lavarre), he believes Florence in love with Jean le Beau (Arthur Ashley), while until the last gasp both Mrs. Safford (Kate Lester), Florence's mother and the Duke de Sallure (Joseph Herbert), believe their children are fooling. A duel between the Viscount and le Beau results, and is only prevented from reaching serious proportions by the confession of Mendoza, who alone holds the key to the happiness of the de Sallures.

"The Haunted Pajamas"

REVIEWED BY GEORGE N. SHOREY

THE kind of humor that "screens," we are sure audiences will enthusiastically receive—we could almost say "cheer" is "The Haunted Pajamas." Francis Perry Elliott made a lucky strike when he thought of this bell-balanced mixture of drama, comedy and fantasy. The idea of a pair of pink pajamas turning their wearers successively into a fierce "Chink," a beautiful girl, and a bewhiskered father of this same girl who looks so much like a crook the victim is jailed on the spot, is something we have not met before. We have seen fairy transformations where heroes and villains were created for the dramatic effect it might give the story, but such well conceived surprise combinations producing consequences so exceedingly funny, yet not a bit far fetched once you assume the magic, deserve high praise.

Harold Lockwood always appears to best advantage in society clothes, regardless of the fact that he has been cast as a rough diamond in almost all his more recent plays, and the predicaments he is placed in by the queer effect of the pajamas are dramatic as well as comic, in the accepted sense of both these words.

We predict great success for this new Lockwood play. It has excellent possibilities from a publicity angle, if the "pink pajamas" are played up with their strange "haunt" and a lot of mystery.

THE STORY AND PLAYERS

Richard Hudson (Harold Lockwood) receives from a friend in China a pair of haunted pajamas. He wears them and appears to his man-servant, Jenkins (Harry de Roy), as a fierce Chinaman. The wearer of course does not know that he appears as an alias. Jenkins thinks he has drunk too much. The next night Francis Billings (Paul Willis) is sent to Hudson by his brother Jack (Ed Sedgwick), a close chum of Hudson, but before Hudson sees him has donned the pajamas so that he appears to Hudson as Jack's sweetheart, Frances Kirkland (Carmel Myers), Francis, as Frances, gives Hudson a series of shocks, but he agrees to meet "her" the next morning. Not recognizing the man, "Francis," complications ensue. Meantime Jack becomes a victim of the pajamas and is locked up as a burglar. His own father gives him a black eye for presuming to "impersonate" his son. Not until Colonel Kirkland (William De Vaull), which is the alias the pajamas gave Jack, returns from China and is mobbed as the "burglar," before he can explain, does the mystery clear itself, and though the "magic" is never understood all ends happily.

"Who's Your Neighbor?"

(Master Drama Features—Seven Reels)

REVIEWED BY GEORGE N. SHOREY

THE thorough enjoyment of the invited guests at the Broadway theatre on the premiere of this picture is not to be doubted. It was possibly expected that one of those dreary sex lessons was to be pounded in with unremitting tenacity, and to be roused and entertained in the manner Willard Mack and S. Rankin Drew entertained with this picture was just cause for the long and hearty applause that greeted the final curtain. This, too, following a thirty-five-minute tedious wait, which has become noticeably customary at some trade showings, was doubly significant. For no audience can stand facing a blank wall for half an hour and feel kindly disposed toward what is to follow.

Willard Mack gave the stage and screen "Kick-In," and now he has given us another real masterpiece. Fairness in criticism of "Who's Your Neighbor" requires us to say Mr. Mack has



Madge Evans in Her Initial Experience as a Star in "Jerry For Short," World Picture



Scenes from New Herbert Brenon Production

"The Fall of the Romanoffs," with Iliodor

not approached the skill shown here in any of his previous work we have happened to view in the program releases.

"Who's Your Neighbor" offers the most powerful argument we have seen in pictures this year, but offers it as genuine entertainment. And it entertains in spite of the fact that an allegorical prelude slaps you in the face with the fact that this is a picture with a purpose. Not one improbable incident is introduced into the plot that we could see, and we would select this picture, from all propagandic pictures we have ever seen, as ideal to go before the courts, in case of censorship interference, as an illustration of proper demand for "free speech" through the screen. It is bold, clear, tremendous in the force of its convincing showing that to drive the scarlet woman from a restricted district into the hotels and apartment houses of a city is a worse crime than it seeks to cure.

The cast is exceptional. We have never seen a presentation that pleased us more for its complete harmony of all the character. "Hattie" exactly fits the woman, who is a she-devil, but might be taken for an angel by the "innocent bystander."

"Who's Your Neighbor" will make a vast impression in the big cities. The manager of the neighborhood theatre will want to use plenty of advance publicity warning any supersensitive patrons of the exact character of the play before attempting to present it. Reformers who disagree with the picture may get violent. But we will say it is not "suggestive" in the slightest degree. It is unvarnished truth. The only complaint we can conceive against the morality of showing it is that it does not sufficiently misrepresent the ease and luxury of the underworld. It shows a scarlet woman who finds the "easiest way" truly easy. She does not die, nor even suffer. The intended moral of the picture, that once abandoned to that life a woman finds it to her taste to remain in it and cannot be "reformed," necessarily does include the above corollary to that proposition.

THE STORY AND PLAYERS

Mrs. Bowers (Gladys Fairbanks) is the leader of a reform party which closes the "red light" district. District Attorney Osborne (Franklyn Hanna) tries to persuade the reformers that this is like scattering smallpox into the homes instead of segregating the cases in a pest house. Hattie Fenshaw (Christine Mayo), driven from the district, goes to a fashionable hotel, whence she is evicted and takes an apartment next door to Mrs. Osborne, a reformer. Hattie is kept by Bryant Harding (Anders Rudolf). Dudley Carleton (Frank Morgan) has fallen to her wiles and broken his engagement with Betty Hamlin (Evelyn Brent), in a burst of remorse. The climax comes when Betty is introduced to the "dear, sweet woman next door," and, knowing nothing of her character, comes there on the invitation of Hattie, interrupting a little party to Dudley and his friend Hal (William Sherwood), Harding's son, whom Harding has shielded from the kind of life he himself leads. The elder Harding is, in fact, Betty's father. He shoots and almost kills Betty, his own daughter, in the melee that results from his unexpected return and breaking in on this little party. Just at this moment the District Attorney and Mrs. Bowers, with a party of reform friends, arrive and learn "who's their neighbor." Hattie, it is presumed, returns to a restricted place of "legalized vice," with Mrs. Bowers' consent.

Harry Palmer's Animated Cartoons

(First Issue)

REVIEWED BY JOSEPH L. KELLEY

HARRY PALMER'S first private showing of his animated cartoons is a timely subject dealing with Uncle Sam's preparedness in regard to food supplies. President Wilson is introduced, driving behind the plough which is drawn by the familiar donkey of the Democratic party and the G. O. P. elephant. A good likeness of President Wilson is obtained and the action is natural. The sub-titles are well chosen and "snappy." Mr. Palmer has selected a good subject for his first release. It is 500 feet in length.

"Lady Barnacle"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS dramatization of Edgar Franklin's story which appeared in All-Story Weekly is very cleverly presented in pictures and seems well chosen for Miss Dana. These light novelty offerings will do much to help balance a preponderance of heavy dramatic dullness in programs, and we believe this is a play that will be unusually acceptable in the "family group" of theatres. The theme of a little Hindu princess attaching herself to a member of Boston's "Codfish Aristocracy," whose Puritan morality is unthinkably shocked, is worked through a series of events and adventures that are really entertaining.

The "whole show," of course, is Miss Dana, whose coy demureness in this character is most attractive, and Robert Walker, who as George Morling gives a very good impersonation of an educated fool—a character most members of any audience enjoy seeing.

THE STORY AND PLAYERS

Lakshima (Viola Dana), daughter of Maharajah of Bhartari, loves Krishna (William B. Davidson), son of the Maharajah of Rhamput, but the parents have other plans. Krishna is sent abroad to study and Lakshima is promised to an elderly admirer with a big bank roll. At this stage George Morling (Robert Walker), who is travelling in India as the representative of his father's silk business, of Boston, U. S. A., visits the Maharaja of Bhartari to pay his farewell respects on behalf of his father. Lakshima, in desperation, throws herself into a pool just as George passes and George dives in and rescues her. From that moment she attaches herself to him as his "slave." He slips aboard ship at night and awakes the next morning to find his "little slave" has stowed away on board. Arrived in Boston he hides her in a trunk. An old maid stenographer overhears him confess to his father this situation and she liberates Lakshima from the trunk. Father and son open the trunk to find it empty and have resigned themselves to their fate, when the girl appears to interrupt George and his fiancee at dinenr. Complications follow, including the arrival of the irate Maharajah, who is on the point of having George murdered when Laskhima again appears with her lover, Krishna, whom she found had come to Boston to study. They are man and wife. Finis.

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(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today.....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate .....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies.....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week.....

King Bee Comedies
Back Stage .....2 reels
The Hero .....1 reel
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor .....

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Superior Films Company
The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.
Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....

(Other State Rights Releases, page 4116)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

June 4. House of Cards (U. S. Amuse.)..... 5
June 11. A Mute Appeal (Van Dyke)..... 5
June 18. Golden Rod (Apollo)..... 5
June 25. The Road Between (Erbograph).... 5
July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Artcraft Pictures

June 24. Wild and Wooly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon).... 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 23. The Little Terror (Violet Merserau) 5
July 30. The Rescue (Dorothy Phillips)..... 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon)..... 5
June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5
June 16. Flame of Youth (Jack Mulhall)..... 5
June 23. Man and Beast (Eileen Sedgwick).. 5
July 9. The Reed Case (Allen Holubar and Louise lovely)..... 5

Fox Film Corporation

June 3. The Slave (Valeska Suratt)..... 5
June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Some Boy (George Walsh)..... 5
June 24. The Siren (Valeska Suratt)..... 5
July 1. Patsy (June Caprice)..... 5
July 8. The Innocent Sinner (R. A. Walsh's Drama with Miriam Cooper)..... 5
July 15. Two Little Imps (Jane and Katherine Lee) 5
July 22. To Honor and Obey (Gladys Brockwell) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 14. The Lad and The Lion (George Fawcett and Vivian Reed) Selig..... 5
May 21. Night Workers (Marguerite Clayton), Essanay..... 5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz) 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washburn), Essanay..... 5
July 9. Light and Darkness (Shirly Mason), Edison 5
July 16. Range Boss (Jack Gardner), Essanay

Metro Pictures Corporation

June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5
July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mabel Taliaferro) 5
July 16. The Secret Spring (Harold Lockwood) 5
July 23. The Belle of the Season (Emmy Wehlen) 5
July 30. The Rose of the Alley (Mary Miles Minter) 5

Mutual Film Corporation

May 14. The Eye of Envy (Crane Wilbur), Horsley 5
May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Agent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5
July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5

Paramount Pictures Corporation

May 14. The Marcellini Millions, (George Beban), Morosco 5
May 17. The Highway of Hope (Kathlyn Williams and House Peters), Morosco 5
May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman) Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impostor (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5

Pathe Exchange, Inc.

May 13. The Recoil (William Courtney, Lillian Greuze, William Raymond and Frank Belcher), Astra 5
May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra..... 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5
June 24. When Baby Forgot (Baby Marie Osborne), Lasalida..... 5
July 1. The Woman in White (Florence La Badie), Thanhouser 6

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee..... 5
May 27. Wolf Lowry (William S. Hart).... 5
June 3. American, That's All (Jack Devercaux) 5
June 3. Bawbs o' the Blue Ridge (Bessie Barriscale) 5
June 10. The Girl, Glory (Enid Bennett)..... 5
June 10. Love or Justice (Louise Glaum)..... 5
June 17. Paws of the Bear (William Desmond) 5
June 17. The Clodhopper (Charles Ray), Ince-Kay Bee 5
June 24. Madcap Madge (Olive Thomas), Ince-Kay Bee 5
June 24. Her Excellency, the Governor (Wilfred Lucas and Elda Miller)..... 5
July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Hater of Men (Bessie Barriscale), Ince-Kay Bee 5

Vitagraph V-L-S-E.

June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. Caste (Peggy Hyland and Sir John Hare) 5
July 9. Message of the Mouse (Anita Stewart) 5
July 16. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5
July 23. Richard, the Brazen (Alice Joyce and Harry Morey) 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno)..... 5

World Pictures

May 21. Yankee Pluck (Ethel Clayton and Montagu Love)..... 5
May 28. Maternity (Alice Brady)..... 5
June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self Made Widow (Alice Brady).. 5
July 30. Partnership (Arthur Ashley, Gerda Holmes and Edward Langford).... 5

STATE RIGHTS RELEASES

(Continued from page 4115)

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
May 28. Surgery at the Zoo.....500 feet
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet
Scenics and Educational—Split Reels
May 30. Among the Senusi..... ——
June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——

Foxfilm Comedies

Apr. 30. An Aerial Joy Ride.....2 C
May 6. His Smashing Career.....2 C
May 13. A Roman Cowboy.....2 C
May 14. His Bomb Polloy.....2 C
May 28. Suds of Love (Hank Mann).....2 C
June 11. Six-Cylinder Love (Tom Mix).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
Past One at Rooney's..... 2 D
The Marionettes ..... 2 D
The Green Door.....2 C-D
The Guilty Party..... 2 D
The Cop and the Anthem.....2 C-D
Vanity and Some Sables.....2 C-D
The Gold That Glittered.....2 C-D
No Story ..... 2 D

ESSANAY
("THE BLACK CAT STORIES")
Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law ..... 2 D

(HAM AND BUD COMEDIES)
Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES
Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
June 6. The Guiding Hand.....2 D
June 13. Steps to Somewhere.....2 D
June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D
MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES
May 28. A Hole in the Ground.....2 C
June 11. A Brass Monkey.....2 C
June 25. A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, June 18, 1917
ROLMA—Monomania (Max Figman).....1 C
Monday, June 25, 1917
DREW—The Hypochrondriac (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Monday, June 25, 1917
MUTUAL SERIAL—A Fight for a Franchise (Chapter 12 of "The Railroad Raiders."), 2 D..... 95620-21
Tuesday, June 26, 1917
LA SALLE—Discord in "A" Flat, 1 C... 05627
GAUMONT—Mutual Tours Around the World; Naples, the Largest City of Italy; Buenos Aires, the Capital of Argentina, 1 Trav..... 05628
Wednesday, June 27, 1917
MUTUAL—Mutual Weekly, No. 130, 1 Top 05629
Thursday, June 28, 1917
CUB—Jerry's Hopeless Tangle (George Ovey), 1 C..... 05630
GAUMONT—Reel Life; Marketing Raw Tobacco, Launching a Lifeboat, The Life of the Bee, As They Looked in the Beginning, Butterfly Jewelry, 1 Mag 05631
Friday, June 29, 1917
MONMOUTH—The Tapped Wires ("Jimmie Dale" Series), Episode No. 15, 2 D 05632-33
Monday, July 2, 1917
MUTUAL SERIAL—The Road Wrecker (Chapter No. 13 of "The Railroad Raiders"), 2 D..... 05634-35
Tuesday, July 3, 1917
LA SALLE—The Girl in the Frame, 1 C.. 05641
GAUMONT—Mutual Tours Around the World; Bizerta, Tunis—a French Naval Port, Sydney, the Capital of New South Wales, Australia, 1 Trav..... 05642
Wednesday, July 4, 1917
MUTUAL—Mutual Weekly, No. 131, 1 Top 05643
Thursday, July 5, 1917
CUB—Jerry's Gentle Nursing (George Ovey), 1 C..... 05644
GAUMONT—Reel Life; Making Jewelry at Home, Berry Pickers of the South, Toys of Wartimes, Making Real Men—The Army System, Animated Drawings from Life, A Saving Grace, Hands Up, 1 Mag 05645
Friday, July 6, 1917
MONMOUTH—The Victory ("Jimmie Dale" Series), Episode No. 16, 2 D.05646-47

Paramount Pictures Corporation

Monday, June 25, 1917
BURTON HOLMES—Palm Beach and Miami, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 73, 1 Mag.
Monday, July 2, 1917
BURTON HOLMES—How California Harvests Wheat, 1 Trav.
KLEVER KOMEDY—Oh, Pop! (Victor Moore), 1 C.
PICTOGRAPH—No. 74, 1 Mag.

Pathe Exchange, Inc.

Sunday, June 17
Mystery of the Double Cross, No. 14 (The Hidden Brand) (Mollie King, Leon Bary, Ralph Stuart, Gladdin James), 2 D, Astra.
The Neglected Wife, No. 6 (On the Precipice) (Ruth Roland, Roland Bottomley, Neil Hardin, Corinne Grant, Philo McCullough), 2 D, Balboa.
Lonesome Luke Plumber, Harold Lloyd, featured (Comedy), 2 D, Rolin.
Know America, No. 12 (Southwestern Texas), Scenic, 1 C, Combitone.
Katzenjammer Kids (Down Where the Limburger Flows), Cartoon, Split Reel, International.
The Kano Gewa Canal in Japan, Scenic, Split Reel, International.
Wednesday, June 20
Hearst-Pathe News, No. 50, 1 Top.
Hearst-Pathe News, No. 51, 1 Top.
Sunday, June 24, 1917
Mystery of the Double Cross, No. 15, (The Double Cross), Serial (Molly King, Leon Barry and Ralph Stuart), 2 D, Astra.
Neglected Wife, No. 7 (The Message on the Mirror), Serial (Ruth Roland, Roland Bottomley, Neil Hardin, Correne Grant, Philo McCullough), 2 D, Balboa.
Know America, No. 13 (Cattle Raising in Texas), Scenic, 1 R, Combitone.
Wednesday, June 27
Hearst-Pathe News, No. 52, 1 Top.
Saturday, June 30
Hearst-Pathe News, No. 53, 1 Top.
Sunday, July 1
Neglected Wife, No. 8 (A Relentless Fate), Serial (Ruth Roland, Roland Bottomley, Neil Hardin, Correne Grant, Philo McCullough, 2 D, Balboa.
Know America, No. 14 (Here and There in Texas), Scenic, 1 R, Combitone.
Max, The Heart Breaker (Featuring Max Linder), 2 C, Pathe.
Wednesday, July 4
Hearst-Pathe News, No. 54, 1 Top.
Saturday, July 7
Hearst-Pathe News, No. 55, 1 Top.

Triangle Komedies

Sunday, May 27, 1917
His Social Rise.....1 C
Love and Fish.....1 C
Sunday, June 3, 1917
The Girl and the Ring.....1 C
Perils of the Bakery.....1 C

SENNETT-KEYSTONES
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Ultra Film Co.

A. KAY COMPANY.
A Day at West Point.
West Is West.
The Rustler's Frameup At Big Horn.
A. KAY (TERRY CARTOONS):
Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.
Terry-Human Interest Reel.
Some Barrier.

Universal Film Company

Week of July 9, 1917
SPECIAL RELEASES
NESTOR—Minding the Baby (Eddie Lyons, Lee Moran, and Edith Roberts).....1 C
L-KO—Hearts and Flour (Bob Mackenzie, Eva Novak and Chas. Ryckman).....2 C
UNIVERSAL—Animated Weekly, No. 80.1 Top
VICTOR—Meet My Wife (Neal Hart and Mignon Anderson).....1 C
REX—Three Women of France (Jack Mulhall and Irene Hunt).....2 D
UNIVERSAL—Screen Magazine, No. 27.1 Mag.
BISON—Double Suspicion (Neal Hart and Janet Eastman).....2 D
JOKER—Kitchenella (Gale Henry and Milton Sims).....1 C
POWERS—Monkey Love (Cartoon) Split-Reel, and In the Rocks of India (Educ.).
UNIVERSAL SPECIAL—The Gray Ghost, Serial, Episode 3 (The Warning) Priscilla Dean, Eddie Polo and Harry Carter) .....2 D

REGULAR RELEASES
GOLD SEAL—A Limb of Satan (Ruth Stonehouse) .....3 D
VICTOR—The Paper Hanger's Revenge (Eileen Sedgwick).....2 C
IMP—Hatton of Headquarters (Lee Hill and Charles Mailes).....2 D
BIG U—The Punishment (Robert Leonard).1 D

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chases (James Aubrey).....1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey).....1 C

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Program

"Mutual Weekly, No. 128." (Gaumont.) One reel. Wed., June 13.)—This number of a highly interesting series is uniformly well photographed and the subjects are selected with evident care. It opens with a picture of the Confederates' widows at Atlanta, Ga., making a new large flag; then are shown oil tanks at Sapulpa, Okla., in flames, the fire having been caused by lightning; millions of shells "somewhere in Russia" for the use of her armies; latest styles in milady's footwear, especially posed by Sybil Carmen of "The Midnight Frolics"; scantily clad maidens being escorted off the beach at Venice, Calif., by the police, who hide the girls' bewitching forms with bottomless barrels; Harvard corps reviewed by Brig. Gen. Edwards; garden party at Governor's Island, N. Y., for the army relief corps; soldiers occupying the exposition grounds at San Diego, Calif., and the reel closes with an animated cartoon entitled "The Comeback."

"Reel Life, No. 58." (Gaumont. One reel. Thurs., June 14.)—Magazine building is the chief topic of this reel, and the spectator is escorted through one of the largest publishing houses in New York, where 12,000,000 copies of various magazines are printed monthly. Almost every conceivable feature of the industry is amply dwelt upon, and makes a highly instructive picture. The koala, or eucalytus bear, receives attention here, too, as does also the hemp industry of Roumania.

"Jerry's Getaway." (Cub. Two reels. Thurs., June 14.)—Jerry is always in trouble, and increases his troubles as his disregard for law and order. George Ovey as Jerry invariably makes good, however, and no matter how often he gets in "limbo," he just as often comes off "right side up." This release gives him ample opportunity to disport himself as an acrobatic comedian, and there are surely some funny stunts in which an inspector and a sergeant of police come off loser, the former scorched almost to a cinder and the latter frozen solid.

Wherever Jerry's antics are known, there will surely be an ovation accorded "Jerry's Getaway."

"A Desperate Deed." (Signal-Mutual. Chapter 11 of "The Railroad Raiders" Series. Two reels. Mon., June 18.)—Chapter 10 of the series closed with Helen imprisoned in a box car which had been run from the dock into the bay. This chapter opens with a thrill, wherein an electric launch cuts right through the box car, giving Helen her only opportunity to escape. She gains the wharf and now sets off to capture the raiders who suppose she has met death. Tony and Buck are making their getaway on the local freight. She in the launch arrives at the drawbridge before the freight and from the pilot house top reaches the structural iron of the bridge and awaits the passing of the freight, which she boards.

In the meantime Roy Wilson has recovered from his injuries, and after having had a fight with Burke, the latter is forced to resign from the railroad company's service.

This chapter is as full of thrills as any of the others, and Helen Holmes is given ample opportunity to prove her nerve and valor. "A Desperate Deed" is a fit chapter, and most assuredly the series will prove a winner from a box office standpoint.

"Mutual Tours, No. 32." (Gaumont. One reel. Tues., June 12.)—Versailles, the royal residence of France is the opening feature of this reel, and the beautiful grounds of this palace and its fine architecture are amply displayed. Then on to Capri, an island of Italy, south of Naples, where the peculiarities of its natives and the beauties of its natural scenery are given full scope. The attractive isle of Antigua in the British West Indies is next visited, and in this particularly is the photography exceptionally good. As an all-round instructive, interesting, wholesome film this number cannot be excelled.

"Reel Life, No. 59." (Gaumont. One reel. Thurs., June 21.)—The manufacture of modern footwear is the opening feature of this reel, and the present rapid fire production of thousands of pairs daily is compared to the slow and tedious methods of the long ago. Bass fishing in Florida; stimulating garden growths by electric currents are other interesting subjects treated and an instructive reel is brought to a close by a very amusing animated cartoon entitled "The Balance of Power."

Universal Program

"The War Bridegroom." (Nestor. Week of June 25.)—The boys, celebrating on the eve of Eddie's wedding, are arrested and sentenced to the rock pile. They send home word that they were drafted into the army. Returning in purchased uniforms, they are acclaimed heroes until the sheriff suddenly discovers that they still have two more days to serve. A good run of comedy all the way through this, ably interpreted by the popular Nestor cast, headed by Eddie Lyons, Lee Moran and Edith Roberts. Fred Palmer is the author.

"The Gold Bullet." (Gold Seal. Three reels. Week of June 25.)—Another Western written by T. Shelley Sutton and directed by Fred Kelsey. It is an average melodrama concerning the manner in which a bandit attempted to incriminate an innocent man for his own crimes, and how, after an amount of fighting, the cause of virtue triumphs. Harry Carey appears in the featured role and is supported by George Berrell, Vester Pegg, Bill Gettinger, Fritzi Ridgeway and Ed. Gibson.

"His Fatal Beauty." (Joker. Week of June 25.)—William Franey is the beauteous one. His father wants him to marry the old maid who holds the mortgage on his hotel and so along with his fatal beauty he departs for the city, eventually to win the hand of the banker's daughter. William Franey, Za Su Pitts, Milburn Moranti and Lillian Peacock get a lot of laughs from this picture which was written by Jack Cunningham.

"The Double Topped Trunk." (Imp. Week of June 25.)—Highly interesting melodrama by George Bronson-Howard of the secret service and smugglers. Much suspense and original ways of doing old things. Allen Holubar directed, appearing also at the head of the cast which includes Frank Whitson, George Pearce and Gretchen Lederer.

"Her City Beau." (Victor. Week of June 25.)—Rather trite in story which centers around a country girl whose respect for city clothes leads her to desert her sweetheart and court the attentions of the city man. She returns to her faithful lover after the other has shown his bad manners. Edith Roberts, M. K. Wilson and Earl Page are the principals.

"Swede Hearts." (Victor. Two reels. Week of June 25.)—Amusing comedy drama, in which the action shifts from Sweden to America. The romance between Ole and Frieda, so rudely interrupted by their fathers and subsequently by a group of gangsters is interesting and the wealth of business in the hotel reaches its mark well. Neal Hart, Janet Eastman and a good supporting cast appear.

Pathe Exchange

"Max, the Heart Breaker." (Two reels.)—Another heretofore unseen Max Linder comedy made in France. The first reel is rather slow as a comedy, although it contains some beautiful photographic effects. The other has some of the best comedy that Linder has ever put over. The skip to his walk, the business and the windup in the doctor's office are all good for hearty laughs.

"Max Plays Detective." (Two reels. Week of June 10.)—A new Max Linder comedy made abroad, and containing more plot than his previous Pathe pictures. In fact one sometimes loses sight of the fact "That Max Plays Detective" is a comedy. The story concerns itself with Max's operations against a gang of coast spies and, indeed, there is a deal more dramatic suspense than humor in the two reels. However, there are a number of laughs and the scenery is excellent.

Ready-Made Ad-Talks Features

(Continued from page 4069)

Fannie Ward in "Her Strange Wedding" Enacts George Middleton's Popular Story

(Lasky-Paramount, Five-Reel Production)

It cannot be said of Fannie Ward that she is more fascinating in one picture than another. She is always good. That much we may rely upon. The only thing that could detract from a picture in which Miss Ward appears is the fact that the story itself is impossible. Since Mr. Lasky has seen to it that Miss Ward has always been given a good story to tell and a good plot to enact, there yet remains the opportunity to refer to Miss Ward in other terms than compliment-



Bluebird Plays: Left and Center, Myrtle Gonzalez and Lawrence Peyton in "The Greater Law"

Right: Dolly Malone, Franklyn Farnum and Harry De More in "The Car of Chance"



"A Rough House," the Third of the Series of Paramount-Arbuckle Comedies Starring Fatty Arbuckle

ary. In her latest picture, "Her Strange Marriage," she has another one of those excellent plots to follow and an ideal role to interpret. She does both with a dramatic grace and an unassuming naturalness which leads one to believe that the events as they flash upon the screen are taken from the actuality in this life. Miss Ward has the part of a young society girl who is undecided upon whom she shall bestow her affections. She is in love with a doctor whose brother is a worthless young man but an ardent lover. Not until a series of events have taken place does the fickle girl realize that she has decided in the wrong. The supporting cast in this production includes Jack Dean, Tom Forman and Billy Elmer, all known to millions of motion picture-going people. Miss Ward will be remembered for her work in "The School for Husbands," "The Cheat" and "Unconquered." Her late picture is one of unusual lavishness.

At the ———— theatre on ———— of ———— week, Fannie Ward in "Her Strange Wedding," a picture of cleverness with a clever star.

House Peters in "The Heir of the Ages," Powerful Drama of Brotherly Love

(Paramount, Five-Reel Production)

You will remember House Peters for his fine work in Paramount's picture, "The Lonesome Chap," and also in the "Highway of Hope." Both of these pictures were appreciated and enjoyed by thousands. Mr. Peters will be seen at the ———— theatre in "The Heir of the Ages," his latest picture. Nina Byron has the principal feminine role opposite Mr. Peters. This picture tells the story of the strong and weak brothers. It opens with a prologue, the time of which is the dark ages when men lived as cave men, and had only crude instruments with which to fight the battle of life.

From this age to the present the picture takes you, drawing a comparison between the two. The two brothers are in love with the same girl. The strong gives way to the weak. The stronger brother, which part is presented by Mr. Peters, feigns love to the "Duchess," a dance hall habitue of questionable character. He does so in order that the girl with whom his weaker brother is in love may realize that he, the stronger brother, cares nothing for her. Deep in his heart he loves her but he will not stand in the way of his brother's happiness. The proprietor of the dance hall discovers him with the "Duchess" and a fight follows. The place is burned. In the fire Larry, the weaker brother, meets death. The stronger brother and the girl are left to live their lives as they will. A powerful drama is told with the showing of "The Heir of the Ages."

The ———— theatre will present House Peters in "The Heir of the Ages" on ———— of ———— week.

Latest Butterfly Offering, "Man and Beast," Affords Thrilling Scenes and Romance

(Universal, Five Reel Production)

To the Transvaal Republic there came two settlers, Carl von Haagen and one Townsend. A bitter hatred springs up between the two. The daughter of von Haagen, Gretel, does not share her father's bitterness toward the Townsend family and finds herself very much in love with Ned, the son of Townsend. The forbidden courtship is pierced with many strange happenings which form the nucleus of this story told in pictures. The plot is laid in romantic Africa. The secrets of this little known land are brought before the camera and flashed on the screen with all the reality of the land itself. An elephant, orang-outang, lion and leopard are included in the cast, and these native animals of Africa afford thrills such as have never been seen on the screen of any theatre. You will wonder at the intelligence of Charlie, the elephant; the ferociousness of Sam, the lion, and the almost human characteristics of the orang-outang. Through it all runs a love tale which is told amidst the roarings of the lion and the superhuman strength displayed by the elephant, which acts before the camera with the intelligence of an experienced actor. During the course of events which lead to a thrilling climax, the elephant saves the life of a child in arms, and brings about a reconciliation between the houses of von Haagen and Townsend. Harry Clifton and Eileen Sedgwick are in the featured roles.

Universal's Butterfly offering telling the story of Africa and its wilds, "Man and Beast," will be shown at the ———— theatre on ———— of ———— week.

A Burning Houseboat, with Thrilling Rescues, Shown in Late Chapter, "Neglected Wife"

(Pathe Serial, Two Reels)

With the final scene in the Fifth Chapter of "The Neglected Wife," you saw the houseboat burning, with Margaret, Mrs. Kennedy and Norwood, together on board. Doyle, Kennedy's enemy, had set fire to the boat. In this, the Sixth and late chapter of "The Neglected Wife" series, Margaret, who has grown to love Kennedy, but who insists that Kennedy shall not be estranged from his wife, saves Mrs. Kennedy from the burning boat. The series of events chronicled before the camera in this scene contains strong, dramatic thrills. Norwood and Doyle fight. Kennedy is struck by a falling timber and is rendered unconscious. Mary and Kennedy are taken to a hotel, where Mary recovers, but Kennedy remains unconscious, and repeats in his unconscious moments words which lead Mrs. Kennedy to feel certain that someone had come between her and her husband. She determines to learn who this person is. This chapter of "The Neglected Wife" is titled "On the Precipice." There is strong action from its opening to its close. Every character who has been seen in this unusual serial is made to stand out with prominence. Ruth Roland, as Margaret, shows to fine advantage in this number.

The late Chapter of "The Neglected Wife" serial will be shown at the ———— theatre on ———— of ———— week.

All the Mystery Surrounding "The Voice" Brought to Gripping Climax in Final Chapter

(Universal Serial, Two Reels)

The fifteenth and last episode of "The Voice on the Wire" brings this gripping mystery story to a most fascinating climax. It is safe to assume that not one out of a thousand of those of you have followed this mystery serial can guess the identity of the dismembered hand or the "Voice." This is all explained in this last chapter. The last episode is titled "The Living Death," and after seeing it you will agree that a more fitting title could not have been selected. The fourteenth episode which was shown at the ———— theatre last week, left Shirley and Polly about to enter the room to which they had been invited by the "Voice," in order that it might explain why such strange proceedings had taken place. You will, perhaps, guess that the death of "Red" Warren had an important bearing upon this mystery. It had. "Red" Warren, who had given so much trouble to Shirley, Polly and the authorities was closely connected with the "Voice" and the dismembered hand. He, himself, did not realize this. The mystery had its inception a number of years back, when the "Secret Seven" was organized for a purpose. This purpose was important to this organization, so much so, that for years the members sacrificed everything, even their lives, before the mystery was solved. In this the last chapter the mystery is solved, and a more thrilling and unexpected climax could not be imagined than the one which brings to an end the most gripping mystery story that has ever been seen on the screen of the ———— theatre. The last chapter of "The Voice on the Wire" will be shown on the screen of the ———— theatre on ———— of ———— week. Remember it is the last chapter, and all the mystery contained in the previous chapters is brought together in a most thrilling climax in this chapter.

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TABLE OF CONTENTS

THE EYE ON THE BOX-OFFICE (WM. A. JOHNSTON) 4051
EDITORIALS 4052
LAUNCH VARNER CANDIDACY AT ENTHUSIASTIC RALLY 4053
PENNSYLVANIA FILM TAX BILL MAY BE RAILROADED THROUGH 4055
SENNETT PROBABLY OUT OF TRIANGLE; AMBITIOUS PLANS FOR FUTURE 4057
FIRST IMPRESSION FROM LOBBY ALL-IMPORTANT FACTOR 4067
SOUTH WANTS CHANGE—NORTH INSISTS—WHAT IS TO BE DONE? 4077
Legislative Bureau a Stern Necessity in N. Y. 4055
Lyman Howe Co. Opens New York Offices 4056
Warn to Safeguard Against Alien Enemies 4058
Russian Actors Always Choose Their Own Rules 4058
Goldwyn Locations Throughout U. S. Announced 4061
Nebraska Exhibitors Organize Call Convention 4062
Director of Big Theatre Advances Suggestions 4063
All Co-operate to Make Pennsylvania Convention Success 4063
Children's Performances Successful in Philadelphia 4064
Small House Beats Record for Big Spread 4065
Vita Officials Find Optimistic Spirit Through Country 4065
"The Peddles," with Joe Welch, an Art Dramas 4070
Mutual Announces Third Gail Kane Production 4071
Two Features and Arbuckle Comedy by Paramount 4072
Half Dozen Bluebirds Awaiting Release Dates 4073
Gaumont Will Animate Jokes from "Life" in "Reel Life" 4074
Scope of Bray-Picto 73 Reaches from Mexico to Japan 4074
Censorship Affects State Rights in Chicago 4076
Eastern Territory Is Closed for "Woman and the Beast" 4077
Klotz Seeks Only Reasonable Profit on Film 4078
Rothapfel Books "Parentage" for Rialto Theatre 4079
Brenon Picks Cast for "The Fall of the Romanoffs" 4079

DEPARTMENTS

With the Exhibitor (Exhibitor Personals) (On the Firing Line) 4063
Live Wire Exhibitors 4066
Ready-Made Ad-Talks 4068
Advance Offerings of the Programs 4070
Film Specialties 4074
How Pictures Are Booking 4075
In the State Rights Field 4076
Live News from the Producers 4087
Among the Exchanges 4097
Just for Fun 4098
Chicago News and Comment (In and Out of Town) 4099
The East Coast Studios 4100
In and Out of West Coast Studios 4101
Features—Current and Coming 4015
Short Subjects—Current and Coming 4116
State Rights—Current and Coming 4117
Tabloid Reviews 4118

ACCESSORY NEWS SECTION

Editorial 4125
Projection (Union Announcements) (Slides) 4126
The Camera 4131
Music and the Picture 4134
Building and Furnishing (Directory of New Theatres) 4137

SCREEN EXAMINATIONS

"Broadway Sport, The" (Fox) 4112
"Cigarette Girl, The" (Astra-Pathe) 4111
"Divorce Game, The" (World Film) 4113
"Dazzling Miss Davidson, The" (Powell-Mutual) 4111
"Golden Lotus, The" (Brady Intern. Serv.) 4109
Harry Poliver's Animated Cartoons (Educational Films) 4114
"Haunted Pajamas, The" (Metro-Yorke) 4113
"Heir of the Ages, The" (Pallas-Paramount) 4112
"Her Strange Wedding" (Lasky-Paramount) 4111
"House of Cards" (U. S. Amust.-Art Dramas) 4108
"Immigrant, The" (Mutual-Chaplin) 4105
"Lady Barnacle" (Metro) 4114
"Little Orphan, The" (Bluebird) 4109
"Madcap Madge" (Triangle-Ince) 4108
"Maelstrom, The" (Vitagraph) 4109
"Neglected Wife, The" (Balboa-Pathe) 4108
"On Trial" (Essanay) 4107
"Periwinkle" (Mutual-American) 4108
"Rough House, A" (Paramount-Arbuckle) 4110
"Secret of the Night, The" (Gaumont-Mutual) 4112
"Star Spangled Banner, The" (K. E. S. E.-Edison) 4112
"To-day" (To-day Feature Film) 4170
"Who's Your Neighbor?" (Master Drama Features) 4113
"Wild and Woolly" (Fairbanks-Artcraft) 4110

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Newman Mfg. Co 4138
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M. P. Directory Co 4128
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United Theatre Equipment Co. 4133
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American Photo Player Co.. 4136
Bartola Musical Instrument
PRINTING AND DEVELOPING
Empire City Film Laboratories. 4132
PROGRAMS
Cahill Igoe Co 4139
Kraus Mfg. Co 4136
PROJECTION MACHINES
Amusement Supply Co 4128
Enterprise Optical Mfg. Co... 4123
Nicholas Power Co 4130
Precision Machine Co., Inc.. 4124
Lewis M. Swaab 4128
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New York.

Gentlemen:-

This letter is written to confirm my decision given you when you 'phoned me a few days ago, in reference to the contract you submitted, covering your appointment as our exclusive sales agents for the United States, for Simplex Projectors.

When considering your offer we realised that it would be much easier for us to tie up with you and thus to insure the sale of a specified number of Simplex Projectors each year, without sales effort on our part.

But that is not all there is to the proposition. Your Combine includes only a handful of Distributors, who would acquire the sole right to sell the Simplex, cutting off a considerable number of Distributors and Dealers who have been loyal to us these many years.

Those men not only deserve better treatment than that, but they have a right to expect honorable treatment from honorable men; and we cannot accord them any other.

Of course we appreciate the fact that, since you wanted to handle but one Projector, and the best obtainable, your first choice was the Simplex, and we regret, for your sake, that we felt it our duty to decide adversely.

Very truly yours,

THE PRECISION MACHINE CO., INC.

Edwin S. Porter

ESP::SK

Vice-President.

To our Friends:

We respectfully submit to you the above letter. It shows that we are not going to be swallowed up.

It means that Simplex Projectors, their parts and accessories, will be available in the future as in the past; and that they'll be in the hands of loyal friends.

We, as makers of the Simplex, give you our assurance that we will continue to put heart and soul into the work of building the highest-grade Projector known to the art.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Local 306

THIS is one of the locals of the I. A. T. S. E. which deserves to be listed on a special roll of honor. The spirit displayed by these men should be an inspiration not only to other branches of the same organization but to the entire industry.

Local 306 in the recent drive for Liberty Loan subscriptions contributed to the cause One Thousand Five Hundred Dollars ($1,500). Do you realize what this would have meant to our country had every local in the country done the same—approximately $500,000. There may be others who have gone in as a unit and are ready to state their contributions, and if so the NEWS will publish them. To date, however, 306 is the only local heard from.

Did the theatre managers do as well as the boys who work for them? We hope so, but they have not as yet come forward with their report. We know that some of the equipment manufacturers did their part, as was shown by the report published last week covering the Precision Machine Company contribution. This was a subscription from the employees as well as the company, but it is the men who are to be congratulated on the part they played in its success.

It is our hope that, in the case of Local 306, this contribution came from 150 men at least, for in this great war it is the united backing of every member of society which our country needs. "United we stand and divided we fall" is the saying which we all know so well and which has become so much a part of our national life. A free country cannot stand if divided against itself any more than a country ruled by a Kaiser or some other form of war lord.

IT is the feeling of ownership on the part of the people which makes this country of ours great. It is the ownership which you and I have in the government which makes this land of ours worth living in; and unless this ownership is a real, tangible thing we lose interest in it and regard for it.

In the past our only real, tangible possession was our vote and the power which it exerted on the community, on the country and ultimately on the world. Local 306 has taken advantage of something still more tangible—a part of the very vitals of our land—a mortgage on its very existence. Can anything be more real than this? Can anything be more important to every inhabitant of our free land than this? Is there anything which can insure our future happiness and the safety of our families more than this? It is time right now for all of us to put our shoulders to the wheel, for us to stop complaining and to do our part in this critical struggle for existence.

The time is coming and it is not so far off when our government is going to make greater demands for support. This support must be given by those whose freedom is at stake—that means you and me and all those about us. When we speak of the government we speak of ourselves, for the one without the other could not be. At that time when it comes those in our industry who have not taken a part of the Liberty mortgage will have the opportunity again and it is their duty to themselves to take advantage of it, at that time.

In the meantime we have another duty and that is to line up solidly behind the government.

THOSE of us who are called to the colors will do our duty to the fullest extent of our ability, while those who stay at home can do almost as great work, by throwing the full force of our influence for good into this fight for Liberty. The man in the projection room can show his patriotic films, show the slides which he may make himself or which he may buy to the very best of his ability. This will have its influence on the people whom he is entertaining. It will work into the scheme of preparedness, in which we must all help.

It is also the duty of every I. A. T. S. E. Local at their meetings to pass resolutions pledging themselves to do their bit, and making this pledge one of the requirements for continued membership: men who are "up against" a problem which affects all of us. It must be taken seriously in every quarter of our great land. It must be given more sober thought than many of us are giving it. This problem is the same no matter what our worldly wealth may be, for a man is a man and the country and the government are the same to all and owned by all.

IT is the universal spirit of patriotism which we need in North, South, East and West—that banding together of every element of society so that all are brothers working shoulder to shoulder. This is going to be brought about to a large degree through the agency of our operators, who must themselves be imbued with the enthusiastic spirit of patriotism and with the determination to make all men see and realize it.

Therefore while we are looking for our opportunity to do our bit let us do all in our power to help in the uplift and in the enlightenment of all those around us. Let use see to it that the I. A. T. S. E. is the most patriotic organization in this beautiful land of ours, and when the time comes for further contributions to the support of our government let us step up as individuals in our own organizations and emulate Local 306.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

A Lesson in Patriotism

WHAT was in the opinion of the writer a very signal lesson in patriotism, and one which should make each and every member of the Moving Picture Machine Operators' Union of Greater New York, Local 306, I. A. T. S. E., feel proud, as, I I am sure it made Brothers George C. Edwards, president, and Al I. Mackler, secretary-treasurer, and should also have been emulated by other operators' organizations, was the decision reached at the meeting of the Executive Board of the above-named local, held at headquarters on Tuesday, June 12, to buy Liberty Bonds.

Our country's call, founded upon humanity, justice and democracy, is also the call of organized labor, and while organized labor is, ever has been, and ever will be opposed to war, with all of its horrors and the attendant sorrow inflicted upon the families of the brave boys who give their all in answering the country's summons, Local 306 believed that as it had been decided that war was necessary if humanity, justice and democracy were not to be overthrown and liberty become an established fact beyond peradventure that they should in some small way lend the government all the support of which they were capable.

This should meet with the hearty support of every member of the local, for this money so invested will no doubt in time bring large returns and it will serve to prove beyond a question of doubt that there is no lack of patriotism where the membership of Local 306 is concerned. Our hats off to you boys. Let us all join in the chorus, "Long May It Wave O'er the Land of the Free and the Home of the Brave."

Wants Books

J. M., Mass., writes: *Will you please inform me through the columns of the* NEWS *where I can purchase good books on motors, such as are used to drive moving picture machines?*

ANSWER: I will. Can think of no better investment than for you to purchase a set of Hawkins' Electrical Guides, published by Theo. Audel & Co., 72 Fifth avenue, New York City. These books can be purchased on the installment plan, $1 down and $1 per month, and the set consists of ten volumes. And surely a sum less than 25 cents per week should not prevent you from obtaining this valuable work, wherein you will find much help to you in your chosen profession. Another treatise that I could recommend would be "Electrical Wiring," published by Cleveland Armature Works, Cleveland, Ohio, the cost of which is $2. Why the P. S. in your letter?

Need Stirring Up

A BROTHER in Iowa, whose name and town are for obvious reasons suppressed, writes: You may put my name on the Roll of Honor of the Anti-Misframe League, as I am strongly in favor of same and have followed that pledge for a very long time. I wish to say that I am a strong union man, but am sorry to say that the operators do not and will not join or take any interest in the local here, and it has got so low in membership that I expect to have to give it up any time, and, believe me, it is not my fault, for I have done everything I could to induce them to join, but what was the use? They would not be *union* men anyway if they were taken in free of charge. Keep up the good work you are doing.

COMMENT: We intend to. And we believe that much good work is needed in your city, for the operators undoubtedly need a good stirring up. It is indeed discouraging when one tries to accomplish something for the good of the organization to find that his efforts are not crowned with success, but, as you say, you are a strong union man—and a good union man is never a quitter; would suggest that you keep right after them and perhaps success will attend your efforts. It is a fact that some of the strongest union men have formerly been bitterly opposed to organized labor, cutting off their noses to spite their faces, as it were, for just as long as a man remains outside of the organization, when there is an organization in the craft which he is following for a livelihood, just so long is he cutting his own throat and giving the employer the opportunity to keep wages down as low as possible. And just so long does the operator by this act show that he is in favor of serfdom. I would personally feel very sorry were your local disbanded, but whether it comes to this or not it need not cause you any concern, for you would not lose your union card. The International Alliance has a provision which takes care of just such cases as yours, and once a union man always a union man, you know. I have placed your name on the Roll of Honor, and hope you will continue to follow the pledge and in this way help me keep up the good work I am endeavoring to accomplish.

We Don't Suppose

GLENN WOODBURY, Pomeroy, Iowa, sends in a collection of bad patches and writes: I suppose when you open this letter you will think some one is making you a gift of an exchange, but don't get scared. They are just a few of the patches that I have cut out. They are all —— films. In "A Modern Thelma" I cut out at least ten misframes in the subtitles, where they do not have a frame line, and it is hard to get an even frame. (The brother evidently means fade-out titles, of which we have received many complaints.—ED.) The operator (?), who will just slam some cement on a frame and place another frame over it and call it a patch should be —. I can't express myself fully. (Don't try; I know what you mean.—ED.) Have been having some trouble with punch holes also. In —— "Romeo and Juliet" they were fierce. They would start about twenty feet from the end and appear in each individual picture, or that was the way it seemed.

In Reply: While an exchange would be a most acceptable gift, still I did not suppose you were making me a present of one. The portions of film which you enclose are sure some specimens. For misframes in titles or portions of the film where fade-ins occur, would suggest that you read the letter of Brother Estes, Orangeburg, S. C., who explains the manner in which he performs this operation. It is not always the operator who "slams" cement on a frame and calls it a patch; this is practiced greatly in the assembling rooms, and it is either by reason of the fact that an inferior grade of cement is used or that the film does not overlap sufficiently to form a good patch. The punch hole evil is something that we have hopes of totally eradicating in the very near future. A number of film manufacturers are co-operating with us and others have promised to. If you wish to write to the party whose address you seek, you may do so by sending your letter in my care.

He's With Us

Frank A. Davis, Oskaloosa, Iowa, writes: *Have been reading much about the Anti-Misframe League, and want to say as an operator that I am with you, and will take the pledge for better projection any time. I guess I am the first one in this town to write you.* (*No, Brother Shirk beat you to it.*—ED.) *I hope there will be more with me to join the League. I am a reader of the* NEWS, *and always read the Projection Department, which stands for better working conditions, and helps to make everything move right in the operating room. Please enroll me as a member, whether it costs or not.*

In Reply: The more the merrier. And now that you and Brother Shirk have enrolled as members of the League there is no doubt but that you two can obtain many more members for the League. Your name has been placed on the Roll of Honor, and you will receive membership card and button as soon as they are delivered to us by the manufacturers. Don't let this first letter to the department be your last, as we are always pleased to hear from our friends out "in the sticks."

"Anti-Misframe League"

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise, that I will, to the best of my ability, return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

JOHN C. PASTRE, Gary, Indiana.
WALTER G. MURRAY, Philadelphia, Pa.
D. B. SHEPARD, Albany, New York.
CHARLES E. WHEELER, Lebanon, Indiana.
C. C. PETERSEN, Clinton, Iowa.
TOM M. DEWOLFE, Birmingham, Ala.
GLENN WOODBURY, Pomeroy, Iowa.
HAROLD R. ALGER, Wabash, Indiana.
ALBERT M. COOPER, Jonesboro, Arkansas.
WILLIAM S. ELLIS, Jonesboro, Arkansas.
CHARLES WATTS, Columbus, Kansas.
AL SCHIEBLE, Ionia, Mich.
FRED E. BALDASSARI, Hamilton, Ontario, Canada.
JOSEPH E. BLIVEN, New London, Conn.
JOHN H. WEIDNER, New York City.
C. H. LANGEMANN, Westfield, N. J.
CHESTER H. POTTS, Saginaw, Mich.
OBA MESSINGER, Pittsburg, Kan.
HARRY EVERHART, Greenville, Ohio.
JOHN M. THEOBALD, Ida Grove, Iowa.
ALBERT H. ESTES, Orangeburg, S. C.
MAURICE D. GANT, Brandon, Manitoba.
RALPH STANCO, Waterbury, Conn.
JAMES Z. SMITH, Corning, N. Y.
A. D. HOTALING, De Land, Fla.
ROY M. SHIRK, Oskaloosa, Iowa.
A. A. HUGHES, Hardin, Mo.
REX KILBOURN, Bentonville, Ark.
EDWARD HERMANN, St. Charles, Mo.
SETH E. BARNES, Wichita, Kans.
GEORGE KARRASS, De Kalb, Ill.
LYMAN THOMPSON, Vernal, Utah.
CLARENCE F. DORITY, Durham, N. C.
A. W. ELKINS, Lansing, Mich.
CLIFFORD HOFFMAN, Albany, N. Y.
F. W. BAILEY, Albany, Ill.
PIERCEY E. EVERTS, Marshalltown, Iowa.
VICTOR B. CONE, Chillicothe, Ohio.
FRANK A. DAVIS, Oskakoosa, Iowa.
EDWARD M. KLINE, Loraine, Ohio.

EDITOR'S NOTE: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Power's Distribution Complete

THE United Theatre Equipment Corporation announce that they have obtained full distribution rights for the Nicholas Power Projector for the territory covered by the branch offices which are at the present time located in New York, Philadelphia, Boston, Pittsburgh, Cleveland, Cincinnati, Chicago, Detroit, Grand Rapids, Kansas City, Des Moines, Omaha. They also announce that each one of these branches will act as a service station for the Power's equipment.

Notice—Anti-Misframe League Members

IN an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of MOTION PICTURE NEWS, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Member's Name.....
Home Address,.....
Name of Theatre where employed,.....
Address of Theatre and name of Manager,.....

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:

Louis Krouse,
William Hamilton,
Walter Hall,
Albert Lehman,
Sidney K. Stanley,
Samuel Smoger,
William Weiss,
Gus Elm,
Louis Kaminer,
Samuel J. Perry,
Harry Blumberg,
Rubin Horvitz,
Jack Singer,
A. O. Kurtz,
Parker Kennedy,
H. D. Cherry,
P. K. Johnston,
Benjamin F. Bache,
Fred Lamar,
Charles Diehl,
Benjamin Feldstein,
Jack Rosenthal,
I. Plone,
John K. Rautz,
Bernard Steifel,
Harry Harnish,
Joseph Jordan,
Tony Crisfulli,
A. B. Freeman,
M. B. Hellmer,
Earl J. Haines,
John A. Harris,
J. F. Adams,
Harry W. Kleiser,
Manuel Capelman,
Joseph V. Friel,
Henry Singer,
Robert Bloch,
Jesse Able,
Horace B. Johns,
Nathan Fierman,
Herman Hassenfess,
Sam Blum,
Erwin M. Weisberg,
Samuel Goldstein,
Joseph Tavani,
Albert Dubin,
Frank J. Urban, Jr.,
Sam Freeman,
Morris Specter,
Thomas Feeney,
Harry Devlin.

Returns Not All in Yet

Victor B. Cone, Chillicothe, Ohio, writes: *More returns from Ohio. Like the other brother from Ohio, I also am ready to take the pledge in your Anti-Misframe League. There should be many more enroll from this state if the film which we received today is a fair sample. Artcraft's "A Poor Little Rich Girl" came to us in very bad condition, considering the class of picture. I took out six misframes, which is caused undoubtedly by the failure on the part of some operators to count sprocket holes when making patches. They seem to think it a case of "let George do it." This is not the first experience of this kind; rather it is a frequent occurrence. I am giving you this in hopes that some of these "let George do it" operators will see this and get in. I wish you much success in this undertaking and remain yours for better projection and better care of film.*

IN REPLY: Victor (y) shall be ours, we hope, when all returns are in and we welcome you into the ranks of the Anti-Misframe League members, as you will note by perusing the Roll of Honor in this week's issue. It is hoped that all the operators of the state, where floods are so prevalent, as well as those in the Scioto Valley, will flood us to a point of inundation with applications for membership. It is a lamentable occurrence, and one much to be regretted, when such films as the one you mention, featuring the idol of the screen and the highest salaried star in the film firmament, should be received in other than *first-class* condition. I hardly think the trouble is due entirely to the "let George do it" operators, as you call them, but am rather inclined to blame it upon the assistants, or reel boys, who in many cases rewind films without giving due thought to their care, and when a break occurs they patch it together haphazardly, and the operator either has not or does not take the time to correct their error and make the patch perfectly. If this is due to any carelessness on the part of the operator then it is up to him to mend his ways, and if they do see this article they are welcome to come in. Many thanks for your kind wishes.

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When you place your order for a machine, do you realize the importance of GETTING the PROPER LENSES?
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Operator Soldier

F. W. Bailey, Albany, Ill., writes: *I have been a subscriber to the* NEWS *for over two years and am always pleased when I receive my current issue, as I always obtain much benefit from its contents. Have been an exhibitor and operator for three years, and have always run films through the rewind before running them through the machine, patching up misframes, etc., and, although not in business at the present time—on account of having enlisted in the Iowa National Guard—intend to follow the profession as soon as possible. I wish you to enroll my name in the Honor Column of the Anti-Misframe League, and also wish you and the league the best of success.*

IN REPLY: I am pleased that you are pleased, and hope you will always receive benefit from the columns of the NEWS. It is a good idea for operators to run films through the rewind before projecting, that is why I advocate the sending of reels from one operator to another not rewound, for this makes it necessary that the operator *shall* rewind the film and in this way it will receive at least some inspection which it would not receive otherwise. In some of the larger cities operators are handicapped to a certain extent by not receiving the film from the exchange in sufficient time to give it the once-over. It is a pleasure to place your name on the Roll of Honor, as you are, I think, the first soldier-boy operator to be so enrolled, and from the number of reports that have been received lately from operators who have enlisted in the various branches of service there can be no doubt as to the patriotism of the moving picture machine operator, and if they do as good work behind the machine guns as they have behind the projectors an early victory for this country should be assured.

Mormon "Made"

LYMAN THOMPSON, Vernal, Utah, writes a most interesting letter, which follows: Dear brother, if I may call you that, although I am not a member of any local at present, but hope to be when occasion arises. I have been a reader of the Projection Department for some time, and find from time to time things that interest and help me put it over better. One of these is the Anti-Misframe League just started, and I believe it will work wonders for every one concerned, especially the "man behind the machine." Operating in this remote country is not pleasant, because we are about two hundred and twenty-five miles from the exchanges and parts for repairs are not to be obtained in less than a week, so we have to give our machines the best of care in order to obtain good projection. The average exchange seems to think that as we are out in "the wilds" the film does not have to be in as good condition for us as it is for "city operators." Sometimes films are received by us not rewound, and with as many as twenty bad splices in one reel. I have been taking most of them out, but it seems an endless job. And I was nearly discouraged until I read the announcement that you were to organize an Anti-Misframe League. This has given me courage to write you a few lines asking that my name be put on the Roll of Honor. I believe it would have made a difference if you had had cards printed, as per the enclosed form, even if you had to sell them to the operators. I know I would gladly buy a hundred to start with, and the exchange would then see that we (the operators) are trying *to build up* their business instead of *tearing it down*. The up-to-date exchanges would see this, and assist us in obtaining film in the best possible condition. Punch markr, too, are becoming very numerous.

In Reply: We are all brothers in the craft at least, and you sure would have to travel some distance to become a member of an operators' local. I should imagine it is not a very pleasant task operating a picture machine with all the anticipation of something happening at any moment when one is located such a long distance from a supply house. [Vernal is under the shadow of Mt. Lena, one of the Uintah Range of mountains in the northeastern part of Utah, near the boundary line between Utah and Colorado. —ED.] It certainly must keep you on your mettle to have your

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machines always in the best of condition, and while it might appear to you as though some exchange managers felt that being in the "wilds," the condition of film was of no great importance, I will say for the benefit of a number of exchange managers that it is their desire that the films shown in Vernal should be as free from defect as that shown in New York, Chicago and other large cities. You should not really object to receiving film that is not rewound, for when film is so received it relieves you of at least one-half the labor of inspecting it, in this way it only being necessary to go over the reel but once. I can't blame you for becoming discouraged, but I am glad that the birth of the Anti-Misframe League has given you new encouragement. The suggestion concerning the printed form cards, while a good one, is something that we have tried to obviate, as we did not desire the operators to be under any expense whatsoever. This has all been covered by the "pledge," and if members live up to it the exchanges will see that the operators, instead of tearing down, are trying to build up the business. I have seen punch marks that were indeed *outrageous*, and was almost tempted to advise the operator to amputate and keep amputated that portion of the film wherein these punch holes were most noticeable, but hesitated to give this advice for the reason that the operator next receiving the film, finding it free from punch holes, might get busy and work his punch overtime, and if *his* marks were removed by the operator who followed him on the circuit, it would be no time at all before a reel of a thousand feet would have dwindled into nothingness. You said something when you say there never has and never will be room for a punch among your tools.

Evidence Unnecessary

MAURICE E. GANT, Brandon, Man., says: "I have been a reader of the Projection Department for some time and am interested in the Anti-Misframe League. I am in favor of its object (when film is on circuit), but am inclined to think that unscrupulous exchange men might try and slip one over on the operator if he thought he was going to get his films put in shape for nothing. I have before me several envelopes of bad patches, misframes, ripped sprocket holes, etc., which I have kept as evidence in case it was necessary. (The brother gives names of pictures of five reels and over, each of which have contained on an average twenty-five bad spots. The most flagrant was a seven-reel picture in which there were *one hundred and two* such places.—Ed.). I deemed it my duty to send this film out in decent shape as it was all on circuit, but I cannot see why an operator should put film in condition (other than is necessary for his own run or to repair any damage of his own making) when receiving it direct from the exchange. In one place I notice where you say the exchange ought to pay for this work. That is all right, but how many will? I think you are doing the right thing in going after this evil, but I do not see why each operator who joints the league should not at least pay for his badge to show his good faith."

In reply: It will be an easy matter to detect any "unscrupulous" exchange man who might try to slip one over on the operator by having him condition film which of right should be done in the exchange. Letters are being sent to each exchange manager asking for his co-operation and doing away with this evil. And if film is continually received by operators in such condition as to make it unfit for smooth projection, we will know that this individual exchange manager is one of those who are trying to put one over, and we can govern ourselves accordingly. The evidence which you say you have collected is unnecessary for in the list of pictures submitted by you are several which have been, as you say, notorious on account of badly made factory patches. There is absolutely no excuse the exchange can offer for sending out film that is not in perfect condition. They all have inspectors, and if they have not sufficient of these then it is up to them to employ more. They charge enough for film service, and should give *service*, which can be done by employing sufficient help to inspect every reel of film and see that it is in first-class condition before it leaves the exchange. Your suggestion for the Anti-Misframe League button was a good one, but the design had already been decided upon before yours was received. As far as the suggestion that each operator should at least pay for his badge to show his good faith is concerned, would say that we realize not all operators are overburdened with "legal tender," and we are only too glad to in some way interest and aid them in their efforts to improve their work and better their condition.

When the Lights are Out

Your theatre may be tastefully and expensively decorated, but the audience neither sees nor thinks of its appearance when the lights are out.

Every one has his attention concentrated on the screen. If the pictures are not clear, many patrons will drift into the habit of going to other theatres.

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Benson-Hopley Co. to Place New and Improved Screen on Market

CHARLES G. BENSON, of the firm of Benson-Hopley Company, Inc., of Sacramento, spent several days of the past week in Los Angeles demonstrating the new screen of this company to heads of the photographic departments of several of the Los Angeles Studios, and also a number of Los Angeles exhibitors. The Benson-Hopley Company has been working for almost two years in perfecting machinery for the manufacture of their patented product, a screen which is said to hold all light, and yet prevent glares.

The screen, it was shown, by demonstration, will also show the much finer tone photography than the ordinary one of a plain white or metallic surface. The manufacturers claim it will prevent distortion of the images, and make possible the use of all seats within twelve feet of the screen, and at the same time make possible the use of the side seats in extremely wide theatres.

Portrait Programs in Demand

S. D. PELZMAN, formerly connected with Universal, has joined the staff of The Water Color Company in an advisory capacity. Mr. Pelzman is particularly interested in the distribution of the portrait programs, which are reproduced in exquisite rotogravure and meeting with popular favor among movie fans. All favorite stars are included in the list. The Water Color Company, 450 Fourth avenue, New York, who are manufacturers, are in a position to supply these at a very low price, consequently these programs are becoming very popular. Mr. Pelzman reports that he is planning to have these programs used by an exhibitor in every town in the country.

Laboratory Equipment of Big Capacity Installed by Craftsmen

THE Craftsmen Film Laboratories, Inc., 249-53 West Nineteenth street, New York City, have just completed their installation of up-to-date laboratory equipment for turning out high-grade developing and printing of film. The plant is capable of turning out 600,000 feet of finished film each week, working on an eight-hour shift. This work is all done in a laboratory space of 8,500 square feet.

The laboratory is painted with white enamel and all employees are dressed in white uniforms and wear white gloves. After leaving the offices, which are elaborately equipped, we enter the cutting and projection room for directors. This is a private room, where a director may edit and cut his film and screen it himself in total privacy.

These laboratories are also making a specialty of artistic title work, and in this room a Bell & Howell camera has been equipped with special attachments made by the Duplex Machine Company. These attachments alone cost over $600. Cooper-Hewitt lights are used in the photographing.

The next room we find is the printing room. In this room there are twelve Duplex printers, made by the Duplex Machine Company; also three Bell & Howell perforators mounted on steel pedestals. This room itself is very large and covers an area of 25 x 30 feet. The developing and washing room contains tanks of special construction—the washing tanks are of glazed tile; the developing tanks are made of blue steel slate. An elaborate system of filtering has also been installed for cleansing the water. The drying room is capable of drying 10,000 feet of film every half-hour. The equipment contained in this laboratory is capable of turning out excellent work.

T. J. Hirliman, who is president of this organization, was for a long time connected with and was organizer of the Eclipse Film Laboratories. Mr. Hirliman just recently sold out his interest in the Eclipse and is now associated withh L. Abrams, who is vice-president; H. Lazarus, who is treasurer, and J. L. Sam, secretary of the Craftsmen Film Laboratories.

In speaking of the laboratories Mr. Hirliman said: "As in the past, my whole ambition in this business will be to turn out only quality work. All work that we handle we shall guarantee. It will be the privilege of our customers to inspect their film here on our premises, and any work that is not entirely satisfactory will be adjusted to the satisfaction of the customer."



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Color Sensitizing

(Continued from last week)

WHILE it is not the purpose of the present article to supply formulae for the preparation of dye-baths to be used in the color-sensitizing of negative cine film, we have, however, to draw attention to some points connected with the preparation and use of such dye-baths; for the nature of the sensitizing solution, and the manner in which bathing is accomplished, can exert considerable influence upon the properties of the sensitized film stock. We are assuming, throughout the course of this article, that negative film stock must be strongly sensitive to red and green light, and also to blue-green. It will depend, of course, upon the exact spectrum transmissions of the taking-filters used by various workers, whether the film should be equally sensitive to the red and the green spectral regions.

Of the various details of the bathing operation the following are of such importance as to require observation:

1. The concentration of the dye-bath.
2. The time of bathing.
3. The temperature of the bath.
4. The time of washing.

It might at first glance appear that the higher the concentration of the dye-bath, the stronger would be its sensitizing action; but, upon further consideration, it is not difficult to appreciate that above certain limits any further increase in the dye content of a color-sensitizing solution must decrease, instead of increase, the integral speed of a film so processed. The reason for this is readily apparent; any excess dye retained by the gelatino-emulsion will act as a light-filter, the screening action of which will materially decrease the effective speed of the film. It is therefore important to know the most suitable concentration at which photographic color-sensitizing dyes should be used.

Sheppard and Mees found,* that the maximum color-sensitiveness, conferred by a Pinacyanol bath, was secured when the concentration did not exceed 1:50,000. The color-sensitiveness produced with the bath at this strength was, however, more than double that secured with a 1:100,000 solution.

For the same dye R. James Wallace** secured the best results with solutions ranging in concentration from 1:68,000 to 1:70,000.

The experiments cited were, in both instances, made upon plates, but we have tested the applicability of these data to standard cine negative film, and find that for the purposes of color cinematography a 1:50,000 solution is, perhaps, the most satisfactory. It is particularly fortunate that the careful research workers, whose results are here referred to, have given the concentration data on Pinacyanol, for this dye is almost an absolute requisite in the preparation of negative film stock for the color processes.

The length of time for which films are immersed in a color-sensitizing bath does not appear to affect the ultimate speed to such an extent as does the use of highly concentrated dye solutions; the only requisite in this connection is that bathing be continued for a sufficient interval to secure the maximum color sensitiveness which the dye-bath can yield. Sheppard and Mees (*loc. cit.*) found that the time of immersion should be *at least three minutes*, although ten minutes in the bath did not appreciably decrease the sensitiveness. A bathing-time of three or four minutes will be found most practicable when processing cine films, for with longer immersions fog may be induced (with some types of dye-bath) in the case of such rapid emulsions.

With regard to the washing of plates or films after bathing in a color-sensitizing solution, there is great diversity of opinion. Some workers prefer to dry the film without any washing and accordingly use an alcoholic dye-bath, while others prefer to wash the dyed films for a time in water. There are points in favor of the straight alcohol bath, when it is considered that the films, after bathing, *should be dried as rapidly as possible*. On the other hand, it has been amply demonstrated that emulsions sensitized with Isocyanines are considerably improved, as regards color sensitiveness by a thorough wash in running water.

Sheppard and Mees found a gain in chromatic sensitiveness for various periods of subsequent washing up to 10 minutes, in the case of a Pinacyanol bathed plate, while further prolongation of the washing time produced no added sensitiveness.

R. J. Wallace (*loc. cit.*) does not follow the dyeing operation by washing in water, but prefers to rinse the plate in alcohol for about 30 seconds and then dry. This, of course, facilitates rapid drying, but we have not been so successful with this procedure when processing cine film, for at times a slight fogging will result.

With cinematograph film the ten-minute wash in water is dependable, while washing in water from six to ten minutes with a final immersion in alcohol of about one minute might be an improved manipulation.

Wallace has also observed the temperature at which the dye-bath produces maximum color-sensitiveness, and states it (*for a Seed 27 plate*) as being about 68 degrees (Fahrenheit). This is a customary temperature for baths used in cinematographic laboratories, but 65 degrees F. will be safer for negative cine film of standard make, since fogging must be guarded against.

Whatever method of subsequent washing is employed, the drying of the dyed film stock must be accomplished in a short space of time, if the finished films are to be free from fog and streaks. In the case of films washed in alcohol, and dried in a current of warm air, the drying may be complete in 15 minutes provided atmospheric conditions are favorable.

The drying arrangements for bathed cine films require careful consideration, and exact regulation, since the film shrinks to an appreciable extent in drying, and this inevitable shrinkage must be controlled to the utmost extent possible as regards its uniformity. The extent to which a bathed film shrinks will vary, according to the constituency of the dye-bath used (*whether aqueous, alcoholic, or ammoniacal*); in the case of a mixture which we have used extensively the shrinkage of standard cine negative, so processed, is regularly and uniformly 1/32 of an inch. To prevent kinks and bends in the color-sensitized and dried film we have always advocated the use of drums, instead of frames, in the bathing operation, although a machine which feeds the film through tthe solution would, of course, prove feasible for accomplishing this end.

Returning again to the consideration of the shrinkage which inevitably results from bathing and drying a strip of cinematograph film, it will be immediately apparent that the negative stock must, *in all instances*, be dyed *before it is perforated*. If the film is to be used very shortly after sensitizing it can be perforated as soon as sufficiently dry, but it is a question whether films should not be left for a day or two before perforating, so as to allow for the total effect of the shrinkage.

The exact extent, or coefficient, of the shrinkage should also be gauged with as much precision as possible, for it is obvious that film which departs from the standard width, even to the extent of 1/32 of an inch as in the case of our variety, previously mentioned, will not be perforated with the utmost precision by a perforator of precise design (*such, for instance, as the Bell and Howell*) which is adjusted for film stock of customary (*standard*) width. The necessity for determining the shrinkage coefficient for dyed negative film, and of using a suitably adjusted perforating machine, has, therefore, to be taken into account by all who sensitize their own film stock for use in color cinematography.

While plates and films bathed in solutions of the Isocyanines, or mixtures of this series of dyes, are suitable for practically all requirements of color photography, it is seldom that a bathed cinematographic negative film possesses more than just sufficient

* "Investigations on the Theory of the Photographic Process." Page 327.

** "Studies in Sensitometry," II. "Orthochromatism by Bathing." Astrophysical Journal, Dec., 1907 Page 312.

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sensitiveness to yield vigorous images, when it is used behind color-filters in a cinematograph camera. A highly sensitive panchromatic negative stock is greatly to be desired, and the only method by which color-sensitive film, showing greater speed and color-sensitiveness than the usual variety, can be prepared is by the method known as:

HYPERSENSITIZING

There has not been much data published upon hypersensitizing, as applied to ordinary photographic films or plates, and most of the suggestions which have appeared do not command the attention of the intelligent investigator. It has been proposed, for instance, to hypersensitize plates (*or films*) by bathing twice (*with a drying interval between*) in the sensitizing bath, and, furthermore, one textbook smoothly states that "when orthoplates are bathed in Pinacyanol, the plate is hypersensitized, and the exposure necessary reduced to one-fourth its original amount," but all such suggestions notwithstanding the only known method of apparently increasing the integral speed of a dyed emulsion is by the addition of an ammoniacal solution of nitrate of silver to the dye-bath, or by treating the emulsion with the silver solution before or after the dyeing operation.

The following remarks on "the effect of silver nitrate" are due to E. J. Wall*:

"The assumption that the dye must be a substantive dye (*see last week's installment*, Ed.) does not preclude the use of adjective dyes with substances which may act as mordants, and this may be an explanation of why a dye plus silver nitrate in many cases acts better than the dye alone, for the silver nitrate may act as the mordant, just in the same way as tannin or the salts of copper, tin, and aluminum in ordinary dyeing.

"It must not be forgotten, moreover, that ammonio-nitrate of silver, not only can increase the total sensitiveness of an emulsion to white light, but, as proved by Eder ("Photo. Korr."—1885), actually increase the sensitiveness to the less refrangible end of the spectrum—that is, it confers, or conduces to, color sensitiveness.

"It should not be overlooked that in the use of silver nitrate there may be direct combination between the dye-base and the silver, as occurs in nearly every case with the pthaline dyes (*the Eosins and Erythrosin*. Ed.). Some of these silver dye compounds are insoluble in water, others only insoluble in excess of silver nitrate (Acworth—"Photo Quarterly," Vol. II, page 197 *et. seq.*), but most are soluble in ammonia. One may, therefore, by bathing a plate in a solution of dye *plus* ammonia *plus* silver nitrate, introduce a salt which in itself is sensitive to light, and which may form the nucleus or germ for the latent image on the silver haloid or the visible image in metallic silver, and as the light absorbed must act, it is obvious why we should get color-sensitiveness."

From the foregoing remarks it would appear that the addition of an ammoniacal solution of silver-nitrate to the sensitizing dye-bath is an actual method of securing increased or hypersensitiveness in a photographic emulsion, but it should also be here stated that film hypersensitized in this manner will not keep for any length of time and should, advisedly, be used immediately after being prepared. In the light of present knowledge, however, it appears that the treatment of negative film stock with ammoniacal silver-nitrate, either before or after dyeing, or in conjunction with the dye-bath, is the only effective method of preparing color-sensitive stock which may be correctly said to be "hypersensitive."

It has been previously stated that hypersensitized negative film displays very poor keeping qualities, and it must furthermore be set forth that cine film sensitized in dye-baths of customary preparation (*without silver nitrate*) also lose their color-sensitiveness within a short time after preparation, in most instances. Dyed films show a marked retrogression in chromatic quality within a month after being bathed, while if any fogging has resulted from the bathing operation, this will be found to increase with time. Out of deference to these inevitable effects, it appears that cine film should not be color-sensitized and stored up very far in advance of working requirements.

Our lengthy article would have been almost without purpose, were it impossible to procure, at the present time, any color-sensitizers of the Isocyanine series, but fortunately, due to British genius and perseverance, there are now obtainable several varieties of sensitizing dyes which are in every way comparable to the best which ever came out of Germany.

* "British Journal of Photography," May 24, 1907. Page 387.

We refer to the Isocyanines offered by Ilford, Ltd.,* of London, England, which have been termed "Sensitol Red" and "Sensitol Green," and are chemically identical with Pinacyanol and Pinaverdol respectively. (*See "Color Photography" supplement to "B. J.", issue of February 2nd, 1917 for working formulae.*) The production of these dyes is the result of extensive experiment on the part of Professor W. J. Pope, F.R.S., of the chemical laboratory of Cambridge University, and this product should be warmly welcomed by workers upon the color processes. According to the latest issue of the "British Journal," we note that chemically pure Erythrosin is also now supplied by Messrs. Ilford, and in addition, some other dyes suitable for the preparation of light-filters.

While we have omitted to mention, in the course of our article, some of the more recent Isocyanines from the Hoechst Farbwerke —such as Dicyanin A, Pinachrome-blue, Pinachrome-violet and Pinacyanol-green—these dyes have not been found to show marked advantages over the Isocyanines previously known, and we refer the readers who desire further particulars to Dr. Eder's article, which is mentioned in the appended list of books and papers upon "Color Sensitizing."

ALFRED S. CORY.

—BIBLIOGRAPHY—

1. "The Absorption and Sensitizing Spectrum of the Cyanins." By Baron A. von Hubl. "Photographic Journal"—Vol. 46, Mar., 1906. Pages 133-137.

This is an English translation, by Major-Gen. J. Waterhouse, of Von Hubl's article in "Eder's Jahrbuch" of 1905. Since Hubl's observations have been referred to in the course of our article, some readers may wish to refer to the original paper—which we can commend as interesting and valuable.

2. Vogel's "Photochemie" 5th Edition—Pages 182-189.

These paragraphs contain some data, by E. König, on color-sensitizers and color-sensitizing, but, inasmuch as they have already been quoted by other writers upon this subject, it was not considered requisite to include them with our foregoing translation. In common with all of E. König's writings, however, they are most instructive, and translations of some of these paragraphs may appear at a future time in the Camera Department.

3. "Investigtions on the Theory of the Photographic Process." By S. E. Sheppard and C. E. K. Mees. Part III—Chapter III. "The Estimation of the Colour-Sensitiveness of Plates."

This book, which was reviewed in the "Photographic Bibliography" is of great value throughout, and the chapter here referred to is on a par with the rest of its contents. Mees and Sheppard's results, along with some other work, presently to be mentioned, must be referred to by all who have to deal with color-sensitizing on a commercial scale. This chapter, in substantially the form here presented, first appeared in the "Photographic Journal" of March, 1906—pages 110-130, and may be there consulted by those who have not access to a copy of Sheppard and Mees' complete work.

4. "A Review of Recent Work in Color-Sensitizing." By E. J. Wall. "British Journal of Photography"—Issues of May 17th and May 24th, 1907.

* "British Journal of Photography," Jan. 26, 1917. Advertisement Section. Page 11.

(*Continued on page* 4138)

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1. "Dance and Grow Thin," an instrumental hit from the Century Girl." (Edition, Waterson Berlin's Snyder.)

2. "Lilly of the Valley," the greatest jazz number published (J. W. Stern edition).

3. "Evolution of Dixie." Fantasia. M. L. Lake.

Fantasia depicting the gradual evolution of "Dixie" slowly through the "Creation," then as a "Dance Aboriginal" as a "Minuet," the melody is then developed until there emerges the immortal "Dixie" of Civil War days, this in turn becomes a "Waltz," then a "Rag," and at last a wonderful climax, it becomes a "Grand Opera." (Car Fischer Edition.)

4. "There's a Long, Long Trail," a patriotic march song by Elliot (M. Witmark Edition).

5. "In the Seragils," an Arabian divertisement and a remarkable fine and descriptive number (Oliver Ditson Edition).

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"THE BARRIER"

(Rex Beach Production)

(Reviewed on page 588)

Love Theme: Cavatine (3/4 Moderato assai) by C. Bohm

1—"Forest Whispers" (Tempo di Gavotte) by F. H. Losey until—T: "Lieutenant Meade Burrell."

2—"Star Spangled Banner." Note—First eight bars only, then continuing with "Red, White and Blue" until—T: "Jan Gale, etc."

3—"Sparkles" (6/8 Moderato) by W. E. Miles until—T: "Kissed by the Northern Winds."

4—"Intermezzo" (3/4 Allegretto) by G. Pierne until—T: "When I met you a few days ago."

5—Love theme until—T: "My sister a Kentucky thoroughbred."

6—"My Old Kentucky Home," Song. Note—First eight bars only, followed by "A Southern Reverie" by Bendix until—T: "The Barrier." ... ... ?

7—Continue pp until—T: "In Dawson City."

8—"Dramatic Tension No. 1" by Reissinger until—T: "Ben Stark, Saloonkeeper."

9—Piano solo until. Note—Improvise to action for all dancing scenes, etc., T: "One thousand, eh?"

10—"Admiration" (4/4 Moderato grazioso) by Jackson until—T: "Flashback to Saloon."

11—Piano solo until—T: "By paddle and trap and gun."

12—Northern "serenade" (2/4 Andante) by Olsen until—T: "Steamboat day in Flambeau."

Note—The song and words as shown on screen are not published —Musicians can substitute according to their judgment.

13—"By the River," Romance (12/8 Moderato) by Morse until—T: "Man buying gun."

14—"Dramatic Tension No. 1" by E. Ascher until—T: "When dat soldier get made."

15—"Extase" (9/8 Andante Moderato) by Ganne until—S: "Girl with new dress."

16—Love Theme until—T: "The Barrier rises higher."

17—"My Old Kentucky Home." Note—First eight bars only, followed by "A Southern Reverie," by Bendix until—S: "Change of Scene." ... ...

23—"Adagio Expressivo" from Symphony in C major by Schuman until—T: "That faro box is crooked."
24—Long hurry to action until—T: "From that hour on."
25—Continue pp until—T: "Up to the north trail."
26—"Passacle" (Allegro) Intermezzo by Gregh until—T: "The fugitives lost."
27—"Flying Dutchman" (Dramatic-heavy Furioso) Overture by Wagner (Storm and wind effect) until—T: "Down in the valley below."
28—Organ to action until—T: "Jean started out, etc."
29—"La Grace" (piece De Salon) by Bohm until—T: "Outside one of the village dance, girl."
30—Short Agitato pp until—S: "Dancing girl enters small church."
31—Short organ to action until—S: "Girl running after man."
32—"Tendresse" (Melody Expressivo) by Ravina begin ff with ad. lib. Tympany Rolls until—T: "Good father, if a man, etc."
33—Organ improvise on Theme until—T: "While Jean Moreau, etc."
34—"Silvery Brook Waltz" by Braham (Play introduction only until—T: "Conahan's Surprise for Ann."
35—Continue with Figure 1 until—T: "While a stranger arrives in Larsen."
36—Continue to action until—T: "Trust Rex the old, etc."
37—Continue to action until—S: "Big church bell ringing."
38—Organ to action with church bell effects until—T: "In her eyes he saw the fear."
39—Silence until—T: "Hatfield the wanderer."
40—"Elegie" (Melodious Moderato) by Czibulka until—T: "Then one day the wanderer, etc."
41—Theme with ad. lib. Tympany Rolls until—S: "The fight."
42—Agitato to action until—T: "Yes she is my daughter."
44—"Ecstasy" (Dramatic Allegro Expressivo) by Zamecnk until—T: "Then you lie."
45—Continue ff until—T: "Pray and have faith, my child."
46—Organ to action until—T: "Hatfield back for his little girl."
47—"Adieu" (Dramatic Melody) by Kargonof until—S: "Hatfield enters his daughter's room."
48—"Fourteen Fathoms Deep" (heavy Draamtic Mysterioso) by Lake until—T: "You lie to save her."
49—Continue ff with ad. lib. Tympany Rolls until—S: "Ann sees the gun."
50—Heavy Agitato to action until—S: "After the fight."
51—Theme (watch shot) until * * * * * * * END.

"A DOLL'S HOUSE"

(Bluebird Production)

(Reviewed on page 3791)

Theme: Ein Maerchen Fantasia (3/4 Maestoso) by Bach

1—"Eccofra Norden" (A selection of Swedish and Norwegian Songs) until—S:" Interior of office."
2—"Canzonetta" (2/4 Allegretto) by Godard until—T: "I've been happy here, etc."
3—Theme until—T: "Yes, Torwald is well."
4—"My Dream" (6/8 Andante Moderato) by D. Lee until—T: "I have a disagreeable duty."
5—"A Melodic Sentiment" (2/4 Andante) by Langey until—T: "Christmastide."
6—"Around the Christmas Tree" (A Yuletide Potpourrie) by Tobani until—T: "We can borrow, etc."
7—"Lisolette" (Moderato rubato) by Adams until—T: "The man who's position."
8—"Andante Tranquilo" by Becker until—T: "Now, Nora, tell me."
9—Theme until—T: "Christina is clever."
10—"L'Adieu" (12/8 Andante) by Favarger until—T: "It's not only for, etc."
11—"Dramatic Andante" by Ascher until—T: "When your husband was ill."
12—Theme. *Note—play ff with ad. lib. tympany rolls* until—T: "Was it really your father?"
13—"La Reve" (Dramatic Andante) by Golterman until—T: "I would be happy," etc."
14—"Cavatine" (4/4 Dramatic Andante) by Raff until—T: "Yes, too late."
15—"Dramatic Adagio" by Margis Berger until—T: "Christmas Morning."
16—Theme until—T: "Oh! I see you were rehearsing."
17—Piano solo. *Note—improvise to action of scene* until—T: "I'm going to ask you."
18—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "I have written to your husband."
19—Theme until—T: "Torwald, you must help me." Piano Solo. *Note—improvise on Italian Tarantella* until—
20:—T: "At the Stenborg's fancy."
21—"Perle de Madrid" Spanish Waltz by Lamotte until—T: "Anna is dancing." Piano Solo. *Note—improvise to action of screen* until—
22—T:"It is best that Mister, etc."
23—Spanish Characteristic until—T: "You must tell your husband."
24—"Nocturnal Piece" (4/4 Dramatic Andante) by Grieg until—S: Letter—
25—"Heavy Dramatic" by Oehmler until—T: "You are mistaken."
26—Theme ff. *Note—With ad. lib. Tympany Rumbles* until—T: "I am saved."
27—"Cavatine" (Dramatic Andante) by Bohm until * * * END.

"THE CALL OF HER PEOPLE"

(Metro Special)

(Reviewed on page 3793)

Theme: Son of the Puszta (4/4 Adagio) by Keler-Bela

1—"Gypsy Life" (Characteristic) by Koelling until—T: "Young Faro son of the chief."
2—Theme until—T: "Faro Back the Gypsy chief."
3—Continue ff until—T: "Up and to work."
4—Repeat 1st movement of Gypsy Life Cue No 1 until—T: "I Gordon Lindsey the last, etc."
5—"Melody" (Dramatic Andante) by Friml until—T: "You don't remember me? I'm Faro Black!"
6—Gypsy's Serenade" (4,4 Maestoso) by Nehl until—T: "The Close of an afternoon."
7—Continue to action until—T: "Better keep your eyes open."
8—Continue ff with ad lib. Tympany Rolls until—T: "Grammy teach me the charm of death."
9—Theme until—S: "Gypsy girls dancing."
10—"Gypsy Moonlight Dance" by Kraeger ff during dance then pp until—T: "The Fight."
11—Heavy Agitato until—S: "After the fight."
12—Theme ff with ad lib. Tympany Rolls during disputes until—S: "View of camps."
13—"Gypsy Fantasia" (3/4 Andante) by Jerwitz until—T: "The waters of the earth, etc."
14—Theme until—T: "Death to both of us, etc."
15—Repeat "Gypsy Moonlight Dance" until—T: "So it was the wedding song."
16—Long and Heavy Agitato to action on the style of "Erl King" by Schubert until—S: "Automobile arrives."
17—"Amour Tzigane—Waltz" by Roberts ff until—T: "Our wedding night, etc."
18—Theme until—S: "Egypt is taken away."
19—"Hurry"—start pp then to action until—S: "Automobile arrives at big mansion."
20—Short Orchestra, Rest Organ, Improvise to action until—T: "When the first streak, etc."
21—"Blissful Dreams" (3/4 Characteristic) by Helmund until—T: "As the weeks pass."
22—"Melody" (3/4 non troppo lento) from Op. 16 No. II by Paderewski until—T: "Have you been to Red Pine."
23—Continue ff with ad lib. Tympany Rolls during disputes until—T: "Kept a prisoner by his relentless father."
24—"Gypsy Songs" by Dvorak, Play No. 1 only until—T: "Get that girl out of your head."
25—Continue ff until—T: "Some time later."
26—Piano improvise to action until—T: "Please finish the story."
27—Voice of Chimes (Dramatic Andante) by Luigini until—T: "Egypt, can't you?, etc."
28—Theme until—T: "Where the camp fire flickers."
29—"Gypsy Rondo" (Allegro) by Haydn until—T: "On the day before her wedding."
30—"Dawn" (Andante Dramatic) by Kate Vanna until—T: "I know her love for jewelry."
31—Continue ff until T: "With the rising moon."
32—"Athalia Overture" (Dramatic) by Mendelssohn until—T: "What morning light revealed."
33—Continue to action until—T: "As the afternoon wanes."
34—"Zingana" (Gypsy Characteristic) by Bohm *Note: Play it slowly until*—T: A tea for the bridesmaids
35—"Reverie" (Allegretto) by Vieuxtemps until—T: "When the father, etc."
36—Continue ff until—T: "Meanwhile where a woman's name, etc."
37—Piano improvise to action, until—S: "The fight."
38—Heavy, Agitato until—T: "It's the sheriff's brother."
39—Long Hurry to action until—T: "I stabbed a man."
40—Another long hurry or heavy Galop to action until—T: "And then the wedding hour."
41—Organ improvise to action until S: "Mob running in woods."
42—Long Hurry or Sindings Rustles of Spring ff with Tympany Rolls during exterior scenes pp during interior scenes until—T: "I came back for you."
43—"A hunt in the Black Forest" (Characteristic) by Voelker *Note: Play Last Presto Movement with effects of barking dogs until*—T: "Romani love never dies."
44—Theme ff with ad lib. Tympany Rolls until—T: "Please for my sake."
45—Continues ff with Tympany Rolls until—T: "No I can't let him go."
46—Long heavy hurry begin pp then ff until—T: "Six years later."
47—Select a short Oriental (4/4 Caravan Theme) to action until—T: "I'm happy some have everything, etc."
48—Theme ff until— * * * * * * END.

"WOMANHOOD"

(Vitagraph Special Production)

(Reviewed on page 2512)

Theme: Nocturne in F (Dramatic Melody) by Krsyzanowsky

1—Caprice Militaire" (4/4 Moderato) by Rollinson until—T: "Citizens of the United States."
2—Continue pp until—T: "In Ruritania."
3—"Water Lilies" (4/4 Andante Moderato) by St. Calic until—T: "Alice Joyce as Mary Ward."
4—Select Good Valse Lente until T: "A meeting and an interruption."
5—"Mysterioso Agitato" by Becker repeat if necessary until—T: "The field of honor."
6—"Presto for Duels" by M. L. Lake until—T: "Mary decides to return to America."
7—Theme until—T: "A fateful session, etc."
8—"Dramatic Maestoso" by Ascher until—T: "Newspaper clipping."
9—Continue or repeat pp until—T: "On her journey, etc."
10—Organ or piano improvise to action short scene until—S: "Mary reads a telegram."
11—"Dramatic Maestoso" by Loraine until—T: "War scene."
12—Select good Battle Furioso until—S: "Woman on bed."
13—Continue pp until—T: "Exterior scene."
14—Continue ff until—T: "Paul Strong Governor, etc."
15—Organ or Piano improvise to action until—T: "To America and what."
16—"Red, White and Blue (American Song) until—T: "In Buffalo."
17—"Tale of Two Hearts" (Andante Moderato) by Roberts until—T: "The Golden Gate."
18—Continue pp until—T: "New York in the grip, etc."
19—Allegro by Bach until—T: "The National Guard."
20—"March Militaire" by Schubert until—T: "The Army of a Million Men."
21—Continue pp until—T: "Alice joins the Red Cross."

22—"Very long Battle Hurry"—begin pp then to action until—
S: "Soldiers Marching."
23—Select another long battle hurry begin pp then to action (watch explosions, etc.) until—T: "The Harvest of Life."
24—Continue or repeat "Battle Hurry" until T: "In the valley of the shadow."
25—"Melody of Peace" (Dramatic Melody Adagio) by Martin until—T: "Philip convalescent."
26—"Dawn of Hope (4/4 Andante) by Casella until—T: "In Buffalo, Paul Strong's sister."
27—"Apple Blossoms (4/4 Andante quasi Allegretto) by Roberts until—T: "Alice is another of war's victims."
28—Repeat "Dawn of Hope" same as cue No. 26 until—T: "Mary offers her help."
29—"For Thee" (4/4 Lento) by Kate Vannah until—T: "Honor and responsibility."
30—"Dramatic Andante" by Ascher until—T: "In enemy territory."
31—Theme until—T: "Headquarters of the Ruritanian staff."
32—Organ or Piano improvise to action until—T: "A meeting is called."
33—Select good and long military grand march until—T: "A prophetic vision."
34—Organ or Piano improvise to action until—T: "Strong plan to arouse patriotism."
35—"Star Spangled Banner" first 8 bars only, then silence until—T: "And as the maid of France."
36—"Marseillaise" song until—T: "Songs and daughters."
37—Organ or Piano improvise to action until—T: "Men of America."
38—"Star Spangled Banner" first 8 bars only then silence until—T: "The awakening."
39—Select good patriotic Air until—T: "Knowledge of the wave."
40—Theme until—T: "Searching for the wireless."
41—"Pizzicato" No. 14 by Lake until—T: "In Buffalo serving America."
42—"Quietude" (Dramatic Melody) by Gregh until—S: "Aeroplane in view."
43—Continue ff with Tympany Rolls until—T: "His sister."
44—"La Reve" (4/4 Andante) by Golterman until—T: "The fruits of pacifism."
45—Piano or organ improvise to action until—T: "For the sake of womanhood."
46—"Pathetic Andante" by Margis Berger (watch shots) until—T: "At the Saratoga Memorial."
47—"Triumph of Old Glory March" by Ascher until—S: "Telegram."
48—Repeat Pathetic Andante same as cue No. 46 until—T: "Stand by the President."
49—Silence until T: "The result of two years."
50—"Stars and Stripes Forever March" by Sousa until—T: "But there is also a secret army."
51—Theme until—T: "So I've caught you at last."
52—Continue ff until—T: "A secret meeting of Loyal Americans."
53—Select good Mysteriso until—T: "Our preparedness."
54—Select good Hurry to action until—T: "Now is our Chance."
55—Continue ff until—T: "During the night."
56—"Dramatic Adagio" by Kretschmer until—T: "Then take me."
57—"America My Country 'Tis of Thee," etc. until—T: "It Would be unwise."
58—Silence until—S: "Letter."
59—Select good Hurry play pp until S: "Battleships on water."
60—"Red, White and Blue American" song until—T: "This only determines me, etc."
61—Theme until—T: "And then came the deluge."
62—Dixie Song until—T: "Just before dawn."
63—Select long battle hurry until—T: "Uncle Sam plays his trump card."
64—Continue or repeat Battle Hurry until—S: "Enemy surrendering."
65—"Marching Through Georgia" song until—T: "Peace with."
66—"America, My Country 'Tis of Thee," etc. until— * * END.

"THE CIRCUS OF LIFE"

Theme: Ave Verum Corpus (4/4 Dramatic Andante) by Mozart

1—"Under the Harvest Moon" Reverie (6/8 Moderato) by Ball until—S: "Interior of saloon."
2—Piano solo improvise to action until—T: "Mammie's brother Tommy, etc."
3—"Romance" (Andante Sostenuto) by Karganoff until—T: "The flattery of the silver tongued, etc."
4—Theme until—T: "Here was a personality, etc."
5—"Water Lilies" (Andante Moderato) by St. Clair until—T: "Mammie's mother lived in the hope of, etc."
6—Continue to action until—T: "The seed, etc."
7—"Dramatic Adagio" by Funck until—T: "Two weeks later."
8—Theme until—T: "From this depressing, etc."
9—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "Years of doubt."
10—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—T: "During the estrangement, etc."
11—"Canzoretta" (Allegretto Moderato) by Godard until—T: "Why don't you get a job."
12—Intermezzo (3/4 Allegretto) by G. Pierne until—T: "In the afternoon, etc."
13—"Cupid's Caress" (Valse Lente) by Roberts until—S: "The fight."
14—Agitato to action until—S: "After the fight."
15—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—T: "It seemed that Daisy May, etc."
16—Long Galop to action until—T: "Coming events cast, etc."
17—Long hurry to action until—T: "Come out of there."
18—Serenade (4/4 Moderato) by Widor until—T: "Was that little girl saved."
19—Theme until—T: "I was destined to kill a man."
20—Agitato to action until—T: "Get out."
21—"Dramatic Adagio" by Kretschmer until—T: "While you're here, etc."
22—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—

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BUILDING AND FURNISHING

Quinn's Rialto Newest Los Angeles House

A new and decidedly attractive theatre, the Rialto, with a seating capacity of 800, was opened in Los Angeles during the past week by J. A. Quinn, former manager of the Garrick and Superba theatres there.

Artistic simplicity characterizes the foyer and interior decorations. There is nothing garish about the place, but there is a dim touch of the imposing. This simplicity extends even to the



Quinn's Rialto Theatre, Los Angeles

lighting effects. The screened incandescence of the illuminating fixtures is very pleasing and is so arranged that it can be utilized in heightening incidental effects demanded in the picture. The avenues are broad and the space between the tiers of seats permits of easy passage.

The lobby is compact and intimates the plain refinement that prevails throughout the place. A huge electric sign, representative of flickering candles and the emblazoned words, "Quinn's Rialto," scintillates from the top of the structure.

J. A. Quinn, who is sponsor for the many novel features inculcated in the house bearing his name, is a film exhibitor of vast experience. He is one of the seasoned band still engaged who pioneered the expansion of the photodrama to the prominent proportions it now enjoys in the city. Among his ventures were the Superba, Lyric and Garrick theatres.

Grand Opera House, Washington, Ind.

THE Grand Opera House, at 510 East Main streeet, Washington, Indiana, is owned by the O'Donnell-Eskridge Amusement Company and is operated under the management of L. H. O'Donnell. The theatre was completed in 1912, the plans and specifications for its construction having been drawn up by W. L. Johnson, an architect, of Brazil, Ind.

The structure housing the theatre is a three-story building. It has a 68-foot frontage on East Main street and a depth of 120 feet. There are two large sized stores on either side of the lobby which is in the center. Brick and steel were used in the construction of the theatre.

The front of the building is of yellow brick. Above the entrance to the lobby which measures twenty feet in width by thirty feet in depth, is a glass-covered canopy which extends out to the curb.

The lobby is neatly decorated with mirrors and contains several display frames taking one, three, and six sheet posters. The semi-indirect lighting system is used and the canopy is outlined with incandescent lights and makes an attractive exterior for night display.

The interior of the theatre has been neatly decorated, the Schackne Studios, of Dayton, Ohio, having done the work. The seating capacity of the house is approximately 1,000; there being 512 seats on the main floor and 482 on the balcony. All the chairs were furnished by the American Seating Company, of Chicago, and have leather upholstered seats and backs. The direct and semi-indirect lighting system is used in the interior. The theatre is heated by steam.

The projection room, which is in charge of Louis C. Eskridge, contains two of the latest model Simplex projectors. The length of throw is 58 feet onto a Gold Fibre screen.

The music for the picture is furnished by a three-piece orchestra consisting of piano, violin, drums and traps. An overture consisting of classic music of some famous composer, such as Liszt, Wagner, Straus or Verdi, is rendered at each performance.

Operating a Theatre from the Manager's Desk

THE accompanying photograph is one of the most interesting which the NEWS has had the pleasure of publishing in some time. It shows Mr. Harold Edel seated at his desk in the manager's office of the Strand theatre, New York City, surrounded by equipment which is of the utmost important to him in conducting this large theatre.

On the top of the desk we see a box similar to those used by detectives in certain branches of their work. It is connected with the orchestra pit, with the projection room and with the ticket selling window. With the aid of this instrument Mr. Edel is enabled to follow the orchestra continuously. He is also able to hear the comments of his operators in the projection room and keep in accurate touch with exactly how everything is going on in that most important part of the house. He is also able to connect up so that he may hear the various comments of his patrons as they buy their tickets or as they go out of the theatre. This makes the instrument of the utmost value to him as can be readily seen.

At his left on the wall may be seen an indicator which gives the exact speed at which the projection machines are running at any particular second. With this and with the instrument above described he is able to keep in accurate touch with both the operators and the orchestra and knows within a fraction of a moment how long each show is going to last, aside from his ability with them to check up the synchronization of the picture and the music.

To the left of this dial there is the inter-communicating telephone which is connected with the operating room, the ticket selling booth, the stage, the orchestra pit and other important points in the house. With this Mr. Edel is able to get in touch with the various employes of the house without delay and can give his orders without the need of leaving his office.



Managing Director Edel of New York's Strand, at His Desk. On the Wall, Projection Speedometer; Top of Desk, Detectograph

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Color-Sensitizing

(*Continued from page* 4133)

In this article Wall quotes and comments upon a great many theories and processes of color-sensitizing, and the action of sensitizers. Ample references are given to the original articles, which are largely of German authorship.

5. Studies in Sensitometry II.
"Orthochromatism by Bathing."
By R. James Wallace.
"Astrophysical Journal"—Vol. 26, No. 5.
December, 1907—Pages 299-325.

This article, which is one of a series of three important and valuable Sensitometric Studies, is devoted to a highly scientific and accurate investigation of the color-sensitizing properties of the Isocyanines. The data given by Wallace well repays study by the practical worker along these lines.

6. "On the Optical and Sensitizing Properties of the Isocyanin Dyes."
By S. E. Sheppard, D.Sc.
"Photographic Journal"—Vol. 48, Aug., 1908—pages 300-318.

This paper sets forth the results of a painstaking and extensive examination into the chemical constituency and behavior of the Isocyanines and includes much important spectroscopic data. It is undoubtedly the most exhaustive and valuable article on these dyes which has appeared to date, and, although deeply scientific, should be digested by all thorough students of the color processes.

7. "A New Colour Sensitizer."
"Color Photography" supplement to "B. J."
Vol. 8, April 3rd, 1914—pages 13-14.

This is an English translation of an article by Dr. E. König, and while the article is primarily devoted to the description of Pinachrome-violet; at the same time some interesting facts concerning other sensitizers are given. These two pages well repay the reading.

8. "Uber Farbenempfindliche Platten Zur Spektrumphotographie."
By Dr. J. M. Eder.
"Photographische Korrespondenz"—Sept., 1915—pages 271-277.

In this article the sensitizing action of the more recently introduced Isocyanine sensitizers is discussed, and illustrated by Spectrograms and curves. A digest of this article in English appears in the "Color Photo." supplement of the "B. J.," February 2nd, 1917, page 8, and may be consulted by those who wish to acquaint themselves with the characteristics of these newer dyes.

DIRECTORY OF NEW THEATRES

ILLINOIS

Work has been started by C. J. Larkin upon the remodeling of the J. T. Shields grocery store, 2530 Fifth avenue, Rock Island, for its new use as a motion picture house, the first one in that section of the city. The grocery store has been closed for the past month while plans were being completed for the new business. Mr. Shields's retirement from the grocery business marked the closing of one of the oldest grocery stores in the city. The store is being enlarged to extend to the alley, and the new section will be 16 feet wider than the old part. This will give a seating capacity of about 530. The new house will start as soon as the building is ready. This is expected to be about three weeks unless more bad weather intervenes and causes delay.

Frank Meenan and Ray McCullough, of Rock Island, have announced that out of 300 suggested names they have selected "Loyal" as the name of their new motion picture house, 1228 Thirtieth street. Miss Katherine Lemon, 1316 Twenty-fifth street, submitted the successful name and received a $5 prize. The new theatre will show Paramount and other leading releases. The opening bill included "The Crimson Path" and a comedy. Next day "Odyssey of the North" was shown, and Sunday Marguerite Clark appeared in "Wild Flower."

Ray Lancaster has entered into a partnership with H. C. Daley, of Carlinville, in the motion picture field, and a contract has already been let for the erection of a theatre on the site of the airdome on West Main street, which it is expected to have ready for business in the near future. It is the plan of the promoters to roof the building and floor it and place comfortable

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seats therein, so that it will be a cozy, comfortable show house, and that the usual good pictures will be shown in the future as has been done in the past. The new building will have a seating capacity of nearly 500.

The new building which is being erected by John Gibbons at Hanna City, next to the opera house, is fast nearing completion, and when finished will be under the management of E. A. Sorenson.

Fred and Charles Still, of Murrayville, have under advisement a project looking to the opening of a motion picture theatre in the Osborne Building.

INDIANA

A new motion picture theatre was opened at 131 South Illinois street, Indianapolis, a week ago under the name of the Lenwood. The policy of this new theatre is the catering to women and children particularly, while, of course, the male contingent will not be entirely slighted. A large exhaust fan has been installed, so patrons can rest assured the house will be at all times properly ventilated. The house is decorated with beautiful vines and a soft green lighting system, giving the interior a cooling effect. The Rialto Trio will entertain during the afternoon and evening with the late popular songs. An entire change of program will be given daily.

Portland's new theatre, The Princess, opened its doors to the public with a matinee at 2:30 o'clock Saturday afternoon, June 2. The attraction, "Broadway Jones," was billed for the opening performance. The Portland Amusement Company, a corporation composed entirely of local men, owns The Princess, and it is under the management of Chas. Wilson. No expense nor pains have been spared in making it an ideal amusement place and it is one of the most beautiful theatres in eastern Indiana. Two of the very latest projecting machines have been installed and the best possible showing of films is assured. Only the highest grade of pictures will be shown at the Princess, and vaudeville will occasionally be presented.

The New Strand theatre, situated at the corner of South Main and Central avenues, Newcastle, was opened to the public for the first time Saturday of last week with a program of motion pictures and vaudeville. Newcastle's newest playhouse is under the management of the Newcastle Motion Picture Company, of which John G. Ostot is president, Ralph Swearingen is vice-president and treasurer, and John V. Bezy is secretary. Mr. Swearingen is the active manager of the theatre. The New Strand is situated in the building recently remodeled by Cicero Baily, a portion of which was formerly the old Christian church. The theatre is the most up-to-date of playhouses and is built very much on the same plan as the Circle theatre in Indianapolis. It has a seating capacity of 500 people and is entirely fireproof. It consists of lower floor and balcony, and the interior is beautifully finished in cream tints, discriminating. The auditorium has 35 feet of fire exit and has a floor of cement. The theatre has an 18x20 foot stage, with plenty of room for a good vaudeville act. The theatre will be supplied with pictures by three different moving picture corporations—the Pathe, Mutual and Art Dramas. A one-act feature vaudeville performance will be given with each program. The McKinney orchestra of six pieces will furnish the music for this evening's program.

Work on the motion picture and vaudeville theatre to be erected by the Bankers' and Brokers' Association on the site of the old Varieties theatre in Terre Haute has begun under the direction of E. B. Harang, representative of the ground lessees. The theatre will cost $65,000 and will be 85x130 feet. The seating capacity will be 960 on the ground floor and 540 in the balcony. The stage will be of standard dimensions.

Newcastle is one city where motion picture theatres prosper. Beside the five shows now in operation there, work is being pushed on two others that will be opened in a few days. C. B. Thompson is erecting a picture theatre that will be leased by Ralph Brayton. The movie part of the old Christian church is being improved for a theatre. The Motion Picture Company, of Newcastle, has been incorporated to operate a theatre, its capital stock being $10,000. The directors are Ralph Swearingen, John D. Snell and L. C. Allison.

The I. O. O. F. lodge at Rockport will erect a motion picture theatre as an investment, full particulars of which will be given in these columns later.

MINNESOTA

A new motion picture theatre is being built at Murdock.

NEBRASKA

W. E. Sanders and E. W. Reetz are having the Rogers building, at Hooper, remodeled for the purpose of conducting a motion picture house

E. B. Woods is having constructed a new motion theatre at York, to cost about $26,000.

NEW YORK

Plans were filed with the Building Bureau in Long Island City recently by the John Holley Amusement Company for a $9,000 open air moving picture theatre on the west side of Van Alst avenue, 50 feet north of Astoria avenue. The theatre is to be 96x100 feet. It will be of stucco with fancy brick and terra cotta block. The theatre will seat 800 persons.

OHIO

Ground was broken last week for the new $250,000 motion picture house on the site of the old Baptist church, corner of Main and Second streets, Dayton. The theatre, which is being built by a group of Dayton business men, will seat 2,500 people, will be constructed of concrete and steel and probably will be three stories high. Contract for the building has not been let, according to Mark Gates, of Indianapolis, who will be in charge of the construction. The theatre is expected to be finished some time next fall.

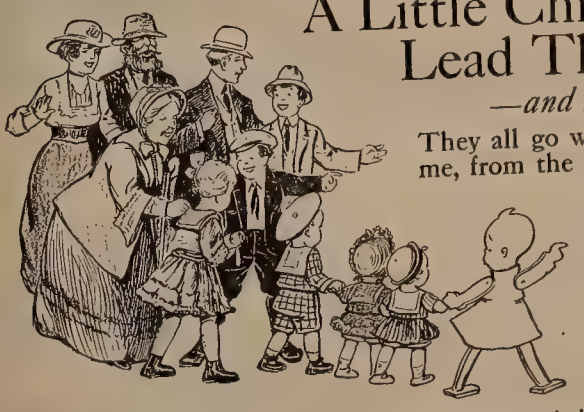
George Treka, of Cleveland, has let the contract for a new theatre to be erected at Union and East 105th street, to cost in the neighborhood of $10,000. It is his intention to have constructed a motion picture palace that will be at once pleasing to the eye and sanitary and safe. He has spent many months investigating other houses and has assimilated many of the finer points from several, and the consensus of opinion is that for a small neighborhood house he will have one that will prove a winner from every angle.

TENNESSEE

In line with their past work, the management of the Hartsville theatre is having some splendid improvements made on the interior of their building. The stage is being remodeled, three-color footlights added, a set of curtains, including a splendid drop, being put in, all adding much to the looks of this popular place of amusement.

TEXAS

A new motion picture theater to cost $300,000, with a seating capacity of 3,000, will be erected in the near future on Elm street, near Ervay, Dallas, it was announced June 1. J. A. Cressey, head of the Cressey interests, and New York theatrical men are interested in the theatre, which, it is stated, will be one of the finest in the entire South. Work on the new theatre is expected to start within a month. It will be located 50 feet west of Ervay and extend back to Pacific avenue. There will be an 18-foot lobby entrance on Elm street and an entrance on Pacific avenue. A lot 75x100 already has been purchased. It is said that the entire capital stock has been subscribed, and two New York theatrical men are now in Dallas completing the plans for the interior and leasing privileges. The theatre will be of an unusually beautiful design on the interior, it was said. Mr. Cressey also announced that Clara Kimball Young has severed connections with her producers and distributors and is now forming a company of her own, and will build a studio for the production of her pictures. Miss Young will come to Dallas shortly, Mr. Cressey said, and while there will inspect a number of sites for such a studio.





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